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15 AUGUST 2009



ARCTIC MONKEYS p45

Diddy's down the front having a bit of a mosh (no, seriously) as the Arctics turn a corner of New York into Yorkshire. But how are the new tunes sounding, and how excited should we be about them?

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10 TRACKS

YOU HAVE TO HEAR THIS WEEK



MENTAL COVER #1

1 KLAXONS Sweetheart

Part of Blast First Petite's series of Suicide tribute 10-inches that has so far featured covers by the likes of Bruce Springsteen, Primal Scream and The Horrors, this luscious cover will most likely be the only Klaxons release this year. There's no way you'd know it was them, mind, unless someone told you. We just have, so go revel in Jamie Reynolds going all Roy Orbison as he gives props to Alan Vega and Martin Rev, maestros of scary synth noise.

10-inch out August 24, more info at www.blastfirstpetite.com



MENTAL COVER #2

2 ARCTIC MONKEYS Red Right Hand

Just as the Monkeys themselves take a turn for the dark and strange, they've chosen to pay tribute to the evil goth overlord Nick Cave with this B-side cover. They've already played it a few times live (catch it on YouTube), but this recorded version is a treat, roughing up the slinky, high-drama original with a scuzzy Sheffield charm. Get it on a seven-inch sold exclusively through Oxfam stores.

Seven-inch out August 17

3 RADIOHEAD Harry Patch (In Memory Of)

Thom Yorke and Jonny Greenwood's tribute to recently deceased veteran Patch is an affecting, slow-burn statement. Yorke's voice is subdued to the point where you really need to read the lyrics, backed only by elegiac strings recorded in the grand aural space of an abbey. Rather than hectoring, it states simply the horrors of war that Patch spoke so movingly about. All proceeds go to the British Legion.

Download now from Radiohead.com



4 COUGAR FEATURING PAUL SMITH Digit Cleaver

Wisconsin's Cougar explore the rock/dance axis in a similar way to Battles or HEALTH, but with more digital aggression... topped with delightful incongruity by Maximo Park's Old Bowler Hat himself on this B-side to single 'Stay Famous'.

On NME Radio now



5 WHO'S THIS? Who's There?

Knock knock. Who's there? Riton and Primary 1. Riton and Primary 1 who? Riton the club DJ and Primary 1 the electronic maestro who have teamed up on Erol Alkan's Phantasy label. No punchline, just a damn fine séance-rave tune with a Derek Acorah-goes-clubbing video. **Hear it and download a dubstep remix at NME.COM/mp3blog**

**FREE
DOWNLOAD**



6 NURSES Technicolor

Nurses' forthcoming album 'Apple's Acre' has been one of our favourite discoveries to drop through the letterbox this year. This tune shows why – a perfect synthesis of spectral, Deerhoof-style psych-pop and the beatified Americana of Fleet Foxes or The Low Anthem, it's complex but totally immediate, and sort of addictive. **On theneedledrop.blogspot.com now**



VERY SILLY GRUNGE POP

8 DINOSAUR PILE-UP Cat Attack

We've a real soft spot for these boys – they bring the fun. Like Future Of The Left with less venomous rage and more rampant silliness, their chunky grunge-pop is B-movie trashy. Anyone who writes a song about being ambushed by killer felines in an alleyway and then studs it with Josh Homme-style riffs is awesome in our book. **On NME.COM/mp3blog now**

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MENTAL COVER #3

7 LUMINA I'll Be With You

Faris Badwan and former Ipso Facto girl Cherish Kaya (for it is they) have chosen an odd name for their side-project, as the last thing this Black Lips cover version does is let any light in. Close and suffocating, a bassy rumble of keys and a metronomic beat surrounds Faris' wine-dark intonations, as he turns the Lips' rowdy rockabilly paean to friendship into a funereal hymn full of uncertain menace. It's released as a double A-side with the Lips' own rambunctious new single 'Drugs', and the contrast is so delicious we want to bake it in a cake and eat it. **Seven-inch out August 24**

9 TAKEN BY TREES My Boys

The whole world's gone Animal Collective-ly crazy this year, not least former Concretes singer Victoria Bergsman. She's got form with covers – her take on Guns N'Roses' 'Sweet Child O' Mine' has already been a blog hit. This magical Afro-pop take on 'My Girls', the high-point of Panda Bear and co's 'Merriweather Post Pavilion' changes more than the personal pronoun, and is a thing to treasure. **On NME Radio now**



10 MIRRORS Look At Me

These Brighton boys are causing quite a stir with their new romantic pop that's got more than a touch of 'Day & Age'-era Killers but also a nod to the likes of OMD. This single pulses gently like a light-up dancefloor in heaven. **On MySpace now**



NEWS

WHAT'S HAPPENED. WHAT'S HAPPENING

Edited by Paul Stokes

WORLD EXCLUSIVE INTERVIEW!

'IT'S GOOD WITH THE STROKES, BUT THIS ONE IS ALL ME'

A solo album? Live shows? For the first time in three years, **Julian Casablancas** speaks about his own record and the fate of The Strokes... *Words: Paul Stokes Pictures: Pieter M Van Hattem*

Can it really be three years? It seems impossible as he strolls into upscale Manhattan bistro Raoul's, but the last time our paths crossed was when The Strokes released 'First Impressions Of Earth' back in 2006. Make no mistake, though, Julian Casablancas is back.

As he takes his place for *NME's* photoshoot, clad in battered leather jacket, sharp jeans and boasting effortless (of course) 'bedhead' it would take mere mortals a lifetime to get right, it doesn't feel like any time has passed since Julian was last doing this. Yet a lot has changed in those three years.

The four other Strokes have been busy: solo careers (Albert Hammond, Jr. and Nikolai Fraiture), a new band (Fab Moretti's Little Joy) and a photography project (Nick Valensi), while, save for three sporadic collaborations ('My Drive Thru' with Santigold and Pharrell Williams, a turn with US comedy duo

The Lonely Island and a song on Danger Mouse's 'Dark Night Of The Soul' album), the singer's most lasting public endeavour has seen him, erm, partner up with Mark Ronson and open a Los Angeles restaurant.

"What restaurant?" Julian asks *NME* later on, clearly not taking his investment in the food business seriously. "Oh yeah, Shin. But I'm, like, one of 50 people. It wasn't my brainchild. I went to check it out and it really blew my fricking mind. Can you use my name to get a table? You might be able to. They used my name to advertise it (*laughs*)!"

However, Julian Casablancas' name is good for more than nabbing tables at fancy restaurants. In September that name will adorn copies of new album 'Phrazes For The Young', the first solo release from the spiritual godfather to Alex Turner, Pete Doherty and a whole generation of frontmen who emerged after The Strokes' 'Is This It'.

Recorded with producers Jason Lader (Rilo Kiley) and Mike Mogis (Bright

Eyes), the album's existence has surprised and baffled fans in equal measure.

Having watched his bandmates jump through side-project-shaped hoops, it had seemed The Strokes' main songwriter had no interest in extra-curricular activities, yet just at the moment when it was widely expected the band were about to record their fourth album Julian revealed his plans with a cryptic online "movie trailer". So how will 'Phrazes For The Young' differ from The Strokes, and what exactly does the future hold for that band now? It's long overdue, but now it's time for Julian Casablancas to answer...

***NME:* When did the idea to do a solo record first enter your head?**

Julian: "Probably about two years ago. Everyone was doing their own thing, which is totally cool, and that's when I started having songs that felt more for Strokes and some that felt different, you know?"





“THE STROKES HAVE BEEN REHEARSING FOR MONTHS, WE’LL KNOCK IT OUT THE PARK!”

So the other guys doing solo work had an influence on you?

“Probably. Not in a negative way. I think with the band it’s hard to bring in songs... it’s hard for me to bring in songs but I’m used to it. I think that’s what makes the band work, that we’re hard to please, but there comes a point where we’ve been doing it a while and it’s nice to try new things. It’s nice to avoid that process, so on some level that’s probably what the others were thinking. I guess I felt the same way.”

Why wouldn’t these new songs fit for The Strokes?

“Well, the most obvious thing was probably just keyboards. I was messing around with different keyboard sounds and midi-keyboards where if you write a melody it could be anything. It could be a trumpet or a violin or a computer sound. That was maybe the most obvious thing. Or you might have a crazy idea where you had three different drum beats on top of each other. It might

be just the kind of thing you want to do and other people might say, ‘That’s not what we’re about.’”

So you could try anything?

“I write stuff on a generic keyboard, you know, that has a piano or an organ or electric piano sound, or on a guitar, but then as I was building the song, if I thought it should be more like a whistling sound, with a keyboard and a laptop, it’s easy to make that particular melody anything you want. I wasn’t really acquiring any old, cool gear, it was working with friends and engineers who had programs that could find any sound your heart desired!”

Were you a bit of a ‘bedroom producer’ then?

“Bedroom producer? Well, I’m like a semi... I did record stuff at home, it’s nice to work at home. But it’s not like I sit in my pyjamas in bed on a laptop! I’m actually not so good with a computer, so I used friends. There’s a semi-

professional feeling while we’re working. I don’t do it all alone on a laptop. I’m more like a living room producer, I guess (laughs).”

So far, all you’ve released to the world is a preview trailer, which was very keyboard-heavy. Is that the feel of the record too?

“I’d say it’s probably 50 per cent keyboards and 50 per cent guitar. The ones for the trailer I wanted to pique people’s curiosity, so I chose the stuff that sounded very not guitar-y, but there’s a bunch of guitars and guitar solos. So it’s not as keyboard-heavy as the trailer, but at least you get a hint of how keyboard-heavy it’s going to get!”

Well, a few people were wondering if you’d ‘gone prog’...

“(Laughs) Well, there’s different songs, some have no keyboards, most have both but it’s not necessarily a keyboard sound, ‘attack piano’ or a laser sound – I’m calling all that keyboard. Anything that’s not guitar – violins, strings, cellos – in there are keyboards. That was the fun thing with it, the bass could be a synth bass or a cello and that’s what I played around with.”

Given that you did a trailer for an album – and the way it’s presented is also very cinematic – is the album as filmic?

“To be honest, we probably chose the most cinematic thing for the trailer, we were basically making a trailer for a movie that didn’t exist, for the spirit of the record. I guess some of it will feel cinematic but it doesn’t all feel like that at all. Those are the most dramatic parts that we chose.”

Doing a trailer implies that the visuals of this album are important.

“There is a big visual component that people are going to see. For the trailer we had this idea of ‘all things are connected’. We have other ideas for videos which we think are going to be pretty fun, so yeah, I’m having fun with the visual stuff. We used to be hands-on at the beginning with all the videos in The Strokes and I’m going back to the whole bit.”

It did seem like you were enjoying yourself. What better way to launch a solo career than with loads of apocalyptic visuals?

“(Laughs) Oh, that *Mad Max* vibe is always good!”

Lyrically where is your head at with this album?

“Lyrically it’s tough, because it’s a mixture of random thoughts, deeper beliefs and then stuff I don’t comprehend – the spirit of life, the way it springs from nothing. I don’t know, they just appear and I don’t argue with them. The whole ‘Phrazes For The Young’ concept comes from this idea that there’s just so much knowledge and wisdom that gets lost from generation to generation. I’m not saying that there’s a

lesson vibe to the record by any means, it’s more that idea and if it can seep into the unconscious then great. I don’t know if that answers it, but that’s the general vibe. It’s not trying to be preachy either, there’s that fine line between entertaining and giving you something more, without crossing that line, like ‘eat your vegetables’ or whatever, which is just cheesy! The message ‘justice for all’ is a tricky one to make an impact with, but I tried. I don’t know if I succeeded at all, but I guess I went [in there being] semi-ambitious. There are so many awesome philosophies and teachings, but they’re scattered all over the place and a lot of great things get lost, without me getting too deep (laughs). When you get the record you’ll hear it’s supposed to work on different levels. If you just want to enjoy music and be entertained it’s that – it doesn’t require any mental heavy-lifting – but there’s more there if you desire it.”

Sounds like you’ve been reading a lot to inspire this...

“Not very recently, but a few years ago I went through a phase of reading quotes from *The Analects*, you know the Confucius thing and the meditations. And before that Oscar Wilde inspired a whole thing with his *Phrases And*

Strange cinematic images from the Casablancas solo trailer. Check it out at www.juliancasablancas.com.



Philosophies For The Use Of The Young. When I saw that and *The Analects* I felt they have so much in them but it's all over the place, you have to edit it. It's like going through *Guided By Voices*, you know what I mean? There's a lot to go through! And I'm trying to funnel stuff as much as possible so it's simple and neat. There'd be like eight songs, so there will be eight phrases in the booklet, it's trying to be a simple spark of thought. Nothing more, nothing less."

So has doing a solo record given you more freedom in terms of what you're saying?

"Oh yeah, definitely, though it's yet to be determined if that's a good or bad thing (laughs). I like both! I like working with a panel of people you trust, they keep you in check a lot and you end up with a better end product. But I got to the point with some ideas where I knew it was crazy but I just wanted to do it regardless. Even with the engineers and the producers I worked with, just for this record, since we usually compromise, I just wanted to be able to follow an idea to the end even if it was going badly."

Well, it's your record...

"Yeah! Any crazy thing you desire! For the most part it worked out, I mean there was a lot of stuff that didn't work out, but it was nice to be able to see everything through. Like I said, it's good with The Strokes that we come to a lot of great conclusions together but with this thing it was, 'Well, I want it to be slow and that's that!'"

Did you record it all yourself?

"It was mainly me with a producer, Jason and Mike. It was just us and we'd play most of the parts, share them among ourselves randomly. Obviously

when there were harder things that I wrote to play we brought in some fancy fingers."

Anyone we know?

"Slash, you heard of him? No, I'm kidding, not Slash. No household names, but who knows, maybe one day."

It's been hinted that you'll play solo shows. Will you cross the Atlantic and come to the UK?

"Yeah, sure! It will probably be October, roughly, but yes!"

Good to hear. What have you got planned for the gigs?

"I'm in the process of figuring out what kind of show it's going to be. It's like anything: it's starting out probably a little bit too ambitious, so we've got to figure out what we can and can't do and that will dictate how much touring happens. Ideally, I'm going to try to put on some over-the-top, amazing Disney shows. Not Disney, but you know how they have some amazing rides where you feel like you're in a weird world, like the Epcot Centre or something? I'm not thinking of the big Goofy costume, but I was thinking of how those rides make you feel with lots of set changes and stuff. But that might not happen and we'll do straight shows, I haven't quite figured it out yet, it's the next thing to do."

So what else have you been up to musically? There's a feeling that when people disappear for a bit they're on holiday...

"Yeah, I stay busy, this took a lot of my time and also there's a bunch of stuff that's just sitting around waiting. I built up a bunch of stuff. I've quietly been busy for a while, now I'm going to be publicly busy. The most fun of the

things I've done was The Lonely Island song, have you heard that? That was funny. And it was fun working with Brian [Danger Mouse] on 'Little Girl', he's good, man! I loved working with all those people, seeing how people work in different ways, I loved it."

With all of you in The Strokes doing extra stuff it seems like you all needed a breather from the band?

"Totally. But The Strokes are still going, we're rehearsing now. I'm finding it pretty damn fun to do different things rather than be locked down on one specific sound or whatever."

OK, the big question: what does you going solo mean for The Strokes?

There's already been speculation online that this album means the end for the band, do you want to knock all of that on the head here?

"Yeah, we've been rehearsing for months! Five or six months, I think. It's going well, we're all just trying to get a real good recording identity that we're all super-psyched about. We've got lots of songs, we want to knock it out of the park! We're pretty much ready to go, but at the same time we're not going to rush anything. By early next year we should be done for sure."

Well, someone is releasing a solo album in September, which must delay things slightly...

"(Laughs) Whether I did a solo record or not, that's when it was slated for because you know record labels, they don't want to release around Christmas time. We weren't going to be doing it in November anyway – actually, ideally we'd have been done right now, but we would've released it in March anyway, so we're still aiming March. I shouldn't be saying that because when we do April you'll be like, 'You lied!'"

Finally, is everything else good for Julian Casablancas?

"Everything is great! It's so cheesy and sounds like I'm lying but I feel like things are better than they've ever been! It's a new road, but it's a better road and as long as we work hard, I hope The Strokes' best days are ahead of us."



FIRST IMPRESSIONS OF 'PHRASES'

NME has an exclusive listen to two songs from Julian's solo album

11TH DIMENSION

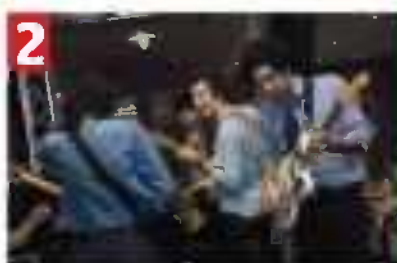
In contrast to the moody, apocalyptic music that accompanied 'Phrases For The Young's' trailer, '11th Dimension' proves a surprisingly poppy affair. Opening with a surging bass, the track throws a real curve-ball as air-punching chords begin to cycle across an ensemble of pop organs, however, that familiar deep voice and smolderingly cool guitars kick in. Demonstrating the philosophical influence in his lyrics, Julian's uncharacteristic quick vocals dart through a series of warnings and maxims. "Your faith has got to be greater than your fear", he instructs, before adding, "Forgive them even if they are not sorry/All the vultures, bootleggers at the door waiting/You are looking for your own voice but in others/While here's you trapped in another dimension". Upbeat and dancefloor-friendly, while reminiscent of Smiths/New Order spin-off Electronic, it's an un-Strokes-like taste of solo Casablancas.

OUT OF THE BLUE

Shaking into life, computer-treated guitars and Julian's bawdy baritone briefly stray into Strokes Land, before soaring organs lift it into a euphoric headspace. Word-wise, Julian finds himself as a put-upon victim, suffering a cycle of disappointment that dumps our narrator into bitter, vengeful madness. "The ones that I made pay never deserved it/And the ones that deserved it never they'll understand it", he notes, before admitting, "Yes I'm going to hell in a leather jacket/At least I'll be in another world while you're pissing on my casket". With the music building into a euphoric mix of children's melodies, '90s computer game tunes and a skiffle shuffle, Julian ironically delivers his most heartbreaking judgement: "Take all your fears pretend they're all true/ Take all your plans pretend they fell through", he croons. "That's what it's like/That's what it's like for most people in this world".



Alone, Together (clockwise from right): 1) Julian Casablancas's solo project Nickel Eye 2) Julian Casablancas and his band 3) Julian Casablancas and wife Amanda De Cadenet dabble in photography 4) Julian Casablancas doing 'My Drive Thru' with Santigold and Pharrell Williams 5) Julian Casablancas and Little Joy 6) Julian Casablancas's opening night - the LA restaurant part-owned by Julian - was clearly enjoyed by co-owner Mark Ronson and friends



Exclusive

MGMT's sonic 'Congratulations'

Band working on album two with Spacemen 3 legend Sonic Boom

MGMT's producer has revealed that the band are putting the finishing touches to their second album. The new LP, tentatively titled 'Congratulations', is due for release early next year and has been described by the producer as "an avatar of its era".

Pete 'Sonic Boom' Kember was a member of legendary 1980s indie band Spacemen 3 and was recruited by Andrew VanWyngarden and Ben Goldwasser after they met earlier this year at London's Sonic Cathedral clubnight. The MGMT duo are such big fans that they delayed their flight back to America in order to catch Kember's current band Spectrum and ended up jamming with their idol on a version of Spacemen 3's 'Suicide'.

Kember told *NME* that 10 tracks have already been recorded in California and Brooklyn, and the band are set to record one or two more before heading to Tarbox Road Studios in upstate New York where they will mix the record with Kember and The

Flaming Lips' knob-twiddler Dave Fridmann.

One new track, 'Flash Delirium', features Jennifer Herrema of Royal Trux on vocals, while three more – 'It's Working', 'Song For Dan Treacy' and 'Congratulations' – are already featured in the band's live set,

along with a cover of The Electric Prunes' 'I Happen To Love You'. The '60s psychedelic garage-rockers are one of the key influences on the new album.

"With this traditionally 'difficult' second album the band get a chance to show the diversity of their influences while maintaining their sharp pop edge," explained Kember. "I think they're taking their audience with them on their own special evolution and growth. They continually up their own ante. The album has an overall air of electronic exuberance, quirky instrumental introspection and their trademark soul-searching crescendos of psychedelia.

Kember added: "They certainly aren't looking to make 'Oracular Spectacular' 1.2. Without doubt the new album is broader in its sounds, arrangements and emotions than anything they've done before – it's set to be an avatar of its era."

See next week's *NME* for our V Festival preview and more on MGMT

"They're taking their audience with them on their own special evolution"

SONIC BOOM

NANOS

**DRY YOUR EYES
MATE, YOU'RE
IN THE TARDIS**

Mike Skinner has hinted he may appear in *Dr Who*. The Streets man revealed on Twitter last week (August 6) he has a part in the new series "but couldn't talk about it". He deleted his tweet soon after.

**RADIOHEAD
DEDICATE SONG
TO VETERAN**

Radiohead released a single last week dedicated to Britain's last surviving WW1 veteran who died last month. 'Harry Patch (In Memory Of)' is available from *Radiohead.com* for £1. Proceeds go to the Royal British Legion.

**MUMFORD,
SONS, NO BASS**

Mumford And Sons' Marcus Mumford has told *NME* that sessions for their debut album 'Sigh No More' got off to a shaky start when bassist Ted Dwane got a rollicking from producer Markus Dravs. "He was like, 'Ted, where's your bass?'" Ted goes, "Er, I don't have one..." and Marcus is like, 'Leave the studio, and don't come back until you have a bass!'"



NOT in the studio!

We Are Scientists' 'holiday' sessions

The Andy Burrows-enhanced band have turned writing their album into a vacation

Following last week's news that Andy Burrows has joined *We Are Scientists*, Keith Murray has told *NME* he's been hiding from the drummer.

The former Razorlight man has joined the duo as an "honorary Scientist", but Murray has been disappearing to far-flung places to write the group's third album.

"I've been down in Athens [Georgia]," explained Murray. "It sounds off the beaten track, but my time there has not curbed my ability to spend the entire night hanging out and wake up with a hangover that impedes my day!" Murray laughed. "I'm going to Miami to live on the beach for a month next. I think it may be more distracting, though."

However, it's not all partying: "I've produced

mass volumes of demos that I send Chris [Cain] and Andy once a week and let them decide what to work on," explained Murray, who expects to record *We Are Scientists* and Burrows' solo album in New York this autumn. "I'd like to think that a hundred years from now, culture will go through my demos and wail over the lost tunes but, to be honest, they've picked the right songs."

NME.COM

Watch *We Are Scientists* and Andy Burrows demolishing new songs in our exclusive video from their studio now at *NME.COM*

NEWS

ON THE NME STEREO?

What we're listening to this week

ATLAS SOUND

LOGOS (4AD/101 ANKY)

The woozy psych-pop genius of the man they call Bradford Cox (day job: Deerhunter) just gets better.

THE CHAPMAN FAMILY

GOOD TIMES (MYSPEACE)

Awesome slowburner that proves the Teessiders have way more up their sleeves than subworldly shoutyness.

DEAD SWANS

SLEEPWALKERS (BRIDGE 9)

Frenetic brutality that is more of a threat to our winged population than bird flu (remember that?).

ALBERTA CROSS

BROKEN SIDE OF TIME (ARTS)

The NYC-based mob's full-length debut soars like 'Mad' Dickie Ashcroft after an early-'90s night on the brown acid.

YELLO

OH YEAH (VERTIGO)

"Life moves pretty fast. If you don't stop and look around once in a while, you could miss it..." RIP John Hughes.

**NME
RADIO**

**NEW ON THE
PLAYLIST...**

- The Raveonettes - 'Bang!'
- Bat For Lashes - 'Sleep Alone'
- Freeland - 'Borderline'

There's more... stay tuned to NME, NME.com, NME Radio, NME TV, NME Live and NME Live 24/7

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McClure: He looks quiet, but he's about to instigate a debate



Exclusive

Alternative Stage line-up

Reading and Leeds will have extra Monkeys, movies, politics, comedy and a late-night rave

Reverend And The Makers' Jon McClure is set to lead a mix of political debate, comedy and late-night parties at this year's Reading And Leeds Festivals, as *NME* can reveal the line-up for the **Alternative Stage** at this year's event (August 28-30).

McClure and the **Instigate Debate** team are set to follow their appearance at Latitude Festival, which saw the Sheffield singer lock horns with the Secretary Of State For Culture, Media And Sport, with a new panel discussing the issues of the day at both sites. The full panel is yet to be completed, but it could include you - see right.

Comics Doug Stanhope, Adam Buxton, Brendon Burns and more are appearing on the Alternative Stage across the sites, which is set to keep festival-goers entertained late into the evening too. The festival will have a special

screening of music comedy *Le Donk*, which features an unknown rapper trying to get a gig at the Arctic Monkeys' 2007 Old Trafford shows, plus the classic film *This Is Spinal Tap*. Elsewhere, **Transgressive Records** are among those staging late club nights at the festivals.

Meanwhile, **Dance To The Radio** have confirmed the line-up for their regular stage at the Leeds Festival. The Leeds label will get the site going a day early (August 27) with **Wild Beasts** and **Blood Red Shoes** playing sets on Thursday evening. See *NME.COM* for all the details on the festivals.

JOIN THE DEBATE

NME has teamed-up with **Instigate Debate** to let two readers (one for each site) join **The Rev** on this year's panel. To find out how to win entry to the festival and take part in the debate, head to *NME.COM/win* now.

NANOS

YOU DON'T KNOW JACK

Carl Barat, Brett Anderson and The Reverend will play with the Nashville Silver Cornet Band in London on October 8. The gig is for the Jack Daniel's JD Birthday Set at the Village Underground venue.

THIS IS WEIRD

Footballer Rio Ferdinand revealed to *NME* how he spoke to Michael Jackson shortly before his death. "I was in the right place at the right time," said the Manchester United man who spoke to him for his online mag #5. "It was just surreal! He was my hero as a kid."

FREE MUSIC!

Nine Black Alps have made their new album 'Locked Out From The Inside' available on *NME.COM* two months ahead of its release. The band will also play a full tour, see *NME.COM/gigs* for details.

OFFSET IS ON

Wild Beasts, Bombay Bicycle Club and The Chapman Family have all been added to the line-up for this year's Offset Festival. The Hainault Forest bash takes place on September 5-6.

FREE GIGS, THANKS TO US

The *NME* Radio Presents Dr Martens Live shows will take place at London's Monarch venue, with The Temper Trap (August 26), Twisted Wheel (Sept 3), VV Brown (11) and Official Secrets Act (17). For free tickets, listen to *NME* Radio or go to Dr Martens' Covent Garden shop.



Win!

SIGNED STONE ROSES ARTWORK AND ALBUMS

Celebrating the 20th anniversary of the Mancs' debut

The Stone Roses are celebrating the 20th anniversary of their iconic debut with a new special edition this week (August 10) - and we're giving away some money-can't-buy artwork from the record.

To mark the release of the hugely influential album in 1989, three new editions of the long player, featuring extra demos, B-sides, a DVD and additional artwork, are being released.

All three new versions of the band's self-titled debut have been remastered by original producer John Leckie and frontman Ian Brown, while the 'special edition' features expanded artwork, and the 'legacy edition' will feature 15 demos and a DVD of the band playing live in Blackpool in 1989.

The box set 'collectors edition' features the above, but also includes the album on vinyl, a booklet with contributions from Noel Gallagher and Bobby Gillespie among others, 13 B-sides and a lemon-shaped USB stick which includes footage of 'Fools Gold' being recorded. And we're giving away these new versions of the album. One winner will win the box set version of the album, a limited-edition Worn By 'fiver' T-shirt (as sported by Ian Brown in the 'Fools Gold' video), badges and exclusive artwork signed by the band. Three runners-up will win the "special edition" of the album, plus a T-shirt and badges.

To enter, all you have to do is head to *NME.COM/win* and answer the following question:

Where does The Stone Roses' name come from?

- a) A Manchester pub
- b) A spy novel
- c) An artwork

Go to *NME.COM/win* now to answer.

The winners will be the first ones picked out of the hat after the closing date, 11.59pm, Monday 17 August 2009. Usual terms and conditions apply, available at *NME.COM/terms*.



our inspiration

The Stone Roses

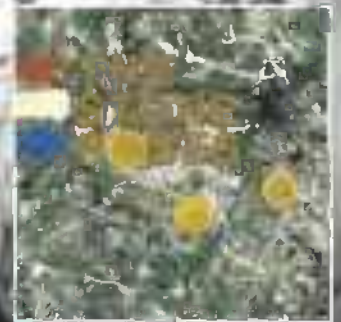


I can feel the earth begin to move
I hear my needle hit the groove
and spiral through another day
I hear my song begin to say....

The Stone Roses
She Bangs The Drum

our inspiration selection made by **John Leckie**, Producer of the seminal album 'The Stone Roses', to mark the 20th anniversary of its release

The Stone Roses
20th Anniversary Edition



hmv
get closer

Photography by Ian Tilton (www.iantilton.net)

SHE BANGS THE DRUM by Ian Brown & John Squire.
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Eminem Vs Mariah: it's beef!

"Listen, girly, surely you don't want me to talk about how I nutted early because I ejaculated prematurely and bust all over your belly and you almost started hurling and said I was gross, go get a towel..."

Spot quiz: broadcast last week, where is the above quote taken from? A romantic ballad by the Bloodhound Gang? A random snippet of any script for *The Inbetweeners*? A moment of madness on the part of the writers of *Monarch Of The Glen*? Or an overheard conversation from Wayne Rooney's last voluntary stint at his local retirement home?

Uh-ERRRR! None of the above! It's from Eminem's track 'The Warning', and it's about (you might want a bucket to hand at this point) *Mariah Carey*. Here's the Slim'n'Slimy skinny: word goes round back in 2001 that Eminem and Carey are at it like dogging footballers, to which most sane and reasonable people reply, 'Ugh! No way! That's like a weasel having it off with a greased wildebeast!' Marshall confirms the rumour; Mariah denies it. Marshall responds by playing Mariah's personal answerphone messages onstage during his Anger Management tour while pretending to vomit. Mariah keeps denying it, until 2008 when she marries that *America's Got Talent* bloke.

Still spurned, Marshall releases 'Bagpipes From Baghdad' on his 'Relapse' album threatening to kick Mariah's new husband Nick Cannon in the knobbles and calling Carey a "fucking whore" while simultaneously claiming to want her back: a condition that's becoming known as Kim's Syndrome. Then Carey makes a video for her song 'Obsessed' where she dresses up like Eminem and stalks herself along to the lyrics, "Why you so obsessed with me/Lying that you're

Eminem: not keeping his affair with Mariah under his hat



BAITING SHADY IS A BIT LIKE GIVING A GORILLA A CHINESE BURN

sexing me?... You're delusional!" until 'Mariaminem' finally gets mown down in one of those ridiculously predictable sudden-arrival-of-speeding-bus shots. Now baiting Shady, as Marshall's ex-wife/mum/Moby might have warned her, is a bit like giving a silverback gorilla a Chinese burn - you're gonna get given a whole lot worse than you gave out. And, sure enough, recorded

quickly and posted online came 'The Warning', a typically chivalrous and gallant response from rap's most gentlemanly scholar. "How many times you fly to my house? Still trying to count, better shut your lying mouth if you don't want Nick finding out". Crivens! "It's a warning shot for before I blow up your whole spot/Call my bluff and I'll release every fucking thing I got/Including the voicemails right before you

flipped your top/When me and Luis were trying to stick two CDs in the same slot". Mercy! "Like I'm gonna sit and fight... over some slut bitch cunt who made me put up with her psycho ass over six months and only spread her legs to let me hit once". (Flutter fans) Why, Mr Shady! How familiar!

Now, as a considered professional, I should, of course, note Eminem's history of airing his dirty laundry on record, make a nod to hip-hop's culture of battling, perhaps list rap's most notorious 'diss tracks' and rise above it all. But I can't. It's brilliant. Not Em's tawdry, misogynistic, wife-beater bullying talk, but the sheer image-exploding spectacle of the thing. It's a musical version of *The Jeremy Kyle*

Show, R&B bear-baiting, a 'beef' with the same ghoulish fascination as cage wrestling or Amy Winehouse's holiday snaps. It's the airbrushed-to-a-gloss-shine soul diva dragged down to our level, like the police mug shot of Diana Ross looking like Russell Brand on crystal meth. The camera gauze rips! The security bubble bursts! Mariah's as disgusted by semen as she is by stairs!

If Eminem had simply shouted exactly the same rhymes onto Mariah's answerphone with no backing it'd be Restriction Order o'clock. But hooked to a cobbled together backbeat and released to the public it instantly enters a fine and noble lineage of bile-on-sleeve hip-hop - raw, brutal and abusive, yes, but above all honest. As a lyric alone it's borderline criminal; as an entire work of music it's the essence of its culture.

I'd love to see Kate Moss modelling her new line of 'Peter Mouldy-Groin' underwear or a new Girls Aloud single called 'Do That Again, Ashley (And I'll Have Your Conkers For Earrings)'. It'd sure make a change from all those soppy Coldplay Gwyn-balls, right?

Mariah: at least she got to keep some of Eminem's clothes



HATS OFF FOR THE BEARS

When I mention "R&B bear-baiting" above, I'm advocating setting wild, angry soul stars against each other in an open pit while being stabbed with sharp sticks - in no way do I condone any mistreatment of innocent animals. In fact, outside a Morrissey gig the other week I was handed a leaflet about a PETA campaign to stop the use of bearskins to make military hats. Apparently, the MOD's excuse is that fake skins stand up in the rain, making royal guards look stupid. As if wanting to be a royal guard isn't enough.

As a teenager I was so moved by an Amnesty International ad that I joined up, organised a school letter-writing group and got 30 letters sent to the Russian Premier demanding the release of a man imprisoned for 16 years for distributing leaflets. They released him within weeks. Surely overturning something as ludicrous as real-bear bearskin hats should be a piece of piss. Go to tinyurl.com/cw7nxf and use the form to email the MOD's Quentin Davies MP urging him to stop the slaughter. We start the campaign to make military hats out of Nick Griffin next week.



WHAT I'VE BEEN LISTENING TO...

- The Crips - 'Ignore The Ignorant'
- Jay-Z - 'The Blueprint 3'
- Kid Harpoon - 'Stealing Cars'



GLOOMY LIGHTING BUT STILL SNAP HAPPY.

Facebook update: 'Gig set up going well. Excited!' Slide lens cover open. Low light not a problem. Zoom in-out-in. Left a bit, right a bit, got it. More pics. This angle. That angle. Click to upload on Ovi share. Album title: 'Light work'

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MY MUSIC

SERGE PIZZORNO Kasabian

A record by a hero...

'ENDTRODUCING' DJ SHADOW



"Everything changed for me when I heard that album – it opened my mind to so much more music. It opened the door to David Axelrod and hip-hop and Babe Ruth. I'd go round my mate Dan's house, I'd take some Beatles and Stones records... he wasn't really into them, he was into Blackalicious and Shadow and he'd play me that, and I was like, 'Wow!'"

Favourite lyric...

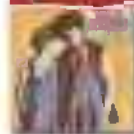
'KILLING IN THE NAME' RAGE AGAINST THE MACHINE



"Where they sing, 'Fuck you I won't do what you tell me'... I think that's a really nice line. It's pretty obvious for a rock'n'roll band to sing those words but I just think it's great for anyone to sing in someone's face, y'know. I have never actually seen them play it live, but I'd fucking love to. They remind me of Black Sabbath, and that's a compliment."

At karaoke I'd sing...

'COME ON EILEEN' DEXYS MIDNIGHT RUNNERS



"We played one night with Arctic Monkeys in Japan. They were in a karaoke bar and Alex was like, 'Come down and have a go'. They were all doing R Kelly songs which was quite surreal. The only one I could muster was 'Come On Eileen' – I remember it not going down too well. Everyone was just looking at me going, 'You knob, what are you doing?'"

To make me dance...

'STAY WITH ME' FACES



"It's a real knees up sort of a song – it's kind of rowdy. I'm quite reserved, I'm not really a dancer, if I go out I won't ever really dance or parade or ponce around, but if that comes on, then you kind of feel quite protected by it because it's a bit of a lads' tune. You can go in there and have a little wrestle, I suppose. They're quite an incredible band."

Right now I'm loving...

'BLACKBIRD' MALAKA



"I heard this on the radio about a year ago and I thought it was fucking amazing. Their album ['Ugly Side Of Love'] came out this year. It sounds like a sort of hip-hop tune but it's proper psychedelic rock. It's a wonderful album. He's got a really good voice, a real grimey soul voice and it just cuts through – it's a great tune."

Before I die I'd play...

'BROKEN CLOUD' BABE RUTH



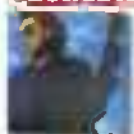
"It's just simply the most beautiful song I've ever heard – the sound of it for me is just perfect. I'd like to be buried to beauty not chaos. Jenny Haan's voice is just so beautiful, I suppose it's kind of Mexican in its sound and it's got this hypnotic quality. It leaves you wanting it to kick in, but it never quite does. It dangles you over this ledge. It's phenomenal."



"You're feeling very sleepy, Mr Melghan..."

My first record...

'GOT MY MIND SET ON YOU' GEORGE HARRISON



"I've actually got away with this question, because it could be a lot more embarrassing! It's still one of my favourite tunes to put on if you're having a bit of a thing when people get the speakers out and you're going toe-to-toe with the iPod at a party. I got it from Woolworths – my sister gave me a record player and I went into town that weekend and got that tune on 45. If I went back home to my mum and dad's I'm sure I'd be able to dig that out. I'm sure it's somewhere in the loft, behind Connect 4 and all that."

First ever gig...

OASIS, EARLS COURT, SEPTEMBER 27, 1997



"We were quite innocent – we didn't really know what to expect. I went with my best pal, we got there and just stood right in the middle of an Oasis crowd and... it was quite a frightening experience. Then, when the first note kicked in it was just utter, utter bedlam. Me and my friend were separated for the whole of the show. It was chaos and carnage but I just wanted to be a part of it – I thought, this is it, this is the circus I've been waiting for all my life, this is exactly what I want to do."



MIKE SNOW

PETER ROBINSON VS

REMI NICOLE



She knows what is and isn't rock'n'roll but she's not a fan of presents... or Kasabian, either

Hello, Remi. What are you doing tonight?
"I'm going to my friend's birthday dinner, then I'm going out to the Hackney Wick Festival."

Are you taking a card and/or present to your friend's birthday?
"Er... no. I might buy him a drink."

But what if everyone else has taken a card? This is the problem, Remi.
"Well, I don't think I'll look rude. We're mates, but we're not best mates. It will be fine. If I take one he might appreciate it – but it's in a pub, and what if he doesn't want to carry loads of cards?"

That's the other side of it. Because nobody wants to stagger out of a pub at half eleven with a load of cards from people they don't know. Or crap token presents from half-friends, like picture frames from Paperchase which go straight in the bin the moment they get home.

"They don't want it! That's why for the past two years for my birthday I've had a charity birthday, where I've said to everyone that they have to pay 10 pounds to get in, don't buy me a card, don't buy me a present – I've got enough shit in my house. It's not that I don't appreciate a shitty bracelet or something, but I don't need it."

Mind you, when Christmas comes round and people send emails going, 'Ooh,



we're not sending out cards this year because of the environment', I can't help but think a) no, you're just a tightwad and b) I'd quite like a card, please.

"Really? Do you hang them up on string? And tape the string up to either side of the window? That's what my grandma does. One thing I did used to like about getting cards was that you'd open them and a fiver would fall out. I miss those days, man!"

If you only had £5, what would you buy?
"Probably some chocolate. But that's only 40 pence. Then I'd get the train to the Job Centre."

"KASABIAN ARE OVERRATED. OASIS AT WEMBLEY: WORST LINE-UP EVER"

Have you ever been properly unemployed?

"Yes, but I've never signed on – I've made that my mission. I don't think it's bad, but it seems so easy to do."

In the grand scheme of things, do you get paid too much for what you do?

"No, actually. I mean, how it works is that you get an advance, and when I got my first record contract I didn't feel good about it. But when you're out on the road, it makes a lot more sense."

How overrated do you think Oasis are?

"Well, they're not as good as they used to be. I don't know about Oasis being overrated, but Kasabian definitely are. When I went to see Oasis at Wembley it was the worst line-up ever – it was Reverend And The Makers, The Enemy, Kasabian then Oasis."

I don't prefer THAT rock'n'roll.

"No, I was just, like, 'I can't sit through all these bands'. And the fans on the train on the way there were so rude!"

You have some new material out now that's very jolly in a '60s girl group sort of way, but do you still prefer [older single] 'Rock'N'Roll'?

"Well, when I wrote that song it was a blanket name for anything that wasn't R&B. I've still got guitars in my songs though. I still prefer rock'n'roll."

If you were to separate your circle of friends into those who DO prefer rock'n'roll and those who DON'T, what would be the percentage split?

"Those who don't prefer rock'n'roll – and for the sake of argument that's anything with guitars – probably make up about 5 to 6 per cent."

Do they prefer 'dubstep'?

"House, funky house, dance music... The people I'm thinking of go to warehouse parties in Dalston where it's just heavy dance music. I don't know what it is."

It's not rock'n'roll.

"It's not."

FYI...

■ Mpho's 'Box N Locks' passed Remi Nicole by

■ Possibly just as well seeing as it totally sounds like 'Rock'N'Roll'

■ Lyrically, that is. The rest of it was an 'Echo Beach' sample

ANIMAL

CD SINGLE INCLUDES NEW TRACK BILLIE HOLIDAY
12" WHITE VINYL INCLUDES REMIXES BY FAKE BLOOD, CROOKERS, PUNKS JUMP UP & STYLE OF EYE



LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Pete Cashmore*

LETTER OF THE WEEK WINS A SAMSUNG Q2 MP3/MP4 PLAYER TO LISTEN OR WATCH THE LATEST MUSIC VIDEOS ON

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Letter of the week

Britpop: it's not dead

I was reading the piece on Britpop in one of your recent editions with interest (*NME*, July 25). I would just like to say how wrong you are about Britpop being dead to the youngsters and that it doesn't mean anything to any of them. I am 18 and was brought up on Britpop and The Stone Roses and bands like that by my dad, and they mean a lot to me, even if I was born when it really was all just kicking off. Blur also mean a lot to me and so do Oasis – they are both still two of my favourite bands. Also a load of my mates feel the same and we often go to Britpop nights at the Waterfront in Norwich. Even if there are some really awesome bands around at the moment, Britpop music will always play a massive, positive part in our musical life and tastes.

Jack, Norwich

Right, that's the nice one out of the way. Now, on with the bile and complaints... – PC

FRENCH IN 'RUDENESS' SHOCKER

About a week ago I was in France, staying with a French family. Every day I would get in the car and the radio would be on. I was expecting to hear French music, but I was wrong! All I heard was English and American music, most notably the rude ones that you wouldn't hear on English radio such as 'Fuck You' by Lily Allen. But worse still was their never-ending rotation of 'Know Your Enemy' by Green Day. Where does it end? Is there anywhere that I can escape from that amazingly terrible tune? Help!

George Gibson, London

You've learned a valuable lesson here, George, which you must pass down to future generations: never go to France – PC

CROSS WORDS

Dear Trevor Hungerford. Seriously, dude, what the fuck? Each week I try

your crosswords and never come close to finishing them. This week all I could come up with is a measly four answers! I've been tempted to Google the answers but what's the point (*ah, yes, that's the go-getter spirit that will win the day!* – PC)? It's not like I even want to win the prizes. And on that note (*note to everyone reading – stick around, as he is about to ratchet up the impotent rage* – PC), does anyone actually win the prizes or do you make ridiculously cryptic crosswords so you can claim all five copies of a PSP game to flog on eBay. I read *NME* for enjoyment and music news, not to be head-fucked by some Oxford graduate trying to belittle his audience in a vain attempt to feel superior after his thesis on 'the social impact of the literary works of Jarvis Cocker' failed to get published. *NME* is by no means highbrow (*sir, how very dare you!* – PC) and it's not meant to be. Get off your high horse, Trevor, and give me a crossword that doesn't leave me wanting to see you with a "point blank message from '90s political rap-rock group (6,2,3,4)"!

Leroy, Bristol

See, other magazines' crosswords provoke mild perplexity in their readers, ours leads to actual crossword-form death threats and veins-bulging apoplexy. That's why Trevor gets the big bucks – PC

BEAUMONT AND THE CASTRATED PANDA OF RAGE

So, Mark Beaumont, Alice Crystal Castles is a "Canadian sex panda", eh (*NME*, August 1)? I know we all love this 'pulling a silly word out of a hat' style of



"Got any bamboo?"

STALKERS

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



STEPHEN, CROYDON

"Meeting The Rev at Oasis' Wembley gig. We got drunk and he fell asleep on my shoulder!"



MATHILDE, FRANCE

"This is me and Ben from Hockey after their gig in my hometown Clermont-Ferrand. What a show!"



SOPH, NEWCASTLE

"This is me and my mates with Kid British after they played at the Evolution Festival"

journalism, but this phrase is badly thought out. Pandas actually hate sex whereas they love bamboo, being lazy, having their sexual organs cut off to be mixed into the Chinese equivalent of Lemsip and dying as a species (I doubt very much that they 'like' those last two - PC). It also implies that you associate girls with two black eyes as being sexually appealing, which I abhor. **Dan Yeomans, via email**

Anybody have any other scurrilous nonsense you'd like to say about Mark? I'm rather enjoying it - PC

I heard a rumour about Mark Beaumont (YES!!! - PC). If sniffed up close, he smells like a mixture of Blu-Tack, glass and raw meat. True? **Calum, Kinross**

No, he smells like a mixture of fine wine, expensive colognes and the bitter tears of regret - PC

MAN BEING MEAN ABOUT US PART 1

Just what do you pay your reviewers for? How much was Kev Kharas given for his Sam Isaac 'review' (NME, August 1) and is there any way of getting that money back? Instead of reviewing Sam Isaac's 'Bears', he's actually written a really unfunny anecdote about his balls. Surely the point of an album review is for the journalist to give the audience a fair assessment of an LP, telling them what they can expect if they part their cash for the record? The only line that even mentions 'Bears' says that it's "devoid of personality" (which, some would argue, pretty much frees up the rest of the review for some scrotum-related tomfoolery - PC) while the rest of Kharas' pay cheque is earned by filling space with talk of Weezer T-shirts, Doritos and roasting balls. If I part with money for a music magazine I expect to read about music, if I want to read an anecdote about testicles I'll buy Viz. **Daniel Fahey, via email**

Relax, young Daniel, and allow your ire to be calmed by the knowledge that NME freelance rates are now so low and taxes and sundry expenses so high, that every review written by an NME writer actually loses them money. Indeed, in order to successfully complete editing this Letters page, I had to ponce £20 off my mum - PC

MAN BEING MEAN ABOUT US PART 2

Is Jaimie Hodgson too young to remember the fucking Bloodhound Gang? If he needs to convince himself that 3OH!3 are good (NME, August 1), that's fine, just don't waste a column and a couple of minutes of my fucking life. I'm typing this before the Future 50 issue but if 3OH!3 and La Roux are in it then, well, fuck me sideways, why not throw Gary Numan in there as well? Seriously, NME is in a state, it's time for a clearout, just keep Mark Beaumont, the rest of the pop-loving tossers need to fuck off and start up Smash Hits again. **Bob, via email**

Over to you, Jaimie... - PC
Hi Bob, chairman/sole member of the 3OH!3 UK fan club here. Thought it was an appropriate time to cast minds back to the sepia-tinged water-coloured memories of January 2009, and that joyous occasion when Colorado's finest first entered New

LET US KNOW WHAT YOU THINK AT:
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Musical Express. "Imagine the best bits of the Bloodhound Gang having downed a litre of Atlanta's strongest sizzurp," ran the sage-like words of a newly appointed, bewilderingly handsome and staggeringly well-endowed new music editor. So, yes, I believe he has heard of the Bloodhound Gang, and has publically acknowledged the similarities between them and 3OH!3. Hope you enjoy the Future 50 issue, buddy, looking forward to your potty-mouthed, knuckle-dragging dissection of it next week... Oh, and Bowie would be running things if it wasn't for the rest of staffers refusing to tolerate the overpowering stench of Blu-Tack - JH

LET'S HAVE ONE LAST NICE ONE

Music today is great, you've got bands like Kasabian, MSTRKRFT and Florence And The Machine doing their thing. The best music of all time has to be from the late '70s. Back then hardly any bands were manufactured and almost every group could write and play their own stuff. I'm only 14 but my favourite band is The Stranglers. They are the original punk band! Have a look through your dad's old records. I did and now I can't stop listening to them. **Rhiannon McShane, via email**

All my dad had was 'American Pie' by Don McLean and the 1982 England World Cup Squad song. And now look at me - PC

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AND ANOTHER THING...

In case you've still not made your point

EY UP BABY, LIGHT ME FIRE

Fuck me, the Arctic Monkeys are turning into The Doors. Get that man Turner some snakeskin kecks.

NICK, SALTAIRE

We hope you're right, Nick, as this means that, at some point, Alex will have to be arrested for getting his winkle out onstage. Who wouldn't fancy a bit of that action, eh ladies? - PC

SKINNING UP

I think you lot should interview the Skins cast, the girls preferably. Especially the twins and Lily Loveless. Your mag sales would go up a whole lot, the fans would go crazy. I'll leave you to think about it.

SAMANTHA TONKS, VIA EMAIL

We've thought about it and we've decided we're going to follow our instincts and go with that six-page Shed Seven retrospective instead - PC

KNOWING ME, KNOWING WOLF... A-HA!

I was just wondering. Is Patrick Wolf actually a Steve Coogan character?

SPARKSY, PLIMUFF

No, people are still interested in watching Patrick Wolf - PC

VLAD THE UNTHANKFUL

Today I have received in the post from IPC Media the latest Kasabian album in both CD and 10-inch vinyl limited-edition formats, plus a T-shirt. I think I have won a competition? Can I change the T-shirt to a size that might fit me?

SIMON, VIA EMAIL

No, you ungrateful sod, you'll have to embark on a concerted regime of binge-eating until you've grown into it. Now then, we've just got enough words left to gong a random sex website who have started spamming us... - PC

IS IT THAT TIME ALREADY?

This is Muscle Blade, one of over 750,000 horny members currently on...

RANDOM SEX WEBSITE, VIA EMAIL

GONGGGGGGGG! - PC

RADAR


FINDING THE BEST NEW MUSIC *Edited by Jaimie Hodgson*



NEED TO KNOW...

What: Rabble-rousing folk rock for over-emotional drunks

For fans of: The Pogues, Johnny Cash, Bruce Springsteen, Dexys Midnight Runners
Bonus: 'Won't Get Up Again'



Searching for the young soul rebels? Here they are (l-r) Chris, Matt, Andy, Luke, Mark, Dave and Patrick

NME LOVES

Blood, sweat, tears and life-affirming graft-rock

YOUNG REBEL SET

As Young Rebel Set clock off from a hard day's night down the pit, the black rain means they pause to turn up their collars for the trudge across the moors to the local pub, where they'll play t'songs of t'working man...

Oh alright, it's not quite that level of northern porn, but there's still plenty of muck surrounding them. The northeast town of Stockton: On 'Tees is post-industrial nowadays, its factories more about manufacturing, the town surrounded by Halfords and Matalans with its high street – said to be the widest in England, oh yes – revolving around the Wetherspoons where *NME* is sat with Young Rebel Set. We ask them to call out their current jobs: “I serve coffee to pensioners”, “I serve stamps to smackheads”, “I pack chlamydia medicine boxes”, “I used to work in a factory, now I walk the dog”. The need to escape such livelihoods is why Young Rebel Set represent our version of blue collar Springsteen rock. Only with

even less glamour: “New Jersey has New York nearby – we’ve got Middlesbrough.”

“It can be pretty rough round here,” says Matt, the band’s gruff frontman, “but it’s full of genuine people” Young Rebel Set came together when Johnny Cash fan Matt became disillusioned with all the Libertines wannabes around, and found country-folk was a better fit. He began writing tales of broken hearts and drinking, simply because “it’s just all about booze and women round here” When it came to record with local producer Patrick, he thought he’d get some local musicians in. Never one to do things by halves, he recruited six. They are: brothers Mark (mandolin) and Luke (drums), Patrick (the producer, and now keyboardist), Andy (acoustic guitar), his brother Chris (bass) and Dave on harmonica.

Matt formed the band on a Monday and Friday was their first gig. This meant Mark had four days to learn the mandolin and Big Dave had four days to brick his pants, the ex-factory worker having

never played onstage before. To cope with it all, everyone got horribly drunk, crammed onto the stage in Stockton’s Ku Bar, and smashed it.

More gigs followed in a blur of booze, then they put some tracks on MySpace. “Within two days the industry went berserk,” says Matt. “The band was just a piss-up and now we had to take it seriously.” They bravely turned down three majors and stayed in Stockton to harden up the sound. Now they’re back with a cracking self-released new single ‘If I Was’, so expect to see their shows, which look like The Pogues fighting with The Strokes, in your town soon. Um, if they can sort out time off work (Luke: “Mark’s had swine flu four times now”), transport (Dave: “Our new van’s just broken down”) and accommodation (Andy: “We’re hoping someone else will deal with that”). Young Rebel Set, then: the (im)perfect antidote to cold, careerist, indie. Let’s hope there’s enough cloudy ale to keep them going. *Martin Robinson*

RADAR

OTHER STUFF YOU SHOULD KNOW ABOUT



EURO CURRENCY

Culture vultures swap schmaltz for ambience **LITTLE DRAGON**

When they formed at school in Sweden, the quartet flirted with slow-burning, diva-fronted '90s R&B. But it wasn't long before they developed their sound; equal parts Quaalude chill-out and shamanic electro. Diverse elements which are pinned together by singer Yukimi Nagano's hazy, Tanqueray-soaked voice.

Their latest opus, 'Machine Dreams', mixes the skittery pop of 'Swimming' with the dizzy, Blue Nile-like 'Feather'. Nagano says it's "the culmination of everything we've done." Which is a lot considering they've known each other since they hit puberty. And two albums in they've garnered fans in Dave Sitek and Wendy Melvoin, the one-time Prince guitarist.

"We're such huge Prince fans," says Nagano. "In one interview, Wendy says she'd like to work with us. Us! Erik [Bodin, drummer] was like, 'Rewind it!' He watched it, like, 10 times."

Dream-pop trail-blazers and ambient alchemists they might be, but it doesn't stop them from having blow-outs once in a while.

"We will have these fights where we end up lying on the floor sobbing uncontrollably," admits Yukimi. "But creatively it seems to be working out." **Priya Elan**

NEED TO KNOW...

What: *Androids dreaming of electric sheep*
Download: 'Swimming'

DIY HEROES

Canadian self-deprecating garage awesomeness

JAPANDROIDS

You know that band you're in? The one where you and Dave and Craig get together in some shithole studio in Deptford and unleash hell on your instruments, where you go mental on the drums and all three of you scream in harmony and batter your stuff and get all sweaty and pay £60 for a session but it's worth it for that fucking amazing garage-rock track you pulled out of the carnage?

It's not. Fast forward yourself five years and listen back to it. There's a really fine art to going loon on beat-up guitars and split cymbals and ending up with good tunes. Ninety-nine per cent of bands don't get it. Japandroids get it. They're from Vancouver. There's two of them and it sounds like six

hundred. They've got the best name in the world (after maybe Japandruids). They're about as scuzzy and sloppy as you can get but they've still just pulled one of the best albums of the year out of the bag. It's called 'Post-Nothing', which is a bit generous. It's post-garage, kind of post-post-hardcore, and you need it in your life. "People have called us lots of ridiculous things," drummer David Prowse says in defence of the title. "Shitgaze, electro-mash, no-fi... garage rock still sounds the best to me." **Tim Chester**

NEED TO KNOW...

What: *A busking Prince in Gabba land*
Download: 'Wake Up'



BIG NAME ENDORSEMENT

Scary dirge charms the capes off The Horrors

FACTORY FLOOR

In March, at the Worship festival in London's Shoreditch Church, only one band *really* scared *NME*: Factory Floor. "I think it's 'cos we truly are dark people," laughs guitarist Nik Colk (formerly of the ever-undererrated Kaito).

"I'm a ray of light!" protests taciturn drummer Gabe Gurnsey.

"No seriously, we are," says Nik. She's not kidding – the trio gathered round a table in Pride Of Spitalfields, an island of proper-pub normality just off Brick Lane's self-conscious strip, are, like their stark, forbidding, post-punk/kraut/avant-garde clankings, intense.

Their name, which speaks of functional honesty, is apt. Though recently handpicked to support The Horrors by a gushing Paris, and

on the verge of releasing their third single, they're more interested in experimentation than marketing themselves as a commodity. "The sound that comes out is more of a product of the investigations we're doing," says bassist Dominic Butler, "the instruments we've found. It's like a by-product in a way."

Not many bands would describe their songs as aural effluence: resolutely unpretentious and awe-inspiring, the best news is that FF's production line has only just started to roll. **Emily Mackay**

NEED TO KNOW...

What: *Brooding, bleak post-kraut din*
Download: 'Post Is Here'

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BURNING BRIGHT

They might have spent the last 18 years living in the shadow of Kurt Cobain's condemnation, but after Nirvana burned out, **PEARL JAM** stayed alive. *NME* travels to their Seattle HQ to meet the alt.rock legends who are definitely not fading away

Such is the ever-polarising nature of Pearl Jam – and, let's be honest, much of that is their dismissal by major label recording artist Kurt Cobain as “corporate rock careerists” echoing down the ages – there are people who won't read this article just because they'll see the words ‘Pearl’ and ‘Jam’ on the page. This is a shame; nearly 20 years into their career, the Seattle band have long embodied much of what makes rock's alternative flipside good.

Currently the world's biggest unsigned band (kinda: out of contract with Epic, they're now releasing their records independently in the US), they've got a new album – their ninth, ‘Backspacer’, out September 21 – that backs the aforementioned claim up. A lean, punchy, garagey collection of rock'n'roll songs (the best of the bunch being a furious new wave pop song called ‘Got Some’) and a couple of career-best ballads (‘Just Breathe’, ‘The End’) that clocks in at just over 30 minutes, I think it's their best since 1998's ‘Yield’. Some of the people who won't read this article would enjoy it; it's a shame that what amounted to a playground spat (a subject Cobain was familiar with, having written ‘School’ on Nirvana's ‘Bleach’ about the petty scene politics of nearby Olympia's hip elite), should haunt the career of a band who've proved their counter-culture credentials time and time again.

Remember that this is a fiercely principled band, who didn't tour the US between 1994 and 1997 after going to war with touring firm Ticketmaster, dogged in an (ultimately unsuccessful) legal battle over unfair ticket pricing. A band who run their Wishlist Foundation, the charity that distributes monies from their record sales and fan donations to various human rights,



WORDS James McMahon
PICTURES Steve Gullick

environmental and pro-choice groups, on the same floor of their north Seattle warehouse HQ that houses their management and fan club. This – in and among the six surfboards with portraits of each member and their manager; the giant cut out letters from the ‘Ten’ sleeve; Perspex box upon Perspex box of fanmail; portraits of Pete Townshend and Joe Strummer; an Elton John-themed pinball machine; a giant Ramones flag given to the band by the late Johnny Ramone; disinfectant cubes of George W Bush's face in the urinals – is where *NME*'s meeting with the five-piece band takes place today, taking the shape of an hour-and-a-half long interview session.

This comprises 30 minutes with guitarists Mike McCready and Stone Gossard (and the latter's golden retriever, Bessie), an affable pair who talk a lot about, well, guitars and so won't feature much more in this ideology-slanted piece, 30 minutes with singer Eddie Vedder (at least 10 minutes of which is taken up with fannish but not particularly interesting Who anecdotes he makes us promise not to print), and 30 minutes with old/new drummer Matt Cameron (the former Soundgarden man has drummed with the band since 1998, yet the relationship stretches back to 1990 Pearl Jam/Soundgarden hybrid Temple Of The Dog). The drummer sits alongside bassist Jeff Ament. You join us 15 minutes into conversation with the latter pair. We're talking about grunge.

Well, when in Rome...

The thing is, Kurt was basically representing Mark [Arm, Mudhoney frontman and, alongside Gossard and Ament, a former member of Pearl Jam precursor band Green River] at that time, and he'd already said that stuff,” recalls the bass player. “The only reason it really hurt was because it brought all that stuff up again and reminded me that my friendship with Mark was still broken. I couldn't really give a shit what Kurt said, I didn't even know him, even though I fucking loved Nirvana – especially when Dave Grohl joined – but the few times I tried to be friendly with Kurt, he didn't really respond.”

What else can you remember about that time?

“I enjoyed the fact our music scene and our bands were getting attention,” muses Cameron. “But the downside was that the press didn't always get it right. I was kinda creeped out when they were saying that grunge killed all the hair metal bands – I had a couple of run-ins with those guys over that stuff – but I knew our scene was better than the LA hair metal bullshit...”

“I was like, ‘Bring it...’” adds Ament.

“...and I guess it was easy for some and harder for others,” continues the drummer. “Like the Eddies and the Kurts and the Chris Cornells – it happened really quickly for those guys and they might not have been prepared for the amount of attention they received.”

“I lament that there weren't more Seattle writers who were reporting what went into the media at that time,” says Ament. “There were people around who knew the real stories and the people who ended up writing about it, whether it was Everett True or Michael Azerrad or whoever, those guys didn't know what the fuck was going on here, yet they were the so-called historians of what was going on. They didn't even turn up until 1990 – we'd been doing what we were doing for



The Jam:
(l-r) Jeff Ament,
Stone Gossard,
Eddie Vedder,
Matt Cameron and
Mike McCready

**WAKE
UP WITH
MORE
THAN A
HANGOVER**



**POCKET
PULLING
POWER**
NEW LYNX BULLET

eight years before that in the punk rock scene! That was super-irritating."

Ament sighs.

"And the whole Nirvana/Pearl Jam feud and people like Courtney Love getting involved. Like, who the fuck was that woman? She knew nothing about what was going on! Usually it was people just trying to start shit. Like, I didn't know much about Nirvana and they didn't know much about us. I'd seen them a couple of times, I doubt Kurt ever saw us play a full show..."

OK, so they were never quite Beat Happening (talking about 1991 debut 'Ten', Ament reveals he played – spit! – fretless bass on all but two songs on the record), and it would be revisionist to suggest they ever were. But you can certainly make a claim that those who've judged them purely on the basis of some headline-grabbing Seattle scene gossip have missed out on some great rock music these last 18 years. Pearl Jam were always a different proposition to Nirvana, Mudhoney, the Melvins and their punk rock ilk. They had guitar solos – really, really long guitar solos – and owed more to the red, white and blue dyed rawk of Neil Young than the aforementioned trio's beloved Black Flag. Whether they like it or not, they were more like "the LA hair metal bullshit", only with integrity, than anything else that was around in the Pacific Northwest – "when the grunge tag came attached to us I thought it was hilarious," says Ament. "If we had one goal it was to not be that" – and so to judge them by the punk rock rule book is like bemoaning that frogs can't fly; it was never in their DNA to do so. Don't like them because you don't like guitar solos? Fine. Don't like them because Kurt Cobain didn't? Well, that's silly...

Thing is, for a long time, it seemed like Pearl Jam didn't really like *themselves*. In the wake of their dispute with Ticketmaster and after their exile from press and promotion post-'Ten', not even making a music video for most of the '90s, *Rolling Stone* magazine wrote astutely that the band had "spent a decade deliberately tearing their own fame apart". It was as if – despite all that made the band special and unique: tempered grace, a thirst for beauty, the fact that unlike so many musicians from the area they weren't so mired in K Records dogma they could use a phrase like "sonic exploration" without blushing – they themselves felt they had to prove they were something other than "corporate rock careerists". With their actions, yes (in all three interview sessions, all of the band will reluctantly concur that sometimes they've made things harder for themselves than they necessarily had to. To illustrate: upon taking the photos that accompany these words, our photographer asked if they'd recreate the high-five from the 'Ten' sleeve to commemorate the record's re-release, but as if they suspected *NME* had some sinister agenda, they responded as if we'd asked them to gargle poo, rather than just the bit of fun it was intended as), but also with the



"LIFE IS PRECIOUS. IF YOU CAN'T FIND SOMETHING THAT'S GREAT ABOUT THAT, I FEEL SORRY FOR YOU" Eddie Vedder



music itself. This is the kind of theory that bands normally write off as music journalists thinking too much. In this case, Ament agrees.

"You know, I actually thought that when Pearl Jam started writing some more punk rock type songs. I was in a hardcore band [the bassist will later chase after our taxi to give us a copy of his recently reissued old hardcore band Deranged Diction's first demos] and I wanted to be more than that. Even with the first record, on a song like 'Oceans', we were trying to just be a great band... but that could stretch. It's like when we wrote 'Spin The Black Circle' [the band's 1994 ode to the death of vinyl from third album 'Vitalogy']. I was like, 'Ugh!'. I can play the entire Dead Kennedys back catalogue! I didn't really want to make music like that at that time."

All of which leads on to what's truly exciting about 'Backspacer'. See, there might not be a guitar solo in sight – there's some guitar licks, but hardly the noodle-rock opus that sits in the middle of, say, 'Alive' – but for perhaps the first time, the new record seems like the halfway house between all that ever made them great (and made the punk rock purists tut) and the notion of a contemporary, un-

mainstream rock band that the members feel comfortable with today. It's a harmonious compromise, the best of both worlds and an example of what a huge rock band might be if they didn't particularly fancy treading the same route as U2. They might balk at the comparison, but they're really not unlike the Grateful Dead; where that band encouraged fans to bootleg their live shows, Pearl Jam instead make mixing desk-recorded CDs of their live shows available to fans within 24 hours of the gigs' final note being played. And like Jerry Garcia and co did, they do what rock bands are supposed to do: unfashionably play gigs, and lots of them (although the fact their forthcoming O2 Arena show sold out in just nine minutes suggests they don't come to these shores nearly enough). They rarely stray out of their fanbase, yet that fanbase is huge and global enough to mean that, more or less, they're free, creatively at the very least, to do whatever they want to. More than at any point in their career, Pearl Jam seem comfortable with themselves – it's a freedom a chain-smoking Eddie Vedder (*NME*: "Mind if I smoke?" Vedder: "I'd prefer it") enjoys.

"You think this is the most optimistic Pearl Jam have ever sounded?" he

Clockwise from left: the band (and Bessie the dog) among the rock memorabilia at their Seattle HQ; dude! it's Pearl Jam immortalised on surfboards; the giant letters that adorned the cover of 'Ten'

laughs. "Well, it's about time, isn't it?" The singer reluctantly agrees that 'Backspacer' is an optimistic record, yet insists it's important for the band not to lose their "edge". "It wasn't contrived – it wasn't like we said, 'Let's make this more positive' or anything – but it helps that we're a really good band. It's nice when things can be unspoken, when you don't have to have all these banal conversations about what things could or couldn't be and you can just play. It's one of the benefits of being in a band for such a long time; I'm surprised more bands don't do it."

He pauses. Takes a drag of his American Spirit. Says a bunch of stuff about the change in American administration that, while bang on the money, you've heard a million times before and I won't bore you with again here. But then Eddie Vedder hits the nail on the head squarely and soundly.

"The way I see it, life is precious. We're on this spinning ball in the middle of the universe and it doesn't make any sense and it shouldn't be happening. It's hard to grasp the beauty of the situation. But if you can't find something that's great about all that, well, I feel sorry for you."

Vedder's utterance is more or less where I'm getting at with all this. There's not many people who ever met, loved or liked Kurt Cobain who'd now agree with the mantra of "It's better to burn out than fade away" he stole from Neil Young as a pay-off to his suicide note, and despite being the Young-ites they are, Pearl Jam's entire career seems based on doing exactly the opposite. Back when Nirvana were presenting working album titles to Geffen of 'I Hate Myself And Want To Die', Pearl Jam were running around the world's stages with Vedder singing "I-ha, I-ha, I'm still aliveeeee" – while Pearl Jam the rock the Nirvana singer's taunts to hear, you can't help but wish that Kurt had listened to Eddie's words too.

See, after spending an hour and a half in the proud five-piece's HQ – a shrine to their existence and achievements, a place of creativity and being – you're reminded that there are definitely worse things than being corporate rock careerists...



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RAYGUN

THEIR RISE AND FALL IN A DAY

Last week we saw the funniest thing on YouTube since that dog fell off a cliff. Gavin Haynes lifts the lid on the internet's newest stars



As an *NME* journalist, the first thing you're required to learn on the training course is the means and manner of combining bands. Cosmo Jarvis? Sounds like James Morrison and Just Jack fighting over a tramp's outsider art sketches of Modern Talking... on the moon. The Low Anthem? Jeff Buckley and Baby Chaos fighting for a marzipan copy of 'Marquee Moon'. On. The. Moon.

This is not the sort of stuff that should be left to amateurs. The trick is to get the ingredients of your metaphor to interact (fight, go for cocktails, play *Space Quest*). Without some sort of action-based interaction you might simply end up lumping your protagonists together, say, "in a lift". This is what up'n'coming Hoosiers-like major label muppets Raygun did. It made them internet celebrities.

The lift, with its connotations of dreary office work, stilted conversation and muzak, is unwittingly a great focal point for the sonic behemoth that is Raygun. They did not understand this. They did not understand much else. That's why the now-deleted YouTube classic in which they starred was called 'Lack Of

Self-Awareness'. So remarkable was their lack of self-awareness that the dominant comment among the viral hit's 25,000-odd viewers in its three days of life was, "Is this a spoof?". After three minutes of watching improbably-named lead singer Ray Gun witter on about how he's a bit like Brian Eno and how their music is a kerrrr-razy mix of different things ("It's like Delia Smith - [waits for brainwave] *psychedelia* Smith!!!"),

RAY'S WORDS WERE HAIKUS OF DUMB

Spinal Tap were the unanimous frame of reference. Now 'Musicians In Quite-Thick Shocker' is hardly the scoop of the century, but Ray Gun's effete, self-regarding words had a poetry to them - they were deft haikus of dumb.

Rhodri Marsden, *The Independent's* technology columnist, removed the music and posted the talking bits to YouTube after cringing his way through their Saturday night Channel 4 promo slot. Soon the cry of, "We're having mojitos at 11am - what the hell!" was

echoing across the internet. Panicking, Sony BMG flipped out and requested the video be deleted by YouTube - in turn, permanently deleting Marsden's account. But, in an object lesson in how the music industry is (mis)governed, ironically, Sony had actually had a hand in making the promo. No-one was going round stitching them up in the edit suite - this had all been rubber-stamped by the label. "They probably thought it made them look great," Marsden theorises. "If they thought it made Raygun look ridiculous but let it through anyway, that would be interesting... But I don't think Sony had the foresight to imagine Raygun's mindless witterings would cause the rumpus that it has."

Is all publicity good publicity? If Sony were brilliant Svengalian architects of Raygun's infamy, then they're not exactly making the most of it. We tried to contact them and the band re: Lack Of Self-Awareness Gate, but, as they say on *Newsnight*, "No-one was available for comment".

Which is a pity, because far more bands are dull in their dullness. Raygun are at least interesting in theirs. Ever tried to yank a useable pull-quote out of White Lies? Fact is, some of your great indie heroes are so dull in the flesh that they make OU physics lectures seem like a director's cut of *Antichrist*. On the moon. As Marsden himself notes, an awful lot of bands don't have much to say. But what if, after

eight years in the gulags of the toilet-circuit, suddenly the beam of national attention falls upon you? Someone thrusts a mic at your mouth and asks you to account for your entire life's work so far? You say everything. Even if you have nothing to say. It's very easy to get drunk on your one big hit of exposure. "I just think that it's unfortunate that at the first moment when Raygun were asked to account for themselves, the results ended up on national telly," Marsden sighs. "Poor saps..."

MOJITOS, LIFTS & JOBCENTRES

A RAYGUN COMPENDIUM

Ray: "We'll be at home, knocking up some beats or whatever on Reason or Logic or, you know, Ableton or whatever, then we, we kind of... we get together... and mash... you know, hy... two types of songs... sort of a hybrid... of songs, really. Della Smith-style, you know - 'psychedelia Smith' - chuck it all in and see what happens."

Ray: "If you stuck James Brown and Iggy Pop and David Bowie and Shirley Bassey in a lift then you'd probably have our band."

Bett: "When we made the album, we made a point of being in a room, about the size of this room here, every day, playing. Even if we were only aiming to get the drum track, everyone was there. Singing. Sweating. Going nuts."

Ray: "I'm a big fan of Brian Eno, and a lot of sonic experimenters. I share that thing of not being able to play anything competently and fluently. But experimenting. And that's what a lot of our band's about - coming up with different noises. Like Berlin-period Eno."

Ray: "There was all this time when we had no work. There was a time when I was at a JobCentre, trying to get a job... in music. But they couldn't even get me a job in a record store. So I was doing these admin roles and feeling really shit about life."



Ray: "We're a party band. It might be a bit strange. We might come to work in fancy dress. Or have mojitos at 11am. What the hell, man. We want to have fun. We want our audience to have fun. So there you have it..."

NME.COM

Head over to NME.COM/VideoBlog to watch the now-infamous clip of Raygun

THE REVEREND

The man known to his mam as Jon McClure shows us round the lovely bunker where he keeps his propaganda, books and substances

Old Compton Street boulevardiers and Brazilian tourists throng around the red engines, gawping up at the satanic ridges of smoke. Beyond the tape, the TV news crews set up their pitches, check lenses, sweat. Soho is on fire...

A block back from the inferno, down a twisty flight of stairs, the whole of Britain could just as well be under Triffid attack for all Jon McClure – aka The Reverend – knows. His Dean Street bunker is airtight, a warm womb of wood floors and thick studio glass. “Glasvegas used to come here a lot when it was all kicking off for them,” he booms. “It’s really central, but it also feels so out of the way.”

Yesterday, McClure played Wembley with Oasis. Tomorrow, he will again. Things could probably be worse. “My mother was there. Noel comes up to her and says, ‘How did you pop out such a big lad, then?’ So she goes, ‘Well, I guess I’ve just got a big womb, Noel.’ And walks off...” The doobie sparks. He shuffles through some La’s on his guitar, declares his new mate Lee Mavericks “sound”, babbles about his plans for Instigate Debate, enthuses over his upcoming appearance on Hugo Chávez’ TV show, spits the entire Macaulay Culkin rap from ‘Black Or White’, tells an unprintable libel about Peter Mandelson and recalls going mad. “Literally went mad. I lived here for six months last year and, halfway through, I was really overworked, probably should have had a break, but instead stayed in the studio and remixed Glasvegas and bombed a lot of gak. That’s pretty much what did it. The same week, I was getting death threats from the BNP, I’d split up with my girlfriend and announced I was giving up music...”

Still, all’s well that ends without Electro Convulsive Therapy and all that... And what greater safety blanket could a man have than to be surrounded by the stuff of a lifetime? None, that’s what. The doobie reclines in a glass ashtray. Right, Rev, time to tell us about your shit...

‘NUGGETS’

“When you listen to Cream and some of The Beatles’ stuff, you understand that this is what they were listening to. You listen to ‘Helter Skelter’ and you go, ‘Oh, you’ve so heard that, then...’”. ‘Nuggets’ is a psychedelic KFC mega-bucket of deep acid-fried psychedelia from the unsung heroes of the San Fran golden age. Since its release in 1972, it’s been handed down from brother to kid brother, lover to lover, drummer to drummer, keeping a small but very influential few in thrall. “It’s a compilation that has continually inspired bands since it came out. Through that I discovered that whole era of music – The Seeds, Count Five, 13th Floor Elevators, Electric Prunes. A lot of the C86 bands were all inspired by that – like early Primal Scream. It’s a really important record.”

STALIN BY SIMON SEBAG MONTEFIORE

The History Of The World – that’s what Rev did at varsity. “Bit of light genocide for ya,” he grins. “I’ve got the Young Stalin at home too, but I thought I’d read this one first.” He wasn’t always so boffy. “At school I were a fucker. Me GCSEs were like a dealer’s pockets: full of Es. Then I had a bet with another kid that I could do well, and I got straight As at A-level – in History, Politics, Theology and General Studies. I still hold the examiner’s record for the most sides of paper used in an hour. Can I think of any positives about Stalin? Well, I suppose his programme of industrialisation probably saved Russia from losing to Hitler...”

BOB MARLEY POSTER

"What can I say about Bob?" The Reverend asks, rhetorically. A lot, as it happens: 1) That he's the nearest thing we've had to a prophet in 100 years; 2) He's the "greatest author of post-colonial discourse"; 3) Danny Baker gave him cancer (*um, not quite... - Urban Myth Ed*); 4) "Take away the Jamaican accent and he could be Lee Mayers"; 5) He's the most popular artist in history. "People in the West can't grasp that Bob Marley's got a much more global footprint than The Beatles. He's held in reverence in South America and Africa and Asia - they may not buy many records there, but they all adore him because he speaks for them. There's never been a cooler guy."

VENEZUELAN FLAG

Venezuela ain't talking about a revolution. They had one. His name was Hugo Chávez. "The story is that Venezuela was ruled by the 10 per cent of the population who were Spanish. Chávez is a Native American - he's a proper Red Indian from the barrios. Before Chávez, there were people in Venezuela who'd never seen - literally never clapped eyes upon - a doctor. Now, every village has their own doctor. He pisses off America. He's a socialist, he's nationalised their oil industry, but there's still a lot of room for private enterprise in Venezuela - he's not afraid to experiment. He's a very 21st century socialist." Soon, he and his political dreamboat will be united beneath the glow of studio lights. "He has this prime-time Venezuelan chat show, and I'm going on it. I was talking to Kimberley Stewart, and I think I've convinced her to go on there too..."

SPANISH GUITAR SIGNED BY MIKE AND CLAIRE

"I always take a guitar with me wherever I go. This one was given to me by my friends Mike and Claire." He clarifies: "They're the couple who fuck onstage at Manumission." It's not like that, though. "Because of Pete Tong and all that, people have a certain image of Ibiza. Manumission literally means 'freedom from slavery', and when you go there, you'll see, people are perfectly free. It's a hippy ideal." It's only Britain, with its conservative, sniggering take on sex, that casts art as porn. "They're actually much more in the lineage of things like the Moulin Rouge."

A JOINT IN AN ASHTRAY

This is not a statement. Neither pro nor con, the joint simply is. "Because everyone takes drugs. It's not something I either want to do down or to glamorise - it's just a fact of modern life. Everyone takes 'em. Especially ganj, man. Everyone smokes a joint." But yes, it's something the Rev regularly uses to fire up his sonic revolution. "I smoke a lot of weed. Partly because it helps soothe my anxieties. I suffer a lot with getting down in the dumps about how things have gone. Ganja's a way of clearing your head of all your problems and not thinking about 'owt. And it helps you to think of crazy ideas for songs." He pauses. "I'm not going to say I have a problem with drugs - the only problem is I can't get enough..."

AND THE AWARD FOR THE MOST OVERRATED BAND EVER GOES TO...

Last month *NME.COM* asked you who you thought were the most overrated bands, and you can read the results over there on the right. But because we like the taste of sacred cow, we thought we'd ask some pop stars too...



LIGHTSPEED CHAMPION

"I want to say *Test Icicles* but I don't even want to give them that kind of credit, so instead I've chosen *Kylie Minogue* - I've always thought she was overrated. I know she had cancer and she did very well to come back from such a horrific thing, but that's no excuse to write bad songs. If I were to ask you to do a Kylie Minogue impression, there isn't one. It's really strange. There's nothing that defines her, who she is, what she's about. She doesn't have a dance, she doesn't even have a look - like, you couldn't go to a fancy dress party dressed as her. It's really fucking weird and you can't really say it about another pop star. It really weirds me out."



PATRICK WOLF

"Well, growing up, I was never into *The Beatles*. *Oasis* really are not my cup of tea, just doing the same thing over and over and over again, and it wasn't very good when it started.

The Killers are abysmal; I think Brandon looks like he's walked out of Primark and just bought a Casio synthesizer. Ridiculous band. Then there's my long-term *Mika* obsession - the love child of Cliff Richard and Toyah Willcox. He's a real nightmare for me. Just go away, leave us alone. That group *Kasabian*, they're awful. Dreary, laddy, macho bullshit - they should all be castrated to give them a bit more grace."



ROBBIE FURZE THE BIG PINK

"*The Beatles*. I think they're crap, to be honest. I always felt they wrote some good songs, but they're a bunch of pussies. They didn't rock my world ever, I mean really rock it, they never made me feel excited. People say every song is based on a Beatles song. Is that true? I think that's a depressing notion. I refuse to believe it. Maybe that's why I get pissed off about *The Beatles*. There are no Beatles references in any Big Pink songs and there never will be. If Macca phoned for a collaboration, he could fuck off."



The Beatles: crap



A gorilla playing Phil Collins: smug



JAMES SPENCE ROLO TOMASSI

"*Phil Collins*. I hate that Cadbury's advert with the gorilla drumming. No-one talked about Phil Collins for ages, then that advert came out and everyone was like, 'Phil Collins, great!' and there was a bit of a revival for him. You started hearing it in clubs and there was a bit of an '80s revival thing and Phil Collins was almost at the forefront of it. It's bizarre that he became cool again. He's got this smugness; I find him embarrassing and he seems incredibly dated."



DAN BLACK

"*The Beach Boys*. It's these slightly childlike square-bears from California who were basically the prototype for all boy bands. Some of them started taking acid and writing weird-ish songs, but there's not a raw, pure line to some kind of emotion. They wrote loads of songs about girls and surfing and none of them could bloody surf... and I imagine they found it quite hard to talk to girls, too. And also... a lot of it... there's this slightly nauseating, 'All the girls are great in California' stuff... Fuck off."



U2: an absolute outrage



ROSE ELINOR DOUGALL

"Everyone keeps going on about *U2* being the biggest band in the world, but I haven't met a single person who likes them. I thought that whole fucking BBC coverage [of the Broadcasting House rooftop gig earlier this year] was an absolute outrage. The amount of money spent on it! It was almost like propaganda for *U2*. I really find the whole thing incredibly distasteful and Bono is one of the most revolting people ever. I think it's really interesting that he moans about clearing world debt yet he messes around with ways of paying his own fucking taxes. And his fucking glasses! I wish he'd take them off."



Oasis: attract an army of chav androids



JOE DE COSTA GOLD TEETH

"**U2**. I know it's an obvious choice but it's an obvious choice for a reason. How they've existed in the industry for so long is beyond me. They really do put the hit in shit

It's Bono and the music and everything that comes with it. It's just middle-of-the-road stuff that's been blown out of all proportion. It's not that good and it's everywhere. It just grinds me down."



JAMES BROWN AND ROBERT LEE PULLED APART BY HORSES

Robert: "**U2**. The only difference between their albums is the artwork. That's it!"

James: "There's another difference between them all. Liam Gallagher's haircut. He usually changes that for each album. They're about as progressive as a broken elevator. I think most of their fans are people who made a mistake of buying two or three albums and now they're too ashamed to admit they were wrong."

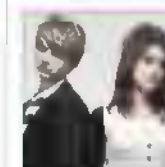
Robert: "I think they made so much money out of the first few albums that they made an army of chav androids that they program to go to their gigs – that's why they're still selling out Wembley! That can be the only reason why 'cos, let's face it, they're shit!"



PAUL CARLIN DANANANANAYKROYD

"**Bob Dylan**. I can't stand the guy. If I wanted to listen to the sound of a cat getting strangled and dragged backwards through a hedge, then

I'd buy a cat, strangle it and drag it backwards through a hedge. I've never understood how someone so predictable could be so revered. Dylan has somehow managed to fool the public and the world into believing that he has talent. When people get out an acoustic and start playing his songs that's the worst thing. We were at The Great Escape and this model guy picked up an acoustic guitar and started playing Dylan songs and that's just the end. Here's the thing: Bob Dylan's one of those artists that people who don't really understand music think it's cool to like. Real music fans would agree that Dylan isn't all that, but you get someone with a casual interest in music and they think, 'Oh yeah, I should be into Bob Dylan'. The fools."



STEVEN ANSELL AND LAURA-MARY CARTER BLOOD RED SHOES

"**The Libertines** are what you get when you take the music out of rock'n'roll. A load of chancers

who jumped on The Strokes' bandwagon, but wrapped in a Union Jack – yet even the feeblest Strokes out take shits over anything they did. A rock'n'roll band who don't make any worthwhile music aren't a band; they're all about the antics and not the tunes. Plus, they paved the way for a swathe of English lightweight indie garbage and everyone forgot how good a distortion pedal sounded."



The Libertines: chancers

SO WHAT DID YOU THINK?

These are the shitty bands and tiresome singers that make your blood boil, you grumpy interneters. Deep breath, let that bile out...

20 Crystal Castles



Lily Allen

18 Metallica

17 Eminem

16 Pendulum

15 Guns N' Roses

14 La Roux

13 Green Day

12 Snow Patrol



Coldplay

10 Madonna

9 Gallows

8 Michael Jackson

7 Kanye West

6 Gossip

5 U2

4 Razorlight

3 Fall Out Boy

2 My Chemical Romance



1 Lady Gaga

TIME FOR HEROES

BOMBAY

BICYCLE CLUB

Wallflowers by day, but stick an instrument in their hands and turn on the stage lights and they become a completely different monster. But who made them this way?

You know how wild and raucous Bombay Bicycle Club are live? Well, invert it, and that's how quiet and shy they are in person. Jack Steadman, Jamie MacColl, Suren De Saram and Ed Nash all sit hunched over barely looking at *NME*'s admittedly repellent face. It's not that they lack confidence as such, it's more that teenage self-consciousness and disdain still clearly grips them. This tension between the trauma of youth and the desire to explode out of it, is, of course what makes BBC tick, and it's apparent in the sombre atmospheres and screaming guitars of their debut album 'I Had The Blues But I Shook Them Loose', one of this year's must-buys. Recorded with Jim Abbiss at Konk Studios ("Made famous by The Kooks," says drummer Suren sarcastically. "We wanted a bit of their magic..."), the band are already practically dismissing it, desperate to get on with the next one later this year. Frontman Jack says in his ocean-deep voice, "You can't get attached to the songs if you wrote them four years ago – you were so different then." In other words, they're growing up and it'll be exciting seeing them progress. As they tell *NME* about their inspirations, they reveal themselves to be very thoughtful, smart lads with art and truth on their minds. If only they'd sit up straight, for heaven's sake...

1 FLEA

Jack (vocals/guitar/bass): "I started on the bass when I was a naive 13-year-old, and I had his instructional video, and it was about what he was saying as well as his bass playing. He was just sat there looking a bit cracked-out, talking about the cosmos and how you should play. And to me, it showed I had to be myself and your music had to just come from... it's all really cheesy stuff, but because I was young it really influenced me a lot. The most valuable lesson I learnt was Flea's improvising, I realised you should start writing songs by just playing a lot. Me and my friend would improvise for hours and you'd learn so much from that. Playing off each other and not just sat in your room practising alone."

2 RON BURGUNDY

Jack: "I have a lot of his mannerisms which means I've watched that film too many times I think. I just act like him a lot. He's not an inspiration on a grooming level, no. He's just a cool guy, I wish I was him."

3 GRAHAM COXON

Jamie (guitar/bass): "I play mostly rhythm guitar and he's a good example of a really, really good rhythm guitarist. A lot of the riffs he writes are really simple but effective in the Keith Richards mould – there's hooks in his rhythm guitar playing. I watched Blur at Glastonbury and I didn't think he'd be rocking out as much and falling to his knees. He's such a different guy onstage to his personal life."

Jack: "I think that's another similarity to us. We're really, really quiet, but then we get onstage and we actually rock out a lot and act quite mad."

own stuff and wish I hadn't been so meticulous about it and spent so much time making everything perfect, instead of just going in and playing. It just broke my heart when I saw his advert recently, though. I just couldn't believe it."

6 DAVID HOCKNEY

Ed: "I got really into painting a few years ago and he was pretty much the reason for it. I went to one of his exhibitions when I was 15 or so, and it changed what I was into art-wise, and I got really into painting, particularly portraiture. I wouldn't say he is the best painter, and he doesn't have the best style, but he's the person who got me the most into it. I also like him because he came from a very standard Yorkshire family and went off and had this very flamboyant life in LA. That's kind of cool."

"Elliott Smith opened up a whole new world of better music for me"

ED NASH

4 EVELYN WAUGH

Jamie: "I really like literature that's dark and comic, and I think he's the best example of that. He does completely brutal, dark humour – *A Handful Of Dust* and *Brideshead Revisited* are two of my favourites, and *Vile Bodies*. I'm into a lot of 1930s modernist literature."

5 IGGY POP

Jamie: "I saw him at Glastonbury two years ago, and watching how he performs live is definitely an influence on our band. Not that I would ever want to compare what he does in his live shows to us just jumping around a bit, but it definitely pushes you onto making more of your shows than just standing there looking bored."

Jack: "His music makes me listen to our

7 ELLIOTT SMITH

Ed (bass/keyboard): "Elliott Smith was a starting point to listening to better music. I found him when I was 14 and stopped liking Guns N' Roses. It was just finding a whole new world of music." Jamie: "For me, him and Nick Drake were a crossover point. I think you find a lot of teenagers relating to Elliott Smith." Jack: "There's a certain age where, because of the lyrical content of his songs, you do start getting really into him because you relate to it so much." Jamie: "I think teenagers have a thing with musicians who have committed suicide as well." Jack: "Because they don't get old enough to do adverts. They get frozen in time and remain at their peak, and you don't get to see them deteriorate."

8 CICERO

Jamie: "I think he's pretty inspirational for anyone who has anything to do with the arts, even though Cicero was a politician. He came from a standard background and rose to the highest position in Roman politics. I think he was one of the first people to do that. He was one of the best orators of his day, and people have been talking about him a lot recently, comparing him to Barack Obama. He was killed for speaking the truth as well."

9 BUDDY RICH

Suren (drums): "He's the greatest drummer of all time. I started out as a jazz drummer, and I grew up listening to his records and watching videos of him. He's just a natural performer with a unique style, I don't know how to describe it but it's mesmerising to watch. Apparently Buddy Rich wouldn't practice, he would just do gigs. Although, he'd play for hours every night."

Jamie: "Suren being a jazz drummer has been hugely advantageous to us. I think it allows him to do a lot of things most drummers wouldn't be able to do."

10 BACH

Suren: "I think he died almost 300 years ago [1850 – *History Ed*], but his music is still inspiring a lot of music today. I did A-Level music and quite a lot of that was studying Bach, which got a bit tedious, but it was interesting seeing how well-thought out his music was. Seeing how it was all pieced together, all the various melodic subjects and harmonies. I listen to quite a lot of classical music because my dad's a classical musician. [Bach] had 20 kids, too. His fertility is inspiring. Although I think half of them died." Jamie: "Suren read this book about Bach. It said: 'Bach wrote more for the eye than the ear'. We thought that meant he had the first ever light show!"

NME.COM
Listen to 'I Had The Blues But I Shook Them Loose' at NME.COM/artists/bombay-bicycle-club



These builders aren't much cop
(l-r) Suren De Saram, Ed Nash,
Jack Steadman, Jamie MacColl



9pm, Wed:
Dave onstage

8.30pm, Wed:
Facing the O2



7.45pm, Wed:
Eric warms up



10pm, Wed:
Greeting Zane Lowe



12.30am, Thurs:
Firebreathers

FREAKS, CO AND FIREB 48 HOURS V ROCK'N'RO OUTRAGED



12.40am, Thurs:
Dave serenades the girls



7.30pm, Wed: Dave
backstage at the O2



9.15pm, Wed: Perry
meets his public



10pm, Wed: Perry and Etti
on the way to the O2

NME followed Jane's Addiction round London – and lived to tell the tale...

Let me be honest with you," begins Perry Farrell solemnly, pausing as his eyes moisten, "...my heart is very unfulfilled. Yeah, because in 1991, when there was a giant explosion of alternative music, that was the same year we called it quits. I called it quits. I was unhappy but I was also immature, and I didn't have an appreciation for what we had. I came to my senses, but I feel like, too late."

Jane's Addiction's frontman is one of the greatest rock's ever seen, possessing the flamboyance, excess, ambition and wit of his heroes: Jagger, Bowie and

deviant punk subverted the city's macho hair metal scene and caused such a sensation that Warners had little choice but to sign this gang of junkies, freaks and anarchic artistes. In 1991, as third album 'Ritual De Lo Habitual' crossed over into MTV-world, and Jane's headlined the first Lollapalooza tour – Farrell's groundbreaking showcase for alternative bands – they imploded.

Now though, Jane's Addiction are back to claim their glory. Sure, they've reunited before, but never with the original line-up. When *NME* made them Godlike Geniuses at last year's US award show, Farrell finally succeeded in

intellectual and Eric Avery's wife used to go out with Tory leader David Cameron. Fact.

After the band get lost Spinal Tap-style in the bowels of the O2 – "This kind of thing is why we always split up," groans Navarro – the dressing room is finally found, and Avery stops for a chat. Cagey about his future in the band – "I can't picture my involvement, but never say never" – he seems to be enjoying the experience while also being reminded of why he left. He talks about the early days in Jane's: "It was defined by its wildness. Back then we told MTV to get fucked. We put out a record cover that got the album pulled. We made decisions for art's sake. There wasn't a posture of being rebellious as with a lot of band marketing now; we truly were the thing you thought we were."

Earlier, in the bar, Perry Farrell had said of their early days, "We were purely trying to impress the Los Angeles underground, the artists, the gay people, the bondage people, they were our peers. We'd do these desert raves called 'Desolation Centres' and brought over Einstürzende Neubaten to play with the Meat Puppets and Minutemen. The parties were wild. We would put together a transsexual dance revue alongside a biker exhibit. They didn't like each other and it got heated, but we loved both of them and we'd play in the middle. We wanted to create a scene."

In wanders Farrell now, showing off blue snakeskin boots, and telling *NME* an amazing story about one of Kings Of Leon being sexually rejected that we can't print. Farrell is a big exponent of people "creating a scene around music" and says he was so thrilled to see London new-rave kids earlier that he sent his wife Etty into town to buy him a load of Day-Glo clothes. Yikes.

We leave Farrell to his costume preparations ("I think my glamour makes people happy – it makes them feel like they've come to a glamorous occasion"), spot Navarro chaperoning four impossibly hot women, and go out into the O2. For a band formed in such bohemian circumstances, you'd imagine Jane's to be ill-suited to a plastic arena full of people eating burgers and chips, but beginning with the sex'n'drugs'n'-Jesus epic 'Three Days', their energy is infectious and, with the new beefed-up Avery, they sound utterly thunderous. Able to shift between the hardcore of 'Whores', 'Been Caught Stealing's' go-metal-punk, and more subtle bloomers like 'Then She Did...' you can see why Farrell gets so sad – they have the scope, songs and power to be Glastonbury headliners.

Afterwards, a leather-skirted Stephen Perkins explains their unique sound: "When Jane's started, me and Navarro were influenced by Maiden, Metallica and Zeppelin, and Eric and Perry were into Joy Division, Bauhaus and Siouxsie. They were into dark songwriting and we wanted to flash it up." He's personally thrilled by the reunion. "I met Eric when I was 17, and his simple, repetitive basslines allowed me to find my

tribalistic sound, and be a voice, and it's all been sparked again."

The entourage moves to an aftershow party at Bungalow 8 and, watching Farrell sat bemused amid the self-conscious, joyless hipsters there, we're reminded of more of his martini musings. "Last night I almost had a tantrum. I look out at the kids in the crowd and I feel like I'm not supposed to be the one who's outrageous. I'm 50. Where are the freaks in the street? It feels like I'm living in a world that's so constricting I can't take it. I love to get high, and be wild, and it feels so good I can't believe everyone else doesn't want to. It kills me when the press criticise my dressing up or being loaded. People used to want to be entertained by people that can help free them. People judge you for it now, and it hurts me badly. Society is getting very afraid of opening up and being flamboyant. It kills me and it makes me want to die."

Fast forward 24 hours to Jane's second London gig at the tiny Centro venue which provides a glimpse back to their early days on the LA club scene, and also a revelatory display of how raucous and spectacular a rock show can be. Dressed up like Weimar Berlin decadents, the band whip through a hard and fast set, Perkins a blur, Avery a mean-eyed Hulk, Navarro a dark showman, Farrell a whirling wicked witch, and send the crowd into unhinged, voodoo raptures. 'Ain't No Right' and 'Mountain Song', those odes to amoral liberation, are unbelievably visceral, but it's "Ted, Just Admit It..." that steals it. It begins sensually with Farrell pushing burlesque girls on swings out above the crowd, and it ends in hell-fire chaos, with Navarro hammering out riffs, Farrell stage-diving and girls spitting fireballs into the air. That all may sound clichéd, but the dark intent of the performers makes it entirely convincing. Afterwards, Dave Navarro explains that attitude to us. "It's the avant garde, it's the edge, it's the beauty, it's the darkness, it's the celebration."

We grab one final chat with Perry Farrell, who beams, "That was just like the old days," and explains that, despite Avery's reluctance, he's determined to keep Jane's going. "I want us to be recognised as one of the great live groups on the planet. I can't perform like that at 80 but I can do it at 60, so we've got 10 great years left." You get the impression he'd be willing to die trying to claim Jane's glory, and will at the very least succeed in inspiring a new generation of freaks. "That's why I told you in my heart I'm frustrated because hey man, I want to explode, and I know everyone else does too. How come nobody's lighting any fuses here?"

ROCKTAILS CALLS: WITH OLL'S MOST OUS BAND



Iggy. But it's that most underrated of star qualities, vulnerability, which he's currently revealing, nursing a dirty martini in a red bar booth opposite *NME*, his otherworldly presence suddenly dulled by sadness. "We looked up to Led Zeppelin and Joy Division and The Clash, and it was our turn to get the recognition and the glory, but inner fights made us bust up. Then bands came after us, Nirvana, Soundgarden and Pearl Jam, they got their shot, took it, and got a very nice audience appreciation. I've been struggling in my heart for 18 years, every time I go out there, because I know the talent and the music we had, except: no glory."

With the deification of Nirvana, it's been easy to forget just how important Jane's Addiction were to breaking underground music into the mainstream where it was co-opted as 'alternative' rock; drummer Stephen Perkins later laughs, "We were the manure, and Pearl Jam and Smashing Pumpkins were the flowers." Formed on the Los Angeles art scene, Jane's Addiction's androgynous, fetishistic,

persuading bassist Eric Avery to rejoin, and, after a year of tense but productive rehearsals, the true Jane's Addiction are co-headlining a world tour with fellow alt-rock pioneers Nine Inch Nails.

NME has been invited to accompany them on their two-day stint in London, so after Farrell has stunned us with a passionate sermon on alternative culture (which we'll come back to), the Dark Lord Of The Guitar, Dave Navarro, sits down with us to wait for the bus to the O2 arena. "Man, I got fined £3,000 in Manchester last night for smoking onstage. Is that what it's come to, that now smoking is a punk rock move?" Are you going to smoke onstage tonight? "I'm going to shoot heroin. That's fine, apparently."

We're joined in the people carrier by outgoing livewire Perkins and shy behemoth Avery, and are surprised by how nice these LA rock gods are. During the journey we learn these things: Dave Navarro loves the Harry Potter films, Stephen Perkins knows everyone ("It's not a small world, I just know everyone in it"), Eric Avery is very funny for an

NME.COM
Join Jane's Addiction backstage at London's Centro at NME.COM/video

ART'S REV

Music doesn't have to stop once the amps have been unplugged and the drumsticks put away. Ladyhawke and Hard-Fi are the first acts to show off the other half of their artistic side with Beck's...

It's no secret that visual art and music have been inextricably linked since the dawn of time. Here at NME, if we're not scouring the history books checking out just how John and Yoko gave peace a chance with their bed-ins or what Johnny Rotten and Sid Vicious were wearing the day that punk broke, then we're catching up on the latest doodles that have inspired Pete Doherty and his lyrical witticisms or seeing what kind of monkey magic Damon Albarn and his Gorillaz cohort Jamie Hewlett are up to. Why? Because NME knows that the worlds of art and music owe a debt of gratitude to one another and help make the world a more interesting and inspiring place to be, create and share. Obviously.

That's why we're super excited to hear about 'Music Inspired Art', a collaborative pairing between Beck's and two of the most creative acts around right now. Beck's is asking musicians with an eye for breath-taking conceptual art to redesign the iconic Beck's label with their own unique vision and artistic flair.

The first artist asked to collaborate with Beck's to explore 'Music

ART AND MUSIC MAKE
THE WORLD A MORE
INTERESTING AND
INSPIRING PLACE TO BE,
CREATE AND SHARE

Inspired Art' will be one of NME's favourite electro indie songstresses Ladyhawke, aka Pip Brown, whose hand-drawn artwork, produced by her best friend Sarah Larnach, reflects her distinct quirky style and raw artistry. She'll be joined by West London indie rock'n'rollers Hard-Fi, whose iconic and provocative album art has attracted as much controversy as it has acclaim over the past few years.

The pair will use music and their inert artistic standing as their inspiration to create exclusive pencil sketches and imagery that will go on to form the latest cutting-edge art labels for Beck's 'Music Inspired Art'.

Ladyhawke and Hard-Fi will be following in the creative footsteps of an impressive list of musicians and artists who have cultivated their talents alongside Beck's.

Whether it be working with Massive Attack, Chemical Brothers and United Visual Artists for Beck's Fusions in 2007 and 2008, or engaging with artistic luminaries Gilbert and George, Tracey Emin, Damien Hirst and Jake and Dino Chapman, Beck's has long been helping unite the spheres of music and art.

For your chance to be part of 'Music Inspired Art' and to read more about Beck's' long-established collaboration with art and music, log on to www.becks.co.uk.

ARTWORK CLOCKWISE
FROM THIS PICTURE:

Ladyhawke's 'Music Inspired Art' were produced by her best mate Sarah Larnach. And below, the controversial cover artwork for Hard-Fi's 2007 album 'Once Upon A Time In The West' and single 'Suburban Knights'



HARD-FI
SUBURBAN KNIGHTS

RARE PROMO COPY.
NOT TO BE SOLD
TO MUSIC AND
VIDEO EXCHANGE
BY PRIVILEGED
RECORD COMPANY
WORKERS.

HARD-FI
ONCE UPON A TIME
IN THE WEST

NO
COVER
ART.

EVOLUTION



BECK'S WILL BE
LAUNCHING
LADYHAWKE
AND HARD-FI'S
PROGRESSIVE
ARTWORK AT A
SECRET LONDON
LOCATION
FEATURING A
PERFORMANCE
FROM
LADYHAWKE.
TO WIN
TICKETS, LOG
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ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Hamish MacBain*



No fun



SIMIAN MOBILE DISCO
TEMPORARY PLEASURE
(WICHITA)

4

Stagnant second from Monkeys' producer, his uni mate and a cast of indie stars

Welcome to tomorrow. Syrian techno is the new Afro-pop, robots are the new humans, all new guitars come complete with an in-built MicroKorg and Simian Mobile Disco are *still* making dance music for people who don't like dance music. They may be ace on paper – when rampant eclecticism is a matter of course for our finest young stars, what's not to love about the idea of one of indie's biggest producers teaming up with his long-time muso muse to

collectively unleash their inner rave? – but it's a sad truism that no matter how hard they try, SMD will always be slightly bumpier. Hell, the overriding emotion 'Temporary Pleasure' leaves you with is wanting to buy some aesthetically pleasing buffed chrome kitchenware. And that's not good.

But try hard they do. The guestlist takes in Yeasayer's Chris Keating and Rent-A-Croon himself Gruff Rhys through to the likes of Jamie Lidell and Telepathe, but it speaks volumes that one of the best songs, '10,000 Horses

Can't Be Wrong' is little more than a few minimal blips and beeps and a playful melody that clatters all over the bassline. In a record characterised by a lack of character it feels like a crisp, seductive interlude into a world where SMD are ice-kings of the People's Republic Of Synthtania rather than two blokes who met at uni. It's a vodka and cranberry (except with liquid nitrogen instead of vodka and puréed Lady Gaga instead of cranberry juice) in an album of warm, weak lagerpiss, and is one of the few moments of standout awesomeness.

It's interesting that James Ford's production work can take in the likes of Klaxons, the Arctics, Mystery Jets, The Last Shadow Puppets and Peaches and remain invisible while bringing out the best in these disparate artists, because each guest appearance on 'Temporary Pleasure' seems to suck the diluted soul of the vocalist in question and smear it thinly across the mortgaged beats. The upshot is that the album sounds like a parade of should've-been-deleted B-sides: 'Bad Blood', incorporating the none-more-bland yawn of Alexis Taylor, is so dull even his day job colleagues in Hot Chip would scratch their chins and look guiltily at the floor if he demoted it at a band practice. 'Pinball' is SMD doing low-rent dubstep sprinkled with

useless effects, wafting atmospherics, cod-philosophy and neutered triggered beats so it sounds just like a Telepathe track. Oh wait! Telepathe are actually on it! So *that's* why it's so half-farsed. Jamie Lidell's appearance on 'Off The Map' threatens – only threatens, mind – to elevate it into the sort of tune shit wine bars play to drown out the sound of suits yelling at each other on a Friday night while the one guy in the group with actual taste taps his foot, but only ends up circling the drain of dullness after four repetitive minutes. And 'Cream Dream'? That must be a Neon Neon offcut... oh wait! Gruff Rhys is on it, etc etc etc. 'Synthesise' and 'Ambulance', on the other hand, are so characterless it's almost a shock that there's no robotic voice chiming in to say, 'Thank you for holding, your call is very important to us and we will answer it as soon as one of our operators is free'.

It's Beth Ditto who provides one of the most surprising performances, as 'Cruel Intentions' is sweet disco-fodder made notable by the Gossip frontwoman's newfound sense of restraint. She reins in her yowl, so rather than bellowing blue murder she coos and purrs her way through a series of coy chat-up lines set to some cheekily subtle popping electro: 'Call me up, we'll hang out, I'm down for whatever/Tell me, am I making myself clear?'. And 'Turn Up The Dial' is the sort of big-bass thumper Young Fathers are becoming known for, drenched in hormonal filth and humming of sex – it's the sort of belter that could conceivably be called a 'party-starter', but the only shindigs it'll herald are orgies in decadent country houses, so we'll just leave that one there. 'Audacity Of Huge', on the other hand, initially seems as annoying as stubbing your toe but, with Yeasayer's Chris Keating waffling on about the Sultan Of Brunei, PM Dawn and James Joyce, it somehow becomes listenable. Relatively speaking, of course.

So, in genre-mashed mid-2009, SMD have actually taken a step *backwards* by, yes, making an album of dance music for indie fans who don't like dance music. And that it isn't resoundingly terrible (as background music it's passable, as long as you can't actually hear it properly) is due to its general beigeiteness rather than the sparse flashes that illuminate it. Leave your brain running unsupervised for 10 minutes on the bus and you'll end up humming 'Temporary Pleasure' even if you've never heard it – it's less an album and more a mental screensaver. Hello yesterday. *Ben Patashnik*

DOWNLOAD: 1) '10,000 Horses Can't Be Wrong' 2) 'Turn Up The Dial' 3) 'Cruel Intentions'

NME.COM

Watch exclusive footage of Chris Keating discussing 'Audacity Of Huge' at NME.COM/video

BROADWAY CALLS

GOOD VIEWS, BAD NEWS
(SIDE ONE DUNNY)

5



What happens when you take pop-punk from its sunny Californian home and shift it to rainy Oregon? With former Black Flag drummer Bill Stevenson producing, and the addition of Spectorish drums to the chug'n'whine in closer 'At The End', Broadway Calls are more than the soundtrack to hungover Sunday morning channel flicks in search of American telly totty that the genre has become. Elsewhere though, dumb reigns and, while welcome, the politicised edge to the lyrics - see 'Election Night's' hurrah for Obama - is simplistic. This music still struggles outside the 50 states - if we're talking Broadways, how relevant could this be to the residents of Ealing? **Luke Turner**
DOWNLOAD: 'Election Night'

THE CAVE SINGERS

WELCOME JOY (MATADOR)

6



Pete Quirk, the frontman of Seattle-based 'post-folk' trio The Cave Singers, who formed from the remnants of Pretty Girls Make Graves, knows how to do a mean Bob Dylan. He does the full range from syphilitic tramp sitting on a tumble dryer to bleating sheep in a haunted abattoir via brain injury victim trying to sing with ball bearings in his mouth. It's a shame that Quirk's quirky vibrato is so prominent as it ruins an album that otherwise sits somewhere between untroublesome and mildly enjoyable. The music owes a big debt to the freewheeling likes of Fred Neil ('Shrine' bears more than a passing resemblance to 'Everybody's Talkin') but, apart from the odd stormer ('Townships'), this is a pointless museum piece. **John Doran**
DOWNLOAD: 'Townships'

JOE HENRY

BLOOD FROM THE STARS (ANTI-)

6



Sidestepping the mannered folk perimeters of his last record in favour of something a little darker, Henry opens with a haunting instrumental called 'Light No Lamp When The Sun Comes Down', which hangs in the air unfinished, until it is picked up again at the end of the album and twisted into a melancholy lament on a stormy and chaotic love affair. The bluesy cabaret of 'The Man I Kept Hid' and the jazz-inflected lounge bar blues of 'Bellweather' seem remarkably similar to the type of music labelmate Tom Waits used to make way back, but minus his ineffable fevered growl. That's what's frustrating here - although, like Waits, he's obviously a truly poetic lyricist, the instrumentation is much more engaging than Henry's placid voice. **Tessa Harris**
DOWNLOAD: 'Bellweather'

JAY REATARD

WATCH ME FALL (MATADOR)

8



As he screws up his face into a mask of fugly on the cover of his latest LP, you get the sense that Jay Reatard was the kind of kid who ruined all his family photos. Once inside, you get the sense that he ruined everything else too. Thought he was misanthropic before? Wait 'til you see what he's done for an encore. His first words are, "It ain't gonna save me", he wants to "hang them all", he moans about stewing around his own head, girls fuck him off, he's "faking it", he "can't do it any more". Sucks, dude. But even as he's marinating in despair, the Reatard's redeeming himself by dosing up on melody. If his 2006 'debut' (give or take 20 side-projects) 'Blood Visions' was a sonic cosh to the back of the head - short sharp stabs of punk energy drowning in dissonance - then 'Watch Me Fall' finds him with space to show off the full genius of his songwriting, turning the fuzz down, the jangle up and taking the (for him) radical decision to throw in violins and even some pianos.

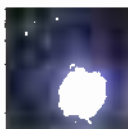
A lot has been made of the influence of Kiwi indie-pop label Flying Nun, but there's a more obvious daddy here in those other melodic misanthropes - the Buzzcocks. In fact he's turned so Anglo-punk that Jay sometimes sounds like he's pursing his lips into a Dick Van Reatard-style English accent.

With songs rarely topping three minutes, and clocking in at half an hour over 12 tracks, 'Watch Me Fall' is a taut, sinewy masterclass. Only at the end - 'A Whisper (There Is No Sun)' - does he step away from the garage, turning the title's nihilistic mantra into something chest-burstingly lovely, even radiantly optimistic. Natural contrarians are fuckers like that. Fantastic fuckers. **Gavin Haynes**
DOWNLOAD: 'My Reality'

SIX ORGANS OF ADMITTANCE

LUMINOUS NIGHT (DRAG CITY)

7



There are, broadly speaking, two kinds of heavy. There's the heavy that pounds you around the temples with pugilistic riffs, the sort that metal bands sweat long nights tweaking mixing desks in order to perfect. Ben Chasny knows that heavy - Lord, you must have seen just how he treated that fretboard in San Francisco jam monsters Comets On Fire. But Chasny's new album as Six Organs Of Admittance is the other heavy. A set of sombre fingerpicked fables, 'Luminous Night' is heavy in spirit. It is cold to the core, as if it's being played in the long shadow of a tombstone. Violins cry like the recently widowed. Electronics breeze in like cold gusts. "I'm a vengeful man" sings Chasny on 'Anesthesia'. You wouldn't doubt him. **Louis Pattison**
DOWNLOAD: 'Enemies Before The Light'



Concrete love



THE XX
THE XX
(YOUNG TURKS)

8

Urban tales of heartbreak and adoration from four sensitive south London souls

Space. Everyone needs it to stay sane. In London, though, it's hard to find. Coffin narrow streets are piled with tiny flats, subdivided into even tinier rooms, cramped and claustrophobic. No act of chance, perhaps, that it's in the capital that the most original music of recent years, dubstep, with its booming, echoing spaces, first developed.

The XX, four kids from the dubstep heartland of south London, have quietly set up an emotional squat in those spaces, with bedsit-delicate love songs.

It's strange that such a traditional set-up (drums, bass, keys, guitars, voices) has resulted in one of 2009's most unique debuts. The praise can be laid at the door of the band themselves: synths-and-beats man Jamie Smith produced the album himself and they draw together eclectic materials from avant-garde hip-hop to R&B to pure pop. 'Islands', a gorgeous psycho-geographical love song, finds the husky twosome of Oliver Sim and Romy Madley Croft cooing, "I am yours now, so now I never have to leave/I've been found out, so I'll never explore": the perfect soundtrack for wandering aimlessly along rainy London streets.

'Heart Skips A Beat' is, again, almost unbelievably beautiful, aching with longing. All these songs seem in the first flush of love, agonisingly obsessed, talking of waiting outside doors and wanting to drown. 'VCR', casting a match into the gloom with a bright,

innocent keyboard chime, recounts evenings filled with unspoken, natural intimacy. For a band of schoolfriends whose singers "learned to speak together", this is not insignificant.

That closeness intensifies on the beautifully menacing 'Crystalised', a gentle warning to an over hasty lover. The contrast between the reverberating spaces of their stripped back sound and the almost insular intimacy of the soft, smoky duets is totally delicious.

Towards the end, though, that deliciousness can start to become suffocatingly rich. But that's a little bit like complaining about having too many diamonds, though. For the most part it seems like the space The XX have made for themselves is infinite. **Emily Mackay**

DOWNLOAD: 1) 'Islands' 2) 'Heart Skips A Beat' 3) 'Crystalised'

DID YOU KNOW...

The band got their name from typing out potential combinations on a word processor - they just liked how the two 'X's looked together

NME.COM

Head to NME.COM/artists/the-xx to hear 'The XX' in full



Black beauty



SOULSAVERS
BROKEN
(V2/COOPERATIVE)

8

A darkly majestic album that proves Mark Lanegan needs to search no longer

Since disbanding Screaming Trees it seems Mark Lanegan has been wandering the musical continents in search of some kind of muse to pair alongside his booming god-like voice. Not entirely aimlessly, admittedly – scratching the surface of cocksure hard rock with Queens Of The Stone Age, exploring the rudiments of country-tinged ballads with former Belle & Sebastian songbird Isobel Campbell and reimagining the machinations of alt.rock with The Gutter Twins have all been frolics that possess all the slap and tickle of a fondly remembered holiday romance, sans the regret.

But if there's one particular dalliance that one of the original granddaddies of grunge is drawn to like a testy lover, then it's most certainly Soul Savers: a tumultuous amalgamation of zoned-out jazz lines, wistful soul vocals, moody strings, dreamlike electronic sequences and compact rock. And as Lanegan embarks on his second album with the electro-rock venture conceived by British dance supremos Rich Machin and Ian Glover, a band that's into its third album proper and one that still maintains a tirelessly revolving door policy of collaborators, it would seem that Lanegan has finally found his ultimate match.

A veritable Dante's *Inferno* of an album, 'Broken' seethes with laconic fury, bittersweet jealousy and self-indulgence, ponders on loss, grief and

redemption and aches with love's labours lost; it's a record that speaks of dissonance and despondency and as such is instantaneously engrossing and comforting. Lanegan may have played the self-destructive card in previous incarnations – most tellingly on his version of 'Ramblin' Man' from 'Ballad Of The Broken Seas' – but there's an enticing mournfulness to his collaboration with Jason Pierce on 'Pharaoh's Chariot', and a sadistic quality on 'Death Bells', which features vocals from Butthole Surfers' Gibby Haynes, that pits Lanegan among the greatest hopeless romantics; a caustic rock onslaught accompanies as he snarls, "Death bells are ringing lord, ringing in my ears... no-one at all to grow my graveyard flower".

The trip-hop-leaning 'Unbalanced Pieces', which sees the mighty Mike Patton and Lanegan enter into a vocal tussle that plays off the former's operatic-tinged falsetto and whispers with the latter's crusted croon, carries with it a sense of foreboding. The delicate addition of chanteuse Rosa Agostino is the soothing tonic to Lanegan's rage and talk of "crippled valentines" as the pair duet to the cathartic 'Rolling Skies'.

Wander no more, Lanegan. It's clear to see that, with Soul Savers, you've found salvation. **Ash Dosanjh**

DOWNLOAD: 1) 'Unbalanced Pieces' 2) 'Death Bells' 3) 'Pharaoh's Chariot'

HELENA ESPVALL & MASAKI BATOH
OVERLOADED ARK (DRAG CITY)

6



'Overloaded Ark's press release comes with instructions, hand-typed from Japanese psych hero Masaki Batoh himself.

"This album contains out of audio frequency band (1/3 octave band freq 1-80)," it goes. "Don't listen this album by MP3 for your criticism. This is not joke. You are facing his bleeding spirit." Sorry Batoh, times are hard: It's iPod or nothing... Way less garage-freakazoid than Batoh's Ghost material, '...Ark' is still some trip, taking in various Euro covers along with a raft of self-composed material. Though a little too self-indulgent in places, it's Espvall (of Espers) who ties it together, siphoning her cathartic Vashti Bunyan impression to eerily dramatic effect. **Matt Wilkinson**

SLEEPING STATES
IN THE GARDENS OF THE NORTH
(BELL LUNION)

7



Markland Starkie's ability to push sonic boundaries while articulating man's relationship with nature is astounding. And there's

the sense that on this third album the former one-man band is finally roaming free in a world of limitless possibility, thanks in part to a budget that's more than 5p and the addition of a four-piece band. And, although it's heavy with dissonant experiments, the highlights are where Starkie takes conventional song structures and pushes them into more interesting places. Like the threading, gently bruised 'Red King' and closer 'The Cartographer', which sounds like Stephen Malkmus slowly melting. An album of rejuvenating beauty. **Priya Elan**

DOWNLOAD: 'Red King'

COUGAR
PATRIOT (COLTIER/MILK TIMES)

8



Ninja Tunes has been responsible for a lot of po-faced instrumental noodlings over the years, resulting in a community

of smug elitist dudes with huge Bose headphones, bleached hair and vast camo jackets who are "only listening to dark techno jazz right now". But Cougar know how to have fun: the NY/Chicago/Madison/Austin/Milwaukee collective would probably still rather be termed sonic artistes than post-rockers, but 'Daunte v Armada's warm melancholy and the Battles-lite 'Pelourinho' render any pompous attitude fine by us. As does the wistful country of 'Absaroka' and Mars Volta-inspired 'Florida Logic'. If this is the kind of stuff bleached Bose dude is listening to right now, we should probably all be a bit more like him. Now's the time to start... **Matt Warwick**

DOWNLOAD: 'Pelourinho'

MIIKE SNOW
MIIKE SNOW (COLUMBIA)

6



Life is full of surprises, today's being the fact that the best out-and-out pop single of the decade – Britney's 'Toxic' – was

co-written and produced by two of the chaps from Miike Snow, a trio of earnest Swedes with designs on being the next Coldplay (or at least the next A-Ha).

Miike Snow's debut is a curious affair: clad in icy, inscrutable packaging à la Sigur Rós with American singer Andrew Wyatt carefully enunciating every overwrought word, it's also jam-packed with the kind of dazzling pop tricks you might expect from three chaps whose day job is churning out radio hits for the likes of Kylie and Jordyn Sparks.

They're certainly aware that today's casual listeners have the attention spans of ADD-afflicted goldfish: 'Burial' starts off like Sufjan Stevens and bites the verse from Prince's 'Little Red Corvette' before evolving into something by operatic indie-rockers Mew if they were produced by Deadmau5. You almost don't notice that they're gleefully singing "Don't forget to cry at your own burial". Creepy. The surging emo-electropop of 'Cult Logic' is another tap-in, while 'Animal' is an impressive piece of sleight of hand, sounding a bit like The Police while remaining bearable. Most 'proper' bands would hack off their own genitals to get a sniff of the hooks Miike Snow piss away. Then again, for all the deft artistry on display here, it's a bit bloodless. And it would be impossible to truly love any band who've got a song called 'A Horse Is Not A Home' that sounds like Mika fronting Enter Shikari.

Ultimately, Miike Snow's talents are probably best enjoyed when they're ghostwriting for someone else. We've heard Klaxons could do with a hand... **Sam Richards**

DOWNLOAD: 'Burial'

RICHMOND FONTAINE
WE USED TO THINK THE FREEWAY
SOUNDED LIKE A RIVER (CROON)

7



Richmond Fontaine frontman Willy Vlautin is a busy man. Since his band's last album in 2007 he has somehow found the

time to pen two novels, with a third on the way next year. He's also made this, Richmond Fontaine's eighth album, on which he applies his prosaic style to 14 songs "written around and about the Pacific Northwest". The results sound like Raymond Carver mixed with Uncle Tupelo; story songs like 'The Boyfriends' draw you in while avoiding the cringeworthiness of The Hold Steady. There's not much joy in Vlautin's world – 'The Pull' is a tragic tale of an alcoholic boxer, while 'Two Alone' features a forklift truck driver and his pregnant girlfriend – but there's a whole lot of humanity. **Nathaniel Cramp**

DOWNLOAD: 'The Pull'

EDDY CURRENT SUPPRESSION RING

PRIMARY COLOURS (MELODIC)

7

Winners of the Australian Mercury Music Prize, and NME's Mad Band Name Of The Week award, ECSR are four men with garage-rock pulsing in great wibbly waves from their very fingertips. Their second album, to be released with their self-titled debut for the first time on these shores, is sweaty, rough and ready. 'Memory Lane' is Stones-meets-Stooges rifforama, while 'Wrapped Up' throws a touch of Dinosaur Jr grungery into the mix and 'Colour Television' flirts with Wire. An easy comparison would be The Datsuns, but this is much closer to White Denim's first album. And while they don't have as many ideas as the Texans (it's got one thing on its mind) they can eddy our currents any time. *Emily Mackay*
DOWNLOAD: 'Colour Television'

TELEKINESIS

TELEKINESIS! (MORR MUSIC)

7

This is one of those little American indie gems that'll never break into the T4/Radio 1/MTV Axis Of Evil, but which people who discover it will cling to like a lifebuoy in a sea of shit. Telekinesis is Seattle's Michael Lerner, who plays all the instruments on this album, and if that sounds painstaking, the result is the opposite; this is immediate power-pop full of an exuberance notably lacking amid guitar bands on these shores at the moment. 'Tokyo' is a rip-roaring early-Strokesy song which uses an excitable melody to express just how much he likes Tokyo, 'Coast Of Carolina' is The Shins meets The Knack and 'Great Lakes' a tasty wad of Vaselines. Simply put: an album stuffed with great, joyful songs. *Martin Robinson*
DOWNLOAD: 'Tokyo'

THE TEMPER TRAP

CONDITIONS (INFECTIOUS)

8

The Temper Trap spent the earliest part of this year teetering on the edge of most people's Tips For 2009 lists, but this debut should see the Melbourne quartet swiftly elevated above many who were initially placed higher than them. Produced by Jim Abbiss (he of 'Whatever People Say I Am...' fame), the likes of 'Love Lost' and single 'Sweet Disposition' employ the same echoing histrionics as 'The Joshua Tree', but with a charming, cooed falsetto taking the place of Bono's odious bellow. 'Soldier On' and 'Resurrection' continue along this vein, pitching them as a more sussed Coldplay that it's definitely OK to like. The Temper Trap relocated to London in May of this year in a bid to woo the UK: this is not a bad calling card at all. *Hamish MacBain*
DOWNLOAD: 'Love Lost'



Desert sessions



MARIACHI EL BRONX

MARIACHI EL BRONX
(WICHITA/WHITE DRUGS)

8

Beneath the costumes and Latino rhythms beats a punk heart

When one of our favourite hardcore bands announced they'd been working on a mariachi project, we wondered if it was for comedic value. On our side of the Atlantic this venture could have been greeted with a wall of confused silence, but the LA outfit have achieved something special. And not just musically; they've allowed us a small education in traditional Hispanic sounds and informed us that LA has not one but two beating hearts, blending the sort of creativity into its people most Hollywood composers would kill for. 'Cell Mates', 'Litigation' and 'Slave Labour' offer an introduction into the album's beautiful contradiction:

trumpets and gracefully plucked guitarrón uplifting the often sad lyrics. On 'Quinceñera', having swapped growls for croons, Matt Caughthran explains, "The dead can dance if they want romance/All I need is some air", the sound, perhaps, of Tim Burton gritting a drooping rose between his teeth as he serves Helena Bonham Carter breakfast in bed. 'Silver Or Lead' begs "Please quit asking Jesus for help/Go out and find it yourself". It's probably really wrong to feel sexy while someone's singing about Jesus, especially because Madonna did it first but, crikey, we're waiting for Zorro to break through the window and throw the Bible clear out of sight.

Not every Bronx fan is gonna love this, but reasons to absorb a little slice of

Mexican culture via this record (and not, God forbid, swine flu) far outweigh those which would see the snobby shy away. After all, going acoustic and dressing in black charro outfits is probably the punkest move they could have taken; El Bronx negotiate in exactly the same way as The Bronx – they don't. They fear nothing, explore everything and create from the rawest of emotion, making imperfections the very best bits. As the British summer gets ever more temperamental, it's with a giant hug and a shot of tequila that we welcome mariachi into our lives. *Kelly Murray*

DOWNLOAD: 1) 'Quinceñera' 2) 'Silver Or Lead' 3) 'My Brother The Gun'

ERIC COPELAND

ALIEN IN A GARBAGE DUMP (PAW TRACKS)

6



The tougher-eared amongst you may know Eric Copeland as one half of Brooklyn's hyper-hip, DFA-signed experimental electronic types Black Dice. This is his second solo effort and one of the seven songs – sorry, 'pieces' – is entitled 'Reptilian Space Beings Shapeshifting Bloodsucking Vampires'. That's as good a description as any of the weird-noisefest contained within. It's arty, it's farty, it's at times strangely hypnotic and if you leave it on your record collection it will make you look really cool. If that's your thing... *Liam Cash*
DOWNLOAD: 'King Tits Womb'

PISSED JEANS

KING OF JEANS (SUB POP)

8



If all albums came with a handy listening guide from their creators, 'King Of Jeans' would read thusly: "Hi y'all, we're Pissed Jeans and we'd like to confront you with the inanity of your everyday existence. We ask you to please sit still while we bludgeon you into a coma with guitars that crunch like skulls under the wheels of Satan's chariot." Built out of the perpetual miseries of the nine-to-five grind, this Pennsylvania four-piece has learned to find joy in the seemingly banal ('R-Rated Movie'), while poking a gnarled finger at the eyes of unlucky chumps that rub them

the wrong way ('Half Idiot'). What makes it so compelling is the simplicity of concept: like everyone, they get pissed off by jerkish behaviour, subdued by small misfortunes and comfort themselves with life's small pleasures. Faced with premature baldness on the hilarious 'Goodbye (Hair)', frontman Matt Korvette pines, "When it's time to say goodbye/I'll say it with a frown". Oh, and any passing resemblance to early grunge monsters Tad or sinewy punk lords The Jesus Lizard is entirely forgiven on grounds that they're both 100 per cent awesome. *Tom Edwards*
DOWNLOAD: 'False Jesii Part 2'



MICHAEL JACKSON BY QUINCY JONES

ALL YOU NEED IS...
THE BEATLES
AN UNCUT SPECIAL

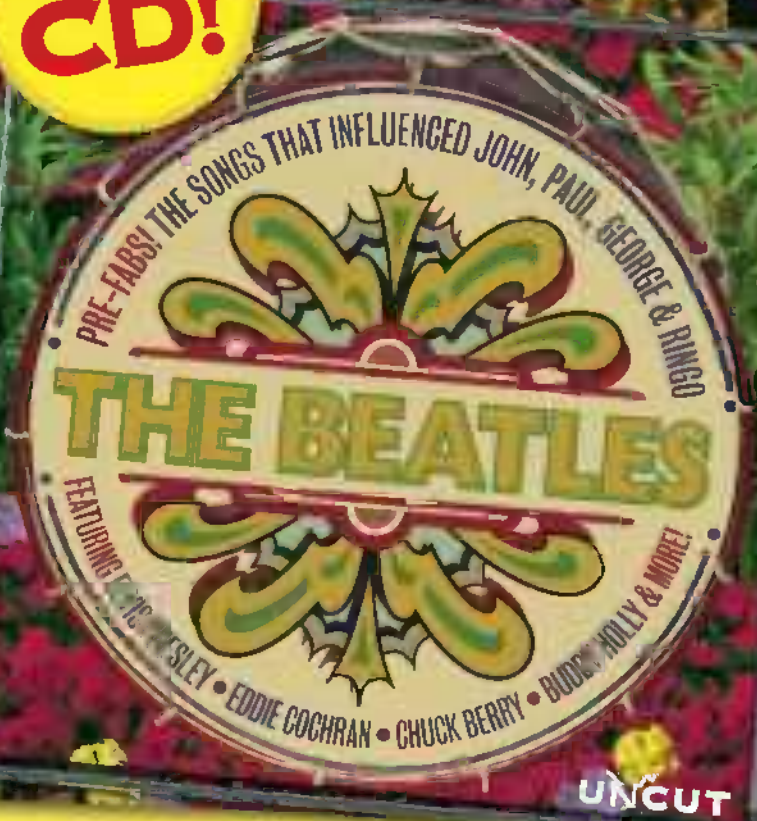
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Greased lightning

ARCTIC MONKEYS

HIGHLINE BALLROOM, NEW YORK
MONDAY, AUGUST 3

Still slipping out of people's preconceptions, they're sounding bigger and badder than ever

If there's one thing that Arctic Monkeys have always done, it's strive to distance themselves from other people's perceptions. But their contrary nature now seems to have become a fully-fledged split personality. On initial listens, new album 'Humbug' seems an enigmatic entity, textured with sinister Morricone guitars and menacing basslines while Turner's much-celebrated lyrics take frequent turns into the oblique. It's a hit-free zone that's destined to disappoint a few fans, and hints at a band trying to shy away from the monotony of the mainstream to do something more progressive and enriching.

When it comes to playing live, however, Arctic Monkeys both look and sound like they're ready to be the world-shagging behemoth that they've always threatened to be. At the centre is Turner, who appears to have signed up for some evening classes at rock star school. The leather jacket soon gives way to a slinky vest and his long mane of hair is given free reign as the band scorch the stage with 'Brianstorm', 'This House Is A Circus' and the most instant cut off the new album, 'Pretty Visitors'. The addition of The Last Shadow Puppets' keyboard player John Ashton into the live line-up is something that helps to make the Monkeys sound colossal. It also occasionally frees Turner of his guitar and allows him to prowling the front of the stage but, in truth, he seems uncomfortable without it; the transformation from indie-boy to rock icon isn't quite complete.

Older songs such as 'Fluorescent Adolescent' also throb and shine with the power of rejuvenation and their pulsating reworking of Nick Cave's 'Red Right Hand' sounds evil. 'I Bet You Look Good On The Dancefloor' undoubtedly remains one of the best singles of the decade and, if you don't believe us, why not ask P Diddy? The hip-hop mogul declared himself to be the "newest member of the group" back in April and, if tonight is anything to go by, his role is to be their hype man. As the Monkeys' first Number One kicks into top gear, Diddy descends from up on high in his VIP area to mosh in the pit with the best of them, all the time keeping his security guard close at hand... probably in case someone steps on his shoes.

The question is why they didn't choose to capture this kind of prowess and power on 'Humbug'. But these two clearly visible sides of the Arctic Monkeys only make their original mantra firmer than ever; whatever people say they are, that's what they're not. And it's that pathological desire to avoid being boxed in that makes them as vital as ever. *Hardeep Phull*

LIVE!

UPFRONT AND BACKSTAGE



Hadouken! got
really angry
when the Sunny
Delight ran out



As usual, Patrick
Wolf came
underdressed

Of course, by 2037 they'll
all be going to Latitude
with their own kids...



Santigold was
in the pink



Santigold was
in the pink

Supersonic youth



UNDERAGE
VICTORIA PARK, LONDON
SUNDAY, AUGUST 2

Glorious sunshine, great music and free sweets make this the perfect teen-friendly festival

Underage Festival – Field Day’s younger sister – is a little more brash and a lot more ballsy... but she still has to be back home before nine. The only festival where a library card can count as adequate ID, this strictly 14-18-year-olds affair leaves parents safe in the knowledge that you’re not doing ‘anything they didn’t do as kids’. What it might lack in debauchery, though, it more than makes up for in thrills. With doors opening at 11am, by 11.15 the festival is already packed with 10,000 youngsters fuelled on caffeine and free sweets. For the more music-savvy of those first on the scene, there’s a host of secret gigs on the MySpace bus from the likes of **Mystery Jets** and **Lion Club**: the first flash of a constant buzz that runs throughout the festival. Early birds **Lo-Fi Culture Scene** play the Topman stage to a crowd riddled with excitement and memories of their stirring set here last year. Singer Jacob Wheldon and co even throw in a cover of The Killers’ ‘Smile Like You Mean It’ for good measure.

Losing their Underage virginity this year are **Hadouken!** and these boys’n’gal know how to get the audience going. From first song ‘Get Smashed Gate Crash’ on there’s a bobbing sea of heads and hands, dutifully following James Smith’s command to “get this party started”. With the band’s new rave colours toned down in favour of sober black, the four new songs

unveiled from their forthcoming second album sound accordingly darker and grimmer while retaining their biting edge.

A flash of colour, in contrast, heralds **Santigold** and her extravagantly outfitted backing singers. Her set is driven by powerful vocals, a pinch of glamour and a whole lotta fun. She’s a perfectionist too, asking the sound technician to “turn it down a little, I can hear static”. From where we’re standing, though, it sounds a little like stateside-diva demands from the Brooklyn babe.

Youthful festival organiser Sam Kilcoyne must be pleased this year, as the festival is graced with glorious weather and not a raindrop in sight, much to the dismay of loyal (and soggy) Field Day followers, who were not so lucky the previous day. Indeed, the only real problem is the stage times. With Mystery Jets taking to the stage at 18.00, **The Horrors** at 18.10 and **Little Boots** at 18.15, the schedule’s a clash-disaster waiting to happen. Most fans find themselves watching merely 10 minutes of each set in a frustrating game of musical chairs. Those who opt to stick with Faris and his black-clad gang, though, witness a new look for Coffin Joe: highlighted hair and what appears to be fake tan (surely not!). Playing to a tent with the audience squeezed into every crack and gap, The Horrors don’t disappoint, performing the pick of ‘Primary Colours’ to an enraptured crowd. It gives even headline act **Patrick Wolf** a run for his hard-earned money in terms of rock’n’roll flamboyance.

Headliners and cheeky Leeds lads **The Pigeon Detectives**, meanwhile, receive a slightly more, er, interesting reception. “I’ll have a lemon,” singer Matt Bowman bravely demands of the audience as the stage is bombarded with fresh fruit... probably from leftover packed lunches. Surprisingly his request is quickly met with the selfsame yellow citrus hurtling towards his person, which he kicks straight back into the crowd (Panic At The Disco’s Brendon Urie take note: that’s how you deflect an oncoming object).

Once more, Underage proves it’s far more than just a festival training bra. At the tender age of three years old, the festival’s unique flair makes it stand its ground among longer-in-the-tooth events. Youth – definitely not wasted on the young. **Jordan Joyce**

SHORT SETS

CHRIS T-T

FOURTH PLINTH, TRAFALGAR SQUARE, LONDON, 28/07/04

Chris T-T’s brand of political folk-rock always feels as though it should be preached from a pulpit, so the fourth plinth of Trafalgar Square seems a fitting venue. The performance, part of artist Antony Gormley’s One & Other project, in which ordinary UK citizens occupy the London landmark for an hour, finds classics such as ‘Giraffes’ and ‘The Huntsman Comes A-Marching’ warmly received by a gathering crowd. The highlight is an a cappella ‘M1 Song’: a fitting serenade for fellow plinth residents General Sir Charles James Napier, Sir Henry Havelock and King George IV. **Jack Knowles**

CLECKHUDDERS-FAX

THE STOCKROOM, SHEFFIELD, 04/08/05

It might sound exciting, but Cleckhuddersfax is just the collective name for a trio of Yorkshire towns (Cleckheaton, Huddersfield and Halifax). Still, this London quartet’s music takes its cues from a different planet, never mind county. Singer Lawrence Abu-Hamden (clad in orange catsuit and Speedos) hollers himself stupid though an FX-laden mic backed by acid-fried Casio keys, psychedelic bass and prog drums. ‘Buses’ is the head-bobbing highlight of a set that’s way more fun than a night out in Halifax. **Rob Webb**



MERCURY RISING



LISA HANNIGAN
LE CHÉILLE FESTIVAL, MEATH
FRIDAY, AUGUST 31

Meath is Lisa Hannigan’s home county and this is her first gig here. They’re well proud of her. The man seated next to me states no less than three times that “She’s from here, you know. Meath. Lisa is”. *NME* did a project on Meath in primary school, ran out of facts and ended up drawing a map of the road back to Dublin. But let’s not get ahead of ourselves... Singing from the middle of the cobblestoned room, nestling among paper-lantern fairy lights, it’s as if Hannigan is performing inside a fireplace. Behind her, an all-male backing band scurry from bells to trumpet to double-bass, while she stomps a boot heel and mans the harmonium. Cuts from ‘Sea Sew’ mingle with demos such as ‘My Pirate Disco’ – a joyous ‘Minnie The Moocher’-style holler-and-hoot. A cover of Air’s ‘Playground Love’ is minxy and sultry, while Sinatra’s ‘The Lady Is A Tramp’ gets the Bad Seeds treatment – harmonium-and-banjo-led, indignant and proclamatory. Hannigan’s singing voice is deeper than on record, a salty baritone that leaps easily into higher registers. During ‘Sea Song’, Hannigan sings “Oh, he’s like the sea”, but it’s her that’s ocean-like: enticing, playful and familiar, plunging into unknown depths, she’s a different woman to the one that sang introverted, shy backing vocals on Damien Rice’s ‘The Blower’s Daughter’. It’s her night, and she knows it.

Meath is one of the few places in Ireland that’s more than an hour’s drive from the sea. Yet, tonight, the sea comes to us. Together, we swim, giddy and excitable, a rush of sand and wind in our faces. ‘Le chéille’ is Irish for ‘together’. Which is the name of this festival. Coincidence? Hardly. Tonight, in a small village, though many are friends, and some are strangers, nobody is alone. **Ailbhe Malone**



Lo-Fi Culture Scene: they’re top, man

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SHORT SETS

CATE LE BON
THE SOCIAL, LONDON
28/07/09

"I'm worried it's just going to be crack," smiles the doe-voiced Welsh weird-pop ambassador. She's not talking about playing in the city of Winehouse and Doherty, but rather the fact a photographer has snuck up behind her just as her trousers were falling down. But no need to fear: tonight is revealing, but more in a musical than a buttock sense. Backed by winning supports Sweet Baboo on stylophone, guitar and tambourine-taped-to-cymbal, homespun gems like 'Disappear', steeped in Cymric psych-folk tradition have the normally, rowdy Social knocked on its arse.

Emily Mackay

CLOCK OPERA

MADAME JOJO'S, LONDON, 04/08/09
Apathy: surely the least desired of all responses. There's a masochistic pleasure to be gained from listening to a band so teeth-grittingly bad you feel you must have been Stalin in a past life to warrant such torment, but 'solid' drumming and 'decent' guitars is the equivalent of an aural shrug. Despite the falsetto wails and synth trickery, Clock Opera pass us by tonight; they aren't bad, they aren't great, they're just... there, like a three-man overview of 2009's musical fads all whittled down into one uninspiring package.

Lisa Wright

Wild Beasts go brave and rock the double-denim



Victorious park



FIELD DAY
VICTORIA PARK, LONDON
SATURDAY, AUGUST 1

The East End's eclectic one-dayer shrugs off the rain with sweet sounds and thundering noise

Nineteenth century architect Sir James Pennethorne's grand vision for Victoria Park was to provide a green lung in the midst of the squalor and depravity of London's East End. His skeleton must therefore have spun in its grave during the last two Field Days: female buttocks could be seen protruding from behind market stalls as the epic loo queues made the site one huge urinal, and the screams of folks crazed with a thirst for gin and juice drowned out the sound from

the pitifully quiet stages. But what a difference a year makes.

"My name is Owen. I come from the British colony of Canada," chirps **Final Fantasy's** Mr Pallett from the main stage. His mastery of pedals to loop his violin into refreshing pop numbers proves compelling enough to stop a twit from rolling a crystal ball up and down his arm and around his shoulders before someone uses it as a Miss Marple murder weapon to stop him. "There's no hope for the village!" sings Pallett, clearly not in reference

to the excellent supplementary entertainments here – sack racing is clearly tricky when drunk, the Farnborough Concert Band Of The Royal British Legion are the hardest working musicians on site, nut brown ale involves little queuing and *NME* is tempted to steal an air rifle from the shooting stall to blast a way into the packed Bloggers Delight tent for **The XX**. Bodes well for the band, but somewhat unfortunate for those left outside with the thunder of the **BUGGED Out!** stage drowning out the London four-piece's spidery melancholia. The infernal noise of **The Thing** would



The pink and big Big Pink

LIVE!



Ah, the British summer

make for a fine crowd-dispersing weapon. A meaty cove with a bald head hammers away at a double bass with the enthusiasm of a psychotic butcher plucking away on a bull's entrails as Mats Gustafsson unleashes richly abrasive honks and squawks from his baritone sax. With freeform, jazzy drum patterns and statisticians reporting that 87.3 per cent of the festival's beards are inside this tent, this could be directionless and indulgent, but the madness of *The Thing* is to be ignored at your peril – Field Day, this is the sound of your head tomorrow morning.

Outside, hay bales are strewn across an increasingly sodden landscape and a chap in a disintegrating straw hat wails at the leaking clouds. It's a village fete apocalypse, and the perfect setting for **Wild Beasts** – with 'Two Dancers' imminent, Field Day is theirs for the taking. Hayden Thorpe, in his denim jacket and tight treads, looks like a twisted sheep dipper out on the prowl. As he sings, he grimaces as if in the ecstatic culmination of a knee-trembler behind the bandstand. **Wild Beasts** are dirty and sly but never smutty, instead revelling in an unconscious eccentricity and lascivious charm. In the past year they've honed this into ditties as likely to get brogues moving in the mud as anything from the gramophone technicians over in the dance tent. 'Hooting And Howling' is the song you wish those drunkards under your bedroom window would sing on their stumble home, and 'His Grinning Skull' sounds more sprightly than ever as the girls of Field Day gather bundles of straw in the hope of a tumble, and the boys let loose a loud hurrah.

And now, the night by rights should belong to noise. It might be the all-pervading damp, but **The Big Pink's** oft-formidable industrial brew fails to rouse, and it's left to **Mogwai** to provide a thunderous culmination to a day that even the weather's been unable to spoil. When, during 'Mogwai Fear Satan', they bring the sound down to barely audible levels, it's not because of the intervention of a jobsworth noise abatement official but because Mogwai are still kings of the loud-quiet-loud. Just one guitar can be heard, then... suddenly, it's as if the echo of a barrage from the anti-aircraft guns that were stationed in Vicky Park during World War Two could still be heard. These days, Mogwai might look a bit old for their sportswear but, as a coruscating 'Batcat' shows, they're aging garrulously. And with that it's sadly all over, and Sir James Pennethorne's soul can rest safe in the knowledge that Victoria Park is being used in the manner in which he intended. If only he could have a word with whoever up there is in control of the plumbing before next year... **Luke Turner**

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NEW BAND TIPS...

81

RECORD ON YOUR PHONE

NME says: A portable studio no longer has to cost a fortune thanks to mobile technology



Inspiration can strike at any time, and it's hardly appropriate to carry a four-track with you on the bus. Or is it? With advances in technology, it's now possible to record songs and demos on your mobile. It's an approach that's worked for **Gary Go**, who used his iPhone to record demos for his self-titled debut LP – and even played at Wembley this year using just his mobile.

WHY USE A MOBILE PHONE TO RECORD YOUR DEMOS AND SONG IDEAS?

"It's the portability factor. It's easier to use than a laptop. The quality you get is perfectly fine for recording ideas and sketches."

WHAT KIND OF FEATURES DO MOBILE RECORDING APPLICATIONS OFFER?

"The first one I discovered was FourTrack; a multi-track recorder. Then there's BeatMaker, an MPC drum machine which lets you sample and sequence your own sounds. You can map the arrangement for an entire song. Then there's loads of instrument simulators – guitars, bass, keyboards, mellotrons, pianos, theremins... it's endless. There's even one called Jasuto that simulates a proper modular synth. You can use your phone as a mic, too."

COULD IT REPLACE THE STUDIO?

"Obviously it doesn't sound as good, but the sound is getting better – there's an app called BeBot that emulates a Kaos Pad. I think soon there'll be an instrument or sound that you can only get from a mobile."



WHAT NOW?

Lucky iPhone owners, browse the Application Store and see what's out there to suit your needs. Don't be tempted to use every single sound you find – build up ideas using the basic building blocks first, as you would in the studio.

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I WANT TO SOUND LIKE... PASSION PIT



Simon Harwin, 17, London: "I'm starting a band with some mates. Our favourite band is Passion Pit. How do we get to sound like them?"

THE SOUND

According to the electro-pop combo's main man Michael Angelakos, their debut album 'Manners' is about creating an ecstatic, overwhelming sound which eases the heartbreak that inspired the songs. Among his influences are electro pioneer Giorgio Moroder and, from a songcraft perspective, the one-of-a-kind veteran singer-songwriter Randy Newman.

THE GEAR

The basics are a laptop, some Ableton music software (you can get the cheap Live 7 LE version for around £100) and a microphone (get a Shure SM-58). If you can't play instruments, Ableton has a library of samples that you can use, loop, arrange and edit. You can then add guitars, synths and drums as you see fit, but it's probably better that you start out simple and get your ideas down before you get ambitious.

IN THE STUDIO

Michael admits that recording the album in New York was a painful experience. He'd go in with no material written and build things up in the studio – 12 to 14 hours at a time. Writing on a laptop can be a simpler way to do it, and allows you to tweak every aspect of recording at the touch of a button. However, if you want to make things layered and build it up gradually it's not going to be quick, so make sure you've got the necessary patience to see the process through.

THE TECHNIQUE

Michael is a keen student of songwriting skills, and wants his tracks to be as accessible as possible. Get the tab of a song you loved on the first listen and nick its structure (how many verses and choruses, tempo, etc). One of the simple Passion Pit techniques is to have two-chord verses (say F and C) and then throw in two more chords in the chorus (say G and B). Another is to move a chord from being straight to being sharp and flat (a tone higher and lower respectively) every now and again to keep things interesting without going off on a tangent.

BEST TRICK

Study as much pop as possible. Michael's ambition is to deliver music that moves people, but in a less cheesy way than you'd normally hear.



The Passion (Pit) Of Michael Angelakos

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Words by John Callaghan from...

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PICK OF THE WEEK...



PICK OF THE WEEK

ONEIDA

WHERE: MANCHESTER ISLINGTON MILL (SUN), BRIGHTON ALBERT (MON), LONDON GARAGE (TUES)
Blistering noise from Brooklyn... and not a hippy in sight. Following the release of their 'Rated O' album, the ear-murdering outfit hit the UK with an essential tour for fans of all things loud. Support comes from Teeth Of The Sea.
WWW.NME.COM/artists/oneida

EVERYONE'S TALKING ABOUT

AMANDA BLANK

WHERE: LONDON HOXTON SQUARE BAR & KITCHEN (TUE)

Rapper, singer and sometime Spank Rock collaborator Amanda Mallory, aka Amanda Blank, is bringing the party for a one-off date in the capital. Ignore the alias, this Philly girl is firing on all cylinders.
WWW.NME.COM/artists/amanda-blank



PICK OF CLUB NME

GLINT

WHERE: CLUB NME DERBY, ROCKHOUSE (THURS)
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THE STRANGE BOYS

WHERE: LONDON BARDEN'S BOUDOIR (WED), NEWCASTLE OTHER ROOMS (THURS), LEEDS BRUDENELL SOCIAL CLUB (FRI), MANCHESTER DEAF INSTITUTE (SAT), NOTTINGHAM BODEGA SOCIAL CLUB (SUN), SHREWSBURY MASONIC ARMS (MON), LONDON BRIXTON WINDMILL (TUES)
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WEDNESDAY

AUGUST 12

Columbia Records' head of press James Hopkins joins Iain Baker at 4pm on The Forum to discuss this week's single releases

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Frank Turner/The Chapman Family/The Atika State/Bright Light Bright
Light/Jersey Budd/The Citadels/
Danny & The Champions Of The
World 93 Feet East 020 7247 6095

Oh Ruin/Vadoinmessico/Alma
Nofear Slaughtered Lamb
020 8682 4080
Robb Johnson 12 Bar Club
020 7240 2622
The Secret Cinema/The Perry Lane
Sect Legion 020 7613 3012
Sixnationstate The Dignity
0208 349 1453
Slapper/Waxhouse/Trilogy Bull &
Gate 020 7485 5358

It Prevails Satan's Hollow
0161 236 0666
The Noise Upstairs Fuel
0161 282 6040
Tabloid Frenzy/The Motion Theory
Roadhouse 0161 228 1789

The Reliance Head Of Steam
0191 232 4379
The Strange Boys The Other Rooms
0191 261 9755
Tubelord/Ever Since The Lake
Caught Fire/Moleck Cluny
0191 230 4474

Matt Trakker/Easter Island B2
01603 441118

Cancer City/Their Eyes Were
Bloodshot Rock City 08713 100000
Tim And Sam's Tim And The Sam
Band/The Noize/Brassneck Jazz
Club 0118 950 0950

Alex Roberts Platform Tavern
023 8033 7232
Chemical Sunset Joiners
023 8022 5612

Kid Carpet/Mr B The Gentleman
Rhymer Fat Fox Atrium 023 9283 7078

Heart Of The Sunrise/Molotov
Revival Sugarmill 01782 214991

Betaboy/The Second Post Horn
01727 853143

Ellie Price/Sarah Griffin/Lou Brown
The Mowlem Theatre 01929 422239

Sonic Boom Six Sin City 01792654226

The Martin Harley Band/Kicaberry
12 Bar 01793 535713
The Sodburns The Roffeston
01793 534238

Cities Between Us/Dellrium Theory
Snooty Fox 01924 374455

Chris Helme/Dan Webster City
Screen Basement Bar 01904 541144

CLUB NME

DERBY
GLINT
ROCKHOUSE
01332 341154

HITCHIN
TANTRUMS + VENICE
AHOY
FREEMIX
0845 257 5757

NEW YORK
GLISS + PURCANE +
AUTOMATIC CHILDREN
+ LIGHTS ON
ANNEX
001 212 673 3410

The Grand Majestic/Rona Sentinar
Sound 020 7287 1010
Haunts Garage (Upstairs)
0871 230 1094
Jemma Willard/Caleb/The Dice/Threeforagirl/Komla Ayewoh
Troubadour Club 020 7370 1434
Juan Zelada/Harrison Hope Monte
Water Rats 020 7837 4412
The Munroes Underbelly
0207 613 3105
Neon Kicks/Strange Folks/The Kid
With Crow's Feet Hope & Anchor
020 7354 1312

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

AUGUST 14

Nick Pride And The Pimptones
The Tunnels 01224 211121

Bleech Esquires 01234 340120
Killa Kela The Pad 0871 230 1094

Conway Savage Black Box
00 35391 566511
Willie Byrne Empire 028 9024 9276

E Numbers Roadhouse 0121 624 2920
The Jackdaws Flapper 0121 236 2421
Liner Actress & Bishop 0121 236 7426
Needless Allies O2 Academy 3
0870 771 2000
The Laze Island Bar 0121 632 5296

The Bug Concorde 2 01273 673311
Mimas Freebutt 01273 603974
The Mojo Fins Komedia 01273 647100
Vier Providence 01273 727822
Wanderdown/The Almost Orphans
The Albert 01273 730499

FattyBoomBastic The Prom
0117 942 7319
Last Orderz Louisiana 0117 926 5978
Substatic Golden Lion 0117 939 5506

Long Bone Trio/Beast With A Gun
Portland Arms 01223 357268

The Northwestern/Skeletons Barfly
029 2066 7658

Tucan The Pavilion 00 35321 427 6228

Dolly Rockers Rockhouse 01332 209 236
Sink Or Swim/Broken Teeth
The Victoria Inn 01332 74 00 91

Austin Carter The Party Kitchen
00 3531 6770945
The Jades Crawdaddy 00 3531 478 0225
Thomas Kitt Cobblestone
00 3531 872 1799

The Black Dogs Cabaret Voltaire
0131 220 6176
Lisa Scott The Ark 0131 228 9393
Party Fears Three Citrus Club
Xplicit Bongo Club 0131 558 7604
Proceed The GRV 0131 220 2987

Stan Three Tuns 0191 487 0666

Airship The Twisted Wheel
0141 221 4851

Attic Lights Stereo 0141 576 5018
Lost City Lights/The Vespas/Inner
Sight Classic Grand 0141 221 4583
The Ray Summers/The Leads
King Tut's Wah Wah Hut 0141 221 5279
Spearbrave O2 Academy 2
0870 771 2000

Tigers On Vaselline Oran Mor
0141 552 9224
Vom 13th Note Cafe 0141 553 1638

Monster! Monster/Shirohnt! Club
85 01462 432767

Papa George Neptune Bar
01273 324 870

Francesco Turrisi Saint Canices
Cathedral 00 353 56 7764971

The Fiery Biscuits! The Owl
0113 256 5242

It Prevails Joseph's Well 0113 203 1861
Last Temple Orchestra
Elbow Rooms 0113 245 7011
Mz Bratt Rios 01274 735549
The Strange Boys Brudenell
Social Club 0113 243 5866
The Unsung Heroes Royal
Park Cellars 0113 274 1758
Vagabond Cocktail Room 2
0113 244 3446

LIVERPOOL
Summer Sundae Festival: The
Streets/Mystery Jets/Milewld/
Mum/The Beat/The Breakdowns/
Beardyman/Dan Black/Filthy Dukes/
Kid British/Ol Va Vol/The Qemists/
Famfaro/Dananananaykroyd/
BLK JKS/My Latest Novel
De Montfort Hall 0871 230 1094

CLUB NME
CHELMSFORD
HUMANZI
BARHOUSE
01245 356811
LONDON
KAPUTT + 12 DIRTY
BULLETS
KIDDO
020 7388 3222

LIVERPOOL
Counterpoint O2 Academy 2
0870 771 2000

LONDON
Danny & The Champions Of The
World Windmill 020 8671 0700
Degrees Rising Troubadour Club
020 7370 1434
Dog State 229 Club 020 7631 8310
Forest Fire Luminaire 020 7372 7123
French Kisses O2 Academy 2 Islington
0870 771 2000

The Guilty Ones Bar Rumba
020 7287 2715
H2O Underworld 020 7482 1932
The Kubricks/Grand Central
Dublin Castle 020 7485 1773
Left With Pictures The Dignity
0208 349 1453
Macavity's Cat 100 Club
020 7636 0933
Mazes/The Vinyl Stitches/Deep Sht/
Zoo Zero The Victoria 0871 230 1094
Mirrors Garage 020 7607 1818

The Molotovs/The Laurel Collective
The Lexington 020 7837 5387
Mr No Hands/Floors And Walls 93
Feet East 020 7247 6095
Oswald Underbelly 0207 613 3105
Pocketbooks Buffalo Bar
020 7359 6191
The Private Side Purple Turtle
020 7383 4976

Reflections Of Elephants/Firetruck
Roastbeef Jackhammer/Wolf Cried
Boy Good Ship 020 7372 2544

Rory Ellis The Fly 0870 907 0999
The Toy Band/O Titust/Jayson
Norris Spice Of Life 020 7437 7013
The Winter Kicks/Ghost Writers
Monto Water Rats 020 7837 4412
Wiseacre/The Royal Finger Puppets
Hope & Anchor 020 7354 1312

MANCHESTER
David R Black/Jupiter Sands
Roadhouse 0161 228 1789
Fox Force Five/The Audibles
Moho Live 0161 834 8180
Golden Animals/Beth Jeans
Houghton Deaf Institute
0161 330 4019
Mamma Freedom & The Mekkits
Irish Association Social Club
0161 881 2898
The Slow Readers Club/Up To
The Rafterers/Hundred Dollar
Cigars/Datura Night And Day Cafe
0161 236 1822
Soul Of Man Ruby Lounge
0161 834 1392

NEWCASTLE
Athena's Child O'Neills 0191 269 3001
Kneejerk Reaction Star Inn
0191 222 3111
Shanghai Egypt Cottage 0191 232 0218
Suzi Won/Your Only O2 Academy
0870 771 2000
NORTHAMPTON
Tubelord/Buick McKane/Cityscape
Roadmender Centre 01604 604222
NOTTINGHAM
Leftover Crack Naze 0115 947 5650
PLYMOUTH
The Dirty Robbers Annabel's
01752 260 555
PORTSMOUTH
Shogaidh Gals 0871 230 1094
READING
The Hustlers Old Orleans
0118 951 2678
SHEFFIELD
Chris Murphy & Boxer Genius New
Barrack Tavern 0114 234 9148
SOUTHAMPTON
Blakfish Joiners 023 8022 5612
Derrin Nauendorf Platform Tavern
023 8033 7232
DJ Yoda Orange Rooms 02380 232333
STOCKTON
Our Secret Sins Georgian Theatre
01642 674115
STONE ON TRENT
The Fears/The Clock The Storm
Sugarhill 01782 214991
ST ALBANS
Tobacco Road/Paul Littler/Jacket
Hom 01727 853143
SWANSEA
CJ Ramone/Grant Bjork/Portraits/
Slidekick Sin City 01792654226
SWINDON
Morley Rimmer The Vic 01793 505713
WAKEFIELD
Attack! Attack!/The Humour/Final
Wave Escobar 01924 332000 +16
Esoterica/The MBT/Girl Kills Boy!
Snoopy Fox 01924 374455
Mercia Drift The Hop 0871 230 1094
WALTON ON TRENT
Katatonla/Sabatou/Candlemass/
Satyricon/Amon Amarth/Saxon/
The Haunted Cotton Hall 01283 716311
YORK
The Bubble Project/The Fauns City
Screen Basement Bar 01904 541144
Martin Degville's Signe Signe
Sputnik Fibbers 01904 651 250

SATURDAY

AUGUST 15

Sergeant The Tunnels 01224 211121

Elektralux Moles 01225 404445

Milk Plus/Radiating Eyes Esquires
01234 340120

Asian Empire 028 9024 9276

High Society/The Vivians Flapper
0121 236 2421

Missing Sid/IVE Cats/Needless
Allies/Cellardoor Island Bar
0121 632 5296

Paper Tigers/Hoodoo Fifties Actress
& Bishop 0121 236 7426

The Crave/Gundogs Freebutt
01273 603974

Dead By 7/Lostaura Providence
01273 727822

The Impellers Audio 01273 624343
Jason Longhair Latest Music Bar
01273 687 171

The Lambrettas Concorde 2
01273 673311

Kid Carpet Thunderbolt 07791 319 614
New Rhodes/Yes Rebels/Bizali/
Numb/Gavin Thorpe/Hazel Mills/
The New Root/The Gala Band
Colston Hall 0117 922 3683
Roxys Wardrobe Croft 0117 987 4144

Taht/Elsid/The Death Of Her
Money Club Ifor Bach 029 2023 2199

New Beautiful South/Clement
Marfo & The Frontline/Secret
Affair/The Sunshine Underground
Mendian Park 0871 230 1094

The Bluebells International Bar
00 3531 677 0647
Hooray For Humans Whelan's
(Upstairs) 00 3531 475 9372

The Jimmy Cake The Party Kitchen
00 3531 6770945
Simon Fagan Whelan's
00 3531 475 9372

You Kiss By The Book
Cobblestone 00 3531 872 1799
Yo Majesty Crawdaddy
00 3531 478 0225

The Debuts/The OK Social Club
The GRV 0131 220 2987

Mum Studio 24 0131 558 3758
The Streets Picture House
0844 847 1740

We Were Promised Jetpacks
Sneaky Pete's 0131 225 1757
Young Fathers/Unicorn Kid
Cabaret Voltaire 0131 220 6176

Paul Kappa Band Three Tuns
0191 487 0666

The Boycotts/The French Wives/
Kalla Heartshake ABC2
0141 204 5151

Catcher Box 0161 236 4355
The Communicators Nice'n'Sleazy
0141 333 9637

The Digzys Maggie May's
0141 548 1350
Joker Stereo 0141 576 5018

The Second Hand Marching Band/
Over The Wall 13th Note Cafe
0141 553 1638

The Telescopes/St Deluxe Captain's
Rest 0141 331 2722
Vile Vile Creatures/Trash Kit/
Bloody Knees/Scragflight The Flying
Duck 0141 572 0100

Your Demise/It Prevails/Bleed From
Within/Lower Than Atlantis/Evita
Classic Grand 0141 221 4583

GLoucester
Master Shortle Guildhall Arts Centre
01452 503050

GOALMING
The Human League/ABC/Howard
Jones/Go West/T'Pau Charterhouse
Club 01483 239600

GOULDFOED
The Crissars/Fin Raziell Boilerroom
01483 440022

HARLOW
Bury Tomorrow/The Haunting Of
Leica/Living Nightmare/Dying In
Deep Water Square 01279 305000

HITCHIN
Many Things Untold/Shores Of Our
Ruin/Visions Club 85 01462 432767

KILKENNY
Low Saint Canices Cathedral
00 353 56 7764971

LEEDS
The Big Fish Band
The Owl 0113 256 5242
Dc66 Joseph's Well 0113 203 1861

Goodbye For Now Rios 01274 735549
Larry The News Guy/Red Chevrons/
The Gazelles Cockpit Room 3
0113 241573

Razorblade Picnic/A Last Concern/
Soul Circus Cockpit Room 2
0113 244 3446

Rebels Of The Flesh The Subculture
0113 245 0689
SUN Dogs New Roscoe 0113 246 0778

Summer Sundae Festival: The
Charlatans/Saint Etienne/Bombay
Bicycle Club/65daysofstatic/
The Airborne Toxic Event/Broken
Records/Chipmunk/The Domino
State/Emmy The Great/Frank
Turner/Future Of The Left/James
Yull/The Joy Formidable/
The Kabedies/Mr Hudson/Sonic
Boom Six/Her Name Is Calla/
The Yellow Moon Band/Yunloshi/
Mr Plow/Dumbfoundead/Frontiers/
Minnaars De Montfort Hall
0871 230 1094

LIVERPOOL
Jann Klose/Charlotte O'Connor
Zanzibar 0151 707 1558
Sound Of Guns/Fly With Vampires
O2 Academy 0870 771 2000

LONDON
Artefacts For Space Travel/Super
Tennis Luminaire 020 7372 7123
The Bridport Dagger/Cop On The
Edge Barfly 0870 907 0999
Dan Black/Totally Enormous Extinct
Dinosaurs/Run Tota Run Proud
Galleries 020 7482 3867
Garnages Model Train Club/David
Owen Hope & Anchor 020 7364 1312
The Muscats/The Kid Jones/A Mon
Avls Monto Water Rats 020 7837 4412
MOT Dublin Castle 020 7485 1773
Natasha Davies/Mondesir/The
Lipstick Melodies/The Joker & The
Thief Troubadour Club 020 7370 1434
The Retro Spankees/Not Cool/
Applicants/Bitches Good Ship
020 7372 2544

Stellar Om Source/Jazzfinger/Blood
Stereo/Opera Mort/Motherfucking/
Mutant Ape Windmill 020 8671 0700
Suicide Bld Garage 020 7607 1818
Tim And Sam's Tim And Sam Band
With Tim And Sam/Planet Earth
The Dignity 0208 349 1453
U2 Wembley Stadium
Winter Olympics/Waxhouse 93 Feet
East 020 7247 6095
World/Inferno Friendship Society
Underworld 020 7482 1932

Mista Rizzo/Snow Byrds/
The Hudares Night And Day Cafe
0161 236 1822

The Second Floor/Exile Parade/
The Light Shines Ruby Lounge
0161 834 1392

The Strange Boys/The Hipshakes/
Beards/Mazes Deaf Institute
0161 330 4019

4 Mile Drive/Such Great Heights
Uncle Albert's 01642 230472

Chris T-T/Deferred Success/
Tom Stallard/Restless Georgie
Brown Park Hotel 0871 230 1094

The Bluetones Legends
0191 232 0430
The Blue Diamonds Egypt Cottage
0191 232 0218

Fortunes Sons O2 Academy 2
0870 771 2000
The Longsands O Neills 0191 269 3001

The Soviets/Hattie Murdoch/
Jain Crumple Cluny 0191 230 4474
Sticky Fingers Star Inn 0191 222 3111

Vagabond Arts Centre 01603 660352

Outcry Collective/The Dead
Formats Rock City 08713 100000

Attack! Attack!/I Only Date Models
Met Lounge 01733 566100

The Dirty Robbers
Annabel's 01752 260 555

The Federals/The Cubical
The Priory 01724 270077

Leftover Crack O2 Academy 2
0870 771 2000
Left Ajar Pomona 0114 266 5922

Goldhawks Unit 02380 225612
The Maddisons Joiners 023 8022 5612

Jelly's Last Jam/Operator Six Drakes
0871 230 1094

Bleached Wall Sugarhill
01782 214991

Annotations Of An Autopsy/Trigger
The Bloodshed/Impending Doom/
Viastrophy The Furnace 01793 534238
The Corsairs The Rolleston
01793 534238

Heavens Basement Snoopy Fox
01924 374455

The Leads/New Ashes City Screen
Basement Bar 01904 541144
Sandhill/Papershakers/Manifesto
Fibbers 01904 651 250

GET IN THE GIG GUIDE

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE BIGGEST AND BEST WEEKLY GIG GUIDE?
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YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

SUNDAY

AUGUST 16

BIRMINGHAM

Golden Animals Hare And Hounds
0121 444 2081

BRIGHTON

Sonic Boom Six/Second Time
Lucky/The Meow Meows/Meatloaf
At Mary's Digital 01273 202407
Vineyard Latest Music Bar
01273 687 171
World/Inferno Friendship Society
Engine Room 01273 728 999

BRISTOL

Marshalsea/Cajita Louisiana
0117 926 5978
Rebel Truce Bierkeller 0117 926 8514

CAMBRIDGE

Jann Klose CB2 01223 508 503
02920 228883

CARDIFF

Leonard Kaage 10 Feet Tall
02920 228883

CLEETHO

Paul Carrack Meridian Park
0871 230 1094

DERBY

Linchpin/Carpe Diem The Victoria
Inn 01332 74 00 91

DUBLIN

NC Lawlor Whelan's 00 3531 475 9372

EDINBURGH

Stanley Odd/The Lafontaine's
The GRV 0131 220 2987

EXETER

Hey Molly/Yellow Six Barnfield
Theatre 01392 270891

GATESHEAD

Church of Misery Three Tuns
0191 487 0666

GLASGOW

Captain Yellowshirt/Taking Out
Tomorrow Rockers 0141 221 0726
The Ocean Fracture 13th Nite Café
0141 553 1638

Proceed/Don Broco/City Of Statues
The Twisted Wheel 0141 221 4851

LEEDS

Dirty Urges New Roscoe
0113 246 0778
Hayley Gaftarnick Sandinista!
0113 305 0372

LEICESTER

Summer Sundae Festival: The
Zitons/Bon Iver/New Beautiful
South/Lightning Seeds/Baddies/
Chairlift/The Dykeenies/Easy Star
All-Stars/Flashguns/First Aid Kit/
Micachu & The Shapes/Monotony/
Port O'Brien/Du Est Le Swimming
Pool/The Cheek/Woodpigeon/
Maybeshewill/Abi Moore Band/
Shortwave Fade De Montfort Hall
0871 230 1094

LIMERICK

The Funeral Suits Dolans Warehouse
00 35361 314483

LIVERPOOL

Finley Quay Baby Blue
0151 702 5830
Young Guns/Makelikedadeline/
Codeca/The Assassination Of
Barfly Loft @ Masque 0151 707 6171

LONDON

Arrows Of Love/Death Cigarettes/
Savants Legion 020 7613 3012
Carpathian Underworld
020 7482 1932

Crystal Stilts Garage 020 7607 1818

Fearless Vampire Killers Tommy
Flynn 020 7609 7162

The Motion Theory/Into
Flight/Foxrot Bravo Windmill
020 8671 0700

MANCHESTER

Edward Sharpe & The Magnetic
Zeros Ruby Lounge 0161 834 1392

Oneida/Teeth Of The Sea
Islington Mill

NEWCASTLE

The Endgame/Last Souls Head Of
Steam 0191 232 4379
Her Name Is Calla The Cumberland
Arms 0191 265 6151
Hiccup Riot Egypt Cottage
0191 232 0218

NOTTINGHAM

Danny And The Danny Deadbeats/
Euler Maze 0115 947 5650
The Strange Boys/Male Bonding/
Lovers/The Hipshakes/Teen
Shelks Bodega Social Club
08713 100000

PETERBOROUGH

Cancer City Met Lounge
01733 566100

PORTSMOUTH

The Visitors New Theatre Royal
023 9264 9000

READING

That Fucking Tank/Mark Knight &
The Witches/Toddler's South Street
Arts Centre 0118 960 6060

SHEFFIELD

Outcry Collective/The Dead
Formats Corporation 0114 276 0262

SOUTHAMPTON

Not Advised Joiners
023 8022 5612

WARRINGTON

When All Else Falls Snooty Fox
01924 374416

YFOV

Four Letter Lie/Bury Tomorrow/
As Skies Divide/Elmbridge Court
The Orange Box 01604 239100

YORK

Your Demise Fibbers
01904 651 250

MONDAY

AUGUST 17



Broken Records,
Queen's Hall, Edinburgh



Bon Iver, De Montfort
Hall Leicester

BEDFORD

Sweet Sweet Lies Esquires
01234 340120

BELFAST

The Proclaimers Mandela Hall
028 9024 5133

BIRMINGHAM

Get Up Kids O2 Academy
0870 771 2000

BRISTOL

Oneida/My Device/Teeth Of The Sea
The Albert 01273 730499

Taken Advantage/13 Riots Freebutt
01273 603974

BRISTOL

Katey Brooks Louisiana 0117 926 5978

CARDIFF

Amy Can Fiyy/Go-X/The Masma
Theory/Her Game Is Over Barfly
029 2066 7658

Louie Boston Band Buffalo Bar
02920 310312

Múm National Museum 029 2039 7951

Rico And The Thieves 10 Feet Tall
02920 228883

EDINBURGH

Broken Records Queen's Hall
0131 668 2019

The Juan McLean Cabaret Voltaire
0131 220 6176

The Telescopes Sneaky Pete's
0131 225 1757

GLASGOW

Better Luck Next Time/
Strangetouch/Something For
Example Rockers 0141 221 0726

CJ Ramone/Mike TV Ivory Blacks
0141 221 7871

GUILDFORD

Outcry Collective/The Dead
Formats Boilerroom 01483 440022

LEEDS

Mr David Viner Nation Of
Shopkeepers 0113 203 1831

LIVERPOOL

Vagabond/Night Parade/
The Buffalo Riot/Thomas J Spelgt
Barfly Loft @ Masque 0151 707 6171

LONDON

Golden Animals/She Keeps Bees
Windmill 020 8471 0700

Jon Wong Hope & Anchor
020 735 11312

Jo Moore/Becky Druce/Julie
Cox/Mayella Mae Kwan/Lyrebird
Troubadour Club 020 7370 1434

Midday Morning The Old Queen's
Head 0207 839 7261

Neon Highwire/Wolf Cried Boy/Gun
Crime 93 Feet East 020 7247 6095

NEWCASTLE

Protest The Hero Underworld
020 7463 1932

SUGAR FOR THE HOUSE

Jazz Café
020 7916 6060

THEORETICAL GIRL/HORSE & CONDOR

The Lexington 020 7837 5387

MANCHESTER

Crystal Stilts/Lion Club Deal Institute
0161 330 4019

PEARL JAM

Evening News Arena
0161 950 5000

PORT O'BRIEN/PAPERCUTS/RUN TOTO

Run Night And Day Café 0161 236 1822

NEWCASTLE

Leftover Crack End Bar 0191 232 6536

LITTLE COMETS

O2 Academy 2
0870 771 2000

THREE TRAPPED TIGERS/GOLD

Panda/ EatDisco/Ever Since The
Lake Caught Fire Head Of Steam
0191 232 4379

NORWICH

Monotony Marquee 01603 478374

SHREWSBURY

The Strange Boys Masonic Arms
01743 351985

YORK

Her Name Is Calla/Lost From Atlas/
Brown Paper Aeroplane City Screen
Basement Bar 01904 441144

TUESDAY

AUGUST 18

BIRMINGHAM

Edward Sharpe & The Magnetic Zeros Hare And Hounds 0121 444 2081

BRIGHTON

Mates Of Mine/Rothko The Albert 01273 730499

Wooden Shjips Freebutt 01273 603974

BRISTOL

Mississippi Witch/First And Last Men Fleece 0117 945 0996

CARDIFF

Riding Giants/The Jivecats/Chris Davies 10 Feet Tall 02920 228893

Straight Lines/To Catch A Thief/Che/Solutions Barfly 029 2066 7658

DUBLIN

Carolina Lair Academy 00 3531 877 9999

EDINBURGH

The Blessed Order Of Fallen Stars/The Number One GRV 0131 220 2987

Fay Vance Sneaky Pete's 0131 225 1757

Frightened Rabbit Queen's Hall

0131 668 2019

The Vivians/The Hot Lips

The Electric Circus 0131 226 4224

EXETER

London Zoo Cavern Club 01392 495370

GLASGOW

Crystal Stilts Stereo 0141 576 5018

Leftover Crack Ivory Blacks

0141 221 787

Reachback/There Lies History/

Recreating Existence Rockers

0141 221 0726

Sonic Boom Six King Tut's Wah Wah

Hut 0141 221 5279 +14

U2/Glasvegas/The Hours Hampden

Park 0141 620 4000

GUILDFORD

IMMa/Inside Information/Igneus Boilerroom 01483 440022

LEEDS

Outcry Collective/The Dead

Formats Cockpit 0113 244 3446

LONDON

Amanda Blank Hoxton Square Bar & Kitchen 020 7613 0709

Avan Rijs Rhythm Factory

020 7247 9386

Black Hellcock/Alamode Monto

Water Rats 020 7837 4412

Call The Doctor/Comanche Sigh

The Fly 0870 907 0999

Copy Haho/My Sad Captains

Madame Jojo's 020 7734 2473

Craig Swan/Alpha Road/Dickie &

The Bohemians/Catherine Tran

Troubadour Club 020 7370 1434

CJ Ramone/Brant Bjork Underworld

020 7482 1932

Grizzly Bear KOKO 020 7388 3222

I Write Lies/Blonde Logic/Scream

In Silence/Fossilized Pigeons Garage

(Upstairs) 0871 230 1094

The Joker & The Thief/New Morning

Blues Good Ship 020 7372 2544

Knife World/BS Bears/Nitkowski

93 Feet East 020 7247 6095

Lo-Fi Culture Scene/The Wild

Mercury Sound/Better Luck Next

Year Barfly 0870 907 0999

Oneida/Teeth Of The Sea/Mugstar

Garage 020 7607 1818

Pearl Jam The O2 Arena

0870 701 4444

Port O'Brien/Kurran And The

Wolfnotes Borderline 020 7734 5547

Pull Tiger Tail The Lexington

020 7837 5387

Silver Riot Hope & Anchor

020 7354 1312

The Strange Boys/Dallas/

The Snatch Windmill 020 8671 0700

Watching Planes Comedy

020 7839 7261

MANCHESTER

Family Force 5 Academy 3

0161 832 1111

Gang Gang Dance Deaf Institute

0161 330 4019

Get Up Klds Academy 2 0161 832 1111

Versus Akira/Fall Against Fate

Roadhouse 0161 228 1789

NORWICH

Mum Arts Centre 01603 660352

Tommy Whittle The Green Man

01603 782693

NOTTINGHAM

Blackfish/Mutiny On The Bounty

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Bodega Social Club 08713 100000

The Trembling Bells Chameleon

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The Holloways/The Foxes/My Last

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WILD BEASTS

STARTS: EDINBURGH CAHART VICTUARY, SEPTEMBER 30

Kendal's finest announce a string of intimate dates across the country following the release of new album 'Two Dancers'. A splendid mash up of the sublime and the ridiculous, Wild Beasts' tour is not to be missed.

WWW.NME.COM/artists/wild-beasts

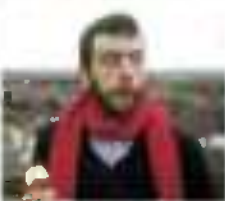


THE DECEMBERISTS

STARTS: LONDON WIM TOWN, NOV 18

Country folk from Oregon, The Decemberists announce a rare double-header in the capital. A fine night out for fans of excellent song craftsmanship.

WWW.NME.COM/artists/the-decemberists



SLEEPING STATES

STARTS: GLASGOW CAPTAIN'S REST, AUG 24

The ethereal Sleeping States hit the road in support of the release of their inspiring debut 'In The Gardens Of The North'. Go see!

WWW.NME.COM/artists/sleeping-states



JAMIE T

STARTS: EXETER PHOENIX, AUGUST 25

Wimbledon's own cheeky wordsmith lines up this West country date ahead of a wider tour, festival dates and the release of new album 'Kings & Queens'.

WWW.NME.COM/artists/jamie-t



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DYLAN PHOTOBOOK

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It goes without saying that Bob Dylan's an enigma, but these revealing, intimate photos from Barry Feinstein capture something of his essence. Taken between '63 and '74 around the world, they're a quietly startling look at Dylan. Whether you'll know him any better afterwards isn't clear, but they sure are pretty.

www.nme.com



PRETTY GREEN T-SHIRT/HAT

You'll read about Liam Gallagher's clothing venture next week in our exclusive interview, but for now we've got an ace offer - buy one of these natty T-shirts and get a free hat worth £40! To claim it enter the code **WED09** in the online store. Wear it and swagger.

www.prettygreen.com

THE NME CROSSWORD

WIN THE GUITAR GEAR...

CLUES ACROSS

- 1 Following 'Zero' output, some are for the chop (5-4-4)
- 8+22D Somehow go for every tune from Noisettes (5-6-3)
- 9 'Shock Horror!' Their follow-up single 'Temptation Dice' failed to chart (4)
- 10 As Christa Paffgen of The Velvet Underground is better known (4)
- 11+16A Mandy best at remixing Oasis' music (5-2-2)
- 12 Mama _____, of The Mamas And The Papas (4)
- 14 (See 6 down)
- 16 (See 11 across)
- 18 "And when I fall to pieces, Lord you know I'll be there waiting", 2007 (2-4)
- 19 Band that won three NME Awards in 2001 (8)
- 23+24A Their greatest hits were 'Going For Gold' (4-5)
- 27 The distant sound of Regina Spektor (3)
- 29+5D Somehow I wrote hit for The Clash (5-4)

- 30 "_____ and me, we're gonna be big stars", Counting Crows (2-5)
- 33 No comeback for Aphex Twin (2)
- 34 R&B/disco group formed by Bernard Edwards and Nile Rodgers (4)
- 35 Sleep easy, perhaps, to Happy Mondays' music (3-6)

CLUES DOWN

- 1 "It's a cruel, cruel world to face on your own/A _____ to carry along", 2009 (5-5)
- 2 Grammy Award winner for Producer Of The Year in 1995 - now sad, perhaps (3-3)
- 3 British Sea Power get the song's message across with semaphore (6-5)
- 4 A song-like quality from Billy Corgan-fronted Zwan (5)
- 5 (See 29 across)
- 6+14A Is there a match for The Doors' music? (5-2-4)
- 7 "I know you probably hear this every day, but I'm your

- number one fan", 2000 (4)
- 13 Sees tricks done badly by The Coral (6-4)
- 15 Get better - not soon - but Automatic (7)
- 16 "The word is out you're doin' wrong/Gonna lock you up before too long", 1987 (3)
- 17 Little _____, powered her way into 'The Loco-Motion' (3)
- 20 "_____ is the reason / When it burns down, we'll be tried for treason", Gallows (6)
- 21 Faultless performance from The Smashing Pumpkins (7)
- 22 (See 8 across)
- 25 The Kooks went different ways (4)
- 26 Agreement between Pixies and The Breeders (4)
- 28 Band that went into 'Meltdown' in 2004 (3)
- 30 American singer with a bit of tummy ache (3)
- 31 Inspiral Carpets take a single from Billy Joel (3)
- 32 _____ Of Base, or '____ Of Spades' (3)

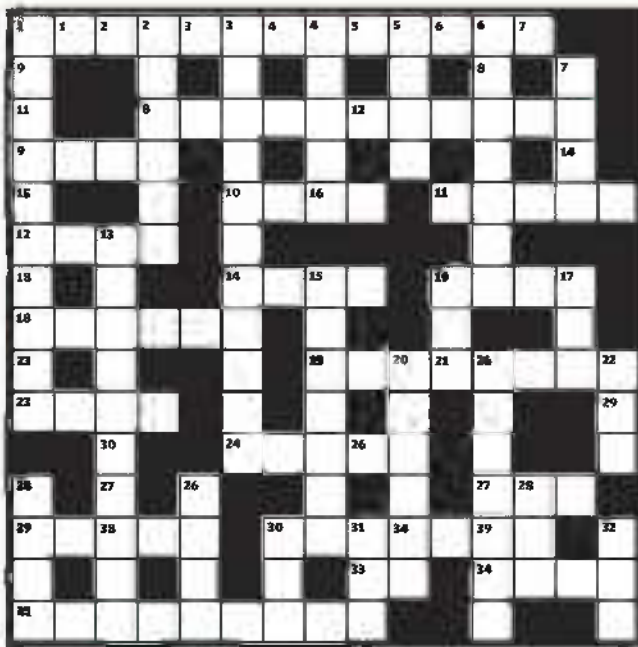


Compiled by Trevor Hungerford

JULY 18 ANSWERS

ACROSS
1 Bulletproof, 7+4D Big Pink, 9+25A Blood On The Dance Floor, 10 Leaves, 11+22D Rolling Stones, 12 NWA, 15 Tyson, 19 Rewind, 20+7D BMX Bandits, 21 It's It, 23+13A Two Suns, 24 Insane, 27 Nelly, 29 Apollo, 31 Yes, 32 King, 33 Bridge.

DOWN
1 Babel On, 2 Look Away, 3 Endless Art, 5 Others, 6 Fidelity, 8 Gregg, 14 New In Town, 16 Next, 17 On Call, 18 Tiffany, 20 Borland, 23 Ten, 26 Rank, 28 Yule, 30 Orb.



Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, August 18, 2009, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. First correct one out of the hat wins.

PICK OF THE WEEK



READING AND LEEDS: THE LINE-UP

With only days to go, we're running down the highlights of the weekend. Expect **Arctic Monkeys**, Radiohead, Kings Of Leon, The Prodigy, Gossip, Bloc Party, Gallows - ie, the whole thing minus the burning bogs.

Monday, August 17, 1pm

PLUS...

WEDNESDAY KINGS OF SCOTLAND

With their highnesses Biffy and Glasvegas, plus more.

August 12, 1pm



THURSDAY BACK TO THE '80S

Witness The Smiths, Beasties, U2 and Prince.

August 13, 1pm



FRIDAY LITTLE BOOTS PRESENTS CLUB NME

Victoria's new music picks.

August 14, 9pm



SATURDAY KISSY SELL OUT PRESENTS CLUB NME

More hot new music.

August 15, 9pm



SUNDAY DIZZEE RASCAL'S ULTIMATE FESTIVAL LINE-UP

His top picks for summer.

August 16, 11pm



MONDAY NOTHING BUT THE CRIBS

We run through the Jarmans' finest moments.

August 17, 2pm



TUESDAY MUSE TOP 10

Counting down the trio's best tracks.

August 18, 1pm



Full listings: NME.COM/NMETV

The NME Chart TV



1 KASABIAN
'WHERE DID ALL
THE LOVE GO?'

2 CALVIN HARRIS
'READY FOR
THE WEEKEND'

3 GOSSIP
'HEAVY CROSS'

4 KINGS OF
LEON
'NOTION'

5 DOVES
'WINTER HILL'

6 JAY-Z
'DOA (DEATH OF
AUTO-TUNE)'

7 DIZZEE RASCAL
'HOLIDAY'

8 LILY ALLEN
'22'

9 YEAH YEAH YEAHS
'HEADS WILL ROLL'

10 FRIENDLY
FIRES
'KISS OF LIFE'

VOTE NOW!

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

IN OUR STUDIO



DINOSAUR PILE-UP

Session played: Wednesday, July 29

Leeds' finest post-grunge rock heroes made a trip to London's South Bank to see us. We grabbed them on their way to the Imperial War Museum and they talked about their recent EP, how they're not really grunge (er, sorry about that earlier, then) and the pressures of recording a debut album. And then they treated us to some phenomenal burps.

COMING UP...

NME FORUM

Columbia Records' head of press James Hopkins joins our DJ Iain Baker today to discuss the week's new singles. Expect sparks and opinions to fly as usual.

Wednesday, August 12, 4pm

JULIAN PLENTI

Interpol's Paul Banks is set to release a solo album under the pseudonym Julian Plenti, called, rather bafflingly, 'Julian Plenti Is... Skyscraper'. We got him in for a session and a chat.

Thursday, August 13, 4pm

ON THE PLAYLIST...



THE BIG PINK
Dominos

ARCTIC MONKEYS
Crying Lightning

THE BOXER REBELLION
Semi-Automatic

JACK PENATE
Pull My Heart Away

BIFFY CLYRO
That Golden Rule

THE CRIBS
Cheat On Me



WHITE DENIM
Regina Holding Hands

BLACK LIPS
Drugs

BOMBAY BICYCLE CLUB
Magnet

FLORENCE AND THE MACHINE
Drumming Song

PASSION PIT
To Kingdom Come



FRIENDLY FIRES
Kiss Of Life

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

by **DURAN DURAN**

They never tried to be controversial, but the new wave heroes didn't hide from the limelight

WE OWE A DEBT OF GRATITUDE TO OUR MUSICAL HEROES.

Nick Rhodes (keyboardist): "David Bowie was a true inspiration in the way he developed his own style and changed from album to album. He wasn't afraid of experimentation and was a total master of imagery. He was undoubtedly the most startlingly creative force through the entire 1970s. It was an extraordinary time to be growing up and listening to music. You had glam rock, Bowie, Roxy Music and Sparks and Cockney Rebel and T.Rex. And then you had stuff like prog rock, funk, disco, punk. There would be no Duran Duran if there was no Clash and the Sex Pistols and the Buzzcocks. I remember going to a punk show at Barbarellas in Birmingham and seeing someone onstage and actually thinking, 'I can play all that. All those chords on the guitar. I could do that.' That was a real epiphany for me."

YOU SHOULD FEEL INCREDIBLY PRIVILEGED TO BE PLAYING SONGS THAT PEOPLE WANT TO HEAR.

Rhodes: "I don't get bored of playing all the songs that people associate with Duran Duran. I think if you're an artist that is lucky enough to have written some songs that have touched people in some way, something that's become a bit of a soundtrack to their lives, then that's amazing. If I went to see somebody play live and they didn't play a song that I really, really wanted to hear then I'd be disappointed. But that said we also like to play new stuff. You just have to find a balance. For us, the lifeblood of the band is making new music and playing it."

RECORD LABELS ARE GETTING THEIR COMEUPPANCE FOR BEING SO GREEDY.

Rhodes: "Had they acted with intelligence then they would still have a place within the industry. I think there are some terrific people at some of the labels. Without our A&R guy, Dave Ambrose, who signed us, we may not have had a career at all. Somebody has to have that vision. There is definitely a place for that rather than just groping around in the dark on



"THERE WOULD BE NO DURAN DURAN IF THERE WAS NO CLASH OR SEX PISTOLS"

the internet. But they've got what they deserve because they had a complete lack of vision and could not have misunderstood the digital age any worse. Most of them really haven't got a clue. The amount of people we work with that don't know anything about music, I find that very disturbing."

THE LEVEL OF FAME WE'VE REACHED HAS BEEN A REAL SHOCK TO US.

Roger Taylor (drummer): "When we were first starting out we were living with our parents, trying to put a band together in a squat somewhere in Birmingham. A year later..."

Rhodes: "...Michael Jackson's on the phone..."

Taylor: "...and we're flying to New York on Concorde every other week. Talk about it going from zero to hero. It was a lot to take on. It was like being in a dream world because it happened so very quickly."

Taylor: "The power of *Top Of The Pops* was just incredible. You were on there once and people recognised you on the street the next day. It had that much power. That's something we've lost." Nick Rhodes: "It's been replaced by *Britain's Got Whatever It Is*."

REALITY TV IS DETRIMENTAL TO THE CREATIVE PROCESS.

Rhodes: "I don't think the media is wholly to blame for reality TV programmes that promise to make people stars. If the public want something they usually get it. And it seems that the public do really like these shows. You cannot deny the popularity of them. Do I like them? Not terribly. Do I think it's really bad for young artists that really have something to say? Yeah! Absolutely. There should be a better outlet. There's not very many live music shows left. Jools Holland has done his best. I think the current crop of shows

are bad for the music in general because they encourage people to sing other people's songs."

Taylor: "It hasn't got anything to do with new, creative music. I'm not saying that the people who appear on these shows are not talented. I'm sure a load of them are, but it's what used to be called cabaret, really."

WE DIDN'T ACTIVELY SEEK CONTROVERSY WHEN WE WERE YOUNGER.

Taylor: "I don't think we anticipated the reaction we got from the video for 'Girls On Film'. But we did want to do something outrageous and something that was going to make people look again. It's like Frankie Goes To Hollywood and 'Relax'. It wasn't a pre planned campaign to get banned by Radio 1. It was just a song that they had written and a couple of members in the band were gay."

Rhodes: "I don't think you intentionally try to cause controversy when you're an artist, but sometimes when you have a great idea it takes on a life of its own. Look at the Sex Pistols, how quickly that all exploded. But really they were just an amazing band that had some great ideas and looked different than anybody else. I think the worry now is that kids today think that it is the only way to become successful."

FASHION WAS NEVER AS IMPORTANT TO US AS THE MUSIC.

Taylor: "I remember the first time someone tried to style us. They turned up at the studio and said to John [Taylor], 'I've got a

great idea, you're going to dress up as a Red Indian'. That's as far as it went." Rhodes: "We just wore the clothes we had. It's what we were surrounded by at the time. It was that post-punk scene everyone was in. Kahn & Belle was the store we used to always go to in Birmingham. It was run by these two fab gals who just had the most incredible sense of style and they had a boutique. We used to buy everything from there. It was local, we were supporting the people around us, they were our friends and it just made sense."

DID YOU KNOW?

- Duran Duran take their name from the villain in the film *Barbarella* called Dr Durand Durand
- The video for 'Girls On Film' was banned by the BBC for being too raunchy
- Duran Duran were one of the first bands to play in South Africa after the end of apartheid

NME

ESTABLISHED 1952

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On sale
Wednesday
August 19

“I gave our kid
some Pretty
Green bits and
bobs, but I’m
sure he threw
them in the bin”

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