



PREVIEW

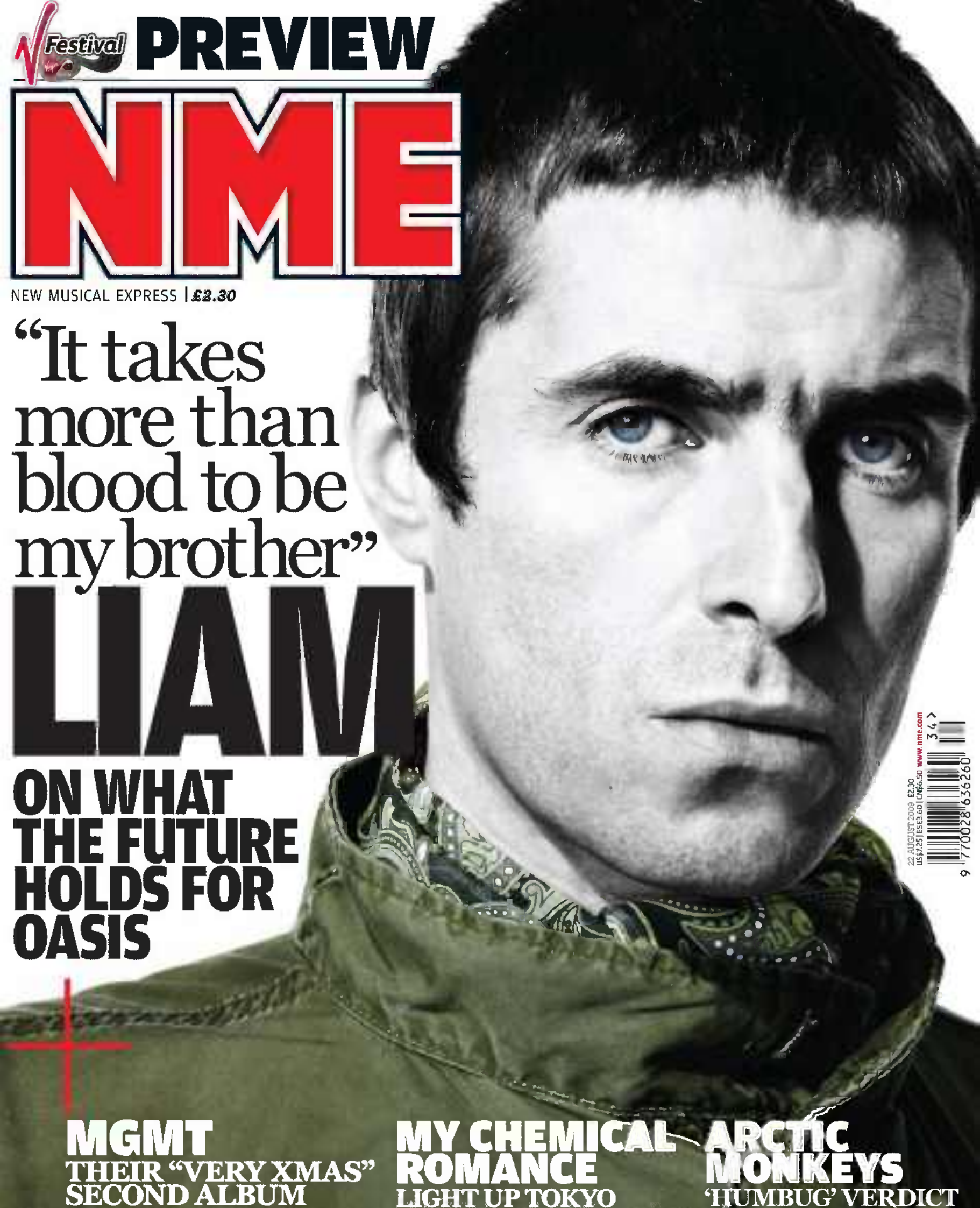
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more than
blood to be
my brother”

LIAM

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| 2 Glasgow Barrowland | 7 Manchester Apollo | 12 London Brixton Academy |
| 3 Glasgow Barrowland | 8 Nottingham Rock City | 15 Cardiff University |
| 4 Newcastle Academy | 9 Birmingham Academy | 16 Southampton Guildhall |

BAND INDEX

Alesha Dixon 39
Arctic Monkeys 41
Athlete 43
The Big Pink 6, 47
British Sea Power 38
The Bronx 59
Calvin Harris 42
Cornershop 65, 66
CSS 47
Daniel Merriweather 39
Delphic 9
The Dodos 50
Drake 20
Educated Animals 59
Ellie Goulding 18
The Flaming Lips 47
Florence And The Machine 4
Fruit Bats 42
Fuck Buttons 4
Gaggle 48
Grizzly Bear 47
HEALTH 59
Jack White 4
James Morrison 39
Joy Orbison 20
Julian Plenti 10
Just Jack 42
Katy Perry 39
Kill It Kid 50
Klaxons 47
Lady Gaga 47
Late Of The Pier 23
Laura Marling 47
Lemar 39
Lovellfire 43
The Maccabees 7
Male Bonding 20
Metronomy 47
Mew 43
MGMT 35
Modest Mouse 43
Mos Def 42
Mr Hudson 29
Muse 4
My Chemical Romance 47
Mystery Jets 12
Natalie Imbruglia 15
N-Dubz 31
The National 47
Neil Landstrumm 42
Nodzzz 42
The Old Romantic Killer Band 50
Paolo Nutini 39
Pete Doherty 9, 36
The Polyamorous Affair 43
Radiohead 9
Rival Schools 50
The Saturdays 39
The Script 39
Sian Alice Group 47
Soulsavers 59
The Soundtrack Of Our Lives 43
Supergrass 7
Trailer Trash Tracys 4
The Vaselines 47
Will Young 39
Yeah Yeah Yeahs 58

NME CONTENTS

22 AUGUST 2009



PETE DOHERTY p36

The Babyshambles man reckons The Libertines will reform for next year's festivals – and he's prepared to recruit a "Carl Barât lookalike" if his old mucker Biggles doesn't fancy another jaunt...

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NEWS

- 6 THE BIG PINK**
Duo reveal the real reason why they left their last single off their debut album
- 9 DELPHIC**
Manchester hopes brave Chernobyl for their nuclear new video...
- 10 JULIAN PLENTI**
Interpol frontman Paul Banks reveals an unlikely Wu-Tang inspiration on his debut

RADAR

- 18 NEW BANDS...**
We check out excitable new pups Ellie Goulding, Male Bonding and Drake

REVIEWS

- 41 ALBUMS**
The verdict on Arctic Monkeys' third, The Soundtrack Of Our Lives and Calvin Harris

ON THE COVER

LIVE!

- 46 THE WEEK'S BEST GIGS**
My Chemical Romance and Klaxons rock Japan, while The Dodos hit the museum

ON THE COVER

Festival PREVIEW

- 22 LIAM GALLAGHER**
Still an untouchable icon to millions, Liam G shows us his new clothing range and tells all about the future (if there is one) of Oasis
- 29 MR HUDSON**
Why, with some help from a Mr West, the former also-ran somehow got big, big, big
- 31 N-DUBZ**
You might not like them, but the London trio are the real sound of Britain's youth
- 35 MGMT**
Andrew talks about their second album, playing V Festival, getting rid of headbands and something called "up dog"...

ON THE COVER

ON THE COVER

PLUS

- 12 MY MUSIC 15 PETER ROBINSON VS 16 LETTERS 64 GEAR & XWORD**

**THE UK'S No 1
GIG GUIDE STARTS p59**

10 TRACKS

YOU HAVE TO HEAR THIS WEEK



RETRO ROCKIN' THRILLS

1 JACK WHITE Fly Farm Blues

Recorded for a documentary about the electric guitar (RIP Les Paul) in just 10 minutes, Jack White continues to butt his head against modernity with his first solo single. As you'd expect, 'Fly Farm Blues' dry, distorted vocals and prickle-heat shredding make for something of a museum piece, but it's as visceral and exciting a nugget to have emerged from White's mind for as long as we can remember. Album please.

Available from www.thirdmanrecords.com now



TOP OF THE POMPS!

2 MUSE Uprising

After the stupendously ridiculous 'The Resistance' taster that was '...Eurasia' comes the more straightforward single. 'Uprising', however, is straightforward only by Matt Bellamy's standards, featuring as it does a bellowed operatic chorus of "WE WILL BE VICTORIOUS!", not to mention talk of how "the fat cats should have a heart attack!" Fun, stupid, clever, thrilling... how very Muse.

On NME Radio now

3 O CHILDREN Dead Disco Dancer

If Grinderman were cloned by a deranged apothecary with a faulty spellbook, you'd likely end up with the Victorian end-of-pier waxworks aesthetics of the video for 'Dead Disco Dancer', all natty suits and half-naked lovelies with the heads of mythical beasts. Presumably not a song about throwing shapes to Little Boots' old band, it makes for a louchely winking murder ballad.

On NME Radio now



4 FUCK BUTTONS Surf Solar

Fuck Buttons join Animal Collective on the noise-band-going-cosmic tip as they set their controls for the centre of Sir Patrick Moore's prodigious brain with new Andrew Weatherall-produced album 'Tarot Sport'. 'Surf Solar' is the first taster, a relentless voyage of electronic noise delivering a fizzy, bleak euphoria that'll no doubt soundtrack many a chilly autumn night.

On Stereogum.com now



5 MUSIC GO MUSIC Warm In The Shadows

Men nights and pop musicologists alike weep at the continuing unlikelihood of an Abba reunion, but Music Go Music's latest 12-inch is some compensation. The Swedes' influence is all over the crystalline vocals, après-ski funk and gloriously outré, cocaine-grinding guitar solos – all the decadence you'd expect from a band who claim to have met at a party hosted by a man called The Condor.

Available from www.secretlycanadian.com now



6 PARAMORE Ignorance

Recently returned from touring with No Doubt and recording third album 'Brand New Eyes', Paramore once more squeeze the teats of the emo cash cow with new single 'Ignorance'. A slightly more mature take on their usual fodder, but the guitars and vocals still crash around the padded cell as if pissed off they've been asked to tidy it. 'Ignorance' might not exactly be bliss, but it'll certainly keep Fueled By Ramen's coffers heaving.

On NME TV now



THE BELLS! THE BELLS!

8 FLORENCE AND THE MACHINE Drumming Song (Boy 8-Bit remix)

Florence continues to ride roughshod over '09, this time bringing in the remix cavalry with Boy 8-Bit. In an NME interview Flo enthused about once hiding in a church tower, where she clearly got some tips to pass on to Boy 8-Bit, whose remix of 'Drumming Song' features peals of bells that descend along with whumpin' Flo's voice – used here as punctuation rather than the usual deranged and freeform love letter-scribbling.

On www.discobelle.net now



9 TRAILER TRASH TRACYS Candy Girl

No Pain In Pop's New Cross noise-pop farm continues to reap a rich harvest, this time with Trailer Trash 'We're not a harem of Manics fans' Tracys. With 'Candy' and 'Girl' making up the title, the nod to The Jesus And Mary Chain in vocals and fuzz is no surprise, but there's a wistfulness to the melody that's a comedown kiss between The XX and Crystal Stilts at 6am. Now that's something we'd like to see.

On NME Radio now



PSYCH SUMMER ANTHEM

7 A MOUNTAIN OF ONE Lie Awake

A masterclass in mong from A Mountain Of One's 'Institute Of Joy', 'Lie Awake' combines the best of the last four decades of psychedelia (Pink Floyd here, spot of shoe there and Talk Talk's more expansive moments nodding off on Balearic beach towel there) without sounding like a kaleidoscope of bong-induced sick. Stick this on, sit under a couple of hi-watt lightbulbs and pretend we've had a summer.

On NME Radio now



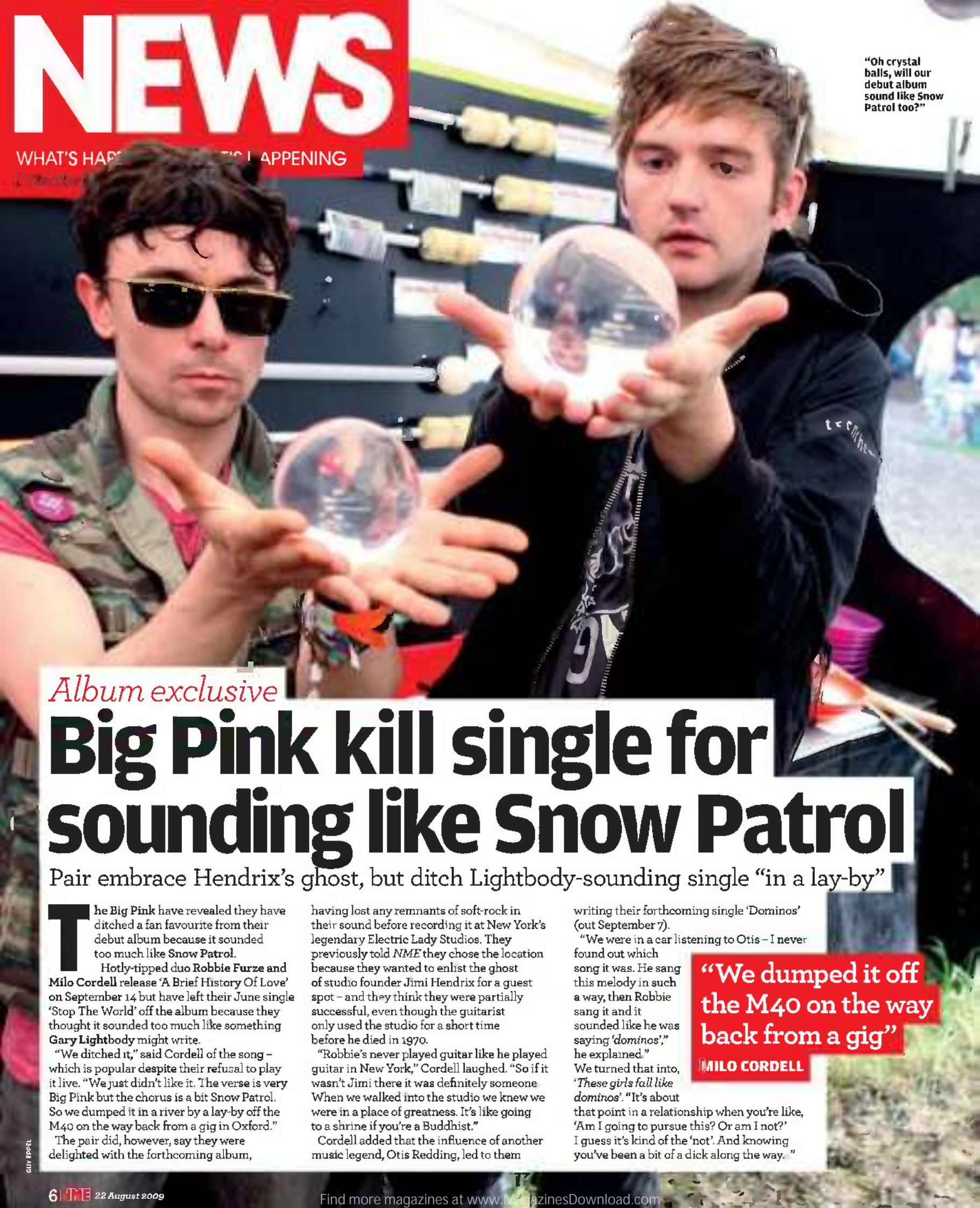
10 COSMO JARVIS She's Got You

The New Jersey-via-Totnes upbringing of Cosmo Jarvis gives his songwriting a schizophrenia that meshes US pop-punk vocal melodies and plinky-plonk guitar straight out of the Reverend school of narrative skiffing. The recorder solo (oh, yes) is a lift from Booker T & The MG's 'Soul Limbo' – the cricket theme.

On www.myspace.com/cosmojarvis now



"Oh crystal balls, will our debut album sound like Snow Patrol too?"



Album exclusive

Big Pink kill single for sounding like Snow Patrol

Pair embrace Hendrix's ghost, but ditch Lightbody-sounding single "in a lay-by"

The Big Pink have revealed they have ditched a fan favourite from their debut album because it sounded too much like Snow Patrol.

Hotly-tipped duo Robbie Furze and Milo Cordell release 'A Brief History Of Love' on September 14 but have left their June single 'Stop The World' off the album because they thought it sounded too much like something Gary Lightbody might write.

"We ditched it," said Cordell of the song – which is popular despite their refusal to play it live. "We just didn't like it. The verse is very Big Pink but the chorus is a bit Snow Patrol. So we dumped it in a river by a lay-by off the M40 on the way back from a gig in Oxford."

The pair did, however, say they were delighted with the forthcoming album,

having lost any remnants of soft-rock in their sound before recording it at New York's legendary Electric Lady Studios. They previously told *NME* they chose the location because they wanted to enlist the ghost of studio founder Jimi Hendrix for a guest spot – and they think they were partially successful, even though the guitarist only used the studio for a short time before he died in 1970.

"Robbie's never played guitar like he played guitar in New York," Cordell laughed. "So if it wasn't Jimi there it was definitely someone. When we walked into the studio we knew we were in a place of greatness. It's like going to a shrine if you're a Buddhist."

Cordell added that the influence of another music legend, Otis Redding, led to them

writing their forthcoming single 'Dominos' (out September 7).

"We were in a car listening to Otis – I never found out which song it was. He sang this melody in such a way, then Robbie sang it and it sounded like he was saying 'dominos'," he explained.

We turned that into, 'These girls fall like dominos'. "It's about that point in a relationship when you're like, 'Am I going to pursue this? Or am I not?' I guess it's kind of the 'not'. And knowing you've been a bit of a dick along the way."

"We dumped it off the M40 on the way back from a gig"

MILO CORDELL



A young Sylvester Stallone pictured with Gaz Coombes

Pin-ups!

Supergrass and 'Radiohead' have it covered

Gaz Coombes, Danny Goffey and Nigel Godrich unveil 'Bowie-inspired' covers band The Hot Rats

Supergrass have formed a new "Bowie-inspired" band with 'Radiohead's sixth member', Nigel Godrich.

Gaz Coombes and Danny Goffey from the Oxford group have been recording with the producer this summer as **The Hot Rats** – a covers-only project in the spirit of David Bowie's pop experiments. "Bowie made 'Pin Ups', a record that was covers, but it was a record that was very much part of his repertoire," Godrich told *NME*. "It was opening doors and showing people things." The trio recorded a selection of songs in 10 days at Godrich's London studio, including The Doors' 'Crystal Ship', Pink Floyd's 'Bike', Wilco's 'Can't Stand It', Sex Pistols' 'EMI' and a complete reimagining of Beastie Boys' '(You Gotta) Fight For Your Right (To Party)'.

"We were doing songs we loved that didn't seem untouchable," explained Coombes. "Maybe they had something in them that we didn't feel was quite fulfilled or that they could be done a bit differently – but not in a [Radio 1] Live Lounge style. I actually find that a bit

annoying, to be honest." The trio added that a collaboration between Supergrass – who are "halfway through recording a record for spring" – and Godrich was long overdue, as they've been friends since the mid-'90s and even share a manager with Radiohead.

"We were recording 'The Bends' and we had a cassette of Supergrass demos," explained Godrich. "We used to stick it on when we used to get a bit depressed with our music! It was so energetic and exciting."

Goffey said the time was right to collaborate, as Supergrass are without a record deal and subsequently not at the behest of a label. "We had just left EMI, felt free and weren't obliged to do anything. It came at the perfect time," he explained, adding that the band will play the Reading and Leeds Festivals (August 28-30) before releasing a single in the autumn.



NANOS

BOOSH'S NEW STATIONERY

The Mighty Boosh unveiled their latest incarnation at the Macmillan's Brick Lane Takeover last week (August 14). Noel Fielding and Dave Brown (who plays Bollo) took to the stage as The Doctor And The Pencil, a sort of performance-DJ set. Brown played a series of tunes, including Iggy Pop's 'Lust For Life', at the Vibe Bar, while Fielding spent the night dancing and kissing fans. See NME.COM for more.



CLUB NME SET FOR READING

For those of you arriving at the Reading Festival early, Club NME will be staging a special one-off club on the Thursday night (August 27). We'll be taking over the Rivermead Leisure centre with DJ sets from White Lies, Club NME DJs Jeff Automatic and Simon Subsonic. The party runs from 9pm to 3am and is just £5 for those with festival wristbands.

YOKO: OH NO!

Designers of *Rock Band: The Beatles* say John Lennon's widow "gave them hell". Ono waited until towards the end of the production process to give feedback, even saying that a scene at the climax of the game – that recreates the band's 1969 rooftop gig on the Apple building in Savile Row – needed to be "windier".



Festival news

MACCABEES TO PLAY MALAWI LAKE SHOW

Band to fly to Africa for unique gig

The Maccabees are set to take a transcontinental swerve away from the regular festival circuit by playing one on the shores of Lake Malawi in Africa.

The Londoners will play Malawi's vinspired Lake Of Stars Festival (October 15-18) which guitarist/singer Felix White has declared a "dream" gig. The performance will follow their biggest headline tour to date, including a show at London's O2 Academy Brixton.

"It's crazy, it's only just dawned on us what an incredible thing this is to be doing. It's a dream," White told *NME*. "We're headlining the Brixton Academy [on October 3] – it's the biggest thing we've ever done but this will be a huge celebration at the end of it!"

The Maccabees are joining Sway, Hot Chip's Joe Goddard and a host of African musicians on the bill at the Malawian event, which is staged to help charity projects in the region. White added that The Maccabees aimed to use the trip to begin work on a follow-up to their May-released second album, 'Wall Of Arms', and said the set could even see the group play some new songs.

"We've all been writing new material separately," he explained. "I've been working on a song a bit like 'Bag Of Bones' that is quite soundscapey. We'll pull it all together and hopefully have something interesting."

However, White added they would not be 'doing a Madonna' when they visit Malawi by adopting any orphans.

"We're still struggling to look after ourselves, let alone any adopted children," he joked, before adding that he hoped the festival had some impact in the region. "Malawi is one of the poorest countries, but it's beautiful."

NME will be accompanying The Maccabees to Malawi in October and we'll be bringing you reports, blogs and more from the event

LES PAUL,
ALONG WITH LEO FENDER
THE MOST IMPORTANT
DEVELOPER OF THE
ELECTRIC GUITAR.

HE ACTUALLY TAUGHT
HIMSELF TO PLAY GUITAR
IN ORDER TO DEMONSTRATE
HIS ELECTRONIC THEORIES
WOW!!

AM OF US OWE AN
UNIMAGINABLE DEBT TO HIS
WORK & HIS TALENT.
MANY FORD DIDN'T WANT
EITHER.



LES PAUL R.I.P

Electric guitar pioneer, 1915-2009

Having built one of the most influential guitars ever, the world of music paid tribute to Les Paul, who passed away aged 94 last week. Paul first gave his name to the axe in 1952, and generations of guitarists have never looked back. Keith Richards even wrote this personal note of thanks (1), while The Strokes' Nick Valensi (2), Noel Gallagher (3), Slash (4), George Harrison (5), MGMT (6), Manic Street Preachers (7) and The Clash (8) have made good use of Paul's (9) creation.

NANOS

POOR PETE

Following an appearance at Cheltenham Magistrates' Court last Tuesday (August 11), Pete Doherty has been ordered to head to Cheltenham Crown Court on October 2 to enter a plea for a drink-driving charge. He's already pleaded guilty to drug possession after being stopped for allegedly driving erratically in Gloucester in June and paid a £515 fine for another driving-related offence. For more Pete see p36.



RADIOHEAD: NO MORE ALBUMS?

Thom Yorke says Radiohead "need to get away" from releasing conventional albums. "It's become a real drag," he said of the format in an interview with *The Believer*. He hinted that Radiohead may simply release stand-alone songs - as they did on August 5 with 'Harry Patch (In Memory Of)' - or a batch of EPs in the future.

MJ: THE MOVIE

A film featuring footage from Michael Jackson's rehearsals for his 'This Is It' London O2 Arena residency has got a release date. The movie, also titled *This Is It*, will hit cinemas on October 28. The film will feature behind-the-scenes footage, 3D sections and interviews with Jackson's friends and collaborators on the show.

Delphic's nuclear visions

Video director braves **Chernobyl's** atomic wastelands for 'This Momentary' promo

Delphic's video director Dave Ma has given *NME* a behind-the-scenes account of his trip to the site of the Chernobyl disaster to film the video for the band's new single 'This Momentary' (out August 31).

Ma headed to the site of the nuclear accident in Ukraine to make the short film, which features clips of the abandoned town of Pripyat near to where the reactor was located, and at one point even the power station where the devastating meltdown - which is estimated to have exposed 600,000 people to huge doses of radiation - occurred in April 1986.

"Standing there with the Geiger counter [to measure the levels of radiation]... it just freaked you out," he said of the experience. "I don't know what the figures mean, but the reading... it should've said, like, 15, which is your average background reading, was, like, 380-400!"

Despite the radiation, Ma and his crew found the locals were keen to introduce themselves and see what was going on. One woman - an 86-year-old resident who features prominently in the video - had a particularly profound effect on him. "I got stuck chatting [to her]. She was talking Russian at me and making me do all these shots of vodka," he recalled. "Our translator actually translated what she said and she was, like, 'You know, every day I wait for death and death never comes'. It's just nuts."

Delphic guitarist Matt Cocksedge explained that the band gave Ma free reign for the video that the band don't even get to feature in. "The main message was, 'Let's just do something real'. We were really happy to say to Dave, 'Just make the video that you want to make'," Cocksedge explained. He also paid tribute to the video's 'stars', all of whom were local town-folk rather than hired actors.

"We didn't want to say, 'Chernobyl: look at this! How sad is this?' and I think what Dave's



(Above) The band - not irradiated - (below) stills from the video



done really is bring across the humanity of the people and this surreal world that they live in."

Despite only being at the site for three days, Ma said he and his crew still had to undergo meticulous radiation health checks every evening. "There was a machine that you put your hands in and it takes a reading. It just gives you a green light or a red light if you have radiation on you or not. It's a really surreal thing standing on the machine, thinking, 'What the fuck am I going to do if the red light goes off?'"

Now back in the UK, the director has hailed the video as one of his best. "It's interesting, I mean you get a lot of different reactions," he said. "Someone actually cried after watching it."

NME.COM

Watch Delphic's 'This Momentary' video online now at NME.COM/videoblog

WIN A GUINNESS VIP GIG TRIP TO DUBLIN

Kasabian, Mystery Jets, Reverend And The Makers and Calvin Harris are among the acts helping Guinness celebrate its 250th birthday this year by playing gigs in various Dublin venues on Arthur's Day, September 24 (see Guinness.com). Guinness are giving three readers a pair of VIP tickets each, plus three nights in a five-star hotel and flights from anywhere in the UK (Ts and Cs apply). To be in with a chance of winning, answer the question below. Head to NME.COM/win to enter.

Tom Meighan from Kasabian once bought the bicycle featured in which alien-starring film?



250

ON THE NME STEREO

The albums, singles and MP3s playing in the office this week

CATE LE BON

ME OH MY (IRONY BORED)

New album from the Cardiff songstress, out on Super Furry Gruff's new label. Sounds ethereally swish – she's like a Welsh Nico without the skag.

WAVVES

COOL JUMPER (FAT POSSUM)

Away from breakdowns and broken wrists, Nathan Williams takes another step closer to world domination... by fusing fuzz guitar with pill-popping pulsatingness.

MOS DEF

THE ECSTATIC (DOWNTOWN)

He's finished hitchhiking around the galaxy and is back with some smooth but incendiary rhymes.

MORRISSEY

SUNNY (EMI)

Moz wants fans to boycott the forthcoming EMI boxset release, but there's some decent B-side action worth hearing.

BAXTER DURY

TROPHYS (DEMO)

A smattering of double bass and some waltzing acoustic guitar in this swoonsome lullaby from Ian's son.

DAN SARTAIN

ATHEIST FUNERAL (THIRD MAN)

Jaunty Jack White-produced rockabilly number from the only man left on Earth who can carry off a pencil-tache (and yep, that includes you as well Mr Zimmerman).

RADIOHEAD

IN RAINBOWS (FELLS RECORDS)

According to Yorkie there won't be another album for a while so we'd better make the most of this one.

NME
RADIO

NEW ON THE
PLAYLIST...

- Ian Brown – 'Marathon Man'
- The Hot Rats – 'Damaged Goods'
- The Enemy – 'Be Somebody'

Tune in via Sky channel 0184, Virgin Media 975, Freesat 727 or at NME.COM



Banks/Plenti: disguised and on the run from RZA (inset)

Interpol "I stole from Wu-Tang for my solo album"

Julian Plenti's creator **Paul Banks** comes clean about the inspiration behind his solo album

Interpol's Paul Banks says he "stole" from The Wu-Tang Clan while making his debut solo album.

The frontman, who released 'Julian Plenti Is... Skyscraper' at the start of August, told **NME Radio** that his solo record – released under the pseudonym **Julian Plenti** – couldn't be more different from his day job.

"I totally stole a beat from [Wu-Tang leader] RZA for a song, I think he's a genius," Banks told DJ Iain Baker when he came into our studios to record two songs in session.

"If you talk about hip-hop, people think immediately of the gangster bravado of some of the lyrics, but with someone like RZA you can listen to that music instrumentally and they're amazing atmospheres. I definitely did borrow from him. He gives a depth and

a dimension to music that's something extra."

With a new Interpol record not expected until next year, Banks said he was currently booking a tour as Julian Plenti, but insisted he would not be going head-to-head with New York's other famous Julian – The Strokes' Casablancas – who releases his solo album in the autumn.

"Any inter-Julian rivalry? No, no, no. I did find out about his album after I wrapped my record and I was glad I was done before I'd heard about it," admitted Banks. "He's one of the great melody writers of our time, an incredible songwriter. Is there room enough for two Julians? Yes, absolutely!"

For more interviews and sessions, tune into **NME Radio** now. Head to NME.COM/radio for more information

NANOs

JOIN GANG OF FOUR FREE

NME.COM has 50 pairs of tickets to Gang Of Four's forthcoming secret London gig to give away. Head to NME.COM/win to enter.

WEEZER COUGH UP AN ALBUM

Weezer announced their next album will be released on October 27 in the USA, with a similar UK date. Rivers Cuomo and co are yet to name the follow-up to 2008's effort (known as 'The Red Album'), but it is thought Jacknife Lee has produced it.

DIZZEE ROUGHS UP ROYALTY

Dizzee Rascal jokingly threatened to hit Prince Harry when the two met backstage at London's Wireless festival. "I said, 'If you weren't royalty I'd have punched you in the face by now,'" he told *The Daily Telegraph*.

PEARL JAM WITH WOOD

The Rolling Stones' Ronnie Wood joined Pearl Jam onstage at their comeback gig at London's O2 Shepherd's Bush Empire last Tuesday (August 11). The guitarist jammed with Eddie Vedder and co on a version of 'All Along The Watchtower'.

MARLING OPTS OUT OF MEDIEVAL OPUS

Laura Marling has scrapped plans to record a "medieval" album, she admitted to BBC 6Music, saying the idea was brainstormed with producer Ethan Johns. "Thankfully we came to our senses," she said. Her new album is due next year.

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MY MUSIC

BLAINE HARRISON Mystery Jets



Right now I'm loving...

'LIGHT OF LOVE' MUSIC GO MUSIC



"People ask me what this is whenever I play it at DJ sets. It sounds like it was made in about 1976 - part ABBA, part Suzi Quatro and part Supertramp. They're from LA and appear to be a new band; someone I mentioned them to the other day said that the name they're using might be someone else using a secret pseudonym, but I refuse to believe that."

A record by a hero...

'STRANGER THAN KINDNESS' NICK CAVE & THE BAD SEEDS



"It was recorded bang in the middle of his 20-year heroin addiction - you couldn't find a darker, more despairing song if you tried. It makes his later albums sound like Mika. He sounds so fierce - like the evil sorcerer in *Fantasia*. I once saw Nick Cave in a café and waited until he left, then stole his coffee spoon and wore it as a bracelet for about a year."

Before I die I'd play...

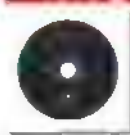
'IN THE AEROPLANE OVER THE SEA' NEUTRAL MILK HOTEL



"The lyrics are 'And one day we will die and our ashes will fly from the aeroplane over the sea/ But for now we are young, let us lay in the sun and count every beautiful thing we can see'. Jeff Mangum's lyrics are sublime. If there's any justice, kids of the future will have him and Nick Cave on the curriculum."

To make me dance...

'HEIMDALSGATE LIKE A PROMETHEAN CURSE' OF MONTREAL



"It just moves in a really naughty way. Kevin Barnes is an evil genius, like Rufus Wainwright. He completely re-defines himself, musically and lyrically, from each LP to the next, just like Bowie used to. It amazes me how memorable hooks appear in his songs only to be slayed as quickly as they're introduced."

I wish I'd written...

'THE WAY I FEEL INSIDE' THE ZOMBIES



"It's essentially one-and-a-half minutes of Colin Blunstone singing a cappella about how disconnected he feels from the one he loves. Wes Anderson used it to soundtrack the scene in *The Life Aquatic With Steve Zissou* when Ned's coffin is pushed overboard. To pull off a song without any instruments is difficult and they do it really well."

A tearjerker for me...

'FADE TO BLACK' GOLDEN SILVERS



"I felt annoyed that they weren't on the Mercury Prize shortlist because it's such a wonderful record. We've been on two tours together and I watched them every night. This sounds like it was made at about 4am, after everyone had left the studio and the cleaner's mopping the floor like that scene in *Busby Malone*. A touching end to an amazing album."



Blaine: "Just call me Mr Eclectic"

You've got to hear...

'TIME' ELO



"They've been criminally dismissed by too many people as soft rock dinosaurs alongside the likes of Foreigner and Journey, but ELO were pioneers in studio wizardry. 'Mr Blue Sky' is most people's entrance into their work but 'Time' is probably my favourite ELO record. They've been a big inspiration for what we're doing now, not that the new album's going to sound really '70s or anything, but that sense of otherworldliness is something I'd like to see on our record."

My first gig...

JAPAN AND PORCUPINE TREE SUPERGROUP LA 2 LONDON SEPTEMBER 1998



"Having been brought up on pretty much nothing but mid-'70s prog, I was persuaded to go to the show by a family friend who described Porcupine Tree to me as the '90s answer to Emerson, Lake & Palmer, which came as music to my small child ears. Everyone onstage had either mullets or ponytails and they spent the show knee-deep in dry ice. It was like my first wet dream."

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"Female-fronted slightly off-kilter driving pop from London." - Tom Roberts BBC 6 MUSIC

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PETER ROBINSON VS

NATALIE IMBRUGLIA

Chris Martin, rude festivals and lying to priests – the soap pop princess has done 'em all

Hello, Natalie. Can I hear bells chiming at your end? It all sounds very dramatic.
"Yes! On a Sunday they practice as well [as playing at services], which is not good when you're hungover. I always end up living next door to a church, wherever I live..."

I suppose it's handy if you need to seek sanctuary at short notice.

"Or go to confession! I was baptised Catholic so I know all about confession. I'm a lapsed Catholic now, though, really. I haven't been to church in a long time."

Well, if you need to confess during the course of the interview just let me know, but I only have about 650 words so choose your words carefully.

"There are not enough pages for all my confessions! You know when you're a kid and you've got to go to confession, you get really scared if you haven't done anything wrong, so you're like, 'What am I going to say in confession?'. So you end up making things up."

How amazing that organised religion finds a way of controlling people even if they haven't done anything wrong.

"I know! I used to think, 'What can I say I've done?'. I'd be making these things up, you can't just go in and say you've done nothing wrong..."

So flash forward a couple of decades: you're playing at V. It's a polite festival.
"That's a very fair comment."

If one were to draw a line and put 'rude' and one end and 'polite' at the other, V would definitely be at the politer end. "European ones get quite rude, but I love Reading Festival. I've had some of the best nights there. It's manageable. I like to go in, see the bands I like, then leave."

And there will be 'new material', I assume, from your new album?

"Yes, a bit. The album's all over the shop, style-wise, but it's certainly not boring, and when I worked with Chris Martin [who co-wrote three songs on the album] he was very honest and brutal with me and helped me with my tracklisting and

"MY BAND KICKS ARSE. YOUR READERS WILL BE PLEASANTLY SURPRISED"

we got rid of the riff-raff. Sometimes we agreed, sometimes we disagreed..."

It must be difficult when you've got Chris 'The Hitman' Martin telling you to boot songs off your album...

"The hard bit is him saying which songs he doesn't like, but it's refreshing to have someone of that calibre with you. So yes – I had a semi-nervous breakdown. When I worked with him I'd kind of finished the record, but then he called and I thought, 'I have to do this'."

Why did he want to do it?

"I don't know... I think he was doing some writing and had some material he thought wasn't right for Coldplay."

Will NME readers actually enjoy your V appearance or should they watch something else?

"They definitely won't be disappointed – my band kicks arse. I think your readers will be pleasantly surprised."

Is your hand made up of a load of session musicians from LA?

"No."

How long is the set?

"For V... 30 or 35 minutes..."

Get on, do the hits and a couple of new ones, piss off, thank you: the end.

"Exactly. Boom boom boom, off."

Will you stay on site or are you clearing off as soon as you've done your set?

"I'll probably hang around and have a wander, see some other bands."

Will you wear a hat?

"A hat? Is that the done thing?"

Well, for a recognisable face like your own, the festival disguise is always a hat. Except it never works and people just go, 'Oh look, there's a slinger in a hat'.

"I won't be in a hat! If you don't want to be recognised, don't go, right?"

Right!
"Right!"

FYI...

■ Natalie has a good new single, a sort of wispy spooksome electroballad

■ It doesn't sound exactly like all her other songs

■ 'Torn' is still amazing, although it's 'getting on a bit' now



The xx

The debut album out now

"Nothing less than stunning. The xx are after your soul – let them have it" – NME

"Sounding seriously, honestly – unbelievably! – unlike any other pop music going" – DAZED & CONFUSED

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LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES Edited by Ash Doran

LETTER OF
THE WEEK WINS
A SAMSUNG Q2
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Letter of the week

Back to the Future

Two catchy singles, funny hair, likes a moan, mum was in *The Bill*. La Roux, sorry Elly Jackson, struck me as just another hyped artist soon to fade into bargain bin notoriety. Then I read your article (*NME*, August 8) and it changed my mind. Someone who's always been an outsider has suddenly become the coolest thing on the planet and she still rejects the mainstream. Now I'm in love with her (*easy now* – AD) and I'm going to do something I've not done in ages: I'm going to buy a CD.

Sarah, via email

Oh, if only everyone thought like you, Sarah... – AD

YOU CAN'T PLEASE EVERYONE

After reading your Future 50 issue, I was left wondering what La Roux was doing at Number 10. She is known best for regurgitating all the electronic pop beats of the '80s and then whining over the top of them. Is the future now going in a backward trend? In no way is La Roux a "whole new kind of pop star", but more a puddle of 20-year-old vomit with bad hair.

James Backway, South Croydon

Meow, James. Yes, La Roux my have a quiff that resembles a ginger 99 ice-cream and, yes, her voice may at times sound like a strangled cat but, my God, the gal's adding a new and exciting dimension to pop music just as *The Twang* are aiding and abetting the promotion of boredom. Take a leaf out of Sarah's book and embrace Elly Jackson's little quirks – although watch out with the love part because there are restraining orders for that kind of thing – AD

NO QUARTER

The review of The Twang album 'Jewellery Quarter' written by Matt Wilkinson is absolutely pathetic (*NME*, August 8). It seems this waster had it in for The Twang before he even listened to the CD. All he went on about was their past and how they've gone off the radar. Really? Are sold-out shows and releasing album number two really off the radar? I listen to a wide variety of tunes. My favourite bands would be the likes of Kings Of Leon, Maximo Park and Biffy Clyro, so as much as I like the Twang I'm not a one-eyed follower. Credit where credit is due, 'Jewellery Quarter' is a bloody good album. It's more mature (yes, a song about The Flintstones' Barney Rubble really elucidates that – AD), has choruses and is a good listen from start to finish. Try giving The Twang album review to somebody that actually gives a shit.

Mark, Kidderminster

I've hated The Twang for a long time and enjoy taking the piss out of a friend who loves them. Thanks Matt Wilkinson for the best line I've ever read in *NME*: "castrated bits of Mick Hucknall's knob slapping against an unused Charlatans bongo drum". Pure genius and spot on the money.

Carl, via email

So it appears Mr Wilkinson has divided opinion. Unfortunately for Mark in Kidderminster, he'd be hard pushed to find anyone willing to review *The Twang* album that "actually gives a shit", given that everyone in *NME* Towers (apart from James McMahon, natch) would much rather have a frontal lobotomy than endure 'Jewellery Quarter' on the stereo EVER AGAIN – AD



Phil Etheridge looks to the dole queue

STALKERS

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



LOWRI, WREXHAM

"This is me with Caleb from Kings Of Leon at their recent MEN Arena gigs. He was lovely"



GEORGE, CORNWALL

"Me at my first ever gig, the Eden Sessions, with Chris and Jay Kasabian. They were AWESOME!"



AARON, PLYMOUTH

"That's me on the left, with my friend Beau and Kyle Falconer from The View in the middle"

LET'S GET POLITICAL

As a person legally old enough to leave education, work full time, pay taxes, have sex and yet not have the vote, there are few things that annoy me more than people who "sit on their arses". I would vote Conservative to keep the BNP out and I don't like saying that. But sometimes it is necessary to accept the lesser of two evils. While Labour have their drawbacks, I would say that voting for a party that had a leader who's made huge mistakes (no voting on war necessary in our pomp and circumstance democracy) is indeed "morally superior" to voting for a party who have ignorance, hatred and dissent running through their manifestos and their constitution. Until I am enfranchised I can only rely on *NME* to let me point out that you can only

build bridges with the tools that you have. I love music. I hate racism. I am more than happy to learn lessons from music. If I had a vote I would bloody well rock it. I ignore the ignorant and I understand that if you tolerate this your children will be next.
Emily Cotterill, via email

Hear hear, Emily. If only all our readers were as conscientious... - AD

How many times is the BNP going to get a mention in the *NME* this year? I know music is not just about 'the music' and that it crosses over into all kinds of issues but FOR FUCK'S SAKE get over it! I reckon 90 per cent of the nuggets who write in about the BNP know fuck all about the policies of the party they vote for (if they even do that) let alone the BNP. The more we talk about them the more publicity they get. Now I don't claim to know much about politics but I do know the BNP has been going for 29 years and will never have any effect on how our country is (badly) run. So to all you readers and writers FUCK OFF and just enjoy listening to music. You're not important enough to have any bearing on what goes on in politics so don't even bother, cocks!
Sy, via email

Oh Sy - for someone who's contacted us from an email address connected to the government body Criminal Records Bureau - your response to how music, musicians and journalists have no part to play in politics is saddening. Your apathetic attitude is even more disturbing. The fact there are currently two members of the BNP who are now MEPs due in part to low voter turnout means that, despite their 27-year history (the party was actually founded in 1982), the BNP are having some small impact on our country. And as long as Britain stands on principles of inclusiveness, multiculturalism and fairness, I will take every opportunity I can to talk about the detrimental affect a party like the BNP (and its affiliates like Combat 18) can have on a country - AD

FRANK BUTCHERED

Your review of Frankmusik's album (*NME*, August 8) makes me wonder why I buy *NME*. I've seen Frankmusik three times now and each time he has proved that the material he has is excellent and delivers it in spectacular fashion.
James, via email

You're absolutely correct, James. From now on all NME album reviews will carry an outstanding 10/10 mark

LET US KNOW WHAT YOU THINK AT:
www.twitter.com/nmemagazine
FOLLOW THE EDITOR AT:
www.twitter.com/conormcnicolas

and talk about how great everything is for 800 words. That doesn't sound ridiculous at all... - AD

JUST THE TICKET

Euan Douglas made a fair point about gig-goers being ripped off with high ticket prices (*NME*, August 8). So why then did you put Take That's stage show in your Future 50 list? Everyone knows the only way That That's [sic] tour would have been draw dropping [sic] was if Gary Barlow had stopped swallowing burgers and swallowed his pride to get Robbie back. For good.
Neil Renton, via email

I feel for you, Neil, I really do. When I first heard that Take That were gonna be in the Future 50 I wanted to drop some draws too - AD

BUT SHE'S A LADY

I was utterly appalled when I saw "Lady" Gaga mentioned in *NME*. I thought *NME* was about music, not some robot army whose circuits have malfunctioned and are emitting a horrible wave of electronic beeping noises while a banshee screams the same line over and over again about not liking it when people 'poker-her-face' (or whatever that song's about).
Charlotte W, via email

Sorry Charlotte, what exactly are you getting at? - AD

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AND ANOTHER THING...

In case you've still not made your point

KLAXON AND ON AND ON

Klaxons are taking so long with their new album I reckon it's gonna be the 'Chinese Democracy' of new rave and Jamie Reynolds will become an egomaniac and fire everyone.
SANDWELL, VIA EMAIL
Not so! There is no record on this Earth that can possibly be as shit as 'Chinese Democracy'. Although Klaxons were chatting about their next record being a "prog opus" so maybe you're right... - AD

GET A GUTFUL

What's happened to Gutter? :(*BEN, IPSWICH*
Well, Ben, there's not really been much to report since your mum cleaned up her act - AD

MONKEY MADNESS

I think it's really good that Arctic Monkeys are choosing to sell their seven-inch in Oxfam because Oxfam is the best place to buy CDs from (eh? - AD), there's always a hidden treasure behind Steps' 'Steptacular' *ELEANOR, VIA EMAIL*
I think you'll find it's behind the Neil Sedaka LPs where all the treats lie - AD

TUNE IN AND DROP OUT

What the fuck was Jay-Z thinking when he wrote 'DOA (Death Of Auto-Tune)'? It's utter bollocks. I think someone needs to feed him arsenic and watch the froth splatter from his lungs. Then music will BE SAVED!!
ZAKNERAK, VIA EMAIL
You are quite clearly insane and Jay-Z is a genius. Perhaps a large mug of tea and a packet of HobNobs might remedy this situation. I'm glad we've cleared this up - AD

SPOTTED IN NME AND IT WASN'T EVEN ON LETTERS PAGE SHOCKER

I couldn't believe it when I opened up *NME* to the Sheffield Tramlines review (*NME*, August 8) and saw a picture of my friends and me! It proper made my year!
HELEN, SHEFFIELD
You're welcome. HobNobs gratefully received - AD

NME LOVES

Delicate folk + glitch-pop makeover = next big thing

ELLIE GOULDING

Twenty-one-year-old Ellie Goulding, just hours off the plane from London and without having yet released a single record, has all of New York City at her feet. Well, not exactly – but her glass-walled hotel room certainly makes it seem so.

Skyscrapers glitter like constellations in the darkness; taxis whoosh to and fro on the streets below. Goulding is lying on a billowy white bed in the minimalist chic room, wearily pulling the sleeves of her black sweatshirt down over her tiny hands. She's getting acupuncture tomorrow, hoping the needles will cure whatever ails her (Goulding is a bit of health nut: she trains five times a week and quotes her favourite writer Haruki Murakami, "an unhealthy soul requires a healthy body").

But really, it's little surprise that she's exhausted. Not only is the fledgling singer currently being buffeted by a whirlwind of hype surrounding her own music (the handful of sweetly odd, genre-scrambling songs she's so far dispatched to MySpace have hit the ground running – especially a genius cover of Passion Pit's 'Sleepyhead'), she's just been flown across the Atlantic by no less than Mark Ronson, in an attempt to salvage some credibility with some early-bird A&R skills.

"Someone had played him my stuff and he was really into it, so he called my manager and asked if I'd want to work with him," she says. "His style of production is very different from what I'm going for, but he's been involved with some great records." Still, she says, "I want to make it on my own; I don't want to be known as 'that girl who sang on the Mark Ronson track'."

It might be more likely that Ronson will at some point be known as "that guy who worked with Ellie Goulding". Having just signed with Polydor two months ago, she's already only a few tracks shy of finishing her debut album, which will feature production from Frankmusik and Starsmith, the far-seeing wizards who have helped take her delicate acoustic compositions into bass-rippling techno-pop territory. "When I first started making music, I didn't really know what my voice was," she says. "But when I heard the results of the first track

I did with Frankmusik, I was like, 'This is what I'm going to do', that is, mixing my folk influences with something electronic and innovative, making it sound new."

So how did an unknown from rural Wales end up working with the capital's electro elite? She was at uni in Canterbury, studying drama, when she heard Frankmusik blaring from a flatmate's room. "I was like, 'My God, what is that?'" she says, opening her eyes cartoonishly wide. "I thought, 'I should write him a letter.'" So she sent him a track and he loved it, turning it into the lovely, synth-dreamy 'Wish I Stayed'. "Ever since then, things have just fallen into place," she shrugs. Meaning, more specifically, Frank introduced her to Starsmith, she quit college and now she's poised on the verge of breaking big time. "I feel very confident about what I write," she says. "I don't feel insecure about whether it's going to sound cheesy or too deep or too I-hate men or whatever. Basically, I sit there with my glass of wine and cigarette in my flat by myself like a lonely spinster and write depressing love songs. And then I take them in to Starsmith and say, 'What can we do with this?' My only demand is we don't lose the guitar."

Cool as many of them may be, Goulding is intent upon making sure that she doesn't get lumped in with the rest of the pack of rapidly proliferating female artists. "I find it really hard to listen to people like Florence," she says. "Not because I don't think she's good, but because I'm easily influenced. I'm afraid I'll hear something on a record and be like, 'Oh my God, I want to do that!' I know my path, but I still worry – I need to keep true to myself." Somehow, no matter how fast she's going, she doesn't seem the type who's liable to lose her way. *April Long*

NEED TO KNOW...

What: Rousing folk rock for over-emotional drunks
For fans of: The Pogues, Johnny Cash, Bruce Springsteen, Dexys Midnight Runners
Download: "Won't Get Up Again"

Shoes on the bed?!
Come on Ellie, have
some manners...



RADAR

OTHER STUFF YOU SHOULD KNOW ABOUT



DIY HEROES

London no-fiers hit the big(ish)time in the MALE BONDING

Warehouse parties in London's latest official hipster hell, Dalston, are hardly the place for a rosy-cheeked singalong. It's far more likely you'll be packed against sweaty art kids, woozy on dodgy spirits, with ruptured speakers only intensifying your mild paranoia. But all that is set to change as Male Bonding become the warm heart of scene loneliness, the no-fi band you can sing along to. Having recently signed to Seattle heritage stamp of goodness Sub Pop, the three-piece have gone from sharing stages with scene-mates like Graffiti Island and Pens to being shoulder to shoulder with Foals, No Age and Fleet Foxes. Citing their influences as Total Abuse, Alan Bennett and their singer's

little puppy Surfdog, they're good clatter – their baying sound and packaged in a DIY attitude. With release on UK boutique bedroom having already toured with Lovv HEALTH they cut a fine figure on international punk-rawk scene. V droves of bands following their lead are they backing? "No favourites" drummer Robin. "We're all shre the same tablature book." *Elizabeth*

NEED TO KNOW...

What: Singalong ditties grated on Download: 'Stare At My Problem'

CLUB BUZZ

Blissed-out bass rush from Croydon young buck

JOY ORBISON

Joy Orbison's 'Hyph Mngo' is the first true anti-dubstep bass anthem. If Rusko wants to make the sound fun, Joy wants to bliss heads out. A perfect balance of joyous synths and warm, percussive sweeps, the track owes as much to deep house as UK garage, and in a just world 'Hyph Mngo' would be the electronic soundtrack of the summer. Its ambient swathes and staccato, high pitched vocal samples evoke memories of a bygone era of rave whose hands-aloft ghosts haunt the track while its rattling beat will leave you moving long after the needle hits the run-out groove. The deafening buzz around it remains bewildering to its creator: "At the time I made it I was DJing a lot and just wanted something

to play, it was actually one of the first things I did." Mr Orbison is in fact a 22-year-old from dubstep's spiritual home of Croydon called Pete who, as well as house legend Todd Edwards, lists GG Allin as a key influence. "I was never a dubstep purist," he admits. But don't be fooled by 'Hyph Mngo's' subtler charms; as well as a mastery of Balearic bliss, Orbison has his eyes firmly aimed at the dancefloor. "The sad fact is people aren't out in the clubs that much. I want to change that." *James Knight*

NEED TO KNOW...

What: Dubstep for summertime mess-heads Download: 'Hyph Mngo'



MAJOR INVESTMENT

From Canadian Byker Grove to rap celebs

DRAKE

Last month I clicked a link that led to a video chat room where nine different webcams were streaming live to a 3x3 grid. I was shocked and disgusted by what I saw. Instead of randy midgets playing 'hide the vegetable', I was greeted with a group of young people politely discussing whether Canadian singer/rapper Drake is the future of hip-hop. The genre's so-called saviour began his life in the public eye as an actor in teen drama *Degrassi: Next Generation* – which is like a Canadian *Byker Grove* (just like PJ, Drake's character, Jimmy Brooks, ends up disabled after being shot,

Gone', the lead single from which 'Had', just became a US hit, reaching Three in the Billboard charts. The also featured a remix of Lykke Li which turned the song into a crime Kanye West-circa-'80s & Heartthrob croonfest. Drake is very similar to many ways. He shares his drive, and penchant for Auto-Tune and teacher attire, and even got rap's to direct his new video. But does need another Kanye West? *John*

NEED TO KNOW

Ben Butler & Mousepad

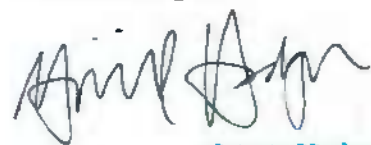
JAIMIE'S
ROUNDUP

GETTING BIG IN JAPAN

Japan has become a fabled land of promise for breaking UK and US bands. 'Big in Japan' has of course been a brand in itself for decades, but these days the one thing that acts seem to report back after playing Tokyo or Osaka is the alarmingly respectful receptions they receive, creating something of a canned laughter-esque vacuum of applause and silence between songs. So, on my virgin visit to the land of the rising sun, I was interested to see first-hand the kinds of bands that blossomed in this bizarre culture of treating people standing onstage with guitars as artistes. Of course it was peculiar seeing the likes of VV Brown getting any kind of audience, so it was a rare and hopefully treasured beam of light in an otherwise sobering, grounding year for poor ol' VV. Reassuring it was to see the likes of Metronomy (below), regular doting visitors, having justly earned a demi-god-esque status away from the jaded fad-centric cynicism of Britain. But most intriguing was a domestic act, Midori. In a culture where most local bands amounted to amusingly skewed takes on Western trends from three years ago,

and where festival screens explicitly warn that 'No acts of violence will be permitted', Midori ply nail-bomb jazzcore. Their singer, Mariko, starts the set by diving into the front-row and straight-up lamping anyone within her

immediate radius. These days in Japan, if you're a girl singer and don't fit their surreally endearing yet restrictive mould of 'kawaii' fashion (or cute, ie Hello Kitty etc) - Katy Perry, for instance, recently fell by the wayside - you just don't fly. So of all the oriental oddities encountered, Midori's clenched fists and guttural yelps left the warmest glow.



Jaimie Hodgson
New Music Editor

EMAIL JAIMIE@RADAR@NME.COM



IN THE KNOW

Pier pressure

Faley of Late Of The Pier talks about the treats on his band's label Zarcorp



I always find it difficult to do artists or their music justice by attempting to put them into words - as someone once said "writing about music is like dancing about architecture". I prefer to stick the record on and sink it into people's ears. My problem is some records you can't find on vinyl. So we set up a label, in order to put songs onto vinyl. White vinyl, at that. No digital. It's an old cliché, but music just sounds better and means more on vinyl (Yes, your dad was right).

People still want you to write about music, though, so allow me to introduce to you a few of the many characters that'll soon be gracing your ears through our new imprint Zarcorp.

Pink Stallone are a multi-talented New Jersey duo with their heads jammed firmly in a box of dusty disco. Late-night drivers and after-party revivers, we have the pleasure of introducing their debut record 'Swiss Ambulance'/'Hydroplanes' in the coming weeks and bringing them over to our shores for some live Halloween mischief. They relax me. I play 'Swiss Ambulance' every day for breakfast and for supper. Thankfully I've never woken up in

half Gay Against You. One half retro TV wizard. One half pixelated floor-filler. One half sci-fi experiment. One half superhero. One half shy scientist type. That's a lot of halves I hear you cry? Yup, totalling three wholes and, after all, three is the magic number as they say. It makes me want to dance with all my limbs flailing like a teenage drama-queen doing Shakespeare.

CONNAN MOCKASIN IS SO UNIQUE AND ENGAGING, HE CRAFTS MUSIC TO SOOTHE THE EARS AND THE SOUL

We toured with the beguiling genius that is **Connan Mockasin** at the beginning of the year. Unique and engaging, he's unlike anyone else I've met thus far. His fingers craft music to soothe the ears and warm the soul. Special. He reminds me that there's more to life than what we're shown, which there really is. John Freer is a good egg and one of



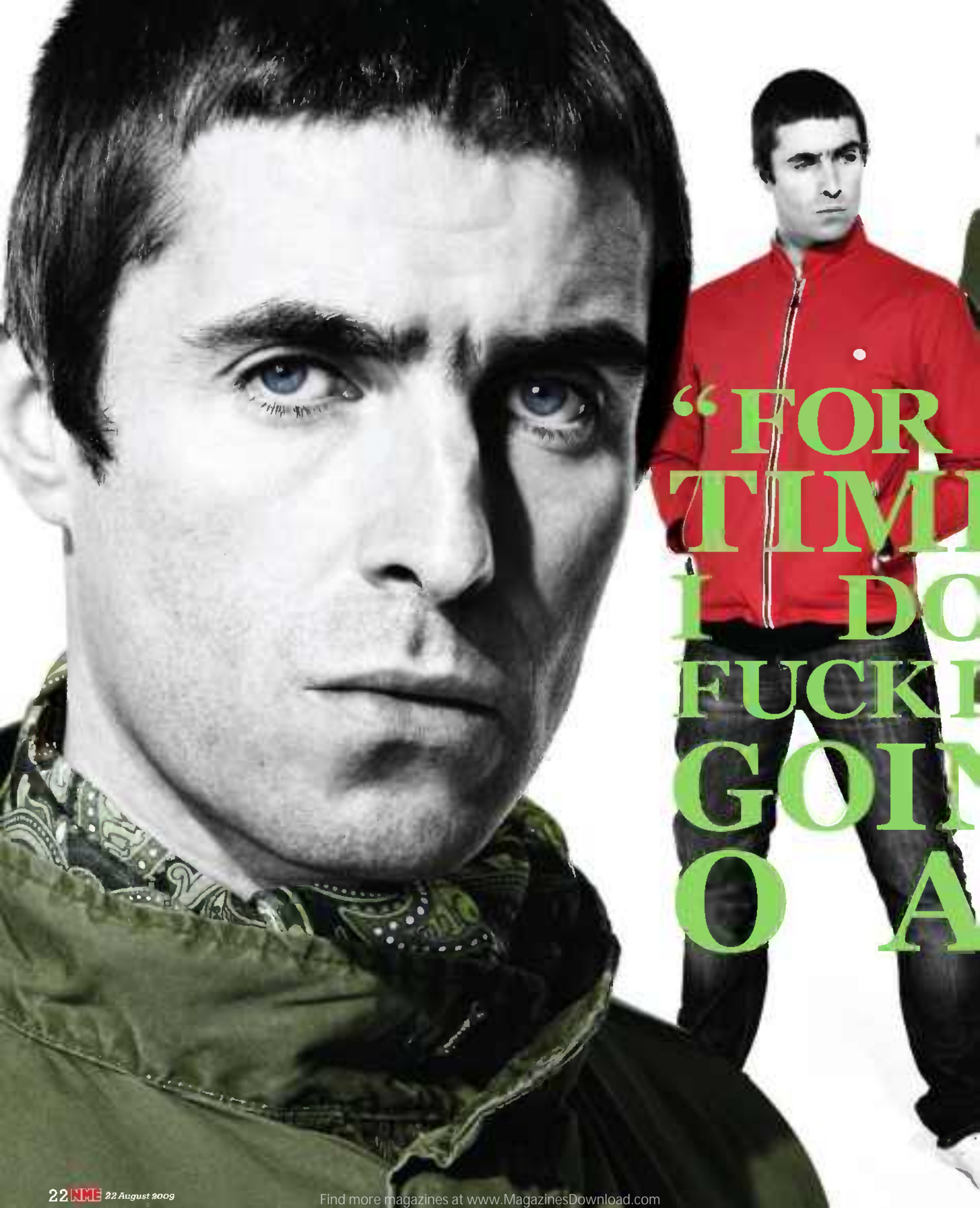
La La Lepus



Constantly looking back walking forwards with e he does... I've been a fan La Lepus project (which preparing live) forever, b more I learn about him, t

I realise that that only just scratches the surface of what he's doing. Hi make me feel asthmatic, scan for a hit of Ventolin.

Radiant Dr make gorge pink and green pop soundsc with Oriental-sounding melo is layers and layers of delicate thoughts wrapped up in some furry lovelies. It gives me the



“FOR
TIME
I DO
FUCK
GOIN
O A

LIAM GALLAGHER



THE FIRST
E IN MY LIFE
ON'T HAVE A
NG CLUE WHAT'S
NG ON WITH
S I S ...

Words Leonie Cooper

Pictures Dean Chalkley



ther people's
fastidious
timekeeping shouldn't

really bother us, but seriously, what the hell kind of a rock'n'roll star turns up to a photoshoot early? In fact, Liam Gallagher arrives at the Kentish Town studio to meet *NME* not only early but all on his tod, too. There's no blustering entourage, no fanfare from gilded, whiskey-swigging cherubim, just Liam, who swaggers breezily across the room, in a way that's so idiosyncratic, so perfectly *Liam*, that you could probably get away with flogging short courses in it on the merch stands at Oasis gigs. The distinctive saunter we expected, but the affable pre-shoot natter about the holiday he's just about to take to Miami with his family knocks us a tad sideways. See, to be in a room with Liam Gallagher is to be in a room with a man who is well aware that he's one of the coolest things on the planet – but what makes him so unique is that he acts like everyone else there has the potential to be one too. He's massively self-assured, certainly, but gracious with it. Put simply, Liam Gallagher is not a dick.

Liam is also, of course, set this weekend to headline V Festival for the second time in four years, with what might – OK, almost certainly will – be the last British Oasis shows for some time. That he and Noel have not been getting along of late is no secret (thanks to their respective internet posts), but while a betting man might have put all his – ahem – pretty green on the older Gallagher going solo, it's in fact his little brother who's branched out first. Blame it on the credit crunch, or blame it on a poolside flight of fancy spawned in Los Angeles late last year – we'd advise you to go for the latter – but, as you're probably aware, Liam has branched out into fashion. Except, of course, he'd rather you didn't call it fashion – today he refers to it as the far more utilitarian "clobber". The name Pretty Green has been lovingly filched from the Jam song of the same name (they didn't ask Paul Weller's permission, but he is, apparently, "mad for it"). Under said moniker, Liam has taken it upon himself to put out a line of high quality classics and fastidiously designed blokes' basics, with a nod to the polished styling of the *Quadrophenia* mods. Primark it isn't.

"It's just natural, innit – you gotta fucking want to look good," posits Liam, well aware that style and music are closely-related pursuits. "Who wants to look shit?" Well, in the land of Liam, there are obviously quite a lot of folk who settle for just that, including "all that fucking indie fucking horrible



“MAYBE NOEL NEEDS TO DO HIS SOLO RECORD... IF IT MAKES HIM HAPPY”

smelly lot from Camden". We ask him to be more specific, expecting to hear the name Doherty trip off his tongue, but he's keeping his cards close to his chest for the moment. "You know who I mean, all them fucking gypsos, rips in the knees and jeans and all that shit." So what exactly does Liam like? "I like people who look like they've had a fucking wash." We point out that La Roux, who we've just shown an unimpressed Liam a picture of wearing a floor-length golden robe, has probably had a wash. "How do you know she's had a wash with all them fucking curtains on?" he counters.

Back in June a promotional film for Pretty Green appeared online, full of shots of a sharp-looking Liam mooching around Brighton to the soundtrack of his snarling song 'Man Of Misery'. So who is this man of misery, then? "Ah, it's me, innit," he confesses, in a way that verges

on the zen-like. You're a man of misery, we ask, finding it somewhat hard to believe that the swears, though seemingly contented, chap next to us could have anything to mope about. "Yeah, all the time." You seem quite perky, we say. "I am perky, but I have my moments. Every song I write's about me, man. It's all about fucking me."

Now this is where we beg to differ, because as important as Liam is to Liam, someone else is undeniably part of the equation, someone who isn't even in the room today, but might as well be for the amount of time Liam talks about him. "I'd love to see our kid wear it," says Liam, when we ask who he'd like to see sporting some Pretty Green gear. "I gave him some bits and bobs, but I'm sure he threw it in the bin. I only done it to be polite anyway," he adds, a touch sulkily. Ah, Noel – we wondered when he'd come up in the conversation. So has

your brother told you what he thinks of Pretty Green? "He hasn't told me what he thinks of anything this year," admits Liam. "We've not got much to say to each other at the moment." But you must know him well enough to hazard a guess at what he thinks about it? "Oh, I reckon he fucking loves it and he's mad jealous of the fact that I fucking pipped him at the post. He's not gonna say it, though, is he?" You think he'd like to do something similar? "Yeah, fucking right." What do you think his range would look like? "Pretty Small," quips Liam, quick as a flash, placing his hands on the ground about 12 inches apart. "What would it look like? It would look like old mans' gear. He's got an old man vibe going on, our kid, big woolly jumpers and shit like that and cardigans... Terry Wogan. Val Doonican shit."

At 36 years old, Liam has been in Oasis for half his life, so to now embark on a whole new line of business must be rather odd. Obviously not too peculiar, though; it's hardly like he's gone and got himself a part-time job answering phones on reception at the *Manchester Evening News* offices. The worlds of fashion and music have plenty in common but, importantly, neither of them are places for the weak-willed, hence why Liam seems to be relishing the Pretty Green project. Yet what must be weirder than ambling down a new career path is the fact that for the first time since he formed Oasis, he's pretty much on his own – to all intents and purposes, Pretty Green is Liam Gallagher, solo.

"It's nice to be able to do it and get involved with it," begins Liam of branching out on his lonesome, "you know what I mean, without fucking Parker staring down you and fucking giving you dirty looks and tutting." And there he is again – even though today Liam is well within his rights to have the spotlight all to himself, Noel's presence looms large, even if, by the sound of their online and Twitter-based war of words, the two brothers detest one another. *NME* decides to investigate.

Noel's got his own tour diary going on and he's been having a few pops at you.

"Yeah, I think it's pretty funny, man."

Does he ever actually say stuff like that to your face?

"No chance."

Why wouldn't he?

"Because he's a fucking lightweight and he knows where he'd end up."

Where would he end up?

"On the floor in the *NME*."

So he says all that stuff about you and your 'man period' and you're saying stuff back. On Twitter.

"Mmm... it's good, innit?"

Would you say that to his face?

"Oh yeah, I'm a lot harder than him... I say it to his face and I say it on Twitter."

You're using the internet as a way to have a conversation.

"Yeah, because we don't travel together, do we... so I never really see him, the only time I see him is onstage and we're a little bit busy [at] that time to be fucking scratching each other."

“POINTY SHOES? NAH, MAN – THEY’RE FOR GIRLS, AREN’T THEY?”

So you’ve got to use technology...

“We don’t have to, we don’t have to, but he says his thing and I’ll... to save the fucking tour imploding... y’know, it’s a lot easier.”

What was the last proper face-to-face conversation you had?

“I think it might have been about some fucking shit support band he wanted to play with us and he didn’t ask my permission.”

Who were they?

“I’m not telling. So we had a fucking ding-dong in the airport and I think he started crying then – that was it – doesn’t travel with me any more.”

Do you mind not chatting? He is your brother...

“I don’t give a fuck mate. It takes a lot more than blood to be my brother.”

Do you think it’s going to carry on for the foreseeable future?

“Who knows, we just do the gigs and he’ll get out of it and I’ll get out of it and we’ll see what happens. We don’t need to talk, we’re not here to talk. We’re here to make music, play concerts.”

Was there a specific trigger behind the whole not-talking thing?

“It just happened. He doesn’t like me and I don’t like him, that’s it. We’re grown men, you know what I mean, and as long as the music... as long as we do the tour, that’s all that matters.”

The tour – a whopping 13-month jaunt across the globe – draws to a close at the end of this month, with V Festival the last UK dates, and it seems it couldn’t have come a moment sooner. But what happens next? Noel recently commented that the band would all be five years older by the time they make another record. Liam isn’t overly keen on this arrangement. “If it was up to me I’d have six months off and then get straight back in the studio and make records. That’s what I’m in Oasis for. I’m not here to fucking sit around for five years fucking twiddling my thumbs. We’re not getting any younger, we’ve got the tunes, let’s go and make fucking music.” So what’s Liam going to do – give it a few months? “Let’s see, let him go home and fucking adjust his bra strap and see.”

But what if said undergarment tinkering doesn’t lead to anything – will Liam have to give Noel a poke if he hears nothing? “I won’t be calling him, man. I’m ready to go – I’ve got my tunes... I’m gonna wait, hear what the manager’s saying and that. I’m up for it, man, I’m ready to go. I could do an album tomorrow.” Liam, you see, has written “shitloads” of “amazing” tracks. “Loads, mate. I’ve got enough for an album anyway.” Some might say there

seems to be a pretty obvious solution to this dilemma – record them solo. Liam’s professed not to want to do a solo music project in the past and today he’s still certain that nothing could convince him, not even his brother calling a half-decade hiatus. “Not interested... I’m in Oasis, I like being in a band.” So if you want to hear Liam’s songs, then you’ll have to be willing to wait, just like Liam. “They’re classics, they’re not trendy or anything,” he explains, “they can come out whenever. They can come out in 20 years, 30 years. They might not ever come out, you know what I mean?”

Sitting next to us in a pair of jeans and the ubiquitous parka, Liam is hardly breaking new ground style-wise. It’s a far cry from the eccentric androgynous flair of an early ‘70s Bowie or even Johnny Rotten in his ripped Vivienne Westwood bondage trousers, but he is just as likely a fashion icon. Why? Because where most celebrated fashion statements in music could only be credibly and successfully sported by their progenitors – think Elvis’ ‘68 *Comeback Special* leather jumpsuit, Madonna’s Jean Paul Gaultier conical bra or Amy Winehouse’s skyscraping beehive – Liam’s look translates. When his style filters down to the masses it doesn’t get weaker, it gets stronger. What has always been true about Liam still is – that he could



be your brother, your uncle, your rowdy mate with the problem with authority and fondness for effin’ and blindin’ – but, of course, he isn’t, because he’s Liam bloody Gallagher. An everyman fashion icon and bloke of the people, his fans wear what he wears and he wears what the fans wear – only the more expensive versions. The male equivalent of Lady Gaga he most certainly is not – the odd leopard-print loafer aside, Gallagher doesn’t do experimentation.

A ‘capsule’ Pretty Green collection is currently available on the website, offering up a selection of monkey jackets, scarves, polo shirts and hats emblazoned with the ‘Rubber Soul’-referencing Pretty Green logo, which is circular because, in Liam’s

unquestionable logic, “round things look cooler”. The standout piece from the small first collection is Liam’s own personal fashion pride and joy – the parka. “We started off with the parkas, I’m not into any of these fancy parkas that cost a grand,” Liam explains. At £245, the limited edition Pretty Green version is still more than your average week’s pocket money, but it makes the point of setting the bar high. This is no shonky quality, corner-cutting celeb-sponsored line and, frankly, you ain’t seen nothing yet. Liam’s been working with master tailor Nick Holland and the forthcoming collection boasts a whole host of slick duds, including suede desert boots, made the way Liam likes them – with a square, non-pointy toe. “They’re just fucking the bollocks, aren’t they?” he says effusively of the mighty desert boot. The range – which is based on a classic black and ivory colour palette – also includes a double-breasted pea coat and ‘60s-style paisley scarves. So, with classy gents pieces of clothing such as these in mind, what should every man have in his wardrobe? Liam thinks hard... but maybe not too hard. “A blow-up doll.” Um, what about something to wear? He thinks again. “Should have a decent suit, man...” We enquire as who he thinks does a decent suit these days. “I’m not gonna plug anyone now, man, these are the competition.” You see, Pretty Green are going to be putting out a suit as well, alongside leather jackets, overcoats, Harringtons... there’s even talk of leather sofas – hell, we wouldn’t be surprised if plans were announced for a Pretty Green codpiece.

Things, however, do not bode too well for the possibility of a Pretty Green womenswear range, as we find out when we somewhat naively ask Liam what he likes to see on the ladies. “What do I like to see them wearing? Nothing.” And then when they’re out on the street? “Nothing... naked all the way, man.” Yep, even though he’s using bleedin’ Egyptian cotton on his granddad tops and cashmere in his polo necks it doesn’t mean that Liam’s gone soft all of a sudden. While heckling a crowd member at Oasis’ Roundhouse gig in Camden last month, he firmly made his



stand on the pointy shoe, and the too-tight jean also got a battering. "I don't like it. I just don't like it," he says determinedly of the fashion menaces. But doesn't your mate Serge from Kasabian sport that look? "Yeah, but that's for him," he reasons, a flicker of a smirk dancing across his face. "I like him 'cause of other reasons. He's been told about the pointy shoes, been told, man." And what did he say? "He told me to fuck off." *NME* wonders if maybe the fella doth protest too much - has Liam ever, we wonder, in the privacy of his own home, tried slipping his feet into something a bit more *angular*? "No fucking chance... pointy shoes? Nah man - they're for girls, aren't they? They're dangerous, man. Nah, man, they're fucking not right."

Hence Pretty Green's resolutely square-toed boots as well as the straight leg jeans the label are planning, offering an alternative to the skinny style, loathed by Liam. But by far the most intriguing item is the Jedi-style robe the team currently have in development.

"It's the Elvis vibe," declares Liam. "It's when you come offstage, man," he says, getting up from his chair to demonstrate. "D'ya know what I mean? You just put your fucking coat on, whack it on and away you go." What, on top of your clothes? "No man, get a bit naked for a second."

Nudity, however, is probably not such a good look if you want to nip down the shops to check out the full Pretty Green line when it's unleashed into the wild this autumn, especially seeing as it's going to be stocked in Liam's favourite shop, the rather fancy Selfridges. In fact, if you get to the London branch early enough, you can often catch Liam browsing the rails before it gets busy, possibly milling with rock'n'roll tabloid favourites, such as Ronnie Wood and girlfriend Ekaterina Ivanova, just like he did last time he nipped in with the family. "It's a happening place, man. We said, 'Hello', he introduced me to his new chick - she didn't really say much, but she seemed alright."

In terms of clothes, then, it all sounds pleasant enough, but something bigger here is happening - or, more to the point, not happening. Liam's sitting on an album's worth of songs, but is putting out shirts and coats instead. And Noel? Well, he seems to be willing enough to put Oasis on the back burner once the current tour is over. Frankly, we're a touch concerned about the health of the biggest band in Britain, but Liam seems to be taking it in his stride. "For the first time in my life I haven't got a fucking clue what's going on with Oasis, you know what I mean? It's pretty confusing but I'm not gonna freak out about it."

The band have had their troubles before and rumours of a split rear their ugly head every few years, including at the end of their 2000 European tour as well as when their greatest hits album 'Stop The Clocks' was released in 2006.

"MY NEW SONGS ARE CLASSICS, THEY'RE NOT TRENDY. THEY CAN COME OUT IN 20 YEARS, 30 YEARS..."

In fact, it was recently reported that bookies have been offering two-to-one odds on Oasis breaking up before the current tour is out. We're going to be keeping our cash in our pockets for the time being, though, because if Liam's not panicking, we're not going to either. Anyway, in terms of Noel's own particular issues, it sounds like Liam might just have a solution in mind. "Maybe he needs to go away and do his thing - he's obviously not happy, is he..."

We're somewhat confused, but heartened, to hear the concern and, dare we say it, the tenderness, that suddenly

appears in his voice when talking about Noel, which sits in sharp contrast to the vitriol he was spitting in his direction earlier. So what is Noel's thing? "Who knows, man, maybe he needs to go and do his solo record... fucking hell, I don't know, I really don't know." Would you like him to do a solo record? "If it makes him happy, yeah, if it makes him happy." What do you think it would sound like? "It would sound very civilised, I reckon." Is that a good or a bad thing? "Oh, it's a fucking awful thing - but maybe it's a good thing for him." And a good thing for Oasis too? Our fingers are crossed.

JUKE-SOCKS JURY

So Liam G has turned fashionista. Let's see what he makes of some other music types' dress sense...

MUSE

"I don't like this leather fucking jacket here. It's a bit Eton John, innit? But they don't look too bad. That jacket's ridiculous, but he looks alright (Dom), he's not bad. Bit of an estate agent vibe there (Chris)."



ARCTIC MONKEYS

"I don't know about this lad here (Matt), I'm sure he's a nice lad, but it's a bit hording on hip-hop. I like his jacket (Alex). The hair? It's alright, you've got to have a bit of long hair on your third album, or whatever it is."



GREEN DAY

"Fuck right off. I'm not having him. I just don't like his head. His clothes ain't too bad, it's just his fucking head."



KINGS OF LEON

"No - not having it - ah-ha, all over. He looks good, though (the eagle) - he's got it going on. Not having any of that. I wear a vest round the house, but I don't wear it at a photoshoot, man."



KASABIAN

"This look is one of the best they've ever pulled off. No, I'm not having that. They are cool, but I'm not into fancy dress. Eyeliner's alright, it's a bit heavy though, innit? The hat's a bit mad, but bless 'em anyway."



LA ROUX

"No way, mate. She's got man hands. Not having the hair, man. Not having the robe. You lot are though, you put her on the cover, didn't ya?"



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Mr Hudson, aka Ben Gunther Hudson, aka Kanye West protégé 2009, is at least realistic about things. "Since Kanye was on the track, the dignified thing would be to end up in the Top 10. I was hoping Top Five, so to be at Number Two has exceeded my expectations. I haven't got beef with JLS, unfortunately."

Hudson is, of course, talking about his summer smash 'Supernova', whose turnaround of his fortunes would have become complete had the erstwhile *X Factor* stars 'Beat Again' not peskily kept it off the chart summit.

"But do you know what? Until I knew we were going to be in the Top Two or Three, it didn't even occur to me. But when you're at Two, you're like, 'Can we be Number One please?' But it doesn't matter. I'm sure they've worked just as hard as me, to get those eight-packs. I don't even have a one-pack and they've got four eight-packs between them."

Ben can be forgiven for thinking big. His experience over the past two years is evidence of chaos theory: that if you leave it long enough, every imaginable reality will one day occur. Nothing about Hudson is entirely normal, from his 'unique' moniker to the way his album 'Straight No Chaser' blends old school gentlemanly crooning with sleek, Auto-Tuned US hip-hop. Or the way, sat in a north London pub, he talks in elliptical, vague celeb-speak while remembering his years struggling in Camden. Back then, Hudson watched in frustration as contemporaries such as Razorlight and The Magic Numbers signed record deals while he struggled on, playing to 20 people upstairs at The Enterprise pub. Realising he had to up his game, he decided, "I had to stick out like a sore thumb, like, 'You will not ignore me'". He adopted his middle name, called his band The Library, wore a stupid hat and started playing steelpan and covering songs from *My Fair Lady*. It worked, to a point, signing a deal with Mercury and in 2007 releasing 'A Tale Of Two Cities', an album of lilting, reggae-tinged indie. It sold just a few thousand copies. Hudson

shrugs. "All I know was it built a bridge to where we are now. I've completely made my peace with that, and maybe it was never meant to be the album that shot to Number One. Maybe that was always meant to be back catalogue."

It sounds cocky, but that early confidence was justified, because the album was soon falling into some influential iPods. Cheryl Cole declared herself a fan, but before Mercury even had the chance to drop him, it was passed to distant labelmate Kanye, who became obsessed with his track 'Cover Girl'. They met on the 'Graduation' tour, one thing led to another, and Kanye signed him to his GOOD imprint, adopted him as NBF, invited him to Hawaii to work on Jay-Z's 'The Blueprint 3' and didn't let him home for six weeks. From there, he was taken over to work on '808s & Heartbreak'. Now a fully paid-up member of Team West, the boy from Birmingham was allowed his own shot. The result is 'Straight No Chaser', an often beautiful, always bizarre album of pained robopop featuring the likes of West and Kid Cudi. In LA for

the 'Supernova' video shoot, Kanye told *NME* that Hudson is a "really cool Frank Sinatra-type figure with the potential to be bigger than me".

While Ben is clearly very grateful for the doors that West has opened, this still looks like very much of a two-way bromance.

"Kanye showed me you can be a pop star if you just go and do it.

I didn't think I was that person. I hope he hasn't jinxed it by saying, 'Mr Hudson's gonna be bigger than me'. I'm not gonna put money on it, it'd be funny if it happens. The first record I did it for myself and now I just want to create this extravagant widescreen thing that loads of people can really enjoy. Maybe I belong here as much as I belong in the Barfly."

These are early days, but it's looking like this certainly has legs without Kanye. 'Supernova' was propelled to Number Two in no small part thanks to the self-styled #MRHUDSONARMY on Twitter ("I'm the most non-violent person you could ever imagine, and now I've got an army. I used to have a library!") And now he's finding himself fielding questions from *NME* about his involvement with starlets. "What, about me and Helen Mirren?" Ben quips, but know all too well that we're talking about the stories that it's his shoulder Rihanna has been 'crying' on lately.

"There was a bit of Chinese Whispers going on at the weekend. I hate to disappoint anyone, but we're not getting married, we're just friends."

That old chestnut.

"Basically, we're on the same label, we share friends, Kanye and so on. I know her management, I know her A&R man. We're just pals really. When it happened over the weekend I didn't want to make a big song and dance of it because it's almost 'the lady doth protest too much'."

Just strange that this is your life now.

He winces: "No, *this* is my life, sitting here having an Orangina in Willesden, pottering about on the computer. I've just got this new bit bolted on. It's like *Pimp My Ride*." *Pimp My Life*?

"Exactly, *Pimp My Life*; it's still the same me, but I've just got alloys and blacked-out windows.

It's still the same car underneath; they don't give you a new engine. Saying that, I would like to go on *Pimp My Ride*."

And that, we reckon, sounds like the gentleman protesting too much.



CHAMPAGNE, 'SUPERNOVA' AND... THE RISE OF MR HUDSON

With a little help from Kanye, the Camden also-ran is on course to become one of the biggest acts on the planet...

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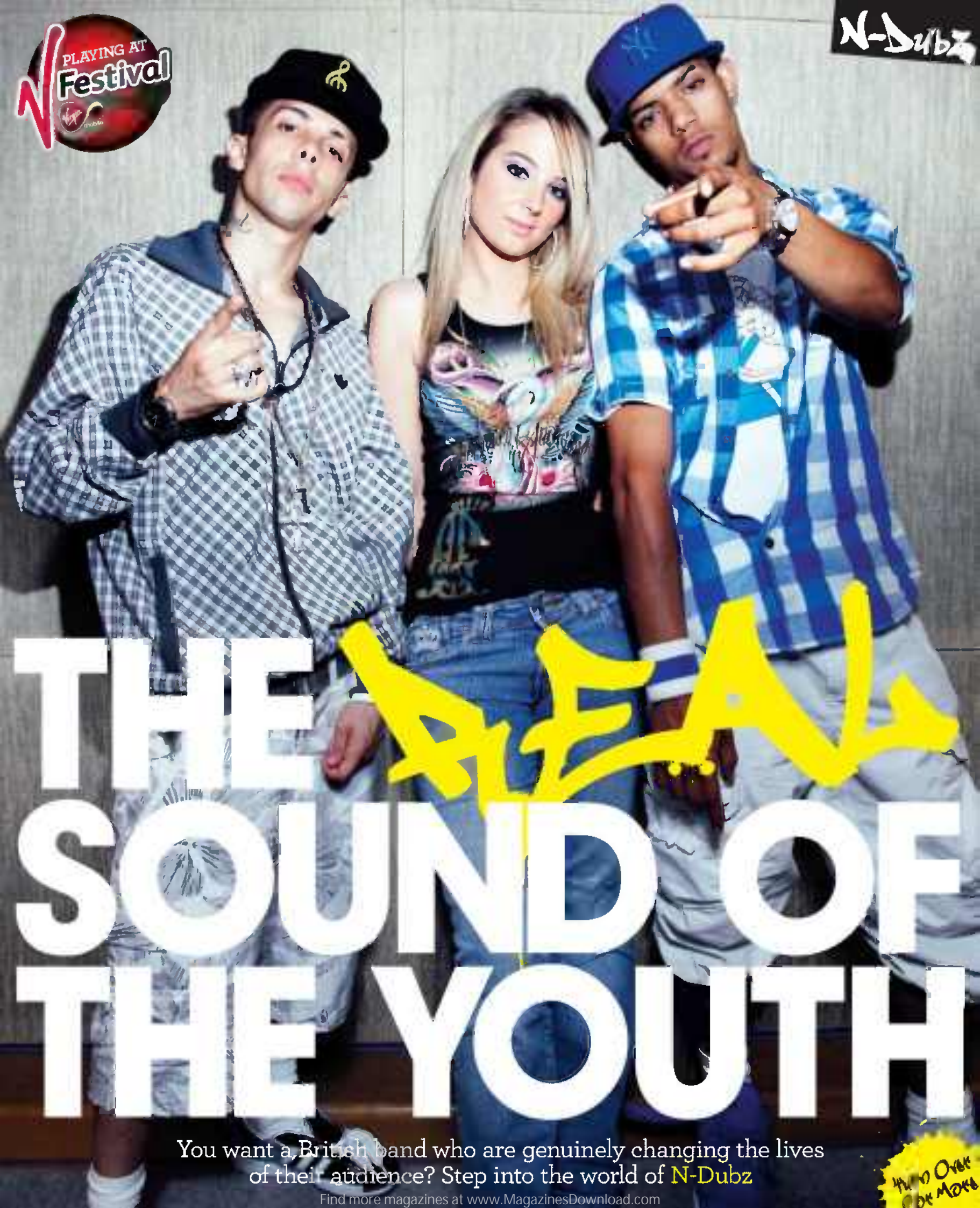
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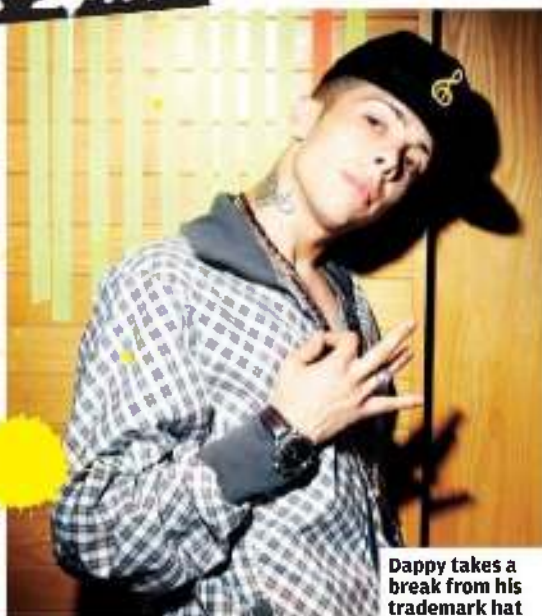


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Dappy takes a break from his trademark hat

From N-Dubz's MySpace page:

"You've heard of us, even if you don't know it yet. Remember that boy driving you mad every morning on the No 42? The one playing music on his mobile at full volume? He's listening to our music"

Bear this quote in mind. It is a brilliantly self-aware statement, triumphant, but also a warning that N-Dubz have the ears of a huge proportion of the kids in this country. Yes, huge. You might not have heard of them, and even if you have there's a good chance you'll hate them, but nevertheless they demand your respect. Their debut album, 'Uncle B', has sold half a million copies since last November, and they play their first V Festival this weekend – a sign that this biggest of genuine UK underground sensations are ready to take their success further overground.

NME meets N-Dubz – Dappy, Tulisa and Faze – in a secret studio location in Surrey, where their second album is in the works. It's secret because if there's one band who'd suffer from illegal downloading it's N-Dubz, since their initial underground following was built for years on their songs being Bluetoothed by kids in playgrounds to be played loudly on buses. And when we say 'underground following' we don't mean a group of art students gathering for warehouse 'happenings', but alienated young people operating completely off the radar of mass media culture. Inside, hyperactive, high-fiving, motormouthing Dappy is sprawling across a couch. He's being shown photos of Peaches Geldof, as the scene queen's been twittering incessantly about him, and he doesn't know who she is. His reactions range from, "She's alright there" to, "Eurghh", though later he'll stress to us, "Tell Peaches to phone me, man! I'll take her out and tap that..."

While the infinitely more laid-back Faze plays us a quite genius new track which samples Fleetwood Mac's 'Little Lies', Tulisa, who sports the looks and attitude of an early Sugababe and seems to spend most of her time telling the two lads off, is saying how much she hates romantic gestures. "Just buy me Nando's and play PlayStation 3 with me and I'm happy."

The three of them have been making music together for nine years now. Tulisa and Dappy are cousins, and Faze was in their year at Quintin Kynaston Comprehensive School in St John's Wood – also attended in the '70s by a young Suggs. In 1996, two boys were knifed and glassed outside the gates, but it's cleaned up significantly since then. N-Dubz formed

a group when they were 12, under the watchful eye of Dappy's dad, Byron Contostavlos (formerly the bass player in Mungo Jerry), who tirelessly shopped them around to radio stations and labels and helped them develop a devoted playground and street following. Eventually, their grimey take on R&B based around rapped arguments among the three of them became a massive underground sensation, selling thousands of copies without press or promotion. Still unsigned, in 2007 the band won a MOBO for Best Newcomer, and were subsequently signed to Polydor. In the process of doing so, however, on April 12, 2007, Dappy came home to find his father dead on the sofa from a heart attack. This made N-Dubz even more determined to succeed, but left them without their guiding light to face the bewilderment and mismanagement that the music industry reserves for UK urban artists.

Tulisa says, "Polydor didn't understand our music. They wanted to get new writers in, new producers and basically change us." Polydor re-released one of their singles, then nothing else. "So we left to go back to doing it for ourselves," says Tulisa, "and brought



It helps to face the mic, Tulisa...

"Girls want to be like Tulisa, guys want to be like me or Faze"

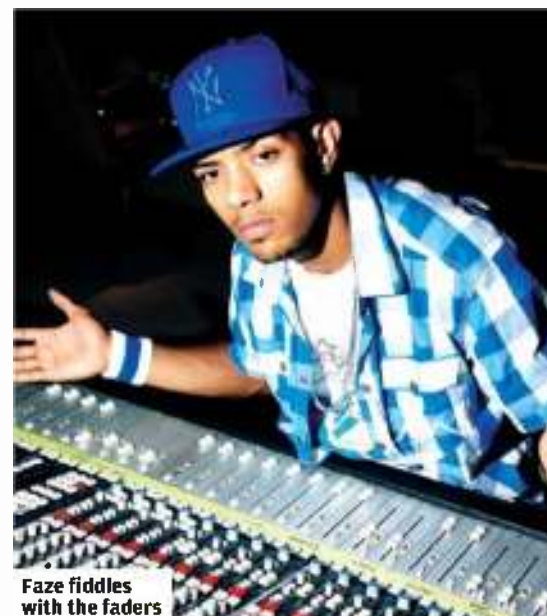
DAPPY

out 'Ouch.' The *Trapped In The Closet-ish* video, in which Tulisa discovers her man in bed with another woman, became an internet sensation; it's approaching 7million hits on YouTube. Polydor immediately asked to re-sign them. N-Dubz refused and instead released their long-awaited debut album through All Around The World. An indie label that specialised in house when it began in the '90s, it is now home to the likes of Scooter and Flip & Fill – ie acts that are outside-of-the-mainstream phenomena operating on their own terms, and to whom the general public are wholly oblivious. "And now Polydor are pissed off!" laughs Dappy. "They shouldn't have shelved something that was going to be so massive – they'd like those sales on them now."

N-Dubz, unlike their former paymasters, are clear about why they've hit such a nerve.

Tulisa says, "Kids can relate to it, they've watched us grow just like themselves. They see us as normal people and they think, 'If they can do it, we can do it.'"

"Girls want to be like Tulisa, guys want to be like me or Faze," adds Dappy.



Faze fiddles with the faders

"At our shows, I might see 10 people or I might see 10,000 people singing our songs," says Faze, "and regardless of the numbers the feeling you get when they're singing your songs, it's like... I jump into the crowd for a group hug. I mingle with them like they're my friends, like I've known them for years."

Dappy nods. "It comes down to this: we know what it is to be broke and then to be financially stable. To come up from our mad upbringings in the council estate to coming to having an album out. That's what makes you clued up and that's what makes you grounded. And our fans, you can see it, they respect that."

As the scenes of hysteria they met during their first proper, sell-out tour earlier this year showed, this is a group who are genuine heroes to kids. At a time of a dearth of new rock stars (why else are Oasis still so big?), N-Dubz have captured the imagination of their audience in a fashion that makes them irreplaceable. Dappy says, "We are the people, the people are us. They listen to us, we're role models to young kids."

They play us a song they've just written about teenage pregnancy which has a chorus of, "You

should've put something on!", as Dappy bounces enthusiastically.

"The fact is (*Puts on posh voice*) 'We should put something on when we have sexual intercourse'. It's very important, and we feel like we should let kids know they should be doing this. They'll listen to it." He then says, perfectly seriously, "there won't be so many single parents after this song."

'Not likely,' you're thinking? Well, maybe.

But more effective in reducing the number of teenage pregnancies than the thousands of pounds the government plough into near-pointless leaflets? Definitely. The point is, N-Dubz's intentions here are good and pure, devoid of any cynicism. They know what they are on about, and how to converse with their audience. This flows through all that they do. Dappy is right: they are their people, their people are them. And if the sound of one of their songs coming out of one of their disciple's phones on a bus makes you want to throw up, consider this: doesn't that in itself make them quite a lot more punk rock, quite a lot more now, than all those albums by all those indie bands that your dad quite likes too, who remind him a lot of the '60s? Have you, in fact, become your parents?

One – no, two – things are certain. Firstly: N-Dubz are one of the most exciting things you could wish to see at V this weekend. Secondly: they are easily as culturally significant right now as any guitar band you care to name. Ignore them if you like. But they're not going anywhere.

CHLAMYDIA

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SPEED DIAL

ANDREW VANWYNGARDEN

(MGMT)



US: LONDON, 5.55PM
HIM: BROOKLYN, 12.55PM

Recorded with a notorious narcotic nutcase, the UK gets its first taste of the second MGMT album this weekend. And it's "very Xmas", apparently...

Hi Andrew. Let's get the oh-so-important V Festival question out of the way. Are you looking forward to it? "Yeah, definitely. It should be fun. It's the first big one we're doing. This year we've been taking it pretty light in terms of touring because we've been focusing on getting the new album done."

Is it the time-honoured 'difficult' second album?

"It's taken longer than we thought, but we're taking a more relaxed approach. We're not looking to come up with the big singles like on our last album, we're just trying to make whatever songs come into our heads. The whole goal of the band from the beginning was to mess with people's heads and I think we'll do that with this album. The label's not putting much pressure on us, so it's fine."

So Columbia are cool, despite the fact you decamped to California to record with Pete 'Sonic Boom' Kember?

"I think they were maybe a little bit scared about what he might do, but after hearing the recordings I think that's gone away. After the success of the first album they're just letting us do whatever we want and trusting that we're gonna make a good record again."

How did you meet him?

"Ben [Goldwasser, bandmate] and I were both huge Spacemen 3 devotees and into his solo work and Spectrum and stuff. We played a couple of shows in Nottingham and a mutual friend there gave me his email, but I didn't email him because I was intimidated. When we heard he was playing when we were in London [Kember's current band Spectrum were playing at the Sonic Cathedral club night in February, and

MGMT ended up jamming with their hero on Spacemen 3's 'Suicide'], we worked it out so we could go to the show and we met him there. That was a fun night."

And how did he end up producing?

"We set out to produce this record ourselves and Ben and I are still the main producers, but after we met Pete I sent him a couple of demos that we'd been working on and he really liked them. We kept emailing talking about different musical influences, stuff like that. Eventually we worked out that he would come out to Malibu while we were there and see what happened. It was a really good scene at the house in Malibu – it felt like in a different time there in this canyon. Pete was like master of ceremonies – getting the vibe right and the lights and candles and whatever. He just became part of the band for a while. He knows a lot about pop music –

"I made myself stop wearing headbands a year ago"

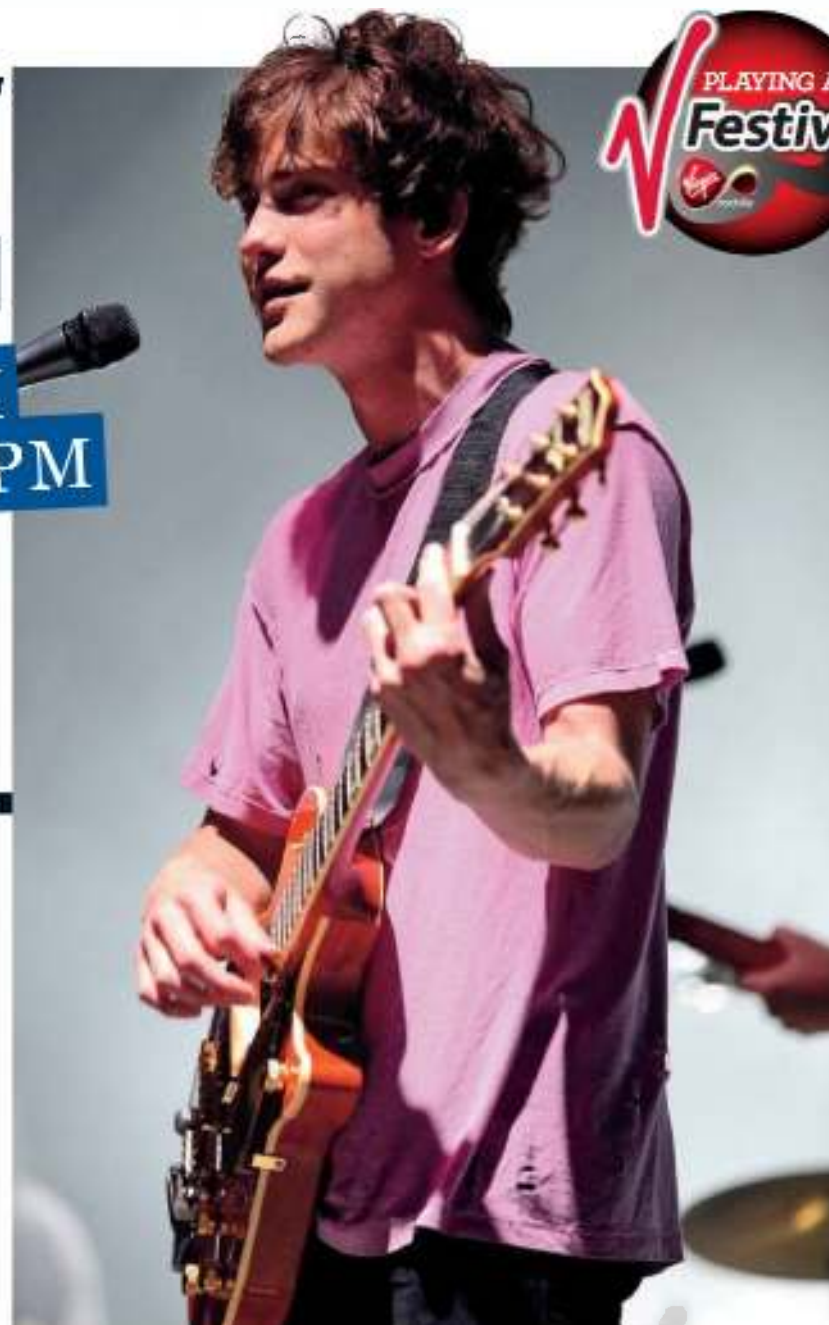
psychedelic pop music, not just the more experimental side of things – and I think he's excited to bring that to the table with us."

But hasn't the man whose motto was 'Taking Drugs To Make Music To Take Drugs To' been – ahem – a bad influence on you?

"Not really. He did turn me onto *Diary Of A Drug Fiend* by Aleister Crowley."

When I spoke to him recently he said to ask if you could smell up dog...

"It was kinda like... up dog was just the whole world... it's very Xmas. Just write that in the article: 'It's very Xmas' (laughs)."



Fair enough. Pete also said the new album was set to be "an avatar of its era".

"(Laughs) I don't know about that – it's gonna be something. It's gonna be good,

cool philosophy take on life where... oh, man, I just reminded myself that I had a dream last night where I had a cellphone conversation, and I was interviewing Bob Dylan, and his voice was super-exaggerated like (does voice that sounds uncannily like Chief Wiggum off *The Simpsons*). It was like we had known each other for a while and he knew he had to do the interview, but I was being a smart-ass the whole time, and so was he. I wish I had a transcription of it. The last thing Dylan said was, 'They're all evil' and I said, 'Are you evil, Bob?' and then he hung up on me."

Are you evil, Andrew?

"I don't think I'm that evil – but I am reading a lot of Aleister Crowley."

WHO SHOULD WE GET ON THE PHONE NEXT?

Him out of The Killers? Her out of The Go! Team? Email your suggestions to letters@nme.com putting 'Speed Dial' in the subject line

The new album is called 'Congratulations'. Is that a wry comment on your success?

"Yeah, I was talking to Ben about this

“The **LIBERTINES** *will headline next year...* **WITH *or* WITHOUT CARL”**

Peter Doherty headlines a V Festival tent this weekend, but he'll be back with his old band in 2010. Move over Brandon (“fuck The Killers!”) and Liam (“thieving Manc!”)...

Have a little think about just a few of the late night freaks you met at this year's festivals. The gurning, neon paint-splattered silhouettes bouncing around the Green Fields at 4am. The mask-donning mentalists you inexplicably unfolded your innermost secrets to around the campfire as the sun rose, friendliness glands fuelled by a near-permanent drip of lobe-blurring narcotics and the headliners' final notes still pinging around your ears.

Er, remember any of those sorts sporting what looked like Bungle from *Rainbow's* fuzzy bonce pulled over their face? And, maybe, a bit lower down, a pile of rosary beads and necklaces clinking against each other, rested on a frayed designer suit? Maybe, like, a floppy trilby plonked between those furry erect ears? Because you never know...

“I was at a festival in Norway the other night,” exclaims Peter Doherty down the phone to *NME*, Belgian countryside fizzing by his van window as he adds another zig and a zag to his map-perforating European solo festival plot, a few weeks before his scheduled Virgin Media Union tent headline show at V. “I went for a little wander in the crowd with a bear mask on so no-one could recognise me. I sat by a little campfire with some kids, had a little drinkie – it was lovely. I got into the festival spirit. I even sat in a tent for a bit.” Whose tent? “We won't go into that...”

Musically, it's been a pretty good summer for Peter. Other stuff, so-so. In druggy trouble both abroad and at home... court cases, needles on planes, collared by the law for driving “erratically”. Always the same. But while his solo album ‘Grace/Wastelands’ hardly poured petrol over the charts, its deft songcraft offered a more feathery

underbelly to his more raucous Babyshambles. As such he's maintained a rampantly devoted troupe of fans. A troupe who have ensured that his UK solo shows – bulked by appearances from Graham Coxon, Stephen Street and his Babyshambles bandmates – have, if not yet confirmed the notion that Peter is one of the most talented songwriters of his generation, at least shown that, when he needs to, he can knuckle down and up his game.

but it was turned down because Carl Barât wasn't happy enough with Peter's “energy levels” for a full reconciliation. Peter has since been Paxman-persistent in hammering the idea that the Likely Lads will get it back together, by hook, by crook, or by finding a Barât lookalike to damn well do it if Carlos won't.

“It's going to happen, you know,” Peter asserts, conviction sparking through the handset. “But there's Biggles to worry about. I spoke to [Libs bassist] John

instant. “But... then I make myself look like an idiot, because if Biggles doesn't want to do it, or gets cold feet, or he thinks I'm still a crackhead, what am I going to do? Maybe I could reform The Libertines without him, like he did without me.” Come on, you wouldn't. “Well, I wouldn't really want to, but you've got to pay the bills. I'll put an advert in the *NME*: ‘Carlos lookalike required...’”

That happened, remember? Well, not the advert bit, but the “like he did with me” bit did. In 2004, having banished Peter from the group, disgusted with his descent into junkiedom, and hauling in soon-to-be-Dirty Pretty Things guitarist Anthony Rossomando for touring duties, Carl took the band to Reading And Leeds with his blood brother left bouncing around the dark corners of Whitechapel. Then, before this summer, Carl decreed that Peter needed to see a “new age guru”. Peter was, apparently, “surrounded by darkness”.

Darkness. That would be about drugs, wouldn't it? “Yeah, that was the main problem,” Peter offers. Then he snaps for a few seconds. “But the minute I got kicked out of the band he went into a really funny stage and sat on the back of the tourbus doing [lots of things we're really not allowed to publish due to legal issues]. PRINT THAT!” If we did we'd have to headline Reading And Leeds ourselves to pay off the legal bills. Basically, Peter is accusing Carl of being a massive hypocrite back then.

Peter and Carl are friendly again, though, although it seems a couple more good chats over gin in teacups are still needed. But with Peter insisting today that since his latest drug arrest he is “feeling good, blocking out negative things, having to face reality a bit”, and Carl recently telling *NME* that after their one-off reunion show at the Rhythm Factory in May the pair “left it as ‘next year’”, it pretty much does



Biggles and Bilo
at the Rhythm
Factory, May 16

And as his covert campsite sojourn shows, via Pretty Big Deal slots at Glastonbury, T In The Park, Benicàssim and beyond, along the way Peter has been enjoying the whole festival thing far beyond the canapé-laden dressing room boundaries. “Yeah... I missed out on that when I was younger,” he mopes. “I used to read about them in the *NME* but I didn't go. And then I wasn't allowed to play them with The Libertines...”

Ah, yes. Festivals and The Libertines. They were apparently offered £2million to headline Reading and Leeds this year,

Hassall. He's doing a Buddhist course – I'm not saying this in a mocking tone, write that – and he's got a kid on the way, but he's well up for it. Definitely. I've got him cornered. Pinned down.” And Gary Powell? “He said he would.”

So, to confirm we're reading from the same tea-stained page of the *Books Of Albion* here, Peter Doherty is saying that, as soon as the Carl Barât thumb points upwards in approval, The Libertines are signing contracts to headline UK festivals in 2010.

“Yeah,” Peter fires, brain-to-mouth



Let's hope Peter's arm heals in time for his V slot...

look like it's happening

We shall see. For now it's all eyes on Stafford and Chelmsford. The challenge at V is not trying to strong-arm Carl's writing hand towards a contract, but prising the punters from Brandon Flowers' feathered grasp. The Killers top the V Stage at the same time. Bothered? "Well, now you've let me know that, of course I fucking am," Peter darkly giggles. "I'll just have to turn up late again and get a later slot. That's what I normally do when I'm up against The Killers." So, really not arsed? "Nah, fuck The Killers, man. And anyway, you can't go around calling yourself The Killers unless you're a killer. And anyway, if you are a killer, you don't want anyone to know about it. So you don't go around calling yourself The Killers..."

That's the onstage banter, er, sorted. It could be a hell of a lot worse. Oasis are playing on the opposite V nights to Peter and, despite the fact that sibling relations would appear to be non-existent these days, you'd be hard-pressed to find an act beaming about a schedule clash with the Gallaghers.

Having avoided such a clash, though, Peter's even considering a little tribute. All this despite Liam having branded him a "posh lightweight" in 2006 for going into rehab and officially banning Babyshambles from supporting them after Peter failed to show up for a tour support run the year before.

"I might play that one that goes, [sings] *When I was young I thought I had my own key/I knew exactly what I wanted to be/Fantasy was real/Now I know much about the way I feel...* [‘Fade Away’]. I wouldn't mind seeing Oasis. I've never seen them before." Well, he's banned from supporting them, not watching them. "That wasn't my fault!" Peter protests. "I was stuck at the Paris Ritz! But I heard about V Festival a couple of years ago [in 2005] – someone had an inflatable cock in the crowd and Liam said, 'I didn't know Pete Doherty was coming to the gig'. And he called me a burglar. Mind you, so did the magistrate..."

Does he take Liam's insults to heart? After all, as keen YouTube scourers will know, it was a fresh-cheeked teenage Peter who TV host Eddy Temple Morris once honed in on in the queue to buy 'Be Here Now' on the day it came out – August 21, 1997. "What!" Pete yells, picking out the burglar jibe. "From a thieving Manc? No. It'll be interesting to see what he's wearing. Pretty Green. Will I wear a Pretty Green parka? Maybe I will. Just to spite him."

Right. After the show this weekend, look out for the tall man in the Pretty Green parka and the bear mask. He'll make your night a whole lot more entertaining, we promise.



NME.COM

Watch Pete's new homemade videos at NME.COM/blogs



WORDS: ALAN WOODHOUSE PHOTOS: TOP MARTIN/ANDY WILLIS/KEVIN WESTENBERG

BRITISH V POWER!

Yan Wilkinson is singer with by far the indie-est band on the V bill, **British Sea Power**. Here, he presents his guide to the weekend's more, er, 'commercial' delights

It's fair to say that the V Festival has a reputation for being a touch more mainstream than the other major summer rock events. The bill will, as usual, feature a host of acts who bother the upper echelons of the charts on a regular basis, but normally never have a hope of getting near the pages of *NME*. They're the ones that you groan at when you see the line-up, before remembering the broad spectrum of people who attend this bash, many of whom are extremely keen to check out live who they've been hearing a lot of on the radio and seeing a lot of on the telly. One band playing that loads of us here like very, very much is British Sea Power. This indie of indie bands, who will headline the smaller Virgin Media Union stage, are not known for their tact. Before they released their 2008 Mercury Music Prize-nominated album 'Do You Like Rock Music?' they made a list of things which they thought "rocked" and which didn't (among the list of which didn't: U2, Sting and combat pants). Being blessed with such forthright opinions, we thought it would be interesting (and funny) for frontman Yan Wilkinson to give his verdict on 10 of the chart-bothering acts that will be entertaining the punters in Chelmsford and Stafford. Be aware: this is a man who tells *NME* before we get down to business that he and his bandmates hope to put together an "un-family-friendly festival that will include a dogging stage inside an enormous tent for all the cars". Anyway, in order of who he likes the best...

1 ALESHA DIXON

"I'd wash up for Alesha Dixon alright [referring to the lyrics of her recent Top 10 hit 'The Boy Does Nothing']. I think she seems the most likeable out of all of the bands and singers on this list. I've seen her a couple of times on TV, just 10 minutes here and there dancing and that [she won *Strictly Come Dancing* in 2007]. I think she's preferable to a lot of bog-standard indie. I quite like her rapping style and all. She makes funny sounds with her voice. She sounds a bit like a sexy crow at times, with her noises."

2 THE SATURDAYS

"It's hard to dislike them, as they're not really pretending to be anything. It's like, 'I might buy a Cornetto' and, 'Oh, The Saturdays are on'. You know, they're both quite nice things. One of them tastes good, the other is pretty. Aren't The Saturdays playing before Happy Mondays? People always go on about how you shouldn't mix credible festivals and pop bands - what I'd prefer is to get Shaun Ryder on for a few songs with The Saturdays or Pete Doherty and Paolo Nutini together, that'd be good."

3 PAOLO NUTINI

"When I first saw him with my brother, we kind of looked at each other like we were going to be sick or something. It was pretty bad, but I couldn't work out why. I thought maybe he was from a stage school or something, then I found out more about him and he seems to be a good old drinking Scottish fellow. I'm not sure why, but I just don't like his singing face. It seems like girls like him, he's doing alright with them, but there's something about his face that just doesn't add up for me. I think I'm just jealous because he seems so happy."

4 KATY PERRY

"I think she's quite good, but I've heard her songs so much that I'm sick of her. At least 'I Kissed A Girl' is about something, which is more than a lot of songs nowadays. I heard that she likes Freddie Mercury, so that's a bonus. I've seen her at a couple of festivals on TV and she seems like she makes a bit of an effort. She just swaps a handbag for a guitar. She may well play guitar for real, but she seems to be working the outfit more, which I don't mind, actually. I quite like her outfits."

5 TAYLOR SWIFT

"She's a bit like Hannah Montana or someone. And she's really weird - you know, one of those kind of super-driven young girls. And I kind of like that, but I'm not hugely into soft country music. It all depends really on whether you're firstly the sort of person who likes a rom-com, and then if you're in the mood for it you might be alright with her. Having said all that, I quite like rom-coms. I haven't got a favourite, I just watch any of them once really, when you've got 20 minutes in and think it might be watchable. They're a bit like a holiday from reality."

6 WILL YOUNG

"Um, he's a nice fellow. I saw him at *T4 On The Beach* on TV a few days ago and he did have some quite funny shorts on, which were nice to see. He's a good singer, but I just don't really see the point of him. I like a bit of a surprise somewhere. He's so professional and relaxed that he's never going to make a mistake really. He's inoffensive, and that's about all I can say about him. It's just not the sort of thing I really look for in music. He's just bland. He reminds me a bit of Van Morrison and I never really got him either."

7 LEMAR

"It's a brave idea, isn't it: an English soul singer? I thought he was kind of popular then it had gone downhill a bit. But he's still going. Someone told me that he was in a band that used to impersonate The Jacksons, so if it didn't work out he could still get a job there, couldn't he? He's obviously a very lucky man. He's probably so talented he could do either of them or all of them! I'm pre-judging here: I haven't ever watched Lemar, and putting him next to some kind of credible indie band you might find that he's superior in the flesh."

8 JAMES MORRISON

"He's the one I know least about to be honest. I'm not really a Doors fan, but I imagine he's a bit like a cross between Jim Morrison [*NME* soon puts him straight...] and James Blunt [...and then confirms that's more accurate]. He's obviously had his name chosen by a computer. 'See, we've probably described his whole sound just in one name there!' Yep, I think he's probably been made by a focus group. But I heard he's a nice chap. It just goes to show you that there's not necessarily a correlation between being a nice fellow and being an interesting artist."

9 DANIEL MERRIWEATHER

"I didn't like listening to that song like that [the cover of The Smiths' 'Stop Me If You've Heard This One Before' he sung on Mark Ronson's 'Versions' album]. It's like, how can you make a song like that really bad? I'm not precious just because it's Morrissey; The Killers covered one of Joy Division's songs ['Shadowplay'], and it was pretty good even though I thought it'd be a bit rubbish. But this one was terrible. But he looks like a nice fella. I have a feeling he's not going to like me now, though. He might turn out to be an absolute twat and then suddenly start making brilliant records."

10 THE SCRIPT

"It's the sort of thing Jamie Oliver might have on in the background when he makes pizza, isn't it? I was talking with Martin Noble, our guitarist, and he only had a short, pretty blunt comment about them, which was that they are 'Prime dogshit'. It's difficult to argue with that, really."



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Sweet little mystery



ARCTIC MONKEYS
HUMBUG
(DOMINO)

7

Out of the desert comes a challenging third album. See yer later, casual fans

You do wonder whether, in their treehouse, the Arctic Monkeys haven't got a copy of the lyrics to 'Who The Fuck Are Arctic Monkeys?' pasted to the wall, with the important bits circled. Never were truer words spoken in drawl: "Stick to the guns. Don't care if it's marketing suicide..."

So, as they Montgolfier off on the magical balloon ride that is 'Humbug', over the side they chuck about half of the fanbase who filled Old Trafford like so many sandbags. Goodbye proper tunes people! This is not for you.

It's not unexpected. What could a band with such a massive fanbase possibly want in life? A smaller, more discerning fanbase, of course. Seasoned Monkeys-watchers have been waiting for their balls to fully-descend for a while now, and these songs are pretty much what you'd expect if you put a bunch of gaga QOTSA fanboys in a room with their idol – a grinding peyote-trip of desert rock. And, like any good peyote trip, 'Humbug' can often feel sticky, claustrophobic, like your heart is going

to explode and about a week long. Which isn't to say it's not often brilliant. Just that 'Humbug' extends 'Favourite Worst Nightmare's trend for being squat and muscular right up to the border of brutishness. They've always had a clever way of retooling rock clichés – their songs seldom start or end where they were supposed to. On 'Humbug', generally, when the words run out, the song ends – as if they're now so no-compromise that proper segues would just be pandering. Structures are topsy-turvy, often intriguingly. It takes a few listens to figure out just why 'Secret Door' feels so unsettled before noticing that the sequence is chorus, verse, bridge, verse, bridge, chorus, chorus. For all its righteous fury, there are moments when they don't find that extra gear, and the trade-off between texture and songwriting unbalances in their haste to zag away into the future.

Band album it may be, but only the snarling cipher of Alex Turner can ever truly star in this show. Over 'My Propeller's uncoiling high wire riff, his opening line falls light as a feather. "If

you can summon the strength", then a pause – an elegant, brilliantly theatrical, pause, "tell me" If Miles Davis is all about the 'spaces in between the notes', then Turner is now mastering the spaces between the words. His delivery has become super-sentient; the twists and turns of his lips are immaculate.

Underwhelming when it first landed, repetition allows 'Crying Lightning's knotty chorus to finally twine itself around the mind. The heavier-than-hell 'Potion Approaching' gives way to the grind of 'Fire And The Thud' and 'Dance Little Liar', the sweaty torpor only lifting for the Ford-produced standout 'Cornerstone' before the sonic heat finds its apex in the nonsense-poetry strafe attack of 'Pretty Visitors'.

Here is the wake up call for everyone who assumed in 2006 that Alex Turner was some sort of People's Poet. He's a poet alright, but rather than pour himself into his art like a latter day Morrissey, he seems to have spent the intervening years stepping away from himself. So the first-person vignettes of jackpots-from-fruit machines that made way for the third-person observations of sex-starved housewives have in turn been shunted aside for a perspective so loose its practically cubist. "We embellished the banks of our bloodstreams, and threw caution to the colourful". Que? 'Humbug' confirms his genius, but in a way that's often more abstract than moving. In the world's oldest critical get-out clause, it's a

grower. One for the fans. Brave. Challenging. And all the other clichés that suggest that the Monkeys have reached the point where the people who love them a lot will clutch them even closer to their hearts, and the people who kinda liked 'em will be wondering who the fuck they are in five years' time

If 'My Propeller' was the foreboding opening overture, then 'The Jeweller's Hand' is its fellow bookend. The trip is over. But rather than the veil of madness lifting, we follow the piper's tune over the hills into Mad Land. "A procession of pioneers" proffers Turner, pausing again mid-sentence with priestly authority as the ground gives way beneath us, "all drowned". Well, of course they did, you cynical bastards. No-one gets out alive in the Arctics' world. They're fatalistic, smirking sceptics who'll never, ever take the soft option. They're exactly the sort of rock'n'roll band you shouldn't put your life in the hands of. And that's exactly why you should love them even more **Gavin Haynes**

DOWNLOAD: 1) 'My Propeller'
2) 'The Jeweller's Hand'
3) 'Cornerstone'

NME.COM

Pre-order your copy of Arctic Monkeys' 'Humbug' on CD or vinyl at NME.COM/arcticsalbum



Disco imperfect



CALVIN HARRIS
READY FOR THE WEEKEND
(RED EYE)

7

An enjoyable, if somewhat lightweight, return for everyone's favourite tweeter

You should like Calvin Harris. You should let him fill your Twitter feed with reviews of crisp flavours and random outbursts of "Vanessa Feltz!"

You should like the fact he says he started making music aged 15 on a Commodore Amiga – the greatest home computer of the 1990s! – when at the same age I was trying to complete the notoriously tricky snow mountain stage on *Lemmings*. But most of all, you should like the fact he hasn't got a beard.

Let me explain: what I *really* like about Harris' second record, the follow up to his 2007 debut 'I Created Disco' – a record which was massively and defiantly successful in a way only the internet can enable – is that from the diva-encrusted disco of the title track to the frantic, pop grime of album highpoint 'Worst Day', you get the impression that all Harris really wants from his career is the opportunity to make fuckloads of people punch the air in unison. Compare that with the non-vision of the horde of grubby tramps singing about unicorns that have given me high blood pressure from thinking of ways for them to die. Or the battalion of vile supermarket indie bands who would smash baby ducks' faces in for the chance to get on the cover of *NME*. Or rather just giggle at the doofus ABC style sax break on opener 'The Rain'. Or smile at the Giorgio Moroder/Cher (depending on your reference points for this kind of thing) vocoder wig-out on

'Burns Night'. Because music's there to be enjoyed, isn't it? Not to soundtrack all day every day thinking of ways to maim folk musicians.

What I'm saying is this: the populist music-for-the-people philosophy embodied at the core of Harris' anthem-heavy new record – which is basically the aural distillation of his hedonistic yet geeky everyman persona – is something to be cherished right now. He's talked recently of the idea of "stadium dance" and "playing football stadiums with big hands in the air anthems" – all of which kinda makes him the Fatboy Slim you don't want to clip around the ear – and you have to concede that such vision, in context of the self-serving, utterly mediocre pop dishwash that surrounds him, is an admirable stance. So yeah, you should like Calvin Harris heaps. Long may he bosh. Until he grows a beard, obviously... *James McMahon*

DOWNLOAD: 1) 'Dance Wiv Me' 2) 'I'm Not Alone' 3) 'Ready For The Weekend'

DID YOU KNOW...

While we're on the subject of *Lemmings*, you can play the game online for free at <http://quirk.com/yng53>. Now, can someone do the same for *Sensible Soccer* please?

NEIL LANDSTRUMM
BAMBAATAA EATS HIS BREAKFAST
(PLANET MU)

7



A funny thing about Neil Landstrumm's music: it used to get filed, in genre-crazed dance shops at any rate, under 'wonky', which referred to off-kilter, glitchy techno producers largely listened to by those entrenched in the scene. A few years on, the Scotsman has kept his ears open to the roughest dubstep and neo-rave tackle, fed it into his machines, and now he's on the fringes of the new wonky, which has nothing to do with the other one. Wild! Anyway, this half-hour of chiptune-electro glee, shimmering dub melody and breastplate-shattering low end is both an ideal introduction to Landstrumm's killer dancefloor skills, and a companion piece to last year's 'Lord For £39' album. *Noel Gardner*
DOWNLOAD: 'The Coconut Kestrel'

MOS DEF
THE ECSTATIC (DOWNTOWN/COOPERATIVE)

7



In the '80s, the snooker player Steve Davis achieved near-total domination of his sport, while adopting a public persona of complete dreariness, to the extent that he was given the hugely ironic nickname 'Interesting' by the press. In essence, Mos Def is hip-hop's reverse Steve 'Interesting' Davis – for sure a fascinating character and multi-faceted performer, every inch a one-off, but not with a whole fat lot of really great records under his belt. His best stuff – his profitable Black Star collaborations with Talib Kweli, his blistering verse on The High And Mighty's 'B-Boy Document '99' – tends to be done in tandem with other people reining in his eccentricities. You could argue that he was the first of what we're now calling "hipsters", but that's an accusation, not the proffering of a badge of honour.

So it's a surprise and a pleasure to report that much of 'The Ecstatic' is – whisper it – simply good, honest hardcore hip-hop given a twist by MD's slurred, inebriated delivery and use of odd imagery. In fact, there's only a couple of weak links – the Neptunes-ish opener 'Supremacy' and the grievously disappointing hook-up with Kweli, 'History', which proves that the whole helium-voiced vocal sample trend needs to be taken out the back and shot. These are more than tempered by the likes of the Chad Hugo-produced 'Twilite Speedball', with its cop-show-theme-tune horns and stream-of-consciousness lyrics, the delightfully sweet Philly-style soul of 'Workers Comp', the lush, eddying strings of 'Auditorium' and the monolithic 'Life In Marvellous Times', which certainly wouldn't be out of place on a Lil Jon LP. It would be fair to say that, at long last, he's gone all Ronnie O'Sullivan on us. *Pete Cashmore*
DOWNLOAD: 'Life In Marvellous Times'

FRUIT BATS
THE RUMINANT BAND (SIBB POP)

8

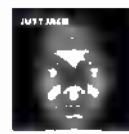


Remember this: the right record dropped at the right time can make girls and boys fall in love with you. Simultaneously. Try it

with Fruit Bats – one or two tracks from this fourth offering will have every romantic sucker within a 50-mile radius swooning in seconds. Because when he's not tinkering around with Vetiver and The Shins, Eric D Johnson pens snugglesome make-out fodder under this flappy mammal-themed moniker, and it's not even a bit icky. You see, 'The Ruminant Band' also doubles up as a lesson in how to construct stomping modern country. There's no gimmicks on display here, just a healthy dose of rhythmic rattles and thumps, woozy guitars, pianos that plink-plonk and poetic lyrics. Damn lovely. *Camilla Pia*
DOWNLOAD: 'My Unusual Friend'

JUST JACK
ALL NIGHT CINEMA (MERCUURY)

4



It was always a risk making a song like 'Starz In Their Eyes', documenting the fall from grace that lies in wait for

reality show naïfs, when Jack Allsopp was equally as part of the machine as your average *X Factor* chancer. Two years on, does anyone care about Just Jack? Exactly. 'All Night Cinema' is a trawl through anodyne observations, with 'Embers' using a proliferation of strings and handclaps as the basis for a new strain of pedestrianism. Is Just Jack trying to accelerate his trajectory to the bottom? On the strength of 'Goth In The Disco', an electro-house dull ache in which Jack mangles the second syllable of "ambulance" to rhyme with "dance" three times, the answer is clearly a resounding 'yes'. *Louise Brailey*
DOWNLOAD: 'Caterpillar Playground'

NODZZZ
NODZZZ (WHAT'S YOUR RUPTURE)

7



There's a song on Nodzzz's 10-track, 16-minute long debut that sounds like young predators being let loose on the plains to rip

flesh from bone with their bare teeth; in all its 59 seconds, 'Simple Song' whines with a two-note siren guitar while adenoidal singer Sean Paul (not that one) yelps like Brakes' Eamon Hamilton after diving into the primordial soup. Nodzzz like things fast and practically no-fi – Micachu's 'Jewellery' sounds like a Beyoncé record in comparison. They're tinged with the sweet slacker brown of the '90s ('Losing My Accent' rolls like Pavement's 'Shady Lane'), but anticipate the promise of love like wide-eyed '60s college kids, firing arrows of endearingly imperfect youthful insolence over fuzz-laden West Coast guitar. Wowee zowee. *Laura Snapes*
DOWNLOAD: 'Simple Song'

LOVELIKEFIRE

TEAR OURSELVES AWAY (HEIST OR HIT)

3



UK indie of the '80s was weedy enough without the emo twist that LoveLikeFire's daft forgot-the-fingerspace moniker threatens and unfortunately delivers. Imagine the sounds of Manchester, but with the drizzling guitar and reflection of dereliction replaced by plaintive American whining and songs that go off half-cocked. 'From A Tower' has synths so tinny you could store beans in them, and the bombastic potential of 'Good Judgement' shrivels, bawling, into the corner. 'My Left Eye' is reminiscent of Scots legends The Delgados, while 'Far From Home' could be an Interpol stomper were it not for Ann Yu's vocal, wailing, "Hey, do you care? Do you care?". If she didn't force the issue so, perhaps we would. **Luke Turner**

DOWNLOAD: 'Far From Home'

THE POLYAMOROUS AFFAIR

BOLSHEVIK DISCO (NANIMAL)

6



The '80s' stranglehold on us is tightening. From our chart-pillaging synth-pop and its attendant fashions (the bumbag!) to unemployment, deregulation and fears about invading Red Armies (thanks, Jon McClure), there's not much 'now' about today. Joining this backwards march are The Polyamorous Affair. In riposte to the Rev, LA's Eddie Chacon - who partnered Charles on 1992 UK chart-topper 'Would I Lie To You?' - has crafted an enjoyably droll LP of Soviet-shaped pop: sterilised synth washes, pulsing disco beats and lascivious pillow-talk between he and spouse Sissy Sainte-Marie that, together, sounds like Buggles, late Roxy Music and Kraftwerk hammered into something you can do the Barynya dance to. **Chris Parkin**

DOWNLOAD: 'New York City'

MEW

NO MORE STORIES... (SONYBMG)

8



Always inventive, often beautiful and occasionally totally sublime, Mew have always stood out from the pack, and this latest - with

producer Rich Costey back on board - sees them raise the bar that extra inch higher. From the powerful opener 'New Terrain' onwards, 'No More Stories' makes you want to throw dangerous metaphors around like an online fanzine reviewer. 'Hawaii', for example, will make you want to scream 'widescreen' from the top of an icy mountain, while the gorgeous 'Cartoons And Macramé Wounds' is simultaneously 'epic', 'lush' and 'woozy'. And YouTube the Fever Ray-like video for 'Introducing Palace Players'. If you're not sold by the time the lasers hit the snail tentacles, then you're simply dead inside. **Tim Chester**

DOWNLOAD: 'Cartoons And Macramé Wounds'



Go sacrament-al



THE SOUNDTRACK OF OUR LIVES

COMMUNION
(RAW POWER)

8

A double album in 2009? The mad Swedes manage to pull it off

In the age of iTunes and Spotify when people can barely make it through an entire song before skipping to something else, the decision by The Soundtrack Of Our Lives to release a 24-track double album seems hilarious. But then, these Swedes having always been off on one; a bunch of medieval minstrels playing proggy psychedelic rock for pagans everywhere. They're both bonkers and pretty amazing, and now it seems they've seen the light. 'Communion' is a collection of quasi-religious rock songs about finding enlightenment within. It may sound nauseatingly bloated, but it actually breezes along with singalong choruses, flashing guitars and hooky melodies. It's like discovering some lost

collaboration between 'Lifehouse'-era Pete Townshend and 'III'-era Led Zep.

Disc One begins with the exhilarating 'Babel On', which rebuilds Babylon as a rock opera house in which everyone communicates brilliantly. It's followed by the more grounded 'Universal Stalker', an exceptional love song which has frontman Ebbot Lundberg sighing "The only time I feel/Is when you put me down". So it goes on, bouncing between exploding outside of yourself (the Flaming Lips-y 'The Ego Delusion', the T.Rex-y 'Thrill Me') or the pained inability to do so (the furious Armageddon of 'RA 88', the suicidal acoustic ballad 'Second Life Reply'). The cover version of Nick Drake's wistful 'Fly' shows you where they're coming

from, but where they're at is being Secret Machines with a heart.

Disc Two is a quieter, more folkly affair, beginning with the dreamy 'Everything Beautiful Must Die' and 'The Fan Who Wasn't There'. The psych-rock returns in 'Reconnecting The Dots' and 'Utopia', before eventually climaxing with the campfire singalong 'The Passover'.

There's far too much going on here to do complete justice to it in this meagre space. Rest assured though, TSOOL have made a double album that isn't a burden, but rather something which is genuinely fun to get lost inside and attempt to unravel. **Martin Robinson**

DOWNLOAD: 1) 'Universal Stalker' 2) 'Just A Brother' 3) 'Utopia'

ATHLETE

BLACK SWAN (FICTION)

5



Two years it's been since they were last in our lives. Noticed? No. Excitingly, Athlete's fourth album opens with 'Superhuman Touch', whose first line finds Joel Pott singing, "I'm on fire and nothing's gonna hold me back!". This fire, of course, is one of safeness and familiarity, which will scald no-one. There are 10 songs, all 'awash with gorgeous melodies'. One is called 'Love Come Rescue', another 'The Awkward Goodbye'. The band think it's "the best thing they've ever done". **Hollyoaks'** producers will surely be in touch soon. Et-fucking-cetera. **Liam Cash**

DOWNLOAD: A set of testicles instead

MODEST MOUSE

NO ONE'S FIRST, AND YOU'RE NEXT (COLUMBIA)

6



There've been two distinct stages to Modest Mouse's long, convoluted 16-year history. The first can be defined by their 1996

debut album 'This Is A Long Drive For Someone With Nothing To Think About', which certified the Seattle-based outfit as the purveyors of disgruntled rock, backed by frontman Isaac Brock's nihilistic snarl, shouts and all round anti-social attitude. This so enthralled and outraged his limited audience that he was often derided on internet forums as being a bit of a bell-end. Then there's phase two, where Modest Mouse floated on into a different direction and saw fit

to dull down their aggressive tendencies to become *The OC*-friendly manna for music misanthropes, with an added dose of Johnny Marr for good measure. It's in this latter phase that we find Modest Mouse today; where Brock yelps and antagonises less and attempts to sing more, and where the guitars herald a sunshiny quirk heard on 'Guilty Cocker Spaniel' that's overshadowed somewhat by the irritatingly depressing faux honky tonk of 'Perpetual Motion Machine'. 'The Whale Song' may offer a solitary crumb for old skool Micers to nibble, but unfortunately this EP will not offer much else. **Ash Dosanjh**

DOWNLOAD: 'The Whale Song'

IS IT WORTH IT

Summertime means festival time, but there's one question you have to ask yourself if you're planning on taking drugs and then driving...

We all know the kind of things people get up to at festivals to have an extra-good time - whether it's throwing mud at the Glastonbury bandstand performers, having a donut-eating competition at T In The Park or donning that mankini in time for Radiohead's headline Reading and Leeds slot. And of course it's no secret that festivals are where some people experiment a bit with drugs too. But when it's time to go home, you've got to keep one thing in mind: should I be on the road?

Now we're not so naïve as to expect people never take drugs. But it is important that you start to think about what you've taken, and its affect on your driving. If you have to ask yourself, 'Am I in the right frame of mind to drive?', then the answer should be clear as the Worthy Farm rain: don't get behind the wheel!

To be unfit to drive through drugs is an offence in its own right (it is distinct from offences like possession of illegal drugs or dangerous driving). The penalties if you are found to be unfit to drive through drugs aren't worth risking - they're just as severe as those handed to drink drivers. So that's a minimum one-year driving ban, a fine of up to £5,000 (that's equivalent to 28 tickets for Glastonbury, 33 for Latitude or 2,173 copies of *NME*!) and up to six months in prison. Nice way to get back to reality, huh? A serious criminal record like this is very tricky to explain to your boss - especially if you drive for work. Car insurance is very expensive for the future and you may not be able to rent a car or get an entry visa for some countries.

Neither is it advisable to presume you can sidestep the police checks in operation across the UK. The police can arrest you at the roadside if they have any good reason to think you have been driving unfit through drugs. They have roadside tests which they may use to help them form

an opinion about this, and they can require blood samples down at the police station. Many officers are trained in simple roadside assessments which involve, amongst other things, measuring pupil dilation.

The procedures are strict, and you'd be mad to think you'll get away with it. Above all, your general manner and eyes **WILL** give you away.

Of course, all that's not even considering the danger you put yourself in by driving after taking drugs, as well as your mates, other drivers and pedestrians.

You've got to ask yourself, is a weekend of partying in a field really worth losing your licence, freedom, increases in your insurance premiums or worse still, your family and employer finding out about your drug use? Of course it's not - especially when there are so many travel alternatives available. Most major UK festivals encourage lift-sharing these days, and many have online facilities dedicated exclusively to the process. It's greener, cheaper, friendlier and - bonus! - you might even make a few likeminded new mates doing it.

Other than that, there are trains and buses you can catch and, most of the time, these are extremely reliable and perfectly comfortable. Look at it this way - you won't have to spend three hours trying to dig your car out of a field swamped in mud/cowpats/bile, you'll get to sleep the journey off without worrying about traffic jams and, if you're lucky, you'll get to use your first non-portaloos toilet since entering the musical reincarnation of the Battle Of The Somme. Which, let's face it, is an all-round winner.

Drug driving needn't be a problem if you're considerate enough to take stock of your situation and make the right call early on. Just remember - think about what you've had, consider the effect it's having on you and keep in mind that you can't fake sobriety. Your eyes will give you away.

THINK
Search for 'drug drive'.



**THE PENALTIES ARE HARSH,
SO YOU'D BE MAD TO THINK
YOU'LL GET AWAY WITH IT**

T?

THE TELL-TALE SIGNS OF DRUGS



CANNABIS

The effects of driving on cannabis are:

- Slow driving
- Avoiding tasks that require effort
- Affects ability to control the car
- Increased reaction and decision times
- Inaccurate judgement of time and distance
- Inability to maintain headway
- Poor control of lateral position
- Impaired sustained vigilance



COCAINE

The effects of driving on cocaine are:

- Aggressive manoeuvres, speeding
- Poor control and erratic driving
- Over-confident, high risk behaviour

The following effects are related to the fatigue from cocaine use:

- Inattentive driving
- Distraction and drowsiness
- Falling asleep at the wheel



ECSTASY

The effects of driving while under the influence of ecstasy are:

- Distorted vision/heightened sound
- Increased fatigue and tiredness
- Affects perception and risk judging
- A more aggressive attitude
- Day-after effects similar to cocaine, leading to distraction, drowsiness and inattentive driving

LIVE!

UPFRONT AND BACKSTAGE

Edited by *Harriet MacBain*

W



No-one told My Chemical Romance that the banner means 'bum face'

ay out east

SHORT
SETS

SUMMER SONIC 2009

CHIBA MARINE STADIUM & MAKUHARI MESSE
INTERNATIONAL EVENT HALLS, CHIBA, JAPAN
FRIDAY, AUGUST 7 - SUNDAY, AUGUST 9

Culture-clashing highlights from the festival on the other side of the planet – in every sense

Unless Neptune, Gabba Land or Lady Gaga's knicker draw have started throwing parties, there's few more amazingly alien festival destinations for the average British gig-goer than Tokyo. From the minute you step off the plane, the things that strike you as you enter mid-summer Tokyo for the first time are: the heat (stifling), the air (oppressive), the language barrier (baffling).

Somehow fitting, then, that the first set *NME* staggers into at the Chiba Marine complex (the city's answer to Earl's Court) is **The Big Pink**. The east Londoners are every bit as disorientating as the muggy throng of underground music geeks could have hoped for. It's the Japanese capital's notorious subculture of frenzied vinyl collectors that've fed this crowd, and their devotion is paid off with an impenetrable sonic smog of noise as they steamroller through the likes of 'Too Young To Love' and 'Dominos' to stunning effect. Later that evening 30,000 revellers are treated to the very definition of the next word never to get added to the *Oxford English Dictionary* – 'stemo', aka stadium emo – as three ginormous letters mark the stage backdrop: M, C and R. Bolstered by more pyrotechnics than a Vin Diesel skull-buster, New Jersey's angriest, **My Chemical Romance**, showcase the first acts of their post-Black Parade era. And if the snippets like 'Death Before Disco' on display tonight are anything to go by, the Broadway-esque conceptual pomp of the last album is giving way to rawer, near-Stooges-like bare-bones stomping punk'n'roll.

"It's like stepping back into Hoxton circa-2006," says *Metronomy's* Joe Mount of Saturday's new rave reunion bill. His prime-time slot on the Dance Stage sees language barriers erased on the choruses of nearly every cut from last year's landmark 'Nights Out' album, further proof of the brazen criminality of its oversight from the Mercury Prize list. Next in the metallic Sonic Stage hanger are a road-weary **CSS** and, making the most of maybe their most devoted fanbase, they have little to show other than how few tunes they've written since the first record. That well-earned break is needed, guys, see you in '10.

Nothing thankfully could be any further from the truth for the band that follows them. **Klaxons**, tonight dressed down, display an ominous sense of momentum, with new song 'Future Memories' providing a chillingly bittersweet highlight of the set and leaving thousands of punters breathless.

Grotesque, surreal, crass and perverse: all the elements you could want from a closing set from **Lady Gaga**, then. Accompanied by a death-metal combo and a troupe of ripped S&M dancers and interspersed by Warhol-pastiche videos, the buzz is inescapable as the costumes make Barbarella look like Hannah Montana. All the singles sound like national anthems to a newly founded rebel state, and tonight her deranged sense of totalitarian empowerment is every bit justified.

Sundays are about winding down, aren't they? So **Grizzly Bear's** inertia-state stumbling set of dreamadelic indie-rock is the perfect hangover cure to the previous night's carnage. Woozy, parched and spiralling, the foursome ease through a zoned take on songs mostly from this year's 'Veckatimest' album, to suitably warm, reserved response before **The Vases** mark another Summer Sonic milestone, making their maiden Japanese voyage on this long-awaited reunion to scenes that rivalled the reception their biggest fan got when he aired songs like 'Molly's Lips' and 'Son Of A Gun'. The newly beefed-up twee-heritage Glasgow duo may not quite shout-down Nirvana, but today in scenes that rival the closing scenes of *Anvil* it's plain to see where Kurt's orgasmic pop smarts came from.

In terms of idyllic climaxes, armies of gyrating wolves, frogs and giant bogies guarding a 30-foot pixelated kaleidoscope portal that fires smoke and confetti into seas of transfixed worshippers, all soundtracked by anthemic, impassioned psychedelia would have to be up there on the Most Dreamed Of, right? Well, regardless, it's what's in **The Flaming Lips'** Wayne Coyne's head, and now ours, after 'Yoshimi...' draws proceedings to a close so otherworldly for a second you could almost think you're in a culture where Bis and Shampoo achieve Hall Of Fame status, and where Hoobastank still nudge the top of bills, and... Oh, hang on. *Jaimie Hodgson*



CSS: pretty in pink

SIÂN ALICE GROUP

HOXTON SQUARE BAR & KITCHEN, LONDON, 06/08/09

From beneath the sequins of a disco ball, Siân Ahern and her talented (not to mention long-overlooked) troupe treat the crowd to an evening of sublime minimalism. A fluid snapshot of songs from forthcoming album 'Troubled, Shaken Etc' meld together seamlessly; despite their by-the-book setlist there is an air of spontaneity as the group end each song and select a new instrument to play.

The effortless switch from keyboard to bass or vocals to violin is mesmerising, as the true scope of this mad-as-hatters ensemble widens. *Chris Mandle*

THE NATIONAL

ROYAL FESTIVAL HALL, LONDON, 10/08/09

A guy in a wheelchair is pushed to a prime spot as 'Runaway', one of three gorgeous new songs aired tonight, whispers into life. And for the next 90 minutes The National slowly break 2,500 hearts with the aching weight of 'Slow Show' and 'Secret Meeting'; Matt Berninger howls 'Mr November' directly into the mouths of the faithful and 'Green Gloves' and 'All The Wine' balm every soul. Fellow newbies 'Vanderlylle' and 'Blood Buzz' are darkly sweet but it's over all too soon – even Wheelchair Man's on his feet clapping. *Ben Pataskank*



FRIENDS UNITED

LAURA MARLING AND FRIENDS
ROYAL FESTIVAL HALL, LONDON
TUESDAY, AUGUST 11

That's the proudest I've ever been of anything," admits Laura Marling after her short film is projected above the stage, introducing who she'll play with tonight. Cutesy, heartfelt and arty – well, it is in black and white – it lets us in on the intimate folk world in which Laura resides with the likes of Mumford & Sons, Peggy Sue, Pete Roe, Alessi's Ark and Johnny Flynn... Live8 it ain't.

This evening's sold-out show sees a dry, endearingly awkward Laura – at one point she apologises in case she comes across as too sarcastic – acting as compere to a variety show like you've never seen. Laura's songs, old and new, are as awe-inspiring as ever, even more so in the sophisticated surrounds of the Royal Festival Hall, with rousing dustbowl ditty 'Alas I Cannot Swim' sitting in bold contrast to the disturbing depths of 'Night Terror'. New tracks come in the shape of the silky soft 'Mama How Far I've Come', with its honky tonk breakdown and 'Made By Maid', which sees Laura utter "forgive me, I am only a maid", making the song, rather wonderfully, seem like an answer to 'A Man Needs A Maid' by Neil Young, who Laura supported on tour back in June.

Yet as keen as we are to hear what she's been working on since her last album, tonight there's a surfeit of talent. Laura's piano player for one, the jaw-dropping Pete Roe who, howling "pickle me in every kind of sin" on 'The Devil's Dancefloor,' is the missing link between John Martyn and Leonard Cohen. Meanwhile, with Laura on guitar and Marcus Mumford on backing vocals, whistling fiddler Andrew Bird's 'Headsoak' makes the whole thing take a turn for the Burt Bacharach, while Alessi does her best Joanna Newsom-inspired bamboozled baby voice on 'Hummingbird'. Finally, an astounding, intense performance of 'Indigo' by Sons Of Noel And Adrian sends the adoring audience into raptures. With friends like these, well, who needs anything else? *Leonie Cooper*

LIVE!



Gaggle rock

GAGGLE

THE GEORGE TAVERN, LONDON
FRIDAY, AUGUST 7

Sod what the broadsheets are saying, *this* is the sound of excitement

At the end of last year a whole host of professional liggers predicted that 2009 would be the year of the leftfield lady. Mountains of Sunday supplement coverage later, dressing up a fun new Barclaycard-sponsored way to mawkishly exploit the sisterhood as the new Women's Liberation Front, the clever men in suits who said this would happen all along get pats on the back for being so damn liberal and selfless. Yay for girls! No more cleaning and missionary sex for us, thanks, Florence has, like, totally solved everything. Oh, wait, her dresses are more newsworthy than she is. We're still totally fucked.

But maybe not! Because tonight, fluttering in on the breeze, are Gaggle – the most exciting, innovative and genuinely imaginative force at large in music right now.

More infectious than a mnemonic plague (ahem) and going off with the full force of Blondie's 'Atomic', they sound like 10,000 MIAs – and we bet they don't kiss nice. A room full of hearts quicken as they prove their potential to be an awesome force for good, instantly swaying our conviction to vote Dave Rowntree in the next election.

Gaggle don't give a shit about haircuts or credibility, and they don't hold the listening public in the unimaginable contempt that we've grown used to. They're also fucking funny. There's no *passé* burlesque attempts at faux-titillation. 'Crows' knowingly milks a three-witches vibe to awesome effect, and 'Liar' was probably written on the back of a copy of the *SCUM Manifesto*. 'I Like Cigarettes' is the sound of Odysseus tying himself to the mast of his ship, Salome

getting her kit off and Delilah sharpening her scissors in on a hypnotic, riot-operrra. It's like Hole if they'd been big into pixie sticks instead of emeralds (a much better).

If tonight's show is anything to go by we can only hope that Gaggle start a seismic shift within music, a shift away from apathy and humourlessness. People are having real, uninhibited, bollocks-to-the-cool-kids fun. Step back and look at these 20-odd silk-clad women and it's all a bit (brilliantly) silly. Who cares? They conjure up an image of Utopia where no-one wants to sound like Radiohead any more, and that particular joke at the expense of middle-class people is just a bad dream. A place where female singer-songwriters are not just part of a tiresome trend. They'll be simply massive in 2010, darling *Rebecca Robinson*



MICHAEL JACKSON BY QUINCY JONES

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BACK TO CLASS



RIVAL SCHOOLS
WEBSTER HALL, NEW YORK CITY
THURSDAY, AUGUST 6

Things you need to know about Rival Schools: 1) They have one of the Top 10 coolest band names of all time. 2) Their singer Walter Schriefels has been in more quality post-hardcore bands than most of us have had hot dinners. 3) They should have been one of the biggest bands of the decade. The New Yorkers' first album 'United By Fate' emerged back in 2001, and melded scything guitars and top-notch tunesmithery in a way that was credible enough for po-faced emo kids and yet didn't seem out of place on daytime radio either. But after some rave reviews, a couple of minor chart hits and an all-but-completed second album, the quartet basically decided they couldn't be arsed and so dissolved back into the underground... until now.

The long overdue follow-up to 'United By Fate' is finally due before the end of the year, and on the strength of the new songs they air tonight, they're sitting on a slew of four-minute-long belters. 'Eyes Wide Open' in particular has the kind of hook that could have easily come from the hand of Rivers Cuomo, but has a Fugazi level of ferocity to boot. It punches through the apathetic atmosphere of a half-empty venue of fans waiting for tonight's headliners Eagles Of Death Metal. Their juddering anthem 'Used For Glue' still has what it takes to get heads nodding too, but the heckles and general disinterest is not something that can be dismissed simply as a few boneheads letting off steam after a day of pumping petrol. To the hardcore hardcore fan, Rival Schools are gods who demand respect for being ahead of their time. But to most other people, there's a danger they'll simply sound like the landfill emo bands that have emerged during their absence. What once made them unique now makes them one of many. Although it would be tragic to see them remain cult favourites, they might have left it too late to become much more. *Hardeep Phull*

SHORT SETS

THE OLD ROMANTIC KILLER BAND

ROYAL PARK CELLARS, LEEDS, 08/08/05

Royal Park Cellars is a dingy room beneath a pub in Leeds, the kind of place local boys The Old Romantic Killer Band's stripped-back scuzz-blues should thrive – in theory. Tonight, though, the duo never quite spark in the way we know they can. Harry Johns' guitar is practically inaudible early on, then momentum is lost when he breaks a string. There's an equally long pause later to allow drummer Greg Holland to relieve himself... into a pint glass. Eww. Still, the righteous intensity of 'Girl You Have All The Fun' just about makes up for it. More like that, please. *Rob Webb*

KILL IT KID SPRING AND AIRBRAKE, BELFAST, 07/08/05

Coming off a bit like The Coral (sans the taste for mushrooms) Bath-based Kill It Kid's music sounds like it was made by moonshine-fuelled mountain men from the good ole US of A. Armed with honky tonk piano, a fiddle player who manages to make his instrument sound sexy and a man who sings like he's been gargling glass for fun, their set is a hook-laden riot. The band are best when they blend their boy/girl vocals together, and 'Send Me An Angel Down' and current single 'Burst Its Banks' hint that big things may be coming their way. *Edwin McFee*

"Anybody down there?": Meric loses the crowd in the dark



Fright at the museum



THE DODOS
THE J PAUL GETTY MUSEUM, LOS ANGELES
SATURDAY, AUGUST 6

A beautiful setting doesn't make a perfect show

Los Angeles' 405 freeway on Saturday afternoon is no place for the faint-hearted. The major north-south artery is so snarled with traffic that it's in a constant state of emergency, trying the patience of the most determined showgoer. Still, it can't dissuade hundreds of Dodos fans from catching the San Francisco band's free show, part of the J Paul Getty Museum's 'Saturdays Off The 405' summer concert series.

Those lucky enough to bully their way into the art museum's parking lot before it reaches capacity are rewarded with cool sea breezes and views of the sprawling city after taking a tram ride up a steep hillside. The Dodos recognise an eager crowd when they see one and don't waste too much time road-testing new stuff. Kicking off with the title track from their forthcoming album 'Time To Die', lead single 'Fables' follows soon after. In truth,

though, they seem almost dwarfed by their surroundings – the pristine white stone walls of the art galleries rise up into the sky behind them as city lights twinkle down below. Sure, it's gorgeous, but it's not the best way to hear the music, as the sound gets distorted and echoes off the buildings in the courtyard. And when the new material does come, it falls a bit flat, apparently needing some fine-tuning and more punch to really connect with the crowd. Still, frontman Meric Long (who admits after the show that he was "terrified" to be performing in the austere surroundings), ploughs forward with aplomb, furiously strumming his acoustic guitar and belting out polyrhythmic tunes. Two may be company but three's not a crowd; the newly added vibraphone player Keaton Snyder gives the band added depth and dimension. The Dodos gather steam as the evening goes on, giving

off far more fire and spark toward the end of their hour-plus set than at the beginning. As expected, it's the older material that electrifies the audience. Crowd-pleasers 'Fools' and 'Red And Purple', saved for the tail-end of the evening, incite furious handclaps and singalongs.

Certainly, this polite brand of indie rock may not inspire a revolution, but it's the perfect soundtrack for sipping wine and breathing in salty sea air mixed with exhaust fumes as the 405 freeway snarls down below. *Laura Ferreiro*



The Dodos' new member: back there somewhere

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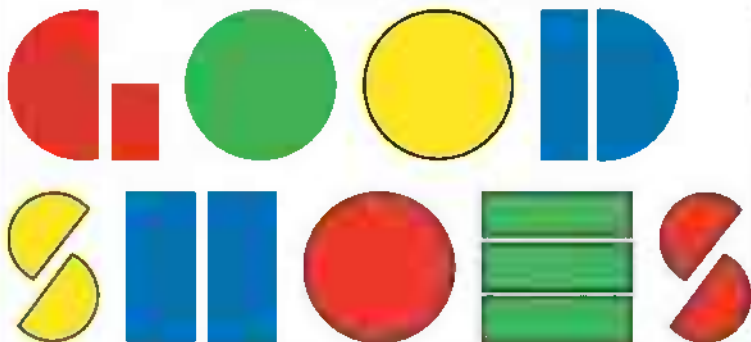
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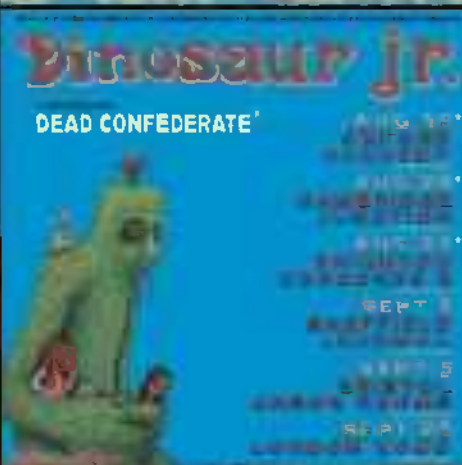
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"Well, although we do have rock energies, and our drummer is nearly going on 30 stone, it's quite difficult to play softly..."

WAIT, YOUR DRUMMER'S 30 STONE? HE NEEDS TO GET ON A SLIMMING PROGRAM...

"To be honest, he'd probably eat the person that suggested that to him."

COULD BE AN INTERESTING ANGLE. I COULD GET YOU SPONSORED BY DOMINO'S PIZZA. COULD YOU CHANGE YOUR NAME TO THE DOMINO'S PIZZAS?

"Er, well a friend of mine got a offered a deal from McDonald's where they wanted him to change the lyrics of a song from 'I want you' to 'I love you', and he didn't do it. Now he's rueling it because he'd have got ten grand. I wouldn't charge money, just food."

WHAT DO YOU SOUND LIKE?

"I just got the new EP yesterday, I'm taking it to get mastered today. I've listened to it too much but the last track is quite juicy, dark Italian..."

ITALO-DISCO?!

"No, it's an acoustic track."

I THINK THE STRATEGY FOR YOU GUYS WOULD BE TO GET AN ITALO-DISCO REMIX AND GET IT OUT ON THE EAST LONDON CLUB SCENE.

"Well, that sounds good, Blaine, but probably not. I'm not really into the performing arts kind of disco stuff, I'm more of a rocker and a roller."

WHAT? DON'T YOU EVEN LIKE CRYSTAL CASTLES?

"I've never heard that combination of words put together before. What is that?"

(BLAINE HANGS UP)

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I WANT TO SOUND LIKE... YEAH YEAH YEAHS



Andre Vogel, 19, Manchester:
"How do I get my guitar to sound like a synth, like Nick Zinner does on 'It's Blitz!'?"

THE SOUND

Having already secured his status as one of the finest guitarists around – capable of taking the best aspects of indie jangle, R&B jaggedness and over-the-top metal while discarding the dross – many feared the worst when they heard Nick Zinner had forsaken guitars for keyboards on YYY's third record. But guitars are still a key part of Nick's sound, they just don't always sound like guitars...

THE GEAR

Nick Zinner still sticks to his Fender Stratocaster, although he used a Fender Jaguar on 'Soft Shock' (and made it sound like a synth), and uses Vox AC30 and Fender Hot Rod DeVille amps. If you want your guitar to sound like a synth the way Nick's does, it's all about the pedals; Pro Co RAT distortion, DigiTech Whammy and Hyper Phase, a Roland Space Echo and Line 6 Delay and Modulation Modelers are all part of the set-up.

IN THE STUDIO

'It's Blitz!' was produced by Nick Launay (Nick Cave) and TV On The Radio's David Sitek. One of the ways they got synth-like tones out of guitars during recording was to use a number of mics on the amps (usually about four or five), and then mix the sounds together. The mics get different sounds, and when you mix them together you get a strange out-of-phase quality that can sound like a synth.

THE TECHNIQUE

Once you've got your pedals sorted, you've still got to concentrate on your style. Playing synth-like lines on a guitar can be simple – just stick to single notes to begin with – but you have to be accurate with the fretting. If you're sloppy, you'll get the harmonics and growl that sets apart guitars from synths – although you might like that. Another way to get the synth vibe is to put the guitar on a table or your lap, and play the fretboard like a piano while picking with your right hand.

BEST TRICK:

Putting pedals in a particular order makes a huge difference to your sound. Nick's standard chain is the following: guitar, Pro Co RAT, Line 6 Modulation, DigiTech Whammy, Line 6 Delay, amps. Change the order and you won't get the same sound, no matter what the settings.



WHO DO YOU WANT TO SOUND LIKE?
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NEXT WEEK:
Red Light Company

Words by John Callaghan from...

Guitar September issue out now



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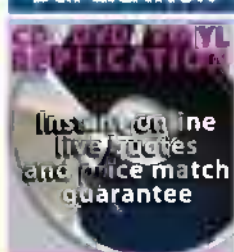
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GIG GUIDE

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

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PICK OF THE WEEK...



PICK OF THE WEEK

THE BRONX

WHERE: LONDON VILLAGE GREEN (SAT)

Hardcore punk from California gets the London underground treatment. The five-piece also bring their alter-ego Mariachi El Bronx out for a one-off London date before they hit this year's Reading And Leeds Festivals. Additional support comes from Crystal Fighters and Pulled Apart By Horses.

WWW.NME.COM/artists/the-bronx

EVERYONE'S
TALKING ABOUT

GREEN MAN

**WHERE: BRECON
BEACONS, GLENUSK
PARK (FRI-SUN)**

NME's Future 50 stars Animal Collective head to Wales for this annual boutique fest. The line-up also includes the likes of Roky Erickson, Errors, Pivot and Grizzly Bear.

WWW.NME.COM/artists/festivals



PICK OF CLUB NME

EDUCATED ANIMALS

WHERE: CLUB NME BRIGHTON, COALITION (MON)

Mesling Fools' raucousness with the sweetness of Mew, this Brighton-based four-piece bring their spiralling alt.rock to Club NME for their last ever show. Support comes from Hold Fast.

WWW.NME.COM/clubnme



DON'T MISS

SOULSAVERS

**WHERE: MANCHESTER RUBY LOUNGE (MON),
GLASGOW ORAN MOR (TUES)**

British electro-rock outfit Soulsavers make a welcome return to the gig circuit to promote new album 'Broken'. Vocals are provided by illustrious crooner and former Screaming Trees frontman Mark Lanegan.

WWW.NME.COM/artists/soulsavers

RADAR STARS

HEALTH

WHERE: LONDON HORN (MON)

Just what the doctor ordered. In the run-up to the September release of their new record 'Get Color', American glitch-noise-rock monsters HEALTH play a one-off UK date alongside the mighty Deerhunter.

WWW.NME.COM/artists/health



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WARRINGHAM

When All Else Fails/Seven Year
Kismet Snooty Fox 01924 374455

YORK

Littlemoors/Swimwear Juniors/
Kicks Fibbers 01904 651 250
Oxygen Thief City Screen Basement
Bar 01904 541144

THURSDAY

AUGUST 20



ABERDEEN

The Vivians The Tunnels 01224 211121

BATH

Pull Tiger Tail/Yes Rebels Moles
01225 404445

BELFAST

Rab McCullough Band Empire
028 9024 9276

BIRMINGHAM

Peatbog Faeries Hare And Hounds
0121 444 2081

BRIGHTON

The Long Goodbye Providence
01273 727822

BURTON

The Locarnos The Cooler
0117 945 0999

Papercuts Start The Bus
0117 930 4370

The Stories Behind Louisiana
0117 926 5978

Substatic/The Evil Beat Croft
0117 987 4144

CAMBRIDGE

Dinosaur Jr Junction 01223 511511

CARDIFF

The Dalizers The Globe 07738 983947

Emma Tricca Buffalo Bar
02920 310312

Unicorn Kid Barfly 029 2066 7658
William Fitzsimmons 10 Feet Tall
02920 228883

CORK

Oneida Crane Lane Theatre
00353 21 427 8487

DERBY

Copy Haho/Wonderswan/Japanese
Government Railways The Royal
01332 36 77 20

Here's To Tragedy/Plastic Toys/
Skies In Motion The Victoria Inn
01332 74 00 91

DUBLIN

Blind Yackety Whelan's (Upstairs)
00 3531 475 9372
Slave Zero Whelan's 00 3531 475 9372

EDINBURGH

Sparrow And The Workshop Sneaky
Pete's 0131 225 1757

GLASGOW

Endeavour/Militia Rockers
0141 221 0726

Lovers Captain's Rest 0141 331 2722
Lying For A Living Ivory Blacks
0141 221 7871

Monotonic Stereo 0141 576 5018
The Strange Boys/The Skinflints
Admiral 0141 221 7705

IPSWICH

The Brute Chorus The Swan
01473 25485

The Gazelles New Roscoe
0113 246 0778

Yashin Rios 01274 735549

LEICESTER

Golden Animals/Death, No Less
Musician 0116 251 0080

LONDON

All Teeth Buffalo Bar 020 7359 6191
Animal Collective/Gang Gang Dance
02 Brixton Academy
0870 771 2000

Bill Callahan Union Chapel
020 7226 1686

Carolina Liar Hoxton Square Bar
& Kitchen 020 7613 0709

Charlie Brown/Teenagers In
Tokyo/Emily Sandes Arts Club
020 7460 4459

MANCHESTER

Pseudo Stereo/13
0161 231 1922

Three Trapped Tigers
0114 251 0107

Wooden Ships Is
07813 276 808

NEWCASTLE

The Kush/Saint
Head Of Steam 0161 230 1094

NORWICH

The Great Shake
01603 660352

READING

Junkyard Scientific
0118 950 0950

SHEFFIELD

The Stumble Boats
0114 251 0107

SOUTHAMPTON

Urban Disturbance
023 8022 5612

STOKE ON TRENT

We Stare At Mirrors
07919 253 508

SOUTHSEA

The Deads Fat Fox
023 9283 7078

ST ALBANS

Kid Cosmic/Spys
01727 853143

SWINDON

Good Things Happen
The Hub The Rolling
Liddington/Henry
01793 535713

TUNBRIDGE WELLS

Dorcia/Go North
08712 777101

YORK

Copter Purple Turtle
020 7383 4976

Doll And The Kicks Garage (Upstairs)
0871 230 1094

Edward Sharpe & The Magnetic
Zeros/Dimbleby & Capper
The Lexington 020 7837 5387

Erik Hassle Queen Of Hoxton
020 7462 0958
Gutter Bravados Tommy Fly Ins
020 7462 7162

KEY

+14 = 14 AND ABOVE +16 = 16 AND ABOVE

AA = ALL AGES

U = UNDER 14S WITH AN ADULT

Find more magazines at www.Magazine.com

FRIDAY

AUGUST 21

Supergass/Lightning Seeds/
Idlewild Arundel Castle 01903 882173

The Dakotas/Nylo Moles
01225 404445

Silent Screams/The Torture Of
Comacine Esquires 01234 340120

Oneida/What The Black Box
00 35391 566511
Willie Byrne Empire 028 9024 9276

Iron Horse Roadhouse 0121 624 2920
I Thee Lothario O2 Academy 3
0870 771 2000

Maupa/Apes Fight Back 41 King
Street 0871 230 1094

The Green Man Festival: Animal
Collective/Roky Erickson/British
Sea Power/Gang Gang Dance
Glanusk Park 0871 230 1094

Alphabeat Coalition 01273726858
The Bluets The Albert 01273 730499
Dinosaur Jr Concorde 2 01273 673311
Shoot The Dead Providence
01273 727822
William Fitzsimmons Freebutt
01273 603974

Start Of Nothing/True Vallance
Croft 0117 987 4144
The Wild Gulls O2 Academy
0870 771 2000

Bedlams Cube/Common Courtney
Junction 01223 511511
Sachanovak/Villa Savoye/Toy Radio
Portland Arms 01223 357268

Draw Me Stories/Elephant & Soldier
Buffalo Bar 02920 310312
Skinnyman The Globe 07738 983947
4th Street Traffic/My Very Best/
Echolounge Barfly 029 2066 7658

Art Of Rebellion Fleece 01245 256752

Linchpin/Carpe Diem Leopard
01302 363054

The Barleyshakes The Purty Kitchen
00 3531 6770945
Pete Murray Academy
00 3531 877 9999
Simply Red The O2 01 819 8888

Biffy Clyro Corn Exchange
0131 443 0404
Lovvers Sneaky Pete's 0131 225 1757
N-Dubz/Mz Bratt Picture House
0844 847 1740 WA
Tommy Reilly The GRV 0131 220 2987

F zzy Wkz Tiggas 0332 407420

Josh Gabriel Cibo 00 35391 565991

The Poor Boys Three Tuns
0191 487 0666

Aames/Salon Society/The Viragoes
Nice'n'Sleazy 0141 333 9637

After Effects O2 Academy 2
0870 771 2000
Be A Familiar/Tango In The Attic
Captain's Rest 0141 331 2722

The Colony Ivory Blacks 0141 221 7871
Jacob Yates And The Pearly Gate
Lock Pickers The Flying Duck
0141 572 0100

Katy Perry Barrowlands
0141 552 4601
Motherfucking/Helhesten/Chora
13th Note Cafe 0141 553 1638
Sonny Marvello Stereo 0141 576 5018
The Strike Nineteens/Playtone/
Killing Time ABC2 0141 204 5151
Wooden Box/Ming Ming And The
Ching Chings/The French Wives
Corinthian 0845 166 6030

GUILDFORD
On Histories Of Rosenberg
Boilerroom 01483 440022

HARLOW
Finley Quay Square 01279 305000



HITCHIN
No Made Sense/Divine Chaos
Club 85 01462 432767

LEDS
Chidhino Elbow Rooms 0113 245 7011
Fog New Roscoe 0113 246 0778
Lazybaby Wardrobe 0113 222 3434
Lowtown Blues The Owl
0113 256 5242
Mercla Drift The Library
0113 2440794
Monotonix Nation Of Shopkeepers
0113 203 1831
Part Time Renegades Brudenell
Social Club 0113 243 5866
Scars On 45/Redwire/Olvar
Faversham 0113 245 8817
Spirit Of John Milo 0113 245 7101
The Temper Trap/Magistrates
Cockpit Room 2 0113 244 3446

LEAMSTER
Tony McPhee's Groundhogs Musician
0116 251 0080

LONDON
The Autumnkind/Elven Fables
Monto Water Rats 020 7837 4412
Awkward Arm Hope & Anchor
020 7354 1312
Carshalton Beeches Bar Rumba
020 7287 2715
Dead On TV/Ray Dar Vees/Ash Node
Dublin Castle 020 7485 1773
Dent May Luminaire 020 7372 7123

Dirty Money Underworld
020 7482 1932
The Eyes In The Heat/The Guns Of
Pig Alley The Fly 0870 907 0999
Ezra Bang & Hot Machine
93 Feet East 020 7247 6095
Forever Never O2 Academy 2 Islington
0870 771 2000
Los/The Rifle Volunteer Good Ship
020 7372 2544
Neverhome/Beggars Canyon
Bull & Gate 020 7485 5358
Patch Williams Troubadour Club
020 7370 1434
The Phantom Band Barfly
0870 907 0999
Radioclit East Village 020 7739 5173
The Sunshine Underground
Garage (Upstairs) 0871 230 1094

The Exhibition/Euphoria Audio/
Corelli Roadhouse 0161 228 1789
Gideon Conn/Box Kid/Caulbearers
Deaf Institute 0161 330 4019
The Shuddas/Jesus In India
Night And Day Cafe 0161 236 1822

Blakfish/Mutiny On The Bounty
Uncle Albert's 01642 230472

Dirty Dee Tees O'Neills 0191 269 3001
Stan Egypt Cottage 0191 232 0218
Steve Gilroy Star Inn 0191 222 3111

Colin Watling The Green Man
01603 782693

The Breakdowns Brownes
0115 958 0188

Fenech-Soler/My Tiger My Timing
Met Lounge 01733 566100

Dennis Locorriere Cellars
0871 230 1094

Blackjack Boardwalk 0114 279 9090
Rudi New Barrack Tavern
0114 234 9148

Jeffrey Lewis Hamptons Bar
07919 253 508
Kings Of Hearts Joiners
023 8022 5612

Where To Land/Jonathon Booth
Georgian Theatre 01642 674115

Hudson/Hanging Iscariot Sugarmill
01782 214991

Sunfles/Canvas Wall Horn
01727 853143

Coach/The Sunday Dogs
The Rolleston 01793 534238
The Dogbones/Severed Heaven
The Furnace 01793 534238
Nobodys Heroes The Vic
01793 535713

Lycan's Blood/Rachel's Got
A Flamethrower The Forum
08712 777101
Green Ball Flyers Snooty Fox
01924 374455
Little Comets Escobar 01924 332000
Grammatics/Sketches Fibbers
01904 651 250

SATURDAY

AUGUST 22

Kashmir Red Beach Ballroom
01224 641122

Citadels Moles 01225 404445

Don Broco/Dissolved In Esquires
01234 340120

The Lowly Knights Spring & Airbrake
028 9032 5968
Simply Red Odyssey 028 9073 9074

Blue Nation Actress & Bishop
0121 236 7426
Juice Aleem Hare And Hounds
0121 444 2081

The Green Man Festival: Jarvis
Cocker/Bon Iver/Grizzly Bear/
Noah And The Whale/The Allens/
The Phantom Band/The Leisure
Society/Stornoway/The Sound
Carriers/Andrew Bird/Vetiver/
Beach House/Peter Dinklage/
The Strange Boys Glanusk Park
0871 230 1094

Alice The Albert 01273 730499
The Coalminers Hanbury Ballroom
01273 605789
Jeffrey Lewis Freebutt 01273 603974
Knocking Around Providence
01273 727822

The Hit Ups Croft 0117 987 4144
Monotonix Start The Bus
0117 930 4370

The Brownies Portland Arms
01223 357268

Triaxis/Apparition/Forever
Vendetta Club Ifor Bach
029 2023 2199

V Festival: The Killers/Razorlight/
The Specials/Lily Allen/The Script/
Taylor Swift/Starsailor/Fatboy
Slim/Pendulum/The Ting Tings/
The Wombats/Dizzee Rascal/Jet/
Noisettes/Red Light Company/
Mr Hudson/Calvin Harris/Peter
Doherty/VV Brown/The Sunshine
Underground Hylands Park
0871 230 1094

Little Comets Frankys Bar
0871 230 1094

Aphemia/Isolysis/Obsidia
Rockhouse 01332 209 236
The Northwestern The Royal
01332 36 77 20

Oneida Whelan's
00 3531 475 9372
The Whitellars The Purty Kitchen
00 3531 6770945

Amanda Palmer Picture House
0844 847 1740 WA
Longhorns/Skyless The Ark
0131 228 9393
Saint Jude's Infirmary/Zoey Van
Goey Scottish National Portrait Gallery
0131 624 6336
Stricken City Sneaky Pete's
0131 225 1757
The Xcarts The GRV
0131 220 2987

Beautiful By Design Ivory Blacks
0141 221 7871

The Boy Orchestra Classic Grand
0141 221 4583
Catcher Cosmopol 0141 221 9130
The Chymes/The John Knox Sex
Club/Vox Populi/Barry Sutton
Nice'n'Sleazy 0141 333 9637
Easy Riders Rockers 0141 221 0726
The Fnrds/Doves Of Disorder/
Zorras/Scraglight Stereo
0141 576 5018
The Ghosts Of Progression/Little
Yellow Ukuleles ABC 0870 903 3444
The Lava Experiments 13th Note Cafe
0141 553 1638
Nacional/The Strays/Iamchemist
King Tut's Wah Wah Hut 0141 221 5279
Suplex The Kid The Flying Duck
0141 572 0100
Uncle Big Bad O2 Academy 2
0870 771 2000

Get Set Radio Boilerroom
01483 440022
HARLOW
Distorted Breed Square
01279 305000

Redmaxx/Vanilla Nightmare
Club 85 01462 432767

LEDS
Dark Arches The Old Vic 0113 256 1207
No Mercy For Percy New Roscoe
0113 246 0778
The Poor Boys The Owl 0113 256 5242
Scarlet Diggers Miro 0113 245 7101
The Shmig Royal Oak Inn
0871 230 1094
Straight Lines Royal Park Cellars
0113 274 1758

The Japanese Popstars Trinity Rooms
00 3531 456 9569
LONDON
The Answering Machine/
Outside Royalty Proud Galleries
020 7482 3867
The Bleach Boys/The Goldlocks
Effect Hope & Anchor 020 7354 1312
The Bronx/Mariachi El Bronx/
Crystal Fighters/Pulled Apart
By Horses Village Underground
020 7422 7505
Captain Dangerous/Arrows/Major
Major/General Paulus Good Ship
020 7372 2544
Cousin Avi/The Heroes/Small
Engine Repair The Fly 0870 907 0999
The Ditty Bops Troubadour Club
020 7370 1434
The Do Or Dies/The Tearaways
229 Club 020 7631 8310
The Fabulous Lounge Swingers
100 Club 020 7636 0933
God's Mama/Kalorie Bull & Gate
020 7485 5358
Jocelyn Brown Indigo @ The O2 Arena
0870 701 4444
King And The Olive Fields/Plug/
Larry Pickleman/Fuck Dress/Ben
Godwin/Thee Intolerable Kidd/
Jimmy The Homeless 12 Bar Club
020 7240 2622
Lihygon Electrowerkz 020 7837 6419
Maiea/The Roseville Band
Monto Water Rats 020 7837 4412
New Found Glory/International
Superheroes Of Hardcore
Garage 020 7607 1818

Evil Scarecrow/Sorce
A470/Stone Circle/D
Rock City 08713 100000

Pencil In The Mad Fern
01772 257180
Hook And The Twin O
Club 0116 255 3956
LegalEyes Face Bar 01
Curry Quiche The Vau
Dave McPherson Corp
0114 276 0262
Eyeball New Barrack T
0114 234 9148
Rufus Stone Brook 02
The Strings Joiners 02
V Festival: Oasis/Sno
Elbow/James Morris
Clyro/Ocean Colour S
The Enemy/Paolo No
Perry/Athlete/Alesha
The Proclaimers/Ligh
The King Blues/MGM
Lady Gaga/The Street
Weston Park 0871 230
Destroy Her Beauty/
A Traitor's Reason Su
01782 214991
Ockhams Raiser Upla
01792 458242
Aspheric 12 Bar 01793
Mango Factory The Vi
The RedHot Trio The F
01793 534238
Drunken Penguins/L
Orchestra Escobar 01
Superyob Snooty Fox
WORKSHOP
Super Furry Animals
Clumber Park 01909
Waking Theo City Sre
Bar 01904 541144

GET IN THE

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SUNDAY

AUGUST 23

BELFAST

Darragh/Inchequin Robinsons
028 9024 7447
Leftover Crack Auntie Annie's
028 9050 1660

BRECON

Green Man Festival: Wilco/Dirty
Three/Rodriguez/Camera Obscura/
Scott Matthews/The Trembling
Beils/Zun Zun Eguil/Its A Buffalo/
Hawkwind/James Yui! Glanusk Park
0871 230 1094

BRIGHTON

Dent May & His Magnificent Ukulele
Latest Music Bar 01273 687 171
Three Trapped Tigers Freebutt
01273 603974

BRISTOL

Black Chalk Croft 0117 987 4144

CHELMSFORD

V Festival: Oasis/Snow Patrol/
Elbow/James Morrison/James/Billy
Clyro/Ocean Colour Scene/Keane/
The Enemy/Paolo Nutini/
The Proclaimers/Lightning
Seeds/The King Blues/MGMT/Lady
Gaga/The Streets/Ladyhawke
Hylands Park 0871 230 1094

DUBLIN

Deerhunter Whelan's
00 3531 475 9372

EDINBURGH

Andrew Bird/Emma Pollock Picture
House 0844 847 140 WA
And So I Watch You From Afar
Sneaky Pete's 0131 225 1757
Sergeant The GRV 0131 220 2987

GLASGOW

Bill Callahan Stereo 0141 576 5018

Chasm/Amok/Siphon Plane/
Trace The Ocean 13th Note Café
0141 553 1638

Downfall Rockers 0141 221 0726
Hold Fire Ivory Blacks 0141 221 7871
Tom Hingley/Kim Edgar King Tut's
Wah Wah Hut 0141 221 5279
To Catch A Thief Classic Grand
0141 221 4783

LEEDS

Cowboy And The Corpse Milo
0113 245 7101

Dave McPherson Rios

01274 735549

Heatseeker New Roscoe

0113 246 0778

The Hot Melts Cockpit Room 3

0113 2411573

Mumford And Sons/King Charles

Cockpit 0113 244 3446

Shapes Cardigan Arms 0113 274 2000

Temperance Seven Millennium

Square 0115 912 9000

LIMERICK

Rosy Dolans (Upstairs)

00 35361 314483

LONDON

Andy Kyte/JD Smith/Whateverland

Barfly 0870 907 0999

Brothers Of Brazil/Supla 12 Bar Club

020 7240 2622

Dharma Burns/Spotlight

Cannibal/Flaming Vest Windmill

020 8671 0700

Rakell/Julia K/Manufactured

Defects 0141 220 1757

020 7485 1773

Reagan Youth Underworld

020 7482 1932

Stuka Squadron/Prospect Drive
Monte Water Rats 020 7837 4412

The Wanderling Coyote/Ten Songs
Gone Good Ship 020 7372 2544

MANCHESTER

New Found Glory/International

Superheroes Of Hardcore/
Kids In Glass Houses

Club Academy 0161 832 1111

NEWCASTLE

The Knutsens/Djanglearbra

The Tyne 0191 265 2550

READING

Jeffrey Lewis South Street Arts Centre

0118 960 6060

SOUTHAMPTON

Flamboyant Bella Joiners

023 8022 5612

STAFFORD

V Festival: The Killers/Razorlight/
The Specials/Lily Allen/The Script/
Taylor Swift/Starsailor/Fatboy

Slim/Pendulum/The Ting Tings/
The Wombats/Dizzee Rascal/Jet/
Noisettes/Red Light Company/
Calvin Harris/Peter Doherty/VV

Brown/The Sunshine Underground

Weston Park 0871 230 1094

WAKEFIELD

Sons Of Magnitude/Idiot Box

Snoopy Fox 01924 374455

WESTON

The Outlandish Knights Weston Park

0115 912 9000

YORK

The Leeds City Screen Basement Bar

01904 541144

The Northwestern/The Puppets

Fibbers 01904 651 250

MONDAY

AUGUST 24



Crystal Antlers, KOKO, London

BIRMINGHAM

Dave McPherson Asylum
0121 233 1109

BRISTOL

Don't Tread On Spiders/A Day At
The Races/Saving Mary/The Fyxx
Louisiana 0117 926 5978

The Doubtful Guest Fleece

0117 945 0996

Three Trapped Tigers/Gold Panda

Thekla 08713 100000

CRUICK

For The Team 10 Feet Tall

02920 228883

Lights/Cuba Cuba/Winch House

Barfly 029 2066 7658

DUNDEE

Little Comets/The NHS/
My Psychoanalyst Rockhouse

01332 209 236

EDINBURGH

Beardyman Udderbelly

0871 230 1094

Starsailor Picture House

0844 847 1740 WA

GLASGOW

Burnin Phoenix Rockers

0141 221 0726

Coit 44 Ivory Blacks 0141 221 7871

Sleeping States Captain's Rest

0141 331 2722

LEEDS

The Rumble Strips Cockpit

0113 244 3446

LEICESTER

Jeffrey Lewis Musician 0116 251 0080

LONDON

Bold/Bringing It Down/Hoods

Underworld 020 7482 1932

Brokencyde Barfly 0870 907 0999

Dawn Landes/Cowen/Scattered Few

Monte Water Rats 020 7837 4412

Deerhunter/Health/Crystal Antlers

KOKO 020 7388 3222

Facade/The Myways Hope & Anchor

020 7354 1312

Georgina Bromilow With

Her Orchestra The Lexington

020 7857 5387

King Size Slim/Tom Baxendale/
Steve Ferbrache Windmill

020 8671 0700

Monotonic Garage (Upstairs)

0871 230 1094

On Histories Of Rosenberg

Old Blue Last 020 7613 2478

Slimy Hoxton Square Bar & Kitchen

020 7613 0709

Trilogy/Princip/Clawback

Dublin Castle 020 7485 1773

MANCHESTER

Bill Callahan Deaf Institute

0161 330 4019

Copy Haha The Corner 0871 230 1094

Soulsavers Ruby Lounge

0161 834 1392

NEWCASTLE

New Found Glory O2 Academy 2

0870 771 2000

PORTSMOUTH

Idiosync Cellars 0871 230 1094

SOUTHAMPTON

The Fabulas Joiners 023 8022 5612

ST ALBANS

Shima/Kacwan/Carbon

Horn 01727 853143

WAKEFIELD

Off License/The Subterraneans

Escobar 01924 332000

WOLVERHAMPTON

Kasabian Civic Hall 01902 552121

YORK

The Fictional/Hot Fudge Fibbers

01904 651 250



Camera Obscura, The Green Man Festival, Brecon

TUESDAY

AUGUST 25

The Temper Trap play exclusively for NME Radio and Doc Martens in London. Catch Samantha's show at 10am to win tickets

NME

RADIO

BRIGHTON

The Sixth Row/The Albert

01273 730499

Vampire Weekend Concorde 2

01273 673311

BRISTOL

Leftover Crack Croft 0117 987 4111

Trouble At Sea/Schmackus Louisiana

0117 926 5978

CAMBLEDGE

Part Wild Horses Mane On Both

Sides/Motherfucking Portland Arms

01223 357268

CARDIFF

Working Class Heroes/A New Day

Barfly 029 2066 7658

DERBY

Skatch/Luxury Stranger

The Victoria Inn 01332 74 00 91

DUBLIN

Mad Caddies Academy

00 3531 877 9999

EDINBURGH

Beardyman Udderbelly

0871 230 1094

Faith No More Corn Exchange

0131 443 0404

Metric Picture House

0844 847 1740 WA

Sleeping States Sneaky Pete's

0131 225 1757

The Trembling Bells/The Electric

Circus 0131 226 4224

EXETER

Jamie T Phoenix 01392 667080

GLASGOW

New Found Glory Garage

0141 332 1120

St. Lawrence's Oran Mor

0141 552 9224

Sugar Crisis/Paper Mountain

13th Note Cafe 0141 553 1638

Waking Theo/Drowned In Flames

Rockers 0141 221 0726

GUILDFORD

Shoes And Socks Off Boilerroom

01483 440022

LEEDS

Bombay Bicycle Club Cockpit

0113 244 3446

LEICESTER

The Black Report/Joel Evans/CoCon

Musician 0116 251 0080

LIMERICK

Eagles Of Death Metal Dolans

Warehouse 00 35361 314483

LONDON

Asher Roth Scala 020 7833 2022

Before You Were Famous Garage

(Upstairs) 0871 230 1094

Bruno Rlbas Cargo 0207 749 7840

The Cartel Comedy 020 7839 7261

Crystal Antlers MacBeth

020 749 5095

Dawn Landes/She Keeps Bees/

Anna Log Windmill 020 8671 0700

Just For Kicks Barfly 0870 907 0999

Koozie Johns/Mike Brightley

12 Bar Club 020 7240 2622

Lights 02 Academy 2 Islington

0870 771 2000

Mark Read The Fly 0870 907 0999

November Criminals Monto Water

Rats 020 7837 4412

The Offspring 02 Brixton Academy

0870 771 2000

Pete Murray/The Boy Who Trapped

The Sun Borderline 020 7734 5547

The Pipettes/Lucky Soul

The Lexington 020 7837 5387

Rosey Chan 100 Club 020 7636 0933

Tortoise Garage 020 7607 1818

Yeanner Babies/Parties In

Belgrade/Silver Riot Good Ship

020 7372 2544

MANCHESTER

Deeds Of The Nameless/

The Drama/Dismal Disillusion

Roadhouse 0161 228 1789

Linchpin/Carpe Diem/

The Minx/Green Quarter

Ruby Lounge 0161 834 1392

Lostprophets Academy 0161 832 1111

NEWCASTLE

Clandestino Head Of Steam

0191 232 1379

NORWICH

Bill Callahan Arts Centre

01603 660352

NOTTINGHAM

Steve Pinnock Running Horse

0115 978 7398

PRESTON

Jeffrey Lewis The Mad Ferret

01772 257180

ST ALBANS

Nemo/Wrongly Accused/Pariah/

The Deliberates Horn 01727 853143

SWANSEA

The Living End Sin City 01792654226

SWINDON

Ocean Reid The Vic 01793 535713

WOLVERHAMPTON

Kasabian Civic Hall 01902 552121

TICKETS ON SALE!

BOOKING NOW



Bunny (bunny... bunny...). That was the echo, obvs

ECHO & THE BUNNYMEN

STARTS: WOLVERHAMPTON CIVIC HALL, OCTOBER 12

The veteran post-punkers from Liverpool kick off their UK tour to celebrate the release of their up-coming eleventh studio album 'The Fountain'. If their gigs last year are anything to go by than Ian McCulloch and co are on fighting form.

WWW.NME.COM/artists/echo-and-the-bunnymen



THE BIG PINK

STARTS: PORTSMOUTH WEDGEWOOD ROOMS, OCTOBER 12

In the run up to the release of their astounding debut record 'A Brief History Of Love', the London outfit plan an extensive UK tour.

WWW.NME.COM/artists/the-big-pink



BOMBAY BICYCLE CLUB

STARTS: BRIGHTON CONCORDE 2, SEPTEMBER 24

Swooning indie pop just got a little dreamier. The London four-piece shake off the post-summer blues with their autumn tour.

WWW.NME.COM/artists/bombay-bicycle-club



MASSIVE ATTACK

STARTS: LONDON & BRIGHTON ACADEMY, SEPTEMBER 17

The original craftsmen of the Bristol sound, Daddy G and 3D kick start a tour in the run up to the release of their forthcoming fifth album.

WWW.NME.COM/artists/massive-attack



Vampire Weekend, Concorde 2, Brighton

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Tea: super. Indie: also super. Put the two together with the help of ace design company 1977, EMI and Transport For London (no, seriously) and you get this run of mugs based on lyrics from the likes of The Libertines, Madness and The Small Faces. Yes please mate, love a brew. Splash of milk, no sugar...

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THE NME CROSSWORD

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CLUES ACROSS

- 1+10 "...and don't be afraid of the dark". The dark? "At the end of the storm". Storm? Look, just follow those rumble strips at the roadside. You'll be OK. (7-2-3-4-5)
7 Vampire Weekend side-project. Discovery have made, clearly, an album (2)
9 Ben Langmaid is the quiet partner in this pairing (2-4)
10 Kraftwerk on the road (8)
12 Hip-hop record label. Street featured The Jungle Brothers and PM Dawn (3)
14 Kelly Rowland minding her own business (4)
15+20D Similar to having war games with Eminem (4-3-8)
17 "Soldier's ...", as penned by Muse on "Black Holes & Revelations" (4)
19 She partnered Lee Hazlewood on the classic 'Some Velvet Morning' (5-7)
23+11D+31D "Well I never should have settled down, hanging around in a ...". (2003 (3-5-4))
24 They said hello to a chart career with a 'Goodbye' (5)
25 (See 13 down)

CLUES DOWN

- 1 (See 1 across)
2 Group that were as 'Happy As Annie' until splitting in 2007 (8-4)
3+17D Band that opened Glastonbury 2009 (6-4)
4 A certain sound coming from the 'Jewellery Quarter' (5)
5+33D That's Blur finished (2-3-3)
6 'Not A Job' to get the

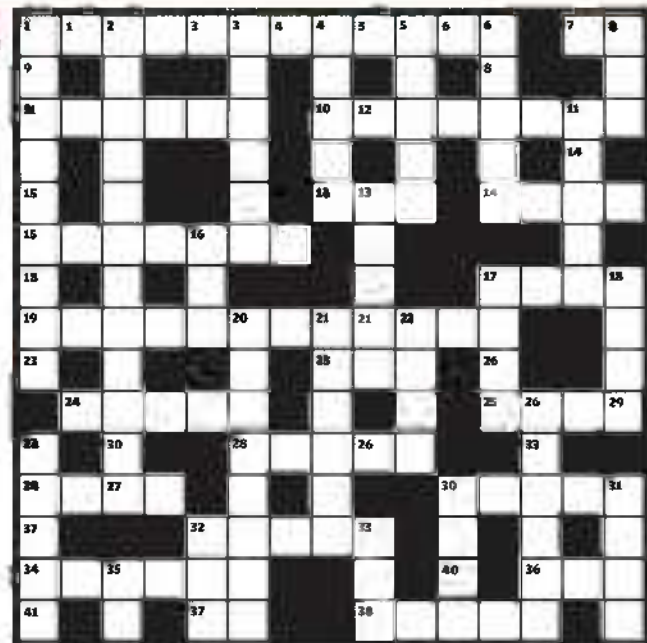
- show from (5)
8 Yeah Yeah Yeahs have a point (3)
11 (See 23 across)
13+25A Thank Thea for making arrangements with Crystal Castles (5-4)
16 An attempt at a song by Nelly Furtado (3)
17 (See 3 down)
18 Manic Street Preachers released a cover version of 'Theme From ...' (1-1-1-1)
20 (See 15 across)
21 "Got a ... to say what doesn't feel right", 2009 (6)
22 (See 30 across)
26 "And do they know the places where we go when we're grey and old?", 1997 (6)
27 Their final studio album was 'Cut The Crap' (5)
30 Dinosaur Jr to cultivate us with an album (4)
31 (See 23 across)
32 "I've found a ... upon the floor! Maybe you and I will not believe in the things we find behind the door", from Das s' "Stand By Me" (3)
33 (See 5 down)
35 'The Only Rhyme That Bites' came from ... Tunes (1-1)



Compiled by Trevor Hungerford

JULY 25 ANSWERS

- ACROSS
1 Can You Give It, 9 Lungs, 10 Alone, 11+26D Talking Heads, 13 Dub War, 14 Pop, 15 Ceremony, 18 Whale, 19 Ben, 20+24D Duke Spirit, 21 Bluebeard, 25 All in My Head, 27 Lap, 28 Esser, 29 Slayer, 31 Leeds, 32 Trans, 33 Scott
DOWN
1 Calm Down Dearest, 2 Nine Black Alps, 3 Oh Stacey, 4 Girl, 5+15D Vini Reilly, 6 Imagine, 7 Loop, 12+8D A.R.E. Weapons, 17 Muse, 22 Beats, 23+19D Gnarl's Barkley, 30 ABC



Slightly cut out the crossword and send it, along with your name, address and email, marking the envelope with the date, before Tuesday August 25, 2009, to the following address: Crossword, NME, 4th Floor, Blue Pin Building, 100 Southwark Street, London, SE1 0SU. First correct one out of the mail 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 PRESTON PRESENTS CLUB NME

With Major Lazer and Santigold. August 19, 8pm



THURSDAY FROM THE BEGINNING

The Beastie Boys from the early days.
August 20, 9am



FRIDAY 20 GREATEST VIDS OF THE YEAR SO FAR

YYYs, Bloc Party and Prodigy.
August 21, 1pm



SATURDAY 100 FESTIVAL FAVOURITES

MGMT, Friendly Fires and KOL star.
August 22, 12pm



SUNDAY 50 GREATEST VIDS OF THE '90S

Nirvana, Chem Bros and co.
August 23, 9pm



MONDAY THE NME VIDEO CHART

Doves, Kasabian, Lily Allen and Dizzee battle it out.
August 24, 7pm



TUESDAY NME LOVES

The Twang are the objects of our affection this week.
August 25, 9pm



Full listings: NME.COM/NMETV

The NME Chart TV



1 KASABIAN
'WHERE DID ALL
THE LOVE GO?'

2 LILY ALLEN
'22'

3 CALVIN HARRIS
'READY FOR
THE WEEKEND'

4 DIZZEE RASCAL
'HOLIDAY'

5 DOVES
'WINTER HILL'

6 KINGS OF LEON
'NOTION'

7 FRIENDLY FIRES
'KISS OF LIFE'

8 YEAH YEAH
YEARS
'HEADS WILL ROLL'

9 BLOC PARTY
'ONE MORE CHANCE'

10 LITTLE BOOTS
'REMEDY'

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IN OUR STUDIO



CORNERSHOP

CornerShop's Tjinder Singh and Ben Ayres dropped by the NME Radio studio recently for a chat with DJ Samantha. They played us a live track, 'Who Fingered Rock 'N' Roll?', from their new album 'Judy Sucks A Lemon For Breakfast' before explaining to us just why they went away for so long.

Session played: Friday, August 7

COMING UP...

READING FESTIVAL

It's so close now we can almost hear Arctic Monkeys fine-tuning that headline set in their practice room, and Samantha has some highly sought-after tickets up for grabs.

Wednesday, August 19, 10am

MIKE SNOW

The hottest thing to come out of Sweden since Ånglagård (OK, maybe even hotter), Mike Snow have been on everyone's lips all summer.

They're in for an exclusive session.
Thursday, August 20, 4pm

ON THE PLAYLIST...



THE TEMPER TRAP
Sweet Disposition

THE RAVEONETTES
Bang!

THE VIVIANs
Just Two Girls

DELPHIC
This Momentary

JACK PENATE
Pull My Heart Away

KASABIAN
Secret Alphabets



BAND OF SKULLS
Death By Diamonds
And Pearls

WHITE DENIM
Regina Holding Hands

CORNERSHOPS
Who Fingered Rock 'n' Roll?

BLACK LIPS
Drugs

BAT FOR LASHES
Sleep Alone



A PLACE TO BURY STRANGERS
In Your Heart

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

by **CORNERSHOP**

Playing with lawnmowers and jamming with Noel, it's all been a game of, er, chess

IF IT'S A GOOD DRUM SOUND YOU WANT, HAVE A LOOK IN YOUR GARDEN SHED.

Ben Ayres (guitar): "We used to have an old-fashioned metal lawnmower and we used the clippings box as part of our set-up. We just loved the sound of it, the harshness of it."

Tjinder Singh (vocals/guitar): "Our first drummer would use anything he could to play with and, if it wasn't a beer barrel, it would be something like that. It was another thing to hit and another sound to make, but it was a bugger to tune."

YOU DON'T HAVE TO UNDERSTAND PUNJABI TO FEEL IT.

Ayres: "Punjabi is a language that seems to work amazingly well in our music. It's very melodic and the only language I like as much is Portuguese. It's phenomenal how people read their own meanings into our Punjabi songs and developed pictures in their minds. One of the funniest was when we toured with Oasis; they said they asked us to tour with them because they'd heard '6am Jullander Shere'. Liam saw it in a hotel room and he rang Noel to tell him to put it on. But to remember the melody, they made up their own words. They treated us really well on that tour in 1998. I remember there was one magical moment when we were watching them play in Minneapolis. I was by the side of the stage and Liam somehow managed to throw his tambourine up in the air and catch it without looking. I'm still puzzled about how he managed to do that." Singh: "It was all smoke and mirrors."

TO SURVIVE THE MUSIC INDUSTRY, IT HELPS TO HAVE MORE THAN JUST GOOD TUNES.

Singh: "I was a chess champion to a county level. You can take what you do in chess to music in a certain way. We're sticklers for detail, and the way we've manoeuvred ourselves through the music industry has been through a series of chess moves. It's that chess-style consideration of everything that has helped. And we've pissed on a few castles if we've had to."



Ayres: "I think my patience and perseverance is not so much from chess, but it stems back from sorting out drawers of screws and nails for my granddad who was a carpenter. That's painstaking work, I can tell you."

OASIS NEED THEIR OWN MAHARISHI-TYPE FIGURE - AND WE MIGHT BE ABLE TO HELP.

Ayres: "When Noel Gallagher played on 'Spectral Mornings' [epic track on 2002's 'Handcream For A Generation'] he just went for it. He put down about six or eight tracks of guitar down on a 15-minute track, so he was there for quite a while."

Singh: "We were very impressed with the way played Noel played guitar on that. He was very enthusiastic about the finished song too. I'm just sad I never got a production job out of it. I'm still waiting for that call to produce Oasis because, let's face it, they need something that only a wog can provide!"

"WHEN CORNERSHOP FIRST STARTED OUT, IT WAS A COMPLETE ANATHEMA FOR AN ASIAN TO BE IN A BAND"

Even The Beatles had their own wog and I'd be Oasis' wog if they needed me!"

SUCCESS IS ONE THING, BUT FAME IS ANOTHER.

Singh: "As much as you don't want to get affected by it, there is a weird dynamic when you walk into a place and everyone knows who you are but you don't know who they are. I didn't like it and after 'Brimful Of Asha' was a hit, it did get to be heavy-going for a while. We do work very hard and success is always something we wanted - but that sort of stuff is a bit stupid."

IT'S PRETTY MUCH IMPOSSIBLE TO GET TIRED OF MARC BOLAN.

Singh: "We spent months just listening to Bolan when we were at university in Preston. It was so different and, even though the songs are very similar, his

lyrics just take you somewhere else. And what a great marriage between that and Motown and soul. It's unfortunate that he died because I'd like to think that, had he lived, he would have fared better than David Bowie has over the years."

CORNERSHOP HAVE DEFINITELY BROKEN DOWN A LOT OF CULTURAL BARRIERS OVER THE YEARS.

Singh: "When we first started, it was a complete anathema for an Asian to be in a band. Even if it was an Indian band. Having a guitar was like a killing offence and being in a band was... even more than a killing offence! When I moved to London, I told my mum I was working for a label and I even used to answer my domestic phone and say it was the label. There wasn't an Asian audience that we could lean on - they would brick us as much as anyone else."

IT'S NOT WHAT MORRISSEY SAYS THAT GETS HIM INTO TROUBLE, IT'S WHAT HE DOESN'T SAY.

Singh: "When we did that [in 1992, Ayres and Singh burned a picture of Morrissey outside the offices of EMI following his onstage appearance draped in a Union Jack flag] we felt it needed to be done because people listened to him and hung on his every word. And we did it as Smiths fans too. It was the fact that he wasn't talking about it at a time when people were getting killed in the name of racism. He was doing certain things that would lead

people to think that he was leaning more to the right, whereas in the past that hadn't been the case. I don't think it's left him totally untarnished, but I think 'Irish Blood, English Heart' redeemed him in on a lot of those issues."

DID YOU KNOW?

■ Cornershop once collaborated with legendary beat poet Allen Ginsberg on 1997's 'When The Light Appears Boy'

■ In 2002, Cornershop broadcast a 24-hour mix of their Noel Gallagher-assisted track 'Spectral Mornings' over the web

■ For the first couple of years of the band's existence, Ben used a Telecaster guitar loaned to him by regular Melody Maker/NME contributor and Goldblade frontman John Robb

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ESTABLISHED 1952

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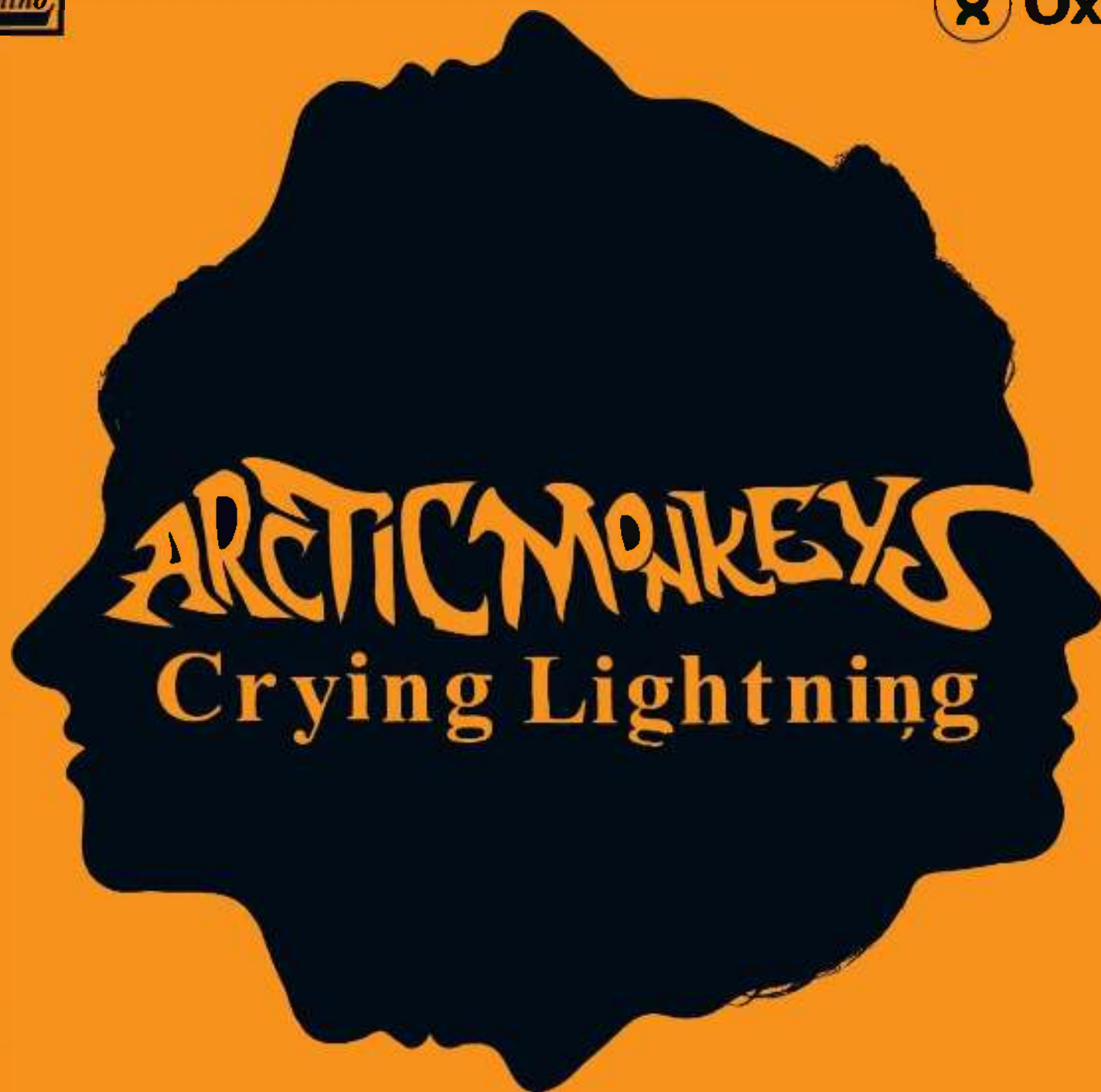
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