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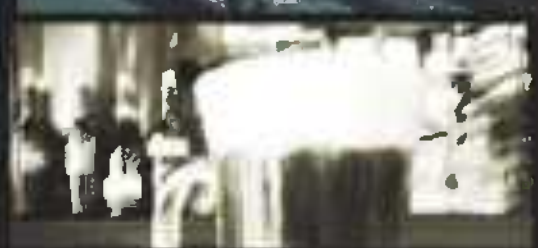
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INSIDE THIS WEEK

10/07/2010



39

"THE GANG BOLDLY UNPLUG THEIR GUITARS AND EXPLORE THEIR DEEPER SIDE"
BOMBAY BICYCLE CLUB'S ACOUSTIC ALBUM



16

"I love T'cos you can blag a free haircut backstage"

SELFISH BASTARDS MUMFORD & SONS HEAD UP OUR T IN THE PARK PREVIEW



33

"HE CHINNED ME!"
GUY GARVEY AND I AM KLOOT'S JOHN BRAMWELL ON THEIR TOPSY-TURVY FRIENDSHIP



38

"Gobby, lewd and pissed"
MIA'S NEW ALBUM GOES OFF IN SOME ODD DIRECTIONS



14

"I'M SENDING PETE A SONG!"
CARL BARAT'S BANG ON THE LIBERTINES REUNION. LET'S JUST HOPE MR DOHERTY'S IN



43

"ONE OF THEIR MOST EXCITING SHOWS FOR YEARS"
INTERPOL ARE BACK, AND UNAFFECTED BY THE ABSENCE OF GEORGE MCFLY

PLUS

5
ON REPEAT
6
UPFRONT
18
VS
19
TALKING HEADS
24
RADAR
30
FEATURES
38
REVIEWS
43
LIVE
58
GIG GUIDE
62
THIS WEEK IN...
63
XWORD
64
FANMAIL



34

"MAYBE DRAKE'S A LITTLE COOLER THAN AUBREY"
HOTTER-THAN-THE-SUN RAPPER DRAKE ON HIS FORMER LIFE AS A RICH-BOY CHILD ACTOR



31

"IF YOU SIGN OUR BAND, I'LL GET YOUR FACE TATTOOED ON MY LEG"
PULLED APART BY HORSES DID GET SIGNED - SO WE WENT ALONG TO WITNESS THE TATTOOING

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ON REPEAT

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



TRACK
OF
THE
WEEK

BRANDON FLOWERS

Crossfire

Having shrugged off, for now, the manacles of his day job with The Killers, we might have expected Brandon Flowers to indulge his experimental side on debut album 'Flamingo'. Alas, he's not gone glo-fi, or unleashed a volley of bludgeoning Megadeth covers. In fact it's not immediately clear why he needed to go solo at all, because lead single 'Crossfire' would have nestled neatly on 'Sam's Town'. Turning back the clock on the upbeat, 'Club Tropicana' sheen of 'Day And Age', Brandon's back in stubble-chinned, earnest mode. Synths are out. Stern-faced emoting is in. Again. Meanwhile, his new

press shot finds him gazing jut-jawed into the middle distance like a man who's never worn a feathery epaulette in his

*Only the flint-hearted will
not be moved by the glides
and swoops of the chorus*

life. It's more enjoyable than it sounds. And lyrically, this renewed seriousness brings out the best in him. He's learned Springsteen's trick of combining sweet domestic detail ("Watching your dress as you turn down the light") with gospel-inspired, Biblical breast-beating about angels and devils and fiery arrows. What does it all mean? Chuff all, of course, but only a flint-hearted bastard could fail to be moved by the way 'Crossfire's chorus glides and swoops. Brandon has a genius for this kind of slick FM pop, and he's perfected the formula here.

Luke Lewis, Deputy Editor, NME.COM
On YouTube now



KID CUDI REVOFEV

The first single from 'Man On The Moon II: The Legend Of Mr Rager' heralds the return of the smoothest voice in rap. "Somehow I feel OK", sings the ever-analytical Cudi over this chilled-out, Plain Pat-produced track. So do we after having it on repeat for two hours. **Abby Tayleure, writer**
On YouTube.com now

BJORK/DIRTY PROJECTORS

All We Are
Books and whales: strange portents can bring people together. Asked to collaborate for a bookshop charity gig last May, this pairing whipped up 'Mount Wittenberg Orca', a mini-opera inspired by Projector Amber Coffman's sighting of a family of whales off the California coast. They've now committed it to disc, and this closing track, a gently tumbling kaleidoscope of harmonies, ends with a surprising lyrical echo of Nirvana's 'All Apologies'.

Emily Mackay, Reviews Editor
On SoundCloud.com now

SALEM

King Night
So what's happened to Salem in the three years it's taken them to complete their debut album? Well, judging by its title track, the gloopy black serum they've been necking - containing all earthly degradation and suffering - has transformed them into gigantic doomsday juggernauts, here to flatten all existence. Time well spent, then. **Jaimie Hodgson, New Music Editor**
On MySpace now

BAT FOR LASHES/BECK

Let's Get Lost
So the new *Twilight* film's coming out and everyone is getting really excited - except people who think that being able to act in films is important. For such folk, the makers of said vampire flick have ensured that the soundtrack is boss. This duet between everyone's favourite Scientologist Beck and beguiling homegrown temptress Natasha Khan is as harrowing as the film's thespian skills will be. **Ash Dossanjhi, Assistant Reviews Editor**
On MySpace now

OF MONTREAL

Coquet Coquette
Of course, Kevin Barnes' freakshow collective sit so squarely in the bizarre corner of life that you can never know what

they'll pull out of the bag, but even by their surprising standards we never expected them to turn into Muse. But hey, it works. **Tim Chester, Assistant Editor, NME.com**
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TAME IMPALA

Solitude Is Bliss
It's rare to hear something so influenced by the '60s 'Nuggets' compilations done so well. Perth natives Tame Impala's blend of schizoid drums, phase-heavy guitar freakery and impressively cut-up vocals is almost too-perfect a summation of those lost classics. **Matt Wilkinson, News Reporter**
On MySpace now

VIOLENS

Acid Reign
This sounds like the title music for an '80s Brat Pack film in which Judd Nelson is torn between a career on Wall Street and his real passion, his neo-goth band. The film climaxes with him storming out of a dinner with his jerk-off boss, running to the big gig he almost abandoned, smashing out this supremely produced, Interpol-meets-Human League song, and finally winning over messed-up rich girl Molly Ringwald. **Martin Robinson, Deputy Editor**
On MySpace now

LCD SOUNDSYSTEM

You Wanted A Hit (Soulwax Remix)
Once, James Murphy was surfing with "someone in a famous band" who wondered if he would be doing "hits" on LCD's third album. 'You Wanted A Hit' was Murphy's own musical 'I don't think so', but it actually turned out pretty catchy. Now Soulwax have remixed it, leaving it all pumped-up and radio friendly. Careful what you don't wish for, James... **Paul Stokes, Associate Editor**
On YouTube now



BEST COAST

Boyfriend
More polished than the early seven-inches that garnered so much attention, this is simple "ahhh"-laden alterna-pop heaven. As the summer really starts to hit its stride, the woozy, dreamy Ramones-gone-shoegaze shtick of this band makes more sense. Being called Best Coast is unlikely to hurt, either. **Hamish MacBain, Assistant Editor**
On MySpace now

UPFRONT

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

Edited by Paul Stokes



Caleb Followill
in a moment of
contemplation
at Hyde Park

THE
MAIN
EVENT

"LONDON, YOU CHEEKY BASTARDS. YOU JUST GAVE US THE HIGHLIGHT OF OUR CAREER"

Even *Kings Of Leon* were in awe of themselves at Hyde Park last week. **Matt Wilkinson** – and a host of support acts – witness a band still striving for uncharted peaks

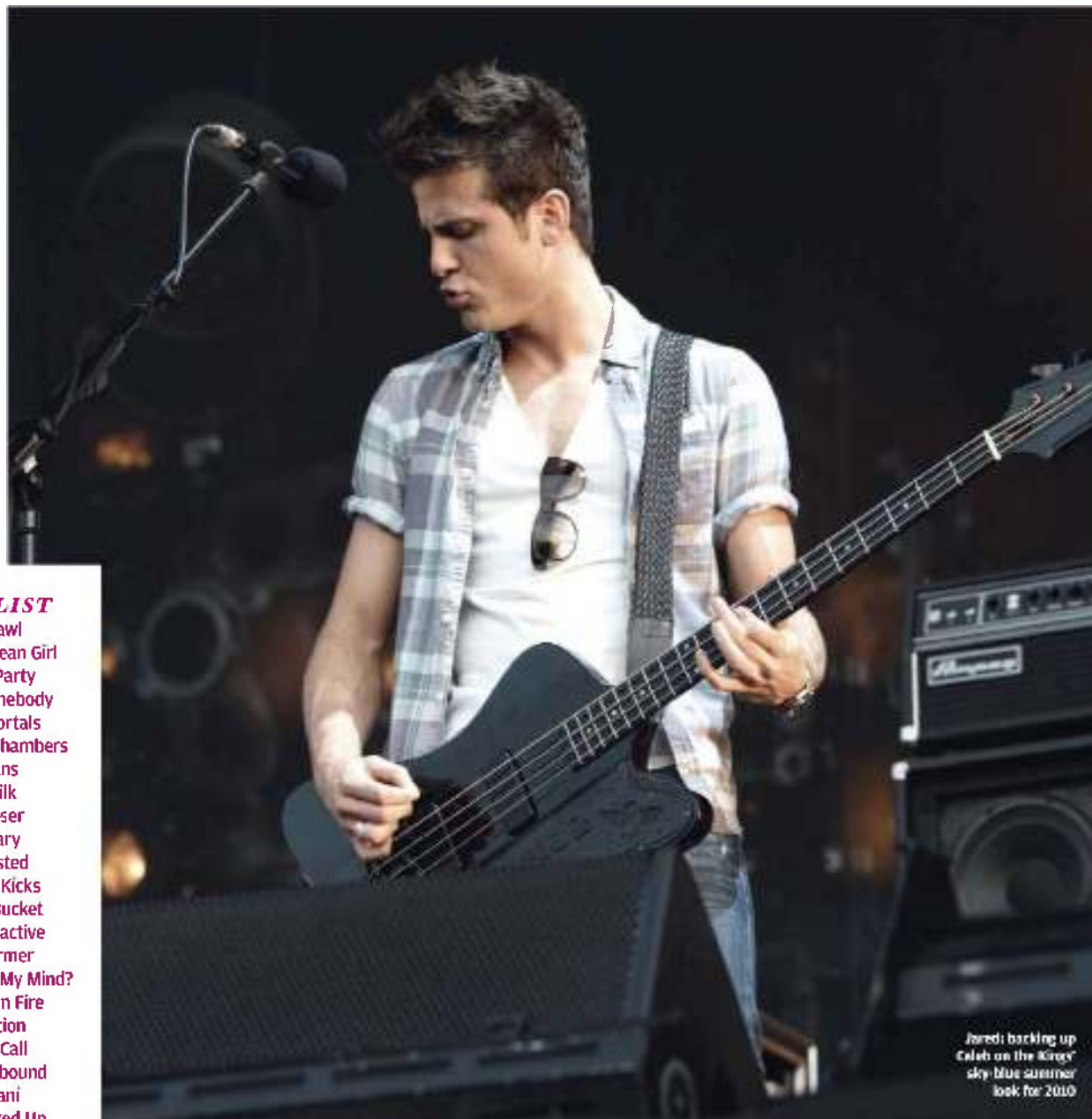
It's 10.07pm, June 30, 2010. Anthony Calab Followill stands tall onstage in London. Chest out, legs apart, *massive* smile on his face. He'll later admit that he's having one of the greatest experiences of his 28 years right now – but before that, he's about to unleash the next ace card of his life story.

Welcome to the very beginning of the newest chapter in the musical journey of Kings Of Leon. The unveiling of their OS 4.0, if you will. Or, to put it bluntly: the first chance anyone in the UK has got to witness what the hell kind of effect becoming the biggest – *née* most important – band on planet Earth has done to Nashville's all-conquering heroes in the 22 months since the release of 'Only By The Night'.

As the chorus of 'Southbound' (working title) rings out across the normally regal and serene grassy plains of Hyde Park – tonight filled with 60,000 KOL obsessives high on booze and glorious London sunshine – one thing becomes blindingly obvious: the Kings have no desire whatsoever to backpedal, or to seek any kind of critical appeasement against those prickly accusations of them selling out.

There will be no 'returning to their roots' or 'going lo-fi' on album number five. Na-ah. Each of the four new songs they premiere tonight simply sounds like it's been sculpted from the same enormo-putty that made the likes of Muse and U2 go so super-massive. While some would argue that KOL are already at that level, what's most intriguing about these new songs is that they prove the band have serious staying power among the big guns. Thought 'Sex On Fire' was a one-off fluke? On this evidence, think again.

Other newbies 'Immortals' and 'Radioactive' are both classic Kings (circa 2008), but with guitars so pulsating they almost verge on metal. Calab's guttural wail (it's back!) *owns* the former, and a lagging, Pixies-esque bassline is what drives the latter. Meanwhile,



Jared backing up Calab on the Kings' sky-blue summer look for 2010

SETLIST

- Crawl
- Taper Jean Girl
- My Party
- Be Somebody
- Immortals
- Molly's Chambers
- Fans
- Milk
- Closer
- Mary
- Wasted
- Four Kicks
- The Bucket
- Radioactive
- Charmer
- Where Is My Mind?
- Sex On Fire
- Notion
- On Call
- Southbound
- Trani
- Knocked Up
- Manhattan
- Use Somebody
- Black Thumbail

'Mary' is built around a good-time riff borrowed straight from Berry Gordy's back pocket, with added schmaltzy backing vocals that have the entire field humming along by the end. Impressive, seeing as no-one here has actually heard it before.

In fact, the whole day at Hyde Park feels like a testament to how much of

a big deal Kings have become in the last two years. Completely sold out and featuring a host of support acts handpicked by the Followills, it's essentially this year's equivalent of Blur's reformation shows in the very same field in 2009 (albeit condensed into one night rather than two). The band are in buoyant mood as they prowls the stage, which is something of a change

compared to the last time they graced the cover of this magazine – almost exactly 12 months ago. That followed an out-of-sorts T In The Park headline slot which saw Calab smash his beloved Gibson 325 guitar through Nathan's drum riser after enduring a set's worth of sound problems.

Back in Kinross that night the tension was palpable, with Calab cussing like



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VIEW
FROM THE
CROWD

NARISSA, LONDON

What did you think of the gig?

"Absolutely amazing, it was totally wicked. They kicked arse, completely, and the vibe in the audience was incredible."

Did you like the new songs?

"I'm an old school fan, but I really loved the new songs. I wasn't sure if I would but they really sound like they've moved things on and they still seemed quite catchy too."

What was the best song?

"Use Somebody" – they played it in the encore and everybody just went mad."

a mofo, drinking glumly and spitting out songs like he simply didn't want to be there. Tonight, he boozes triumphant and rejuvenated – and the entire band are glowing in confidence. Recording over the last six months has clearly done all four Followills the world of good, repositioning them back on track after rumours of burnout and tour fatigue continued to persist.

One man who's heard the results of these fabled sessions is Parker Gispert, singer from support act The Whigs. The Atlanta trio go way back with the Kings, having shared numerous Nashville bills with them and another band here today, The Features (now signed to KOL's own Bug Music). The gangly, Evan Dando-esque Gispert is convinced

that the new record will once again do the business for his buddies, stating that the 12 tracks he's listened to manage to channel the globe-straddling nature of 'Only By The Night' but with a more *laissez faire*, imaginative and – whisper it – mature approach to the songwriting.

"I was thinking about it last night actually. The songs seem homely to me, well-crafted," he says. "We're both from the South and there's that Southern pride thing on it, definitely, which is new for them. It's got a lot more depth, I guess, because they're older and more in tune with the world now. Being on tour, you can get

homesick a little bit and I thought that those songs – particularly 'Southbound' – reflected that. I mean, that song made

The four new songs are sculpted from the same enormo-putty that made Muse and U2 go so super-massive

perfect sense to me, you know? I could relate. Caleb's excited about it because of that too."

Black Keys drummer Patrick Carney agrees. Speaking just after coming offstage as the band's main support slot, he's in a light hearted mood ("How did we get the gig? I gave all the band handjob and released some classic Caleb tension," he says) but is also to-the-point about Kings' overall importance to The Rock Fraternity right now.

"I think the next album is gonna be like them becoming the Eagle Scouts of rock'n'roll. You know Boy Scouts? An Eagle Scout is the highest ranking you can get in that. You have to get it by a certain age otherwise you're out. They're

almost there already, and basically, whatever Kings do next is gonna take them to the highest level possible."

"It is a big deal," bandmate Dan Auerbach agrees, "and they obviously seem confident about it."

Not all the bands at Hyde Park today are indebted to plying their trade with weather-beaten whiskey'n'blues tunes, by the way. Step forward The Drums.

"I've realised there's a bit of a Southern presence on the bill here today," notes Jonathan Pierce in the band's immaculate dressing room shortly before their set time. "Oh man, we're gonna get egged up there, aren't we? At least we're not playing in Tennessee, I guess," he continues. "But all those other guys



KINGS OF LONDON: Strange but true facts

- Kings put on a barbecue for all the other bands after the gig, but the band themselves headed back to their hotel straight after coming offstage

on the bill *are* really tough. Some guy came in a minute ago and was like, 'What bottle would you like us to get you for after the show?' And we're going, 'Oh... can we have a white wine please?' And I'm sure I saw that guy from The Whigs look across like, 'You losers!'" Pierce pauses and then sighs, dejected. "And as if that wasn't bad enough," he says, "we're gonna have to go next door to get them to open our beer bottles for us too!"

Lost bottle opener conundrums apart, by far the most hilarious onstage moment of the day comes when the New Yorkers kickstart their performance and proceed to play the campiest set of their lives. In their heads they're staring danger in the face and taking the piss royally. In reality, the deepest south these punters have come from is Brighton, so they go down a treat. Nevertheless, Pierce's flowered shirt is tucked into his trousers tighter than ever, his chest so pushed out he resembles Morrissey impersonating a robin. Jacob Graham bounds around the stage even more energetically than

- Nathan played 'Let's Go Surfing' by The Drums non-stop last New Year's Eve, according to The Whigs' Tim Deaux, who was staying with him

- Chris Martin, Gwyneth Paltrow, Take That's Howard Donald and Fearnie Cotton were among the celebs watching the gig

- The Drums have never heard a Kings album in full

usual, shaking tambourines and anything else that comes to hand in a valiant attempt to "just get you guys in the audience to have some fun". It totally works, and you instantly can see why Nathan Followill – who, according to Gispert, is obsessed with the band – was so adamant they had to play today.

So where does all this leave tonight's headliners? They're clearly in the live form of their career at the moment – the sluttily-slow adaptation of 'Molly's Chambers' that seemed so workmanlike at T In The Park that time now sounds more definitive than

its recorded counterpart, while 'Charmer' has been reconfigured into a speedfreak classic that's equal parts Motörhead and 'Give 'Em Enough Rope'-era Clash.

Such is the band's ability to convince live at present, in fact, that their cover of Pixies' 'Where Is My Mind?' somehow manages to have much of the audience around *NME* initially convinced it's a *new* KOL song. And – not that this will surprise anyone – but 'Sex On Fire' is *still* the biggest singalong



"The new album's got a lot more depth because they're older and more in tune with the world now"

PARKER GISPERT OF THE WHIGS ON THE KINGS' NEW DIRECTION

guitar anthem since 'Song 2', hands down. Even the woman of pensionable age standing next to *NME* goes absolutely mental for it, which is nice but also very, very alarming.

With work on the new Kings record nearly complete (onstage Caleb boasts they played a number of tracks to the record company the day before the gig), and confidence in the camp on a high at the moment, the outlook is certainly good for the band. They promised change with this album (Nathan has described it as "beach-y" and "chilled out") and, on the strength of the four tracks they've played live so far, it's clear that progression is something Kings Of Leon have genuinely tried to embrace. The songs are there now, ready to be released, so really the big question looming heavy is whether the band could

actually be about to get *even bigger* this time round. They're back – there's no question about that – and seem up for raising the stakes yet again.

"London, you cheeky bastards," Nathan tweeted right after the gig. "You just gave me the highlight of my career." Twelve hours later, he's on that same high. "I'm still smiling. I'm sore as hell but it was well worth it. I hope the flight attendants are ready for a six-hour party."

But their party's going to last way longer than that, and this is just the beginning of it. Next stop for the UK? V Festival in six weeks' time. Roll on.

Read more about Kings Of Leon on *NME.COM*, where we're hosting a debate on what you think of their freshly unveiled new tracks and looking back at their rise to greatness in a stunning photo gallery

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Egyptian Hip Hop in their own MDF version of Tutankhamun's tomb



“WE’LL POKE AKON UNTIL HE MAKES AN ACCEPTABLE SOUND”

Manchester’s four young pharaohs Egyptian Hip Hop are not afraid of unorthodox studio experiments

IN THE WORKS

Egyptian Hip Hop are demob happy. School’s out for these precocious Manchester teens, and now they’ve been let loose on Kraftwerk’s old mixing desk. Some of the greatest albums in history have been put together using this hallowed German soundboard, now residing in London studio Club Ralph: classics by Brian Eno, Devo and New Order. And now it’s EHH’s turn, as they record their debut EP while mulling over label offers.

From the looks of it, they’re not overawed at the prospect. Drummer Alex Pierce is racing around clutching a broken electronic saxophone, which he tunelessly squawks while explaining how he wants to collaborate with

squeaky soulman ‘Featuring’ Akon – “We’ll hang him from the ceiling and poke him until he makes an acceptable sound.” So, no nerves then.

Despite it being barely a year since they first grabbed our attention with a handful of home demos that brilliantly mixed ’80s with Ariel Pink, Egyptian Hip Hop are already confident enough to take a new approach to their music.

“We used to sit around a laptop, record a million parts and try to organise them into songs afterwards,” says guitarist Nick Delap. “But this time we’ve stuck with one and carried on playing with it until it starts to take off somewhere else. It means the new songs are much more coherent, and better for it.”

The band have enlisted one of their heroes, hip-hop tech-wizard Hudson Mohawke, as producer. Except, as Hudson explains, it’s more of a collaboration. “I’ve been coming up with a keyboard line on my computer, and letting them go and work on it. It’s a new way of working for both of us.”

This experimental process is reaping rewards – a new instrumental is studded with fiercely distorted synths and what sounds suspiciously like a speaking keyring. It’s deranged, but brilliant; one of three newbies that will join a re-recorded ‘Rat Pitt’ on the EP. Never fear, you Kraftwerk dummies – Egyptian Hip Hop are doing the old sound desk proud.



STORNOWAY HEAL BIFFY

Injured at a festival? Make sure these Oxford folksters are around

Stornoway's Adam Briggs isn't just a trumpeter, he's also a full-time (ish) GP in London. So when Biffy Clyro's Simon Neil injured his knee jumping off an amp during their secret show on The Park Stage at Glastonbury last week, he was on hand for a most unusual band collaboration.

"We'd just played before Biffy and we were about to head off to play an acoustic set when I saw Simon in pain," explains Dr Adam. "His entourage were trying to get a medical crew to come down, so I flashed my pass and offered to help. They said, 'No, we need a medic,' but I explained that I'm a doctor and they let me through."

Not only was the injury not as serious as festival rumours alleged - he jumped off an amp and twisted his knee, rather than breaking his leg in two places as was claimed - but it seems Biffy got to meet a fledgling musical hero.

"It was hilarious," he recalls. "Simon went, 'Ah, you fucking wanker, I can't believe you're in a band as well as doing all this sort of stuff!' He said Biffy had just got hold of our album ['Beachcomber's Windowsill'] and they couldn't stop listening to it. I thought that was sweet of him."

HEY DANCER!, HEY, HEY DANCER...

You know that Ryan Jarman from The Cribs? He could have been a professional dancer, or so reckons Kate Nash. Jarman got all *Strictly Come Dancing* in the video for 'Kiss That Grrr!', and the singer-songwriter believes the Cribs man is a natural.

"Ryan is secretly a professional dancer - something he doesn't tell anybody. You can tell from his moves," laughs Kate. "[The video] was a really fun idea. We watched this documentary called *Cat Dancers* about these people who danced with tigers. I said, 'I want to do a video about that.' I think it's because I told him a real tiger was going to be in it that he did it." Head to NME.COM/video for a chat with Kate, plus loads of other people who've played in fields recently.

NATIONAL MISTRUST

The National's Matt Berninger caused Honolulu Airport to be evacuated, after federal agents got worried about his luggage. "I bought a novelty clock in Tokyo that looked exactly like a bomb," he says. Made to apologise for the alert, he also had his clock confiscated. But he's not the only musician to confuse the law. Here's three more security-baiting bands.

1. The Thirst were arrested at gunpoint last year after the fuzz confused guitar cases with guns

2. Alex Kapranos always gets a rough welcome in Russia because the name on his passport - Alex Huntley - is an alias used by a former MI6 agent

3. E from Eels was stopped in the US for looking like a terrorist. In other words, he had a beard at the time



DAMON'S SPANISH BEACH PARTY

Albarn is bringing all those Gorillaz guests together again for this weekend's Benicàssim

If luring a bunch of international music stars to a field in Somerset wasn't hard enough, Damon Albarn has it all to do again this weekend (July 15-18).

Having filled in for U2 at the last minute, Gorillaz are now set to play the festival that booked them all along: Benicàssim. The band will top the main stage on the final night of the Spanish festival, after headline slots from Kasabian, Vampire Weekend and The Prodigy on the previous days.

Despite having to fly the nearly 40-strong core Gorillaz band out to Spain, along with the guests he can recruit, Damon isn't worried about pulling it all together - and, to be fair, he did just get rock legends and rappers to join him at Glasto.

"Well, you know, you try your best, these things pull you through, y'know, and you shouldn't get too upset about it," he explains of managing the chaos around a Gorillaz show these days, adding that the speed at which they got their Pyramid Stage set organised after U2 were forced to pull out proves that they can do anything. "Until two weeks [before the festival] we were the village idiots. [I was] pottering about with my daughter."

Along with the headliners, this year's Benicàssim features the likes of Julian Casablancas, Klaxons, Dizzee Rascal, The Cribs and Lily Allen among others. Follow all the action on NME.COM/festivals and keep an eye out for the definitive review in two weeks' time.

ANDY WILLIAMS, JONNY BALLOWS, KELLY HARRIS

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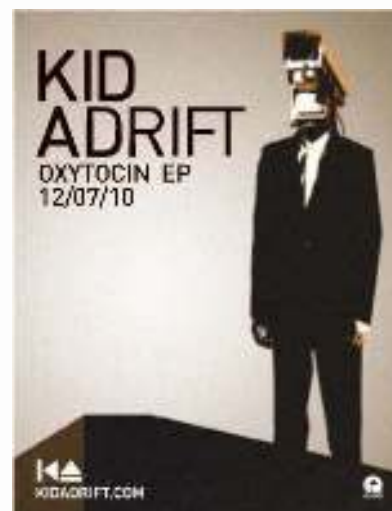
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PETE, CHECK YOUR EMAIL!

Carl Barat gives us the latest on the preparations for The Libertines reunion, and reveals he's trying to work up new material with the elusive Mr Doherty

IN THE WORKS

With The Libertines reunion gigs at Reading And Leeds Festivals fast approaching, Carl Barat has revealed he's written a new tune that could well feature in the band's sets. "I'm sending Pete a song, I must email that today," he tells *NME*. "Maybe we'll do something with that." Carl won't be drawn on the track's title, and are beginning to function

properly again. Well, sort of. According to Carlos, the band "haven't done any preparation yet, apart from being in touch." The grafters.

Over the past few months, Carl has instead been finishing his solo album (due in October), which he gave Glastonbury a sneak preview of during his Leftfield tent set. Backed by a live band, the show marked the first time he'd performed a proper solo set – and he says it's something he found utterly nerve-wracking.

"It was pretty scary. I was nervous. I mean, I didn't even know if anyone was going to turn up! I looked 10 minutes before and it was dead," he recalls. "Playing the new stuff was quite a gamble. But now I can't wait to get on with the tour in October – it's going to be great doing that."

Before that, though, there's the little matter of the Libs shows – and despite his excitement over his album, Carl insists he's now going to be concentrating 100 per cent on his original band.

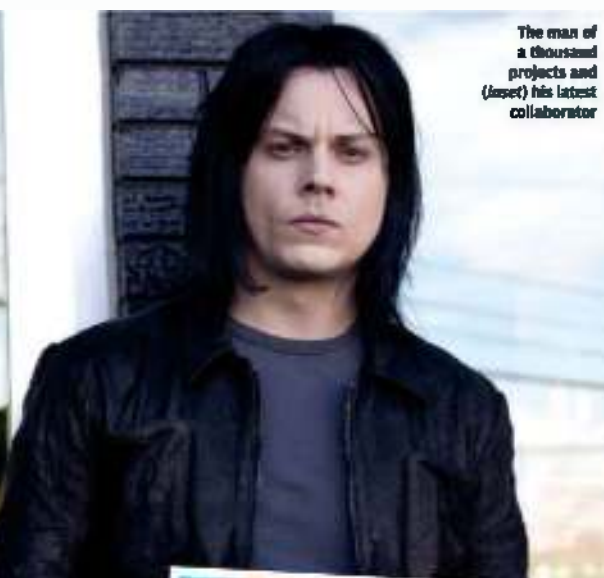
"I'm going to be spending some time with Pete, getting shit ready," he says. "Even though the solo stuff's all finished now, it's just going to be The Libertines for me for the time being – I want to focus all my energies on one thing."

*Watch a video interview with Carl at NME.COM/video
The Libertines play the Reading And Leeds Festivals (August 27-29)*



MARK RONSON & THE BUSINESS INTL

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The man of a thousand projects and (just) his latest collaborator

MARLING GETS WHITE-WASHED

Laura Marling is the latest artist to work with Jack White at his Nashville studio. Here he talks about that and his other plans

Jack White is quickly turning into the venus flytrap of the music industry: any musician who comes within range of his Third Man recording studio is quickly ensnared for a session. White recently asked Laura Marling to pop by when she was in town, and the pair duly laid down some music together.

"I went and recorded with Jack when I was passing through Nashville on our recent US tour," says Laura. "The whole process took about 25 minutes, two songs bashed out and recorded and done, it was wonderful. The care that's gone into crafting the studio is amazing. It goes without saying that Jack is a very important figure in modern music, and it was very exciting to work with him."

With Jack in the UK with The Dead Weather last week, we caught up with him for a chat about Laura and his other projects.

So how come you were recording with Laura – don't you have enough side projects?

"On everything, I look at myself as a producer on any project. Even in this band [The Dead Weather] I still feel like a producer, even in The White Stripes as well... or perhaps a director. They just all get presented in a different way, like working with Laura Marling or Loretta Lynn, The White Stripes or Dead Weather, they just have different names. Some come out and get called Jack White & Alicia Keys or The Raconteurs – it doesn't really matter to me, it's just about making those things exist. They tell you what to do. It's about paying attention to what the music wants."

It sounds like having your own studio at home in Nashville has completely liberated your

approach to music. How important is the studio to you?

"It's hugely important. The construction of that studio actually made The Dead Weather exist. I don't think we would have this band at all if it had not been built. We'd just done a tour together, The Raconteurs and The Kills, and we just stumbled into the studio ready to collapse from that last tour, because it was so gruelling, when we were recording all those songs. If we had booked some time in some professional recording studio in Nashville, we'd have probably just said, 'Ah, let's do that later, in a couple of months the next time I see you' and then we wouldn't have the problems that we have now (*grins*). It would have been better – maybe I shouldn't have built the studio! You've got me thinking now."



So spontaneity is the key?

"It's an interesting balance. Everyone has this feeling that because of the internet, attention spans are very short and people want the new thing very quickly. People watch the YouTube clip and then they want the next thing, but yet at the same time our business of music and entertainment has the history of the last 30 years of hyping things up for a long time for months and months, bludgeoning you over the head with it until it's finally released. So I think it's sort of like the viewers, the people who consume it, haven't really decided what they want. They want things quickly on the left side and on the right side they want it really hyped. The two haven't really balanced out yet. Maybe in the next few years we'll see some changes when CDs go away and it's all about digital and vinyl."

And your label Third Man – with the studio, vinyl pressing plant, the sessions with people such as Laura – is an attempt to make sense of that?

"My record label Third Man has come from looking at it from a completely different angle now. We're starting with the seven-inch vinyl and then putting a digital component on there and possibly a cheaply made video and different kind of package, gearing it more towards tangible music and less about the invisible. We'll see what happens. People love vinyl still, that's the only segment of the music industry that's gaining popularity. So I'm all for it."

WATCH THE DEAD WEATHER INTERVIEW



Jack White and The Dead Weather online at NME.COM/video now

BANG BANG BANG

THE SINGLE OUT JULY 11





"THE FIRST TIME WE PLAYED, THE GATES WERE LOCKED!"

Don't believe a band can go from being first on to headlining? Meet the Leicester heroes

Ever wondered what happens to those bands who open festivals to 12 people? Well, if this weekend's (July 9-11) T In The Park is anything to go by, they end up headlining the festival – that's Kasabian's experience anyway. The Leicester crew made their debut in 2005 in a very lowly slot indeed, and now they're back to give the Scottish bash its climax.

"The first time we played it we were first on, and it was so early that the gates hadn't even opened," recalls guitarist Sergio Pizzorno of his T debut in 2005. "Then as we started playing people started coming down the hill charging towards us. Even then you felt something was going on. So it's great to be back headlining the whole festival this year."

With the show – plus a similar slot at V Festival – set to start the farewell to

'West Ryder Pauper Lunatic Asylum' ("Just when you think it can't get any higher, it gets higher again. T and our V Shows will be the jewel in the crown for 'West Ryder...!'", the guitarist admits there's one upside of his beloved Italy getting knocked out of the World Cup; the festival clashes with the final.

"In 2006 it was almost horrible, because Italy were in the World Cup Final, and your mind is all over the place – five minutes before you go on you're watching penalties in the World Cup final," he says. "So in a way it will be nicer this year just to go on and play. I remember last time there were loads of people backstage watching the match and there were a few French bands milling around. It was a strange one!"

Kasabian play T's Main Stage on Sunday (July 11)

MUMFORDS' BACKSTAGE BLAG

How much bigger can Mumfords get? The mass hoedown that's set to shake T should give a good indication. And Ben Lovett from the band reckons this weekend could herald their biggest singalong ever. "The Scottish crowd are definitely up for a sing-song," he says. "Hopefully it will be our biggest one yet because we've spent a lot of time up in the Highlands playing gigs. So we're quite excited about people coming down." The four-piece kicked off the King Tut's Wah Wah Tent last summer with just a handful of hardcore fans in attendance. This time around they top the bill for what is sure to be one of the biggest knees-ups that even Balado has ever seen, and they intend to look their best for it.



"I love T because you can blag a free haircut backstage which is really handy because I never have enough time to get a good haircut," says the keyboard player. "It's great – there's always a massive queue of guys with unwashed hair."

Mumford And Sons play the King Tut's Wah Wah Tent on Saturday (July 10)

WATCH
OUT FOR
THE QUIET
ONES...



Bombay Bicycle Club may be releasing acoustic album 'Flaws', but bassist Ed Nash says T shouldn't expect them to have gone completely folk.

"We're sticking with our normal electric set for now," he explained. "It might seem weird, but I think we're going to play songs that'll be on our next electric album, and miss the acoustic stuff entirely. We've got a new electric one called 'Bad Timing' which is my favourite song of ours to play live." But what happens if fans start getting irate at the band's apparent lack of love for their current direction? Ed: "Er, maybe we'll have an acoustic guitar at the side of the stage, just in case..."

See the review of 'Flaws' on page 39. BBC play the Red Bull Bedroom Jam Futures Stage on Sunday (July 11)

"WE'RE NOT MELLOWING"

It seems Liam Fray doesn't have it in him to play to anything other than enormous festival crowds. The Courteeners frontman thought having bared his soul on 'Falcon' things might get intimate; instead he's found himself with some giant festival anthems.

"We were almost expecting people to mellow out with the new album," he says. "But people seem to have taken the songs to their hearts and we're buzzing off that – they sound great on a big stage. T are going to have it big time." Good job, because after playing last time The Courteeners made a lot of Scottish friends.

"Last year we played in the King Tuts Wah Wah Tent. We could have filled the place twice over," he says. "There's definitely something in the water up there. People say Scotland have the best crowd and they do. By a fucking mile."

The Courteeners play the NME/Radio 1 Stage on Saturday (July 10)



THE VIEW TO DEBUT NEW ALBUM TRACKS

T is always mad for Kyle and co – and this year the crowd are going to be treated to some new songs

They packed out the tent before they even released an album; they've been given a heroes' welcome year after year; now The View want to repay T In The Park when they play this year.

The band are currently working on their third album, which is being produced by Youth, and according to Kieran Webster, it "has funky guitar and pop-led tunes on it and a couple of things you wouldn't expect". The View are extremely excited about the new material, and want their home-from-home to be the first place to hear it.

"We're going to play a few new songs, but I can't tell you which ones because we want to surprise people," says Kyle Falconer. "It's going to be great to see what a reaction we get though. I'm really looking forward to seeing people's faces."

The Dundonians are finally playing the Main Stage, and even now they're not sure there'll be enough room for the home fans. "It should be the biggest crowd that we've ever played to, eh?" suggests the singer. "Have T been supportive over the years? Definitely, yes, they've always been the best crowd for The View without a doubt."

The View play The Main Stage on Sunday (July 11)

SPEED DIAL LIAM HOWLETT

The Prodigy leader on his biggest ever summer, brother-in-law Liam Gallagher's new band, and those Pendulum comparisons

Hello, Liam. Do you feel The Prodigy have finally earned the right to play their biggest gig ever at Milton Keynes Bowl (July 24)?



Liam: "People said, 'Why haven't you done it before?' I guess when 'The Fat Of The Land' came out we could've done something big then, but I think we preferred to keep it small. Now we feel different; this is a statement gig for us and we deserve it. We've been around for a long time, it's about time we did something like that to raise the level for ourselves. We're obviously putting the whole thing together ourselves, and it's gonna be a great day."

You have Pendulum, Enter Shikari and Does It Offend You, Yeah? supporting. Is this the spawn of The Prodigy?

"People go on about Pendulum being similar to us but they really aren't. I think when you see us alongside each other it's fucking obvious that we're totally different. And we're as fucked off with people going on about that as they are probably."

You embraced it a bit, though, by guesting on their album.

"Rob [Swire]'s always confessed his love for the band, and he rang me up and said, 'Man, I really want to get you involved on a tune'. It's always a bit odd when you've got two producers in a room, you get in each other's way a bit so I didn't know how it could work. He sent me a tune and I just threw loads of riffs down and spent a few days throwing loads of shit at it and

then walked into his studio and he basically put it together. It's kind of weird because their studio's quite sterile; it's like a laboratory whereas mine's like a fucking mess, like a kid's bedroom. The end result is

It's T TIME TOO

The Prodigy also headline T In The Park's NME/Radio 1 Stage and they'll have a surprise or two...

"We don't want to come and just play greatest hits, that's for sure; we'll play the tunes, but also always twist it up a bit. That's what I'm doing now in the studio."

what it is and it sounds big, but my ideal way of collaborating is to go into a room and make loads of noise and record it and see what happens rather than putting it all together like a jigsaw puzzle, but that's the way he works, I guess. He's like a sound scientist sitting at that computer."

Pendulum are a weird one; the bigger they get, the angrier critics seem to get about them.

"Is that right? It seems they've broken away from their drum'n'bass roots, but are still clinging onto it a bit. Whereas we really kept hold of our roots in rave for quite a while, and something new has come out of it. But we've still managed to maintain all the connections - I guess it's different times. We managed to keep most of our fans and just build. Rob's happy about being a bit poppier; maybe he's got that head on his shoulders."

How is The Prodigy's new stuff shaping up?

"The new record's going to be heavy. When we did 'Invaders Must Die' we were so happy to all be back together

that the excitement of that rubbed off on the record and made it feel quite up and triumphant. Whereas with this next one, we'll set out to make something heavier. It's hard to say, but it's gonna be darker for sure, that's one thing. We're gonna start right after we've done Milton Keynes. It'll probably be out later next year."

Liam Gallagher is your brother-in-law - have you heard Beady Eye yet?

"I haven't actually. I know that he's been doing stuff in the studio, but I've been on tour for a year so I haven't heard anything. I know nothing will come out until he's 100 per cent happy because it's his baby now."

The Chemical Brothers and Underworld are back too - and people care. Do you take credit?

"Of course! It just so happens that Underworld are on the same label as us. When we went to Cooking Vinyl no-one really knew who they were, and now they're fast becoming a label that's collecting all these dance bands that have had hits: Underworld and Groove Armada. I'm excited to hear The Chemical Brothers' record. When we decided to make 'Invaders...' we wanted to make a record that was everything that was great about our band. We weren't fussed about breaking new ground, we just wanted to make a record with some good tunes on that represented us. So I just hope the Chemicals' album has loads of beats on."

Is this healthy for dance music, though? That the old guard is strong again? Are things fertile?

"Maybe the fact that there isn't a lot of new stuff coming through that's really fucking happening, that's when the older bands can step up and get in and get on with their thing. I haven't heard anything that's blown my mind and we'll continue to do it until we do."

So are you saying you'll stop as soon as dance gets good again? "Yeah!"

The Prodigy play T In The Park on Saturday (July 10)

YOUR CHANCE TO BECOME AN NME PHOTOGRAPHER!



Fact: there is no better job on Earth than being around a rock'n'roll band. Unfortunately, getting access to one is something denied to 99 per cent of us mere mortals. Annoying eh? Luckily, the good people at FreederM - the experts in skincare for spot-prone skin - are here to help. Once again, they're giving you the opportunity of a lifetime with the Find My Freedom competition, by handing one lucky reader the chance to become a bona-fide NME photographer. The winner will get an Access All Areas pass at a must-see gig and a prime position in the photo pit assisting an NME snapper.

To enter, upload your favourite photo you have taken to findmyfreedom.co.uk. Get the most votes to bag the prize.



FreederM

VERSUS

PETER ROBINSON'S BASSHUNTER

The Eurodance lord who stole Ron Wood's sweetheart is out to "please everyone"...



FYI

* Basshunter's dad's view on life: "A busy man is a successful man"

* Basshunter's opinion of the extras in his current video: "LA girls! Fuck yeah!"

* He still hasn't found that fish

Hello Basshunter. What's happening?

"I am enjoying the lovely sunshine here in London, and I'm talking to you."

What could be better on a warm summer's day than to have a chat with New Musical Express?
"Exactly."

That was a question, but not to worry. What did you get up to this weekend?

"I was in the Czech Republic. I can tell you, the last week was a good week but also one of my worst weeks as well. Nine countries, 10 flights, hardly any sleep... And of course I've been watching the game yesterday!"

Are you just saying that as a way of making some sort of small talk? Because I don't really like football so there is no need for you to waste your time.

"I'm not really a big football fan. But when it's worldwide championships it's more interesting."

When you're playing in nine different countries in seven days, obviously when you turn up to the concert you make it seem exciting, but there must be an element of not really caring.
"Not care about what? I don't understand that."

Well you have to say, "Woo, we're all having a great time, etc. This is really special." But...
"But it is special. I mean I've done close to a thousand shows now in four years and I can tell you that every show is special and unique. People have travelled and paid a lot of money, sometimes, to see my show."

How much should people pay to see your show?

"I don't know! I'm not dealing with the prices for anything, I am trying to stay as far away from that as possible!"

Well, let's start this at £100. I'd say £100 is too much.

"Right. I mean I'd say, for a big show with a two-hour performance, £20 or £25 would be quite normal. And in a club, let's say maximum £8 or £9."

That's actually very reasonable, Basshunter.

"Well, I'm pretty good on stage but I'm not £100 good! But I've had great opportunities. You have to be lucky



with the label, management, agencies... If you compare my career with Texas Hold 'Em, I just got Royal Straight Flush on the slots! That's how lucky you have to be! You have to be lucky."

So is it more down to luck than actually being any good at all?

"No, no, no. If you are a very good artist you will last long no matter who you work with, but for a long-lasting career you need luck!"

Don't you in fact have a tattoo of your management's logo?

"Yes! I just wanted a way of showing my appreciation."

Most artists just show their appreciation with '20 per cent of everything they earn'.

"No, no, no, it has nothing to do with that. It's something like family. We're like family. We speak on the phone every day and we send crazy pictures to each other."

I've seen quite enough 'crazy' photos of you over the years. "OH REALLY?"

Listening to your lyrics it feels like there are just words there for no other reason than to fill space on what should really be an instrumental. Is that fair?

"I've been producing Eurodance for many years and in the beginning I was just producing instrumentals because I wasn't interested in singing. Let's just say that I receive a lot of emails from listeners. Old hardcore fans want me to go back to the non-commercial stuff, and other people say, 'The new stuff is great for singing along to, it's perfect'. And on my new album I'm trying to satisfy everyone."

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NEW TO THE
PLAYLIST



• KLAXONS
'Echoes'
• MARINA & THE DIAMONDS
'Oh No'
• AEROPLANE
'We Can't Fly'



• MARK RONSON
'Bang Bang Bang'
• ROSE ELINOR DOUGALL
'I Know We'll Never Know'
• KISSES
'Bermuda'
• THE NATIONAL
'Anyone's Ghost'

- 1 **EMINEM**
'NOT AFRAID'
A&M
- 2 **ROBYN**
'DANCING ON MY OWN'
Rushmore
- 3 **BIG BOI**
'SHUTTERBUG'
Mercury
- 4 **KELE**
'TENDERONE'
Mercury
- 5 **PROFESSOR GREEN FT ED DREWETT**
'I NEED YOU TONIGHT'
A&M
- 6 **MUSE**
'NEUTRON STAR COLLISION (LOVE IS FOREVER)'
Mercury
- 7 **GORILLAZ**
'ON MELANCHOLY HILL'
Island
- 8 **PENDULUM**
'WATERCOLOUR'
Korner Bros
- 9 **EMINEM FT LIL WAYNE**
'NO LOVE'
Rushmore
- 10 **RUSKO FT AMBER COFFMAN**
'HOLD ON'
Laguna
- 11 **KIDS IN GLASS HOUSES**
'UNDERCOVER LOVER'
Wardrobe
- 12 **FLORENCE + THE MACHINE**
'COSMIC LOVE'
Kiss
- 13 **HUMFORD & SONS**
'ROLL AWAY YOUR STONE'
Kiss
- 14 **AEROPLANE**
'WE CAN'T FLY'
Mercury
- 15 **PENDULUM**
'WITCHCRAFT'
Korner Bros
- 16 **UNDERWORLD**
'SCRIBBLE'
Parlophone
- 17 **BOMBAY BICYCLE CLUB**
'IVY & GOLD/'FLAWS'
Kiss
- 18 **GREEN DAY**
'WHEN IT'S TIME'
Reprise
- 19 **VAMPIRE WEEKEND**
'HOLIDAY'
A&M
- 20 **FOALS**
'MIAMI'
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TALKING
HEADS

EMINEM'S STILL RELEVANT AND A TOTAL HERO TO ME



'Recovery' sees Marshall Mathers back at his very best, and, as he headlines T, it's time to bask in his brilliance once again, says long-time admirer Tinie Tempah



Eminem's new album sold 750,000 copies in one week. That's a crazy amount – especially when it's not your debut album, and when your last album wasn't really all that. It's an amazing thing, actually, and it clearly shows that Eminem's still relevant. 'Recovery' let everyone know that he's back, and now it feels like he never even left us.

I think for me, what makes Em so special is the fact he's so unique. Rap and hip-hop have always been celebrated and acknowledged as black music, but Eminem was the first rapper in a long time who came along and did it just as well – if not better – than those other guys.

There are a lot of things that make him so different to his peers. He doesn't fit the stereotypes of your average rapper... the girls and the bling or whatever. He's completely different to all that. He comes on to the stage and literally rips the place to pieces! Obviously, he's always surrounded by a lot of controversy, like nitpicking with his mum and his girlfriend, and his daughter, who he loves more than anything in the world. But that stuff is what's kept the attention of the world, and he's emphasised it in his music.

With Eminem, it's endless. He never ceases to amaze every time when he brings

out a record. Admittedly, even I wasn't really sure about 'Relapse', but everything else he's done apart from that has been absolutely amazing. I think 'Recovery' is really good. I bought it a couple of weeks ago and I've been touring so I haven't really had the opportunity to properly get my head around it, but there are some amazing tunes on there. I think he's definitely got it back now, and obviously the public have clearly forgiven him too (I mean, 750,000 copies!).

I really like the fact that as a musician, he came out when things were bad and was like, 'You know what? Fuck the 'Relapse' album, it was shit!

I was on drugs, so forget about it – I'm gonna make another one in about half the time and bring it out just to fucking erase that monstrosity!' He's done that and I take my hat off to him.

I read a few of his interviews recently where he said that touring is something he's been out of for a little while, so I think T In The Park is gonna be a really big thing for him. I couldn't ever say anything bad about Em, though, so obviously based on his back catalogue people haven't got anything to worry about! I mean, Eminem's got a pretty extensive history, you know? I don't know how he'll have prepared for T, but I have no doubt it's gonna be absolutely amazing.

TALKING
HEADS

WE CAN'T PUT THE LID DOWN ON BRITAIN'S TOILET VENUES

Our future rock'n'roll stars could be in serious jeopardy, says Dan Martin, if we don't look after, cherish and support the UK's smallest, rapidly closing venues



I cried a little tear of nostalgia when Manchester's twin titan toilet venues, the Music Box and Jilly's Rockworld, closed their doors in April. True, my abiding memories of them were from the early noughties, going nuts to drum'n'bass DJs in one and bouncing around at the seminal metal discos at the other. It had been a long time since either had laid a serious claim to being the continuation of the city's music legend, but a piece of history was lost all the same; Jilly's, then called Rafter's, was the venue where Tony Wilson first saw Joy Division. And no, of course rock'n'roll should not be a museum; things move on. But those closures are indicative of a wider trend, with no one great villain but the same awful consequence.

Newport TJ's remains under threat following the death of iconic club owner John Sicolo in March, the man who had poured so much energy into keeping the club's financial difficulties at bay. The equally seminal Leicester Charlotte closed in March, with both venues likely to be sold and turned into more profitable flats. Business is one thing, but council support for live music seems thin on the ground; promises for the development of venues in London to replace the compulsory purchases of the Astoria and LA2 now seem unlikely with the change of government. And unbelievably, Brighton's profitable Freebutt looks to be fighting a losing battle against closure thanks to the ongoing noise complaints of a single resident, with the council giving little support.

There may be no single Big Bad here, but it's a crisis all the same. British music doesn't operate on a top-down celebrity model. Our small size is our advantage; real talent can be harnessed from any of our nowhere towns, and anybody can become a star. But they need somewhere to start out. And these places need to be independently owned and conscientiously managed. How many kids would not have formed bands, how many lives would not have been changed and – yes – how many tax pounds would not have been generated had the UK's cottage network of small venues not been allowed to thrive? Don Letts' *Strummerville* movie shows how effective that organisation has been in giving a leg-up to new talent, but that task shouldn't be left to charitable foundations.

This, by the way, cuts wider than just the wailing of music fans, so easily passed off by the right-wing media as inconsequential aesthetic fripperies, especially in an age of swingeing government cuts. There's a song on the new Manics album called 'All We Make Is Entertainment', about how, after the decimation of the mines and the car plants, the only thing this country really manufactures anymore is brilliant music, drama and comedy. And with the consequences of the digital age, even that's being thrown away. Whether the record industry survives depends on whether we can re-learn the value of culture, and that we need to pay for it. But if we don't and it doesn't, we're going to need our toilet venues more than ever. They could just be last line of defence for British rock'n'roll.

*In British music anyone
can be a star. But they need
somewhere to start out*

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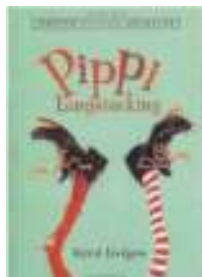


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PIECES OF ME ROBYN

The cutting-edge pop queen on feminism, Sting and why she still loves Sweden's 1983 Eurovision entry



Clockwise from top left: Emmeline Pankhurst, leader of the British suffragette movement; the cover of *Pippi Longstocking*; tantrically sexual Sting; Prince's 'Dirty Mind'; Carola; Midge Ure of Ultravox; Bugs Bunny



My first record

'FRÄMLING' BY CAROLA

"It's a sort of Abba-indebted orchestral pop number. I saw her do it when she was representing Sweden in the Eurovision Song Contest when I was four, and I adored her. I still like the song today, actually."

My favourite artist

VERA NILSSON

"She's a Swedish artist who made these beautiful prints of hands in the '60s - I have one at home. They're slightly abstract, impressionistic sets of human hands in different colours that she painted, then printed."

My favourite album

'DIRTY MIND' BY PRINCE

"It's one of his first albums, and one that people don't talk about a lot. For me it's really special because it's from before the point where he had a lot of money so it's still kind of rough and almost punky, about when he started listening to New Wave."

The books that changed me **THE PIPPI LONGSTOCKING SERIES BY ASTRID LINDGREN**

"I don't know if it changed me, but it made a big impression on me when I was a kid. I think she has been an inspiration to most Swedish kids at some point. She's brave, strong, clever, and she's very caring - she has an amazing natural sense of justice."

The band I love right now **ZOMBIE DISCO SQUAD**

"I don't know if they're new, but I keep finding songs of theirs that I like in different places. It's this very intelligent, twitchy electro-type music - very clever rhythms, quite tribal-sounding stuff."

My favourite lyric **'DANCING WITH TEARS IN MY EYES' BY ULTRAVOX**

"I think that's an amazing line. It's genius to me. The combination between sad and strong is very cool. The video is all about the possibility of a nuclear explosion. It's got all of that fantastic melodrama of an era when people really did live with the threat of nuclear war in a way we just can't imagine anymore."

My favourite fictional character **BUGS BUNNY**

"He always makes it. He's always alright. You can't touch him - no one ever lands a blow on Bugs Bunny, he's just too smart, and too wiley. He's so annoying like that."

My first gig **STING**

"I saw him on the tour for his first solo album, when I was five. I really liked that song 'If You Love Somebody Set Them Free'. I was a little too small: we were in the second row, and it was getting a bit crowded, so the security guards took me away and I got to watch the whole song from behind the stage. Afterwards, the head of security asked me if I wanted to give this flower to Sting, but I said I didn't because I was too shy..."

My idol **FEMINISTS ALL OVER THE WORLD**

"I think it's impossible as a sane human being not to have a feminist perspective on the world. Girls are still the slaves of the world - still. We've come a long way, especially in Sweden, but we're still not equal. I think that's pretty obvious."

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

DOM

Childhood chaos yields 2010's greatest postmodern indie-pop

I grew up in foster care since the age of eight. I'm one of six. My mother gave me up 'cos I have red hair. She had a thing about it." Dom (short for Dominic, though he keeps his surname a mystery) is sitting on the steps in front of an apartment building in Greenpoint, Brooklyn, casually explaining his Oliver Twisted upbringing. In a divine act of melodrama, supersize droplets of rain begin to fall from the heavens onto the yellow trucker cap worn by the 23-year-old, a scamp from Massachusetts who straps an amp onto his back during live performances. He giggles. "We play ginger wave."

DOM (the band), in fact, makes highly danceable, postmodern no-fi pop – bounding from garage to synth, in frolicsome wry references. His only release – 'Sun Bronzed Greek Gods' EP – seems to teem with sarcasm. But Dom (the dude) swears he's a sincere guy. Even when he inadvertently called bullshit on Girls' backstory in an interview – prompting singer Christopher Owens to hastily defend accounts of his cult upbringing – it's from the bottom

of Dom's goofy heart. "I like his music," he insists. "But I think the way he responded makes him a butthead."

Surely DOM's breakout song – the hazy, key-hammering singalong 'Living In America', with its looping lyric, "It's so sexy to be living in America" – is taking the piss... "No way! Look at all the freedoms we got," he says. "There are, like, so many resources – food stamps, social security. And there are a lot of awesome people living here!" Kicked out of abusive foster homes, the rebellious Dom met some of those awesome types in juvenile lock-up. "The kids there taught me about selling cocaine. You make great fucking money off of that." He saved up enough dough to buy his first guitar in 2006.

Dom is now hoping to drop a full-length album in October. He's been talking to a few labels, but that, too, is veiled in secrecy. Ever the indefatigable entrepreneur, he's bent on pioneering a unique sound. "The new stuff is way different from anything else, like garage with surf metal. We invented that genre." Seriously? "No, we did! We definitely did!" *Nisha Goplan*

NEED TO KNOW

- Dom has written a porn film called *Jersey Whores*, which he says is "kind of like the show on MTV, only with banging and a lot more attractive people." Its two lead characters are named Gia and Rocco
- Dom's tattoos are self-made. Lock-up teen thugs taught him to ink himself
- He's a bigtime R&B fan, particularly of the Boyz II Men catalogue



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**RADAR
NEWS**



2010: A PUBLICITY ODYSSEY

*Radar favourites **Monarchy** will be the first band to have their gig beamed into space. Intrigued, Sam Wolfson went to Kennedy Space Centre to see an incongruous publicity stunt*

Orlando is a city without a soul. An endless highway bordered by gaudy theme parks, *NME* has gone downtown in search of something else. Here the streets heave with students, tourists and hundreds of Disneyland workers desperate to escape their vapid world of phoney. A little further up, prostitutes line the highway, their lycra mini-skirts like cats eyes in the middle of the road. Falling from bar to bar on our fake ID, we get talking to a just-married couple. They're coming to London for their honeymoon. "So," they ask, after we've offered them our own bedroom as a honeymoon suite, "what are you doing in Florida?"

We do our best to explain that one of our fave new British synth-pop duos are beaming their concert at the Orlando Planetarium into deep space, the first band ever to do so. In theory, the broadcast will travel through the cosmos for eternity, unless the signal is interrupted by some alien planet as yet undiscovered by man or machine. We can't remember such an extravagance since the whole music industry fell into perpetual crisis.

"So who are the band? Where can I hear them?" asks the bride.

They're called Monarchy, but they haven't released a CD, in fact they've

never sold a record or played a gig. This is the first thing they've publicly done.

"Oh, OK," she says, confused. "So how comes they're allowed to do all of this?"

We don't have an answer. Maybe we'd understand if this were Muse or Lady Gaga, but *Monarchy*? The London-based pair who caused, less a storm in a tea cup, more a breeze in a thimble by refusing to reveal their identities last year? Why are they splashing out on stunts when no-one's heard of them?

"A first gig is like losing your virginity. You want it to be special"

ANDREW ARMSTRONG

"A first gig is like losing your virginity. You want it to be special," says synth player Andrew Armstrong back in the hotel. "We were going to play our first gig in Hoxton, but we figured that's like losing your virginity in a caravan park..."

"Instead we're losing it in something a little surreal," adds vocalist Ra Black.

"Surreal" they can have. For all the time we have in Florida, we only spend a stage-managed 45 minutes talking to Monarchy -- and during the interview, as throughout the trip, their faces are obscured by masks. Instead of band access, we get "astronaut training" at the Kennedy Space Center in which we

fly replica space shuttles, get suspended in zero gravity and meet a real-life astronaut. It's all amazing, the space camp holiday we've wanted since we were four, but what are the band actually getting out of it?

"At the end of the day it's sort of a void event. But not all art has to have a pinpointed result, something quantifiable," says Andrew. "I'm quasi-obsessed with Bill Drummond [we think he's using 'quasi' for its

pretension rather than its actual meaning]. In the book 45 he talks about these galactic key lines that have come down to Earth so I suppose what we're doing is a kind of reverse process: instead of coming down to Earth we're beaming into space."

In the context of Drummond, this gig starts to make perfect sense. He was of course, the king of this sort of stuff. As half of The KLF he infamously filmed himself burning a £1million in cash. If Monarchy are going to get close to his legacy of art for art's sake then they have to start pulling these sorts of japes now. This isn't a bad start then.

And putting the Buzz Lightyear pretext aside, Monarchy pull off a spectacular show. They rise into a pitch-black planetarium with lasers and synths blaring. Ra has a soaring rock vocal that expands across the domed roof. As they close the set with 'The Phoenix Alive', one of the most militant slices of disco-pop we've heard in years, and what can only be described as a strobe solo, you have to hand it to them that this is more compelling than anything that's ever happened in Hoxton. If this is the broadcast that makes first contact, we can think of numerous worse flag-bearers for all of humanity.

But was it worth it? Afterwards we ask Mercury Records' A&R Jodie Cammidge, the man who signed Monarchy and represents the foot of the bill on this trip, whether he thinks he got enough bang for his buck: "When we signed the band, Andrew and Ra told us the first gig would have to be groundbreaking. For us, this is as much a statement of our intent as a label. We're feeling really confident with Monarchy."

So you think you'll make it all back? "Absolutely. They're going to sell a million albums."

No pressure then lads. Going to the end of the universe and having to flog your record in Tesco. Doctor Who never had to put up with this shit.

SCENE
REPORTDISCORDANT
MUTATIONS

Milo Cordell introduces us to the underground's newest heroes



Well, The Big Pink are back in London. We started our last tour in January – just before the NME Awards – and finished it about two weeks ago. It's so good to be back home. We're gonna be here all summer, aside from a couple of festivals and shows with Muse, and we're starting to write again now so it's all good. Basically, it's gone back to how it was before the shit really hit the fan!

Anyway, the first band I want you to know about are called Thrush Metal. They're four girls, they're all best mates and they're amazing characters. They're not the best musicians in the world, but when they play onstage they're just doing it for all the right reasons. It's kind of like early hardcore-meets-The Raincoats. It's punk but quite effeminate.

Porcelain Raft are also worth checking out. They played our Merok Records night Don't Die Wondering a while back. Actually, it's just one guy, this Italian bloke who plays lovely, heartfelt emotional music. It's in the same school as Atlas Sound, I think.

There's another guy called Crop Rotation who's really good too – blissed-out beats and music that comes from the kind of world Animal Collective are in. But he really stands out for me – he's from London and he just does things differently.

Milo's
TOP 5

THRUSH METAL
'Pussy'

PORCELAIN RAFT
'Gone Blind'

CROP ROTATION
'Globe'

PRIZES
'Teenage Myth'

NOWA HUTA
'In Forest Flesh'

This band Prizes I really like too. They rehearse in my garage, but I don't really know them – they just turn up in my garage and play music! They're friends of my flatmates, and they're really good. It's kind of chillwave, I suppose, but it's an English take on it.

Finally I'm gonna flag up this guy called Nowa Huta. He's out on Tri Angle Records and it's kind of this weird, spooky dub, but slowed down. It comes from the same place as Salem, but it's more progressive.

NEXT COLUMNISTS:
Simian Mobile Disco

5
TO SEE

This week's
unmissable new
music shows

GYPSY AND THE CAT
(pictured) The
Camp, London,
July 8

FLATS
Lexington, London,
July 9

THROATS
The Plug, Sheffield
July 10

**THE HUNDRED IN
THE HANDS**
Joiners,
Southampton
July 10

TORO Y MOI
Hare & Hounds,
Birmingham
July 11



MOUNTAIN MAN

DEAF INSTITUTE, MANCHESTER
TUESDAY, JUNE 22

CAUGHT
LIVE

Make-up free, child-like, wearing mischievous smiles: the three girls behind Mountain Man are pretty much the antithesis

of their namesake. But the spirit of fur-wearing huntsmen is not entirely absent. When Molly Erin Sarle, Alex Sausser-Monnig and Amelia Randall Meath left their home states to attend college in Vermont (Wisconsin also home to ethereal folk etcher Bon Iver), it was an adoration for centuries-old folklore and simple lullabies which birthed their ancient sound. Tonight the sock-less, bra-less trio seem somewhat bewildered. That is until vocally, a wisdom and security arrives

that's far beyond what their wrinkle-free eyes would have you believe. Accompanied exclusively by plucked guitar acoustics, Mountain Man's combined barbershop-style innocence creates a blood-clotting enchantment. Alarmed by a cosy reception, Molly shyly tells us, "I haven't enjoyed playing lately because we've been playing NYC a lot. It's not cool to get excited about music there... But you guys are great!" With that sentiment, they continue to glide from giggle to mesmerising within two-minute fable 'Animal Tracks'. Then comes 'Soft Skin' and 'River Song', each layered with equal measures of joy and sorrow. We don't know if Mountain Man aim to conquer and captivate, but traditionally, hunters couldn't work any other way... *Kelly Murray*

BREAKTHROUGH
BAND OF THE WEEK

This week's best NME Breakthrough artist
picked by New Music Editor Jannise Hodgson

NME
BREAKTHROUGH

THE CAR IS
ON FIRE

WE SAY: Piston-powered dream funk
BAND MEMBERS AND INSTRUMENTS:
Kuba Czubak (vocals, bass), Jacek Szabranski

(vocals, guitar), Krzysiek Halicz (drums)

LOCATION: Warsaw

FORMED: Late 2002

THREE KEY INFLUENCES: The Beatles, Of Montreal, Ariel Pink's Haunted Graffiti

THEY SAY: Post-communist pop brought to you from outer space

ESSENTIAL TRACKS: 'Can't Cook (Who Cares?)' at <http://music.nme.com/tciof>

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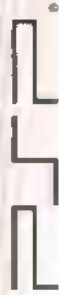
Porcelain Raft: twisting all the right knobs

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Horses for courses (l-r): Robert, Tom and James. Drummer Lee is what they're holding



TAT'S ENTERTAINING

Pulled Apart By Horses are Britain's most unashamed new rock band. This means that they are – obviously – no strangers to going under the needle. **Sam Wolfson** joins them and their label boss in a tattoo parlour to see through a drunken bet that's got terribly out of hand...

Clockwise from top left: tattoo artist Nick sketches out a quite lovely image of Toby Transgressive's face; then gets down to business on Lee's leg; the slightly less-menacing real-life model for the tat; the (almost) finished product. Isn't he lovely...



The drunken bar dare has sparked some of pop history's most outlandish moments. From the gross – like when Morley Crut's Nikki Sixx took Ozzy Osbourne's challenge to drink his own piss off the pavement in 1984 – to the inspired – Pulp's manager betting Jarvis Cocker that he couldn't get onstage with Michael Jackson at the 1996 Brits. Occasionally they get taken too far: it was, after all, during a few drinks that Robert Heinlein dared fellow science-fiction writer Ron Hubbard to start a religion. Hubbard is now better known as the founder of Scientology. However, it's unlikely there has ever been a bar dare quite as balls-out bizarre as this...

A few months ago, Lee Vincent, the drummer of Leeds breakneck rockers *Pulled Apart By Horses*, was drinking with Toby of Transgressive Records, the label that's given a home to Foals and Graham Coxon. Lee used to play in a band called Concentration Champ where all the members wore stockings on their head. He's covered in tattoos and his bandmates describe his life attitude as "do or die". Toby, on the other hand, is so timid he once signed

giving Toby: a Hitler moustache, fangs, "better ears" and a combover. Toby doesn't find this hilarious.

Lee's antics make him something of an anomaly in the band. He's the only one with tattoos and is well known in Leeds as being fairly terrifying. As guitarist James puts it, "When you've got three girls in the band, you need a boy to balance it out a bit." The "three girls" – Tom, James and Rob – are giggly, mischievous, sometimes a little

"IF TRANSGRESSIVE EVER DROP US, THEY'RE PAYING FOR LASER REMOVAL!" ROB, BASS

The Shins and probably wouldn't even get a peel-off transfer in case it irritated his skin. As we understand it, they had a conversation that went down like this:

Lee: "If you sign our band, I'll get your face tattooed on my leg."

Toby: "But I'll sign your band anyway."

Lee: "Great, then I'll get the tattoo"

Toby: "Oh."

All of which is something the band told us when we accompanied them in an *On The Road* feature in the magazine last week – and which is why *NME* is in Skunk Tattoo Parlour in Islington, London today, holding a pencil drawing of Toby's face. We're joined by all the

adolescent. Last week, when the rest of the band were waiting by the bus, ready to start this tour, Rob was nowhere to be seen. When they finally got hold of him "he was sat in his front room, watching lesbian porn and drinking gin. It was two in the afternoon."

As we listen to them recount stories of drunken mishaps and embarrassing ailments, it's easy to forget these scamps are the proprietors of a fierce-as-fuck rock band. Every sub-3:30 song on their self-titled debut record has got more screams than a Justin Bieber public execution, more time changes than the *TARDIS* trapped in a temporal loop. You know that kid in Empire Records who steals loads of metal albums and then comes back in the store with a gun and starts shooting shit so they give him a job? This is his prison band.

"It took a while for people to get it," says James. "Even now, they're only just starting to. When we first started off, everyone was looking for a

way to pigeonhole us. Some people were calling us indie boys playing metal, others hardcore. So last year we were probably the only band to play Leeds, Download and Latitude. It was difficult because we're basically in the middle. We're just a rock band."

"The middle" implies some kind of trade-off, a compromise between musical extremities. Actually, PABH's journey has been the opposite. Originally, they intended to do little more than rip-off '90s noise rockers The Jesus Lizard, bringing their exact shit to a generation of Leeds hardcore fans who missed them first time round. But as they've evolved, they've taken on a mantle left discarded by Thin Lizzy at the start of the 1980s: that of the straight-up British hard rock band.

"I think a lot of people are scared to just be a rock band anymore. They've got to latch on to a trend. Hardcore, post-hardcore, emo, screamo, thrash... whatever. We're not really interested in that," says Tom. Do you see other bands who ignore rock's self-amputation?

"I think Mcclusky and Future Of The Left are heading in that direction."

"Biffy Clyro have really opened the door for us," adds James. "When they started out they were doing something that wasn't commercially viable. But they've worked so hard for 10 years and now they're massive."

As if to illustrate a point about the widespread appeal they've inherited from Biffy, their press officer pops past looking excited. "Greg James just played you on Radio 1," he yelps. *NME* is quite impressed: daytime national radio play for a band who sound like the final minutes of a black box recording. "Yep," he continues, "it was you, followed by S Club 7." He walks off tittering.

We feel like we should give them an opportunity to regain their credibility. So we ask about their spectacular ability to inflict bodily harm on themselves while on tour. They might have only been going for two years but these boys could sit alongside Alice Glass, Pink Eyes and Ryan Jarman at the high table of tour lacerations. So go on boys, let's hear your war stories...

"We were playing Leeds on the Sunday night," says Rob, jumping at the chance to be first to share his gore stories.

"I jumped into a barrier with my guitar, which broke, and it came off me so I decided to crowdsurf for a bit. But when I came back to the stage I had all these bloody handprints over my top. Then two songs later I looked down and my whole leg was just black with blood. It was just pumping out of me. My brother made us these bandanas when we played Leeds and I had to wrap one round my leg, proper Rambo style. I had to tell the crowd that I didn't have Aids."

"Alright, I got one," James chirps in. "I jumped on my knees and a guitar lead with loads of dirt and grime off the stage went in my knee. After the gig I thought my leg was looking a bit, like, big. But I didn't wash or anything, just went to bed. The next day my right leg was twice as big as my left leg. I'd got cellulitis and it'd gone from my ankle all the way up to near my balls. So I went to hospital and they said if I'd left it for two days, the infection would have spread up to my balls and they would have chopped my leg off."

Rob is cracking up, "The best bit is that you jumped on the same knee like a month later, and it grew a little mouth. Or like, a little pink fox's bollock."

With the image left in our mind we make our way back to the tattoo shop, where Lee is getting finished off. The Toby on his leg is considerably more menacing than the one taking his picture next to it. Keeping his half of the bargain, Toby brings the contract and the band sign it right there, on Skunk's studded leather couch.

"It's beautiful, my first proper portrait," says Lee as we walk out. "He's made him look quite mean, it's got a touch of De Niro about it."

"Because now we're not just on Transgressive," chips in Rob, "they're on us. And if they ever want to drop us, they'll have to pay for laser removal."

FEEL GOOD INK?

Er, depends on your point of view. Here are rock's most "original" tats



Blink 182's Travis: the man who just cannot stay fit



(Right) breast in the business: Courtney Love



Rage Against The Machine's Tim Commerford: second breast in the business



Not-bees-knees: Ozzy and the butt of a "for a tough" prison guard



Justin Hawkins: flaming cock. And we're not talking about the tattoo



IN CONVERSATION WITH BRITAIN'S MOST CRIMINALLY IGNORED SONGWRITER

(AND GUY GARVEY)

*For a decade now, John Bramwell has been the under-appreciated heart of **I Am Kloot**. On the eve of releasing a sixth album, **Kat Lister** sat down with him, his biggest fan and the record's producer. The latter two being the same person...*



He seems hard, but that's only because he cares..." Guy Garvey thoughtfully puffs at his fag as he leans out of Manchester Academy 3's second floor window as the smoke fumes waft across the Tarmac and The Holy Name Church opposite chimes its bells.

Garvey could be speaking about himself, but he's not; he's talking about his friend, I Am Kloot mainman John Bramwell, currently soundchecking above us. Yet, whereas the former has gone on to achieve mainstream recognition after a committed decade of crafting critically-acclaimed records (his toil resulting in a plastic gong at the 2008 Mercury's for fourth record 'The Seldom Seen Kid' – named after the late Bryan Glancy, the Manchester music stalwart who Bramwell actually introduced him to), the latter continues to captivate artists of Garvey's stature and above from the gutter of relative obscurity.

Pete Doherty heralds Bramwell as one of the "four most talented singer-songwriters this country has produced in the last 10 years". The Maccabees hoisted Bramwell onstage with them during the NME Awards Tour this year. And, like the bells of The Holy Name Church across the Tarmac, endorsements of his songwriting ability chime out from the likes of Doves, Oasis, The Coral, Johnny Marr, *Slumdog Millionaire* director Danny Boyle – even Brit thesp legend Christopher Eccleston, who, in 2003, also lent his craggy face to the band's 'Proof' video. All of which makes 45-year-old John Bramwell something approaching Britain's greatest cult musician.

Garvey has been a fan and friend of John's – but by his own admission more a fan – since the early '90s (we push for exact dates, but neither can remember). He produced the first I Am Kloot album, 'Natural History', back in 2001, and, alongside Elbow keyboardist Craig Potter, he recently put the finishing touches to their new one, their fifth, 'Sky At Night'. As veteran Mancs who've earned any recognition they currently enjoy the hard way, it's not hard to draw parallels between Garvey's band and Bramwell's – however much Guy tries to deflect the comparison: "If I was in John's position, I'd find any comparisons with Elbow a little bit insulting," he says. "He's one of my biggest influences. In my head, his songwriting is far in advance of mine."

So why has Garvey triumphed when John has not, and is 'Sky At Night' fifth time lucky for I Am Kloot? We thought we'd sit down with the two bridesmaids of the northwest music scene to thrash it out...

■ ■ ■

John, Guy, do you remember when you first met?

Guy: "I don't remember the exact date, but there was a songwriting open mic night at a place called The Filling Station, which was kind of like an overflow from The Hacienda."

John: "Yeah, it was near The Hacienda, that's right."

Guy: "You could go and get coffee in there, stay up 'til whatever time. I used to carry a bag full of harmonicas with me – one night there was a buzz that John was coming and I played some harmonica with him. He was tremendous. And then I didn't see him again for 10 years..."

John: "...we talked about that recently and I was like, 'Oh yeah, I remember that night 'cos I really quite enjoyed your harmonica playing.' Guy was like, 'Well, you really didn't show it. You were extremely arrogant (they both cackle).'"

John: "Well, I was."

Guy: "You were."

Did you remember each other when you met again those 10 years later?

Guy: "I reminded John."

John: "I'm useless! Sorry mate. Didn't we meet again at (Manchester muso haunt) Night & Day?"

Guy: "John had just returned to Manchester and started promoting there."

John: "I was helping putting gigs on. Me and Pete (Jobson, I Am Kloot's bass player) did that at the Night & Day. My mate Bryan – who 'The Seldom Seen Kid' is about – he's like the glue of so many people we know. We all got to know each other through him. And Bryan's dead now, obviously."

Guy: "I used to hang around trying my best to look like a songwriter – I even had one of those Bob Dylan-style corduroy hats."

John: "And a Breton top (they both cackle)."

What were your first impressions of each other?

Guy, you said you thought John was arrogant

Guy: "You've got to bear in mind, at this point I've only seen John on television. He's a locally established songwriter and I love his stuff. So, I was probably quite nervous around John..."

John: "I think I was quite edgy. In 1975 I was caught up in the maelstrom of T-Rex and Neil Young. I liked to feel like I had The Clash playing with me, so I had this cocky thing going on, which I've still got. It's to do with a punk thing. But really, I'm not sure how much of an affectation it was."

Guy: "You staked it pretty convincingly, John!"

John: "The veneer is quite a convincing one."

John, did you know at that point you wanted to collaborate with Guy?

John: "Pete and Guy were pretty close and Guy came to one of our first rehearsals in Pete's cellar – we'd

played at The Boardwalk but there were still only about 80 people at the gig. It's difficult to describe how non-gig-going people were in the '80s.

I was even doing gigs with Frank Skinner and Steve Coogan if they were running cabaret clubs. It was the only place you could get a gig. I couldn't find anywhere for it to go."

Did you ever feel like jacking it in?

John: "It wasn't until I met Guy I really felt like I found someone who could help focus the vision really, and then inexplicably I had this crazy moment."

Guy: "He chinned me!"

Did you hit him back, Guy?

Guy: "I only vaguely remember that whole thing happening, to be honest, because it struck me that it happened when everything was going really well on the first album, and I think – honest to God – it was just high spirits."

John: "He was very graceful about it."

John, what is it that brings out that anger?

John: "I have some frustrations."

Guy: "From an observer's point of view, it's always frustration. Putting as much of yourself into it as John does and not even being able to get a crowd unless you play with comedians – why wouldn't you get the hump? And anyway, that was just one moment in a 20-year friendship."

For your fans, it's your lyrics that really hook them in.

John: "Yes, it's difficult to understand why that would be (he squirms)."

You don't like compliments, do you?

John: "I just don't get along with an awful lot of people. I don't think you should let people influence you, or dictate what you create, and I don't really care what people think of the music I make. I just

do it regardless of why they think. Success?

What does that even mean?"

Why do you perform if it isn't to make a connection with people?

John: "Because that's what performance is. That's not the same as writing it."

How does performing make you feel?

John: "Kind of like a tightrope walker. I like the feeling that you're on an odyssey – a bit like Jason and the Argonauts – you're going to meet the Gorgon or Medusa. And you're going to have to deal with these things – you're either going to have to battle them or you might have to swerve them, or seduce them."

You both shy away from talking about your lyrics.

Would you call yourselves poets?

John: "What I really like about Elbow is that poetic sense in lyric writing, but that doesn't mean it's poetry. And ours isn't poetry. It's not Seamus Heaney."

Guy: "If we shy away from it, it's because they're tools in a box."

John: "If you see yourself as a writer you're guaranteed to fuck up."

■ ■ ■

And with that, the powers that be swoop in: John Bramwell is wanted upstairs for more soundchecking. When he returns (some 20 minutes later), an earlier question rattles his trademark cackle: "I don't like compliments! What else you got?"

OK then, John, here goes...

For all his undoubted ability, John Bramwell is blessed with punk-rock arrogance. A brain that thinks deeper and more profoundly than your average songwriter. A passion all too scant in a generation of wishy-washy say-nothing, acoustic-strumming dweebs. And he's more likely than not liable to punching his biggest fan. Like Guy Garvey said: John Bramwell cares. Perhaps too much to ever 'make it'... whatever that means.

"WAS I EVER JEALOUS OF GUY'S SUCCESS? NO, NEVER. BUT I DID PUNCH HIM ONCE" JOHN BRAMWELL, I AM KLOOT

already had the police round from the neighbors, so we were playing madly quietly, putting reverb on everything, and I just love reverb. It was Guy who suggested we go up to the Isle of Mull on the first record, to a church, and we used all the reverb in the room."

Guy: "There was a confrontational thing to their live performances. Stop me if I'm wrong, but I think whereas with Elbow the finished product is the disc, with John the finished product is the song, and every night you get a different interpretation."

Guy, is producing someone like John's work different to making Elbow records?

Guy: "Yeah, it's a lot more satisfying. I was saying earlier, John gives a lot of himself lyrically and I do to a degree... Not as much as John I don't think..."

John: "...I would disagree with that, actually."

Guy: "There's a real anxiety about performing things that have actually happened to you. You don't have that personal anxiety when it's someone else's songs. It's enormously satisfying. It's like being in a really fucking cool club."

John: "Also, I'd like to say as a writer – and a man – Guy is a much broader person than I am. I think he writes about thoughts and feelings whereas I write about feelings with thought."

John, you and I Am Kloot have worked as hard as Guy and Elbow – but you currently don't share the same success. Have you ever found yourself jealous of him?

"No, never. But I did punch him once. I still have no idea why. There was a funny time I was having in the '80s – I once got a tour supporting The La's and 'There She Goes' had gone into the charts and we



AT THE

DORKEN

Middle-class, clean-cut and from Toronto: Drake is a new breed of rapper. Jaimie Hodgson asks is this really the best new hip-hop can do?

In the cab en route to meet rap's next deity, I couldn't shake one question. What kind of rapper is Drake?

He's definitely a rap star the like of which we've not seen this millennium, perhaps ever. His debut single 'Best I Ever Had' was named *Billboard's* 'Hottest Rap Track' of 2009, and he was headlining arenas before he'd even released an album. He's a genuine example of the current warp-speed fame game.

But where does he fit in rap's history books? Drake's music represents the point when the Dirty South's stampede got castrated by a sythe of Auto-Tuned daytime playlist aspirations. As is compulsory in MORap, his main loves are boobies, folding money and automotive accessories.

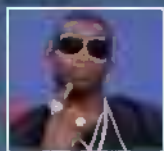
But while – as he'll remind us today – he spends his spare afternoons visiting label boss Lil Wayne in the slammer, he's not cut from the same psycho-comatose space-alien cloth as his mentor. He's a black sheep in the hall of icons: the Snoops, Dres, Biggies, 2pac, Eminems and Jiggas. While many of these have endorsed his rise, he's a far cry from these sensational, otherworldly figures.

No, Drake, born Aubrey Graham, is the first ever middle-class Canadian rap behemoth. A neat, smoothie MC. One you could introduce to your mum – and one who's just cancelled a string of his own tour dates because his own mum is unwell. Clean behind the ears, well spoken. Natty sweaters. And that's when it dawned on me in one head-rush of an epiphany. Drake's closest rap-compatriot is none other than Ant 'PJ' Macpharlane.

Hear me out. Both Drake and Ant subverted the

HIP-HOP, YOU DON'T STOP

If Drake's not the future of hip-hop, what is? How about one of these three...



GUCCI MANE

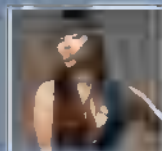
Gucci is basically the exact antithesis of everything Drake is about. A life story that reads like a modern-day Spaghetti Western. A style that makes Lil Wayne sound

like the captain of the rugger team doing Eminem karaoke, and a presence that flattens the rapstar stereotype with one foul thwack of an iced-out Bart Simpson chain.



JAY ELECTRONICA

If you like songs with a few more actual real-life words in them, and resent them exclusively revolving around one isolated subject, meet Jay. He's the saviour of 'conscious rap'. One of the first MCs since heyday Nas who has managed to imbue verses with philosophy, abstract images and thought-provoking messages without losing their balls.



NICKY MINAJ

Nicky is what Lil Kim thought she looked and sounded like for all those years when in reality her combined powers were merely what teenage boys kept in their heads as a coital lifeline. Nicky might just be the most fantastical, ass-whooping, intergalactic-riot-policewoman of a rapper that the world's ever seen.

DO OF THE STREET

usual rags-to-riches ghetto romance for a formative period as child actors. Both starred in gritty kids after-school shows – *Degrassi: The Next Generation* is Byker Grove's Canadian doppelgänger. Both got their big breaks through performances within their respective shows. And this is where it gets spooky: both Aubrey and Ant's plot lines saw them get shot, and continue their shows disabled. Admittedly Aubrey's shooting was in the back by a psychotic classmate, while Ant's was with two paintball rifles in an illegal showdown with rival youth club Denton Burn. But, c'mon. This epiphany didn't leave me during my time in St Martin's Lane Hotel's room 106. There, Drake would glide in, in a gust of eye-wateringly boxfresh Nike. Here he is then, I thought, the future of rap music...

NME: You're new to the UK. What kind of rapper are you?

Drake: "I just realised how behind I am in getting my music over here. It opened my eyes. I really want to focus on it. I feel like I offer a brand that would be very well received here."

What 'brand' – as you put it – is that then?

"I rap from a very honest perspective. I'm not hood. I'm not a gangster, but I still rap about real shit that people want to hear, y'know, life shit. I feel like internationally minds are a little more open to that."

You were discovered by Lil Wayne and signed to his Young Money Entertainment label. Is this a misleading association?

"Not in a bad way. It shows how much foresight Wayne has to sign somebody completely different. It adds a different element to the group that surrounds him. I really do have my own story and my own style."

What's the bit-chat like with Wayne?

"I actually just visited him in jail. Wayne is one of those guys who's very much in his own headspace, so even if he does like you, conversations are never long."

You come from the posh bit of Toronto, famously one of the safest, cleanest cities in North America. The son of a teacher and a successful musician. It's an unusual upbringing for a rap star, isn't it?

"It is, that's true. But I witnessed a lot of things y'know. I just stayed out of trouble myself. My dad was involved in some stuff early on in his life. He went to jail a couple of times. I also witnessed different things through my friends. I've seen a lot with these two eyes, but just chose not to get lost in it. I think if I'd had to wait any longer for my music to happen, by now maybe I'd be somewhere along a wrong path."

So where did the TV show fit into that?

"That really helped me too. That started when I was like 13 or 14. It gave me a real sense of empowerment. I was working at a very young age around adults and keeping my mind right."

How did you end up acting?

"A kid in my class was like 'Oh, you're witty.' I used to be very sharp with authority in class and the kids always found it funny. He was like, 'My dad's an agent...'"

So you didn't do the whole drama school thing?

"Afterwards. I've still witnessed a lot of things though. I rap about my life. I rap about money and women; topics that everyone can relate to."

Is money a less appealing topic from someone born into it?

"I haven't found so. My music is very thought out, it's intelligent. Like I said it's very relatable but it's still hood. It's still sexy. If you love Jay-Z or Wayne you can love me too without feeling weird."

Rappers often turn into actors. But not many have done it the other way around, have they?

"I guess Will Smith is the obvious one. Nick Cannon? I'm struggling for others..."

Over here we have a duo called Ant And Dec, have you heard of them?

"I can't say I have, no. Who are they?"

They're TV presenters now. But originally they had a similar path to yours. Ant even had the same plot-line on an identical show.

"Really? I'll have to look him up."

You should. But actor-cum-rapper can't be an easy jump... What obstacles were there?

"I'M HONoured TO BE PUT IN THE SAME BRACKET AS WILL SMITH. HE'S HAD GREAT COMMERCIAL SUCCESS"

"People were like 'What is this kid doing? Who's gonna believe this?' You just have to work hard and prove yourself."

Being a popstar involves theatrics. Do you think your thespian past has served you well?

"That's what I love most about my music career. When I get up onstage I'm nothing but myself."

So Drake isn't in any way a role that you're playing? It's too per cent honest?

"Yeah, that's why I use my real name too. Drake is my government middle name. Maybe Drake's a little cooler than Aubrey. Drake knows Jay-Z and Wayne. Aubrey likes acting."

These days it feels like rappers either have to be 'conscious' or 'street', you're neither...

"That's right. In America there's two brands of hip-hop; hip-hop that generates money, that's gangster or flashy. Then artists rebelling against that. I'm the middle ground. I grew up listening to Slum Village and Talib Kweli. But I enjoy Jeezy and Rick Ross."

You exclude violence from your lyrics, but your most famous songs are collaborations where your fellow rappers get pretty gratuitous. A confusing message?

"When my verse comes on, I just talk about me. That's what verses are: they're about individual chances to express yourself. Jeezy might talk about how him and his girl have matching handguns. But I'm going to talk about my girlfriend leaving me."

Rap's most popular when it's at its most fantastical and sensational. Do you signify a new era?

"It's always been so simple to me what makes great

hip-hop. It's when men want to be you and women want to fuck you."

Is that what it's really all about? That feels so one-dimensional...

"It works for me. Women like me because I know about women and I know about life. Men like me because women like me. It might not be whatever's worked in the past. I know what you're saying. But when people come to my shows and it's like, 'Damn, there are a lot of girls here.' The guys go where the girls want to go. I make music to make the women feel special. Not sappy music. I still make men's music. I still say things that are borderline offensive. But girls like it when you talk to them a little 'off'. They like it when you're not all the way clean cut."

How do you feel about being put in the same bracket as, say, Will Smith?

"I'm honoured. Will Smith is a very talented and very successful man who, as a kid, we all grew up on and looked up to. I see differences: my rap career is just a little more authentic. Will Smith had great commercial success, and that's something I admire. But I don't know if people would say he's one of the best lyrically."

What do you think gives you this 'authenticity' you speak of?

"It's just the individuals I was surrounded by during my rise. I was surrounded by individuals that don't have acting, rap is all they do. Wayne or Jay or Kanye. I always wanted to be as great as them. I think it pushed me to not just make the songs people want to hear. I don't just want songs that chart. I want to express myself. I actually really, really love rap with all my heart and want to be one of the greatest lyricists ever. I'm not saying by any means that Will Smith wasn't trying to be that. I just know that at this point in my life this is all I care about."

Exiting room 106, I wasn't sure how I felt. It was impossible to aim any vitriol directly at Drake. He was perfectly amiable. Even his half-arsed attempts to attribute some vague street cred to his squeaky clean upbringing was kind of cute. But my vaguely numb, increasingly deflated feeling as I made my way home was at the thought that *this* is what 'the people' want now. This is the new pinnacle of rap's aspirations. As Drake himself put it: 'the middle ground'. The nondescript mediating force between hip-hop's defining armies. Purged of either the 'conscious' passion and politics of one side, or the tempestuous lawlessness of the other. Not wanting to alienate any demographic. "Men want to be you and women want to fuck you", a base-level reduction of everything rap should and could be.

Lacking any real distinguishing characteristics to dazzle, or set him apart from the chap that presents *Saturday Night Takeaway*: as he points out, the only thing that distinguishes Drake from the wow factor of Will Smith, or Ant, by that token, is the fact that Lil Wayne was savvy enough to see that he could sell him. Wayne saw that the hip-hop mainstream has become dead-eyed and docile enough to hanker safeness over danger. Familiarity over challenge. That Drake is a peculiarly 21st century sort of rap star.

"Watch us wreck the mic, psych".

"I AM A WIZARD AND I KNOW THE FUTURE"

Alan Moore is a comic book icon, true eccentric and just had a "mutual misunderstanding" with Gorillaz. Pat Long travels to Northampton to meet a non-musical rock star

Something pretty strange is going on in the middle of Northampton. This afternoon the town centre is full of St George flags, England shirts and police ahead of the imminent World

Cup match. But behind a shabby wooden door between a Chinese takeaway and a chain pub, up a dimly lit flight of stairs, is a little oasis of oddness. This is The Lodge recording studio, and seated in the middle of a lush roof garden is Northampton's most notorious resident, one of the most important and influential writers of the late 20th and early 21st century: Alan Moore, countercultural icon, comic book legend, visionary, unreconstructed hippy, the greatest rock star never to pick up a musical instrument, and the only man in the world to worship a Roman snake god called Glycon.

Lounging in the middle of this hidden idyll, the 56-year-old is today resplendent in a lime green hoody and black T-shirt, six-feet-something of hair and affability, a proud recent grandfather (his youngest daughter, Leah, is a celebrated comics writer in her own right) currently constructing a joint roughly the size and shape of a whiteboard marker pen and dispensing memories of the 1970 Lincoln Folk Festival. "Basically," he says from behind a cloud of fragrant smoke and beard hair, "I am a magic wizard and I know the future..."

The Lodge is where Moore taped his cameo in *The Simpsons*, in which he reimagined Bart's favourite comic character, Radioactive Man, as a heroin-addicted jazz critic "who's not radioactive". It's also where he recorded his contribution to a new project conceived and executed with photographer Mitch Jenkins, set to be released on hip-hop label Lex (home to Danger Mouse) this week. 'Unearthing' consists of a two-hour long Moore monologue spread across two CDs and soundtracked by musicians including Mike Patton, Adam 'Doseone' Drucker, and Mogwai's Stuart Braithwaite.

Moore's contribution is part fantasy and part biographical sketch, a dense piece of prose poetry concerning the life of an old

comics acquaintance, Steve Moore (no relation), and his strange and seemingly sexual relationship with an imaginary Greek moon goddess. When delivered in Moore's sonorous Northampton accent, however, the fantastic becomes totally reasonable: you'll believe a man can hump a fictitious deity. "I loved Mike Patton's Fantomas project and I feel quite privileged that all of these fine talents worked on this piece of nonsense," Moore says in his deadpan East Midlands way. "These are all obviously class musicians."

For his part, Doseone reckons that "Alan is an artist's artist. This is the most precious of people to be – not everyone knows of you but those who do know your work by heart."

This is certainly true. Before Moore, superhero comics were about men in bulgy spandex fighting evil supervillains across the panels of badly printed four colour kids' books. Biff! Bang! Pow! etc. But, from the mid-1980s, his work introduced a whole new palette of light and shade, a moral complexity, that unlocked a whole new level of sophistication. He wrote with real power about nuclear war, about the fate of mankind, about our place in the world, about the occult and philosophy and history and all of the things that the form had never been used to address. His comics – *Watchmen*, *Swamp Thing*, *V For Vendetta* – were highly acclaimed and hugely successful: on the one hand, academics today hold symposia called things like 'Magus: Transdisciplinary Approaches to the Work of Alan Moore'. On the other, Jonathan Ross is a big fan.

But Moore's place in the mainstream was always bound to be a precarious one. A dispute with his paymasters at DC Comics at the end of the 1980s – Moore famously demanded that his name be removed from the credits for the (uniformly terrible) film versions of *Watchmen*, *V For Vendetta* and *From Hell* – meant that he missed out on the cash from sales of rubber Rorschach masks and Dr Manhattan lunchboxes, but retained his artistic integrity and built a reputation for single-mindedness.

Now the superhero days are behind him. "Comics were brilliant for children," he explains, patiently. "Comics expanded your mind before you'd even heard of

MOORE MUSIC

Mr. Nobody's beard's rock odyssey

THE DIRTBOMBS

The highlight of the Detroiters' last album was a musical adaptation of Moore's story 'Leopard Man At C&A'.

POP WILL EAT ITSELF

'Can U Dig It?' tipped its hat in the direction of some of their pop-cult heroes, such as Bruce Lee and Alan Moore, who *knows the score*.

THE SINISTER DUCKS

A former member of Bauhaus and Love and Rockets, Northampton's David J has worked with Moore in the Ducks.

SUNN O)))

The drone monks' Stephen O'Malley collaborated with Moore to provide music for a reading last year.

THE RETRO SPANKEES

Moore has often sung live with these Northampton indie poppers.

BOMB THE BASS

The sleeve of their debut single, 'Beat Dis', stole the blood-splattered smiley face from *Watchmen*.

drugs. These days I look at the vast plethora of superhero franchises and it doesn't seem to be that they're about the unbridled imagination any more. I haven't read a comic in years."

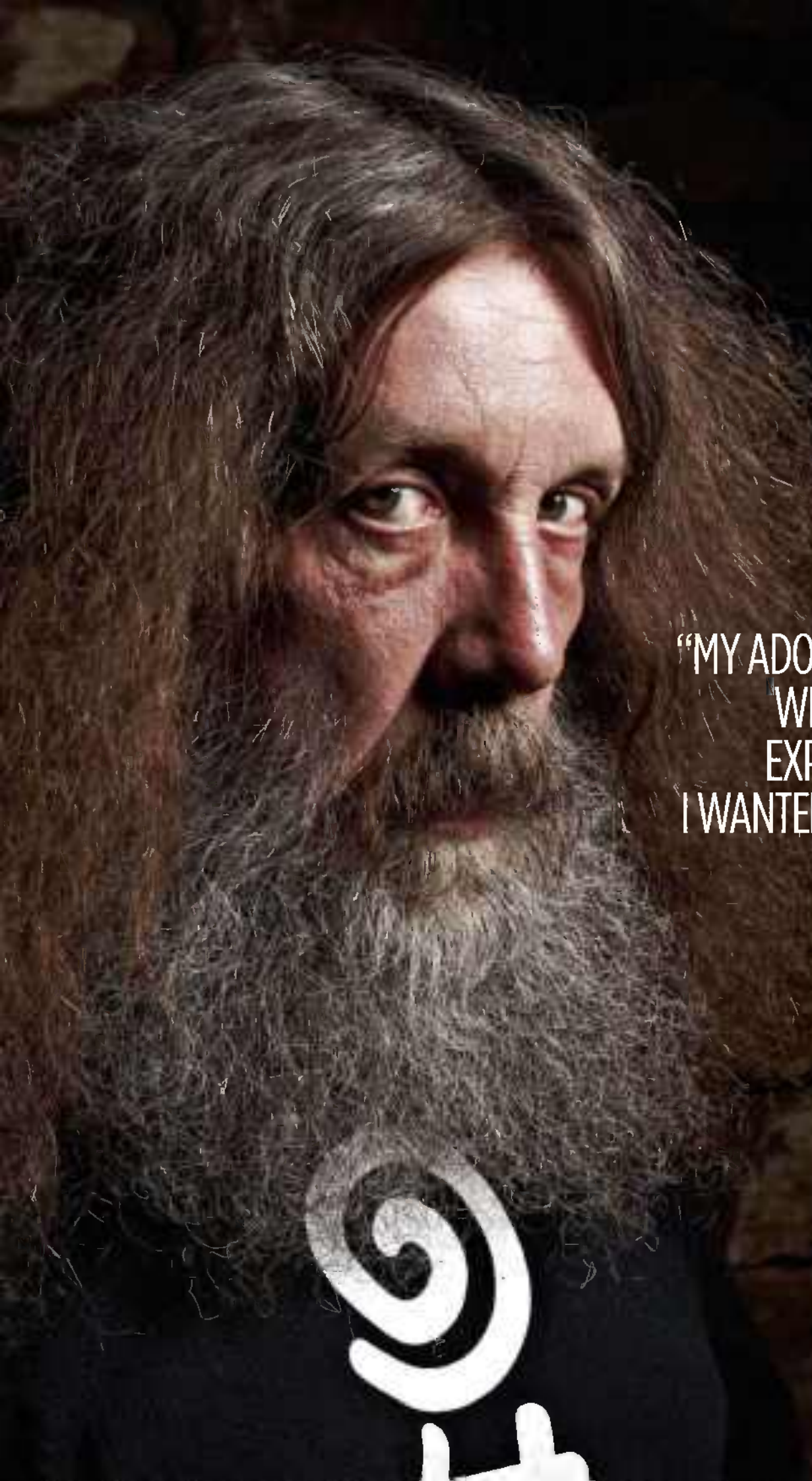
Instead, the 21st century finds Alan Moore busier than ever: his second prose novel is almost complete and sales of the *Watchmen* books (two million so far) have allowed him the financial freedom to do what he wants, which means more cult-shaped projects like 'Unearthing' or the book of essays about magic he's working on with Steve Moore.

'Unearthing' is just the latest occasion on which Moore's work has floated close to the music industry (see boxout). *Watchmen* references have turned up everywhere from acid house to emo (Gerard Way from My Chemical Romance reckons it's "not only the greatest comic ever written, it's a really important work of fiction"), while Moore's own writing has always displayed a thorough grounding in rock'n'roll. Indeed, after being expelled from school aged 17 for selling LSD, Moore dabbled in music himself, performing with local bands in-between jobs cleaning toilets or working in Northampton's tanneries.

"My adolescence more or less coincided with the psychedelic explosion of the 1960s," he recalls. "I wanted to be something, to make a living doing something that I enjoyed doing. At the time the idea of being a rock star certainly occurred to me, as it did to every other adolescent boy of that period."

The 1970s was a time when comics, science fiction and rock music swum in the same subcultural rockpool – one of Moore's first paid comics jobs was writing and drawing strips in *NME* – and at the same time that he was being feted by art and literary critics in the late 1980s, Moore could be found playing low-key gigs around Northamptonshire with his band The Emperors Of Ice Cream, or staging events combining stream-of-consciousness poetry with live music. Some of these events were recorded and released on CD, like 1995's 'The Birth Caul', an intricately constructed meditation on personal history and geography.

"The Birth Caul" was one of the most harrowing and miserable of these intense



magical performances," he chuckles, "and it was very big in Serbia. We got royalties for radio plays there, which made me worry about Serbia. I just thought, 'After a hard day's generic cleansing, is this what they're coming home to unwind with?'"

Most recently, Alan Moore was linked to Damon Albarn and Jamie Hewlett, as the prospective writer for the Gorillaz duo's next opera. "That won't be happening," Moore frowns. "The most charitable thing to say was it was a mutual misunderstanding. The initial idea that they approached me with was to do a superhero opera but I had to say that me and superheroes have gone our separate ways a long time ago. Then I suggested an opera about (*Elizabethan magician and astrologer*) Dr. John Dee – I'd written about a third of this proposed opera but I think it turned out that both Gorillaz and myself were overcommitted."

It says a lot about the kind of person Alan Moore is that he's never left Northampton, the town in which he was born. Indeed, the project currently closest to his heart is the self-published fanzine *Dodgem Logic*. It's a conscious throwback to the late-'60s heyday of the underground mag, a funny and provocative collaborative effort where vegetarian recipes and

"MY ADOLESCENCE COINCIDED
WITH THE PSYCHEDELIC
EXPLOSION OF THE '60S.
I WANTED TO BE SOMETHING"

ALAN MOORE

erudite pieces on the history of science fiction or the Northampton music scene sit alongside beautiful artwork and strips from comic artists old and new. Perhaps most importantly, it's a vehicle for articles about local Northampton social problems and classified ads which contain more clues to the town's underlying freakiness: the new issue, number four, contains one advert promoting a group which meets "to meditate and discuss the nature of reality and non-duality and most importantly drink homemade chai latte".

"I've come to the conclusion that we've had a world of globalised thinking for a few decades now and I don't think that's really working out," says Moore. "I think that localized thinking in all sorts of areas is probably the future. Look after the people and the places around you – they're not going to be there forever. It's up to you to record them, to give them vitality and life. Otherwise we're all fucked."

"Plus I really like Northampton. It's probably the most strange and fantastical landscape I could have asked for in terms of fiction. People here know who I am but they don't bother me. Sometimes they shout abuse; usually 'Jesus'. But Jesus was 33, so they're obviously mistaking me for a much younger man."

REVIEWS

BOMBAY BICYCLE CLUB, O CHILDREN, JANELLE MONAE

Edited by Emily Mackay



MIA

MAYA NEET/XL

It may not quite be the equal of past glories, but it is further proof that Miss Arulpragasam is one of our most fascinating stars



You could easily let MIA's third album be obscured by the campaign of media manipulation, shock-and-awe polemic and fame-as-art

fire-drawing that preceded it. As her face is obscured by YouTube timebars on the sleeve, it could vanish behind a cloud of controversy. It'd be a shame, though, because that's not what it's about.

It barrels in camouflaged as agitpop, true enough. 'The Message' revels in almost self-parodic cyber-paranoia. "Headphones connected to the iPhone/iPhone connected to the internet/Connected to the Google, connected to the government", Maya's brother Sugu hisses over a sickly zombie beat and a wailing air-raïd

synth. For 57 seconds.

From there on in, '///\\Y\\' is, like its namesake, scattershot and undisciplined, a jumble of styles, tones and identities that makes little sense on first listen. Parts dissolve on further scrutiny, but parts are pure, flashing brilliance, a lightning cognitive connection of word, idea and sound that few do so well.

The album is front-loaded with heavy, grinding, clanking tracks. 'Stepping Up' cuts into 'The Message's ideological false start with the ripping sound of a slowly-stalking chainsaw. "In the club, all together, rub-a-dub . M-I-A, you know who I am" intones Maya surly, back on her sweaty dancefloor home turf, as a throbbing wompy bass announces Rusko's presence. The provocative, exuberant

'XXXO' meanwhile makes cavernous beats and Zombie Nation electro synths the opening gambits in a massive, blatant come-on. It's a stone-cold belter. Lust and its attendant vulnerabilities covered, 'Tequilla' glugs its fill of the demon drink. At points, '///\\Y\\' is the more mature album she promised. Here, though, it's just gobby and pissed, a stream of alcohol brand name puns.

At the heart of the album, though, lies a peculiar doldrums. 'Story To Be Told', for all the promise of revelation in its title, is dragging and sluggish, Maya's treated vocals intoning vague fronts and half-scribbled manifestos like, "The writing on the wall's been beaten to a pulp".

MIA SPEAKS!

You recorded '///\\Y\\' in a home studio, right?

"Yeah, I had to make one because I have a baby now and I don't have a nanny still. It's been very weird. But [XL owner] Richard Russell came by, and he was like, a lot of people make their best work when they've built a studio in their house and are just focused."

How do you think this album differs from your first two?

"I think it's me and who I am now and where I've got to. I'm still in it for something else. I don't think I've made loads of money out of it, I don't think I've become the most famous person out of it, those are not the things that drive me. This is me trying to come to terms with the human bit of my life."

'Loyalot' finds her in prowling tigress mode, promising, "I fight the ones that fight me", but the shearing, shuttering rhythms of the track soon run out of battle-spirit.

From there, though, the album expands out from aggressive, oppressive beginnings into space and beauty. Most surprising is the gentle, aquatic cod-lovers' rock of 'It Takes A Muscle', the former baile-funk demoness getting her lighter out for a slow-jam full of goodwill for her fellow man. It is, against all sense, gorgeous. Just as beguiling are the rich, trip-hoppy 'It Iz What It Iz' and 'Tell Me Why', a swaying, spiritual ballad of treated gospelly vocals and anthemic drum tattoos. Just in case you were getting too Zen, though, there's 'Meds And Feds', a raucous, barbaric, skull-stomping collaboration with Sleigh Bells, and '///\\Y\\'s crowning glory, 'Born Free'. Powered by Suicide's 'Ghost Rider' but cheerlead by Maya's bratty, punky, amazing vocal, it remains as storming as when it first ram-raided the internet with that video. '///\\Y\\' then closes with the robotic lullaby of 'Space', Maya refusing the ideologue's role in favour of a

more human identity... "I need to spend some time with you/There's nothing more new on the news".

As a whole, '///\\Y\\' doesn't have the effortless playfulness of 'Arular'. It doesn't have the dazzling, sexy assurance of 'Kala'. It's not the world-claiming masterpiece it could have been. But as an evolutionary step from world-party-queen towards a more complex beast, it's intriguing. It has moments you'll be tempted to skip, but also those you'll come back to again and again. And for better or worse, right now, MIA is one of the most infuriating, fascinating icons in music. Celebrate her. Stick with her. *Emily Mackay*

7

DOWNLOAD: 'It Takes A Muscle', 'It Iz What It Is', 'Tequilla'

SCHOOL OF SEVEN BELLS

DISCONNECT FROM DESIRE

FULL TIME HOBBY



The title of School of Seven Bells' second is misleading - 'Disconnect From Desire' is, in fact, a record shot through with feeling. Where debut 'Alpinisms' often shrouded sentiment in mystery, its successor gets straight to the point: "Darling, you've got to shake this shape/You've been drifting" implore the Deheza twins on 'Heart Is Strange', while on 'I L U' they pine, "I want you/To know that/I loved you". Still, it's beneath the surface that change is even more apparent. Here, the New York trio wrap their dream-pop in a much glossier sheen, with guitarist Benjamin Curtis' production bringing those wonderful sisterly harmonies to the foreground while reigning in their shoegazey guitar squall in favour of a more electronic backbone. Think New Order-meets-Cocteau Twins rather than 'Alpinisms' gone Gaga, though, as it's a sound that definitely suits - never more so than on glorious opener 'Windstorm'. SVIIB, we lust you. **Rob Webb**

8

DANGER MOUSE & SPARKLEHORSE

DARK NIGHT OF THE SOUL

PARLOPHONE/EMI



Once thought bound up for good in a contractual-tie-up, 'DNOTS' emerges a woozy, perfectly noir audio counterpoint to a book of David Lynch photographs released last year. Unsurprisingly, what with the late Mark Linkous and cinema's twisted noir genius as two of the helmsmen on this guest-stuffed album, it also evokes what it must be like to take a tranquiliser bath in the middle of an abattoir. When two of the opening lines run, "Pain? I guess it's a matter of sensation.../ In my mind, I have stabbed you and shot you through the heart", as on the Flaming Lips-assisted 'Revenge', you know you're not in a happy state. When the guests mistake aggression for atmosphere, however, things get a bit weak: Iggy Pop and Frank Black do their best self-pastiche and jolt you out of a blissful nightmare in the process. Unsurprisingly, Lynch casts a bogeyman shadow over all with his title track: a ghostly call sounding like a locked-groove 78 playing at the funeral of your peace of mind. **Jason Draper**

DOWNLOAD: 'Dark Night Of The Soul'

7

THE CORAL

BUTTERFLY HOUSE DELTASONIC

Next to fashionably-kecked Factory Floors and xxs, Hoylake's finest are mislabelled as a quaint out-of-time curiosity these days, if only because they're on a lesser-spotted sixth album and look askance at anything so crudely du jour as a loop pedal. But you can't program machines to write - like The Coral continue to do - ageless, soft-lit, harmony-drenched songs that turn even Teenage Fanclub's Norman Blake green with envy. Here the accent is on tender Byrds-y pedal-steel melancholia so pastoral it'll make your nose itch, as the Skellys and their Wirral-based rabble get over the loss of gypsy-riff whizz Bill Ryder-Jones. Turning more nimbly than Messi on a five-penny piece, the band saunter from the sun-dappled heather-soft jangle of 'Falling All Around You' to wig-outs akin to Morricone penning riffs for Captain Blackbeard, via the breath-catching Scouse-gospel of 'Coney Island', which is the best song they've ever conjured. **Chris Parkin**

DOWNLOAD: 'Coney Island'

8

FACES TO NAMES...

What the reviewers are doing this week



EMILY MACKAY

"Have been shafting my inner ears by bathing in the noise of Factory Floor collaborating with Stephen Morris at Rough Trade East, swooning all over Best Coast's lovelorn debut album 'Crazy For You' and watching scary films as recommended by James McMahon."



TESSA HARRIS

"Re-watching *The Jerk* (what went wrong, Steve Martin?) and wondering if I can live without the 1937 gold-plated musical saw I desperately covet, but will never learn to play."



LAURA SNAPES

"I've been repeatedly gawping at Janelle Monae's ASTOUNDING Letterman turn, and practising her moves before I see her live."



ALEX DENNEY

"Slept on a doorstep, only to be awoken by a badger rooting through the bins. Did you know they bark like dogs?"



BOMBAY BICYCLE CLUB

FLAWS MMM... RECORDS/ISLAND

The youngsters swap electric guitars for bluegrass and Joanna Newsom on their second album



Negotiating Difficult (almost) Second Album Syndrome with consummate ease, 'Flaws' sees Jack Steadman and gang boldly unplug their guitars and explore

their deeper side. Free of the jagged, stabbing guitar and swoopy synths that prevail on 'I Had The Blues But I Shook Them Loose', this is quite a departure, albeit one that was hinted upon by that album's gentle 'The Giantess', as well as their acoustic B-sides.

Inspired by Harry Smith's 'Anthology of American Folk Music', a seminal compilation of country, folk and blues recordings from the 1920s and 30s, and written entirely by Jack (aside from cover of John Martyn's 'Fairytale Lullaby' and a re-working of Joanna Newsom's 'Swansea') 'Flaws' is a master of simplicity. The sleeve notes read pretty much like the Jack Steadman Show: he even recorded most of it in his bedroom, as well as producing the record himself with a little help from guitarist Jamie's dad, folk singer Neill MacColl.

Tracks such as 'Leaving Blues' feature little more than a Nick Drake-esque, finger-picked guitar to accompany Jack's shivery vocals which, replete with Devendra-like quivers, make him sound at once vulnerable and world-weary, as his effortlessly graceful lines capture feelings of regret, love and rejection - "Breathing the smoke of the train/Keep the thought

of you aflame/I'm sure you know that I'm leaving." First single 'Ivy & Gold' is an ode to the feelings of discombobulation that arise from falling asleep drunk at a party, then waking up to find everyone has left - and thus it is the liveliest song on the album, a jaunty slice of bluegrass that takes a turn for the wistful. The gently lilting melody on title track 'Flaws' is lent extra weight by London songstress Lucy Rose's delightfully smoky accompaniment. With lyrics like, "The life of a selfless man/Cos out of all the flaws I've stumbled on/It's the hardest one to focus on", it makes for a delicate and stirring ballad.

Of the two covers, John Martyn's 'Fairytale Lullaby', a psychedelic tale about riding rainbows and a magic purple sea, is as effortless and starry-eyed as the original. While on the closing track - their adaptation of 'Swansea' - it is clear how much influence Joanna Newsom has had on Steadman's own vocals. His enchanting and ethereal wavering is almost the spit of hers, only several shades deeper. Not just an acoustic diversion, 'Flaws' will no doubt see the crafty BBC boys shrug off their young-indie-upstarts label. They've proved themselves to be a band who defy convention with an album stuffed full of subtle invention and an emotional intensity that you really wouldn't expect from a band still too young to grow a beard between them. **Tessa Harris**

8

DOWNLOAD: 'Flaws', 'Ivy & Gold', 'Leaving Blues'



O CHILDREN

O CHILDREN DEADLY PEOPLE

Don your raincoat and backcomb your hair; given a spritz of style and sex, goth music just got hot



Goth music: it's a genre that brings to mind bad tattoos, worse piercings and ratty black hair with ginger roots. You might as well put

'forlorn ghost train attendant' on your CV for all the friends being a goth will bring you, but you know what? It doesn't have to be this way.

Fact is, some of the best bands to ever have graced the planet flirted with or prefigured the ebony clique known as goth. The Bad Seeds, The Cure, Joy Division... and lest we forget, The Horrors had more than a sepulchral whiff about them before thrusting palms from an early grave with kraut-influenced opus 'Primary Colours'.

But who's representing from the hereafter now Farris and co have got their serious heads on? Well, crack open the coffin lid, don some leather pants and fetch yourself a pipe of Pringles – if it isn't O Children at the bedroom window, looking to extend a friendly cloak.

The London-based outfit are named after a Nick Cave track but share genes with a more anthemic lineage than that, as anyone even passingly familiar with the work of Interpol and Editors will attest. You couldn't spell 'em out quicker with an Ouija board.

But rather than take themselves too seriously (frontman Tobi O'Kandi and drummer Andi Sleath are formerly of rock-god scourges Bono Must Die), O Children wed sly humour and stropky conviction in a way that's just as indebted to the big music sweep of early Tears For Fears as it is Bauhaus.

'Dead Disco Dancer' does The Birthday Party by way of Arcade Fire's 'Intervention', while 'Ruins' is flat-out sexy and sounds like 'The Killing Moon' with vocals stuck on half-speed and phasers set to glum. Even the more generic moments are rendered as suave as Dracula's underpants by O'Kandi's necrotic baritone croon, confirming O Children as the best source of good, unclean fun this side of a weekend's watersporting with Xtina. **Alex Denney**

DOWNLOAD: 'Ruins', 'Dead Disco Dancer', 'Fault Line'

7

TERROR DANJAH

POWER GRID EP PLANET MU



As the previous decade began its fade out, and it became obvious that the UK grime scene didn't have commercial muscle beyond a tight handful of its number, most of the genre's MCs and producers either tried to rebadge themselves as pop artists or returned to obscurity. The real unfuckwithable talents just carried on knocking out belting tunes. This is Terror Danjah, whose cackling 'gremlin' sound effect and hypnotic, fluid and raveable approach to grime unmistakably stamps each of his productions. The half-hour 'Power Grid' juggles R&B, d'n'b and dubstep largeness and is a fine companion to last year's 'Gremlinz' compilation. **Noel Gardner**

DOWNLOAD: 'Twisted'

8

MR G

STILL HERE (GET ON DOWN) REKIDS



First time through, 'Still Here...' pins you down. Its energy is relentless. Second time, it's the richness and warmth that seeps through. It has that crinkly, tactile character that you can only get from bashed-about analogue kit. By round three, you are greedily unpacking its detail, the way Colin McBean (one-half of '90s rave terrors, The Advent) insinuates ghetto-tech's wild, grimy bounce, Berghain dub-techno, wiggling disco basslines, elements of house, soul and EBM, into his specific tech-funk sound. Little wonder such lords of the dance as Seth Troxler are raving over it. 'Still Here...' is, literally, something else. **Tony Naylor**

DOWNLOAD: 'Platonic Solid No 5'

7

KEY NOTES

Best sleeve of the week



School Of Seven Bells, 'Disconnect From Desire'

A Dark Lord handstamp for underworld entry. No readmittance.

Worst sleeve of the week



Bombay Bicycle Club, 'Flaws'

A pretty girl's face, you say? Woah, like that's never been done before.

Best lyric of the week

"I don't wanna talk about money, 'cos I got it/And I don't wanna talk about hoochies, 'cos I been it", MIA, 'Born Free'

Worst lyric of the week

"I don't care what the whispers say/ 'Cos they whisper too loud for me" Eliza Doolittle, 'Pack Up'

REVIEWED NEXT WEEK...

RPA & The United Nations Of Sound – 'United Nations Of Sound'
Tokyo Police Club – 'Champ'
I Am Arrows – 'Sun Comes Up Again'

KRISTIN HERSH

CROOKED THE FRIDAY PROJECT



Kristin Hersh is different things to different people. The surrealist with a gift for enigmatic lyrics; the commune-raised hippy who lived in squats; the genius who masterminded alt-rock titans Throwing Muses. A book accompanied by a download code, Hersh's ninth solo album encompasses all facets of her creativity. Visually and aurally, she lays bare her emotional vaults. Adding light to the shade, standout 'Rubidoux' reveals Hersh's mischievous side. Many artists attempt to put their heart on their sleeve but fail to leave a bloody imprint. Hersh, by finding new outlets, has once again created unforgettable images. **Ash Dosanjh**

DOWNLOAD: 'Rubidoux'

8

ELIZA DOOLITTLE

ELIZA DOOLITTLE PARLOPHONE



Eliza Doolittle's grandma is Sylvia Young, as in the founder of the stage school that gave us The Saturdays, and this year Eliza is supporting

Jamie Cullum. Surely that's all you need to know. Because, believe you me, it communicates everything about little Eliza – specifically the awful, tweety Lily-limp tweeness of her oeuvre, swathed in the everything-is-sunny smugness of the terminally entitled. It makes Corinne Bailey Rae sound like Hole, and 'Skinny Genes' – for fuck's sake – is the best thing on here. All I can say in this album's favour is that it delineates our summer female hate figure. I cast you out, foul she-demon! I CAST YOU OUT! **Pete Cashmore**

DOWNLOAD: None of it

0

THE BOY WHO TRAPPED THE SUN

FIREPLACE GEFEN



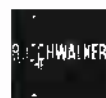
The Isle Of Lewis won't be paired with Hollywood any time soon, but in Colin MacLeod they may just have a diamond in the rough. You can't move for have-a-go Mumfords in the saturated folk scene these days, but The Boy Who Trapped The Sun are a cut above the usual ear-numbing dross. With the tender poignancy of 'Golden' and 'Antique Cobweb' against the hand-clapping splendour of 'Fireplace' and Postal Service-esque 'Katy', this record has assortment in abundance and the vigour to establish this sun-stealing boy as more than a token islander on the mainland. **Sam Rowe**

DOWNLOAD: 'Katy'

7

BUTCH WALKER AND THE BLACK WIDOWS

I LIKED IT BETTER WHEN YOU HAD NO HEART ONE HAVEN MUSIC



A songwriter with Hot Hot Heat, Fall Out Boy, Weezer, and generally considered the Mark Ronson of pop-punk production, Butch Walker has fallen a long way down. Perhaps it's the two nervous breakdowns alluded to in the album notes. Perhaps it's the fact that he's 40. Perhaps it's the fact that two years ago, a horrific fire destroyed all his possessions – including the masters to every song he ever recorded. But still, man, have some self-respect. Even a cheeky cover of Taylor Swift's 'You Belong To Me' (offered as a free download) can't save this record. Utterly disappointing. **Ailbhe Malone**

DOWNLOAD: His earlier records

2



JANELLE MONÁE

THE ARCHANDROID ATLANTIC/BAD BOY

The tux-clad crossover hip-hop siren with the sci-fi fetish makes her play for UK shores



Last year, after taking in a Grizzly Bear show, Jay-Z said indie could teach hip-hop a thing or two. It was a pivotal moment, but for the wrong reasons – the pathetic fervour

around his suggestion showed that supposedly open-minded music lovers still see the two sounds as segregated.

The woman who's going to right this ill-conceived notion with a behemoth of a crossover was discovered by Big Boi, and is signed to P Diddy's Bad Boy label. But wily tux-clad Janelle Monáe isn't the usual bumbo you'd affiliate with Diddy. Seeing the potential of a deal with Combs, they shook hands, Monáe retaining creative control. He doesn't put in so much as a skit on her debut record.

Not that there'd be room for one amongst its bulging 18 tracks. 'The ArchAndroid' is suites two and three of a complex intergalactic, Afrofuturistic narrative about Monáe's messianic android alter-ego, Cindi

Mayweather, although the story pales against the musical bounty on offer. 'Tightrope' puts a futuristic spin on The JB's whip-smart funk, while the tempered croon of 'Sir Greendown' makes like a classy '40s Hollywood OST. Her seemingly limitless vision can sometimes overflow, as on the jarring Of Montreal 'collaboration', 'Make The Bus' where Monáe gets lost in Kevin Barnes' cloying kook. Elsewhere, though, she gets it spot on, particularly vocally – her theatrical training is evident and she can rap with the best of them. If at times her experimental phrasing sounds detached, it's important to remember – this is her debut album. Her ambition is flabbergasting, let alone that she executes it with bundles of fun and a fizzing personality.

'The ArchAndroid' is less a marriage of genres, more a sonic orgy, nor is Monáe some kind of saviour... yet. Jay, consider this a lesson learned. *Laura Snapes*

8

DOWNLOAD: 'Tightrope', 'Wondaland', 'Sir Greendown'

RICHARD WARREN

LAMENTS TV



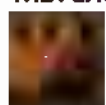
Two Richards are releasing '60s-influenced rock albums this month. One of them (Warren) has struck gold, while the other Dick (Ashcroft) will undoubtedly get all the attention for a barely buffed turd. Our man here, a fully paid-up touring member of Spiritualized and a revered songwriter and producer, has a genuine belief in the redemptive power of rock music, taking in gospel, protest folk and country soul. This long player is a sampler woven from many strands but the unifying influence (claimed by many, deserved by few) is that of Big Star. It feels like Alex Chilton passed through the studio on his way out of this world, just to keep an eye on proceedings. *John Doran*

DOWNLOAD: 'Make My Life Right'

8

TIRED PONY

THE PLACE WE RAN FROM FICTION SOUNDS



With Peter Buck, Belle & Sebastian's Richard Colburn and Gary Lightbody forming the Snow Patrol singer's new 'supergroup', shouldn't this offering be more, well, 'super'? Starting life as a doodle in Lightbody's jotters, it feels like it's still just a scribble. This is a slow-moving, alt-rock piece of work with one foot based firmly, maybe even super-glued, in the Snow Patrol camp; Gary's clearly forgotten to turn his sketching into a more colourful masterpiece. There may be highlights – notably She & Him's Zoëy Deschanel helping out on 'Get On The Road' and lead Editor Tom Smith lending his vocals to 'The Good Book' – but overall this record is more civilian than superhero. *Abby Taylure*

DOWNLOAD: 'Held In The Arms Of Your Words'

4

THE RIDER
What we're reading and observing



Exhibition
Natty Brooker

If you've ever marvelled at a Spacemen 3 or Spiritualized sleeve, you'll know the work of Natty Brooker. This celebration of his art takes place at London Hoxton Square Bar & Kitchen (July 15) and Sheffield Smart Art Galleries (17).



Book

Joan Jett, by Todd Oldham

With The Runaways biopic due any month now, what better way to prep up before the film than this tribute? The introduction comes courtesy of rock goddess Kathleen Hanna.

SINGLES
This week reviewed by
ARIEL PINK



DARWIN DEEZ

UP IN THE CLOUDS LUCKY NUMBER



"Right back at you buddy (referring to Darwin Deez's review of Ariel Pink's 'Round And Round' in NME). I love this. This is my favourite track... so far. It sounds very emo to my ears. It's kinda like Death Cab For Cutie, or something like that. I don't know why, but it's fine. It's great, I love it, I love it!"

FANFARLO

RESERVOIR ATLANTIC



"It sounds like a solo effort, like all those other songs sound that are made by someone with a drum machine and ProTools. All very DIY. It's all keyboards, you know, no orchestra. It sounds like a low-rent recording. Is it supposed to be sincere? That's the impression they seem to be trying to give off. This is all so cynical. I bet he was an experimental artist at a certain time."

PROFESSOR GREEN

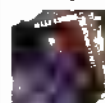
FEATURING LILY ALLEN



JUST BE GOOD TO GREEN VIRGIN
"I hear all these things that are green. He sings trees, peas... Oh, 'Just Be Good To Green'. Is he reggaeton? Or is it grime? Is it British? I can tell [he's British], 'cos something like this wouldn't be played in the United States."

MARK RONSON & THE BUSINESS INTL

BANG BANG BANG COLUMBIA



"I really like this song, I don't even need to hear the rest of it to know I like it. I don't know what it's for though. I don't know what purpose it serves, I'm trying to work it out. It's not catchy enough to be pop, you know. So many ideas, flowing all around. It's a bit like, 'Where's the song?' I love that though and I love the rap."

DAN SARTAIN

DOIN' ANYTHING I SAY ONE LITTLE INDIAN



"It sounds like... Gary Glitter, or kinda like 'Cherry Bomb', something like that. It sounds kinda like Jay Reatard. God rest his soul. Kinda like The Make Up or something. Ian Svenonius. Maybe this is Ian Svenonius going under a pseudonym! Dan Sartain sounds very, very innocuous. It sounds like it could be your next-door neighbour. I think I went to college with a guy named Dan Sartain."

FLORENCE + THE MACHINE

COSMIC LOVE VIRGIN



"It's like *Moulin Rouge*. Is this Swedish? She's very talented if she is playing all the instruments, but I'm guessing she doesn't. This is so produced, man, NME, stop putting this shit out, you know what I'm saying? Stop pedalling the produced stuff. Produce the unproducible. This track is so overly emotional, I can't even stand it. It's so precious. It's like going to church every fucking day, man. I mean what the hell? Don't take yourself so serious, Florence, it's not that beautiful."

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CALVIN HARRIS
HOT CHIP
LA ROUX
DIRTY PROJECTORS
30HIT3
EVERYTHING EVERYTHING

MUMFORD & SONS
RODRIGO Y GABRIELA
THE CORAL
WE ARE SCIENTISTS
FRIGHTENED RABBIT
KATE NASH
BROKEN SOCIAL SCENE
DIANA VICKERS • GENERAL FIASCO

DAVID GUETTA
GOLDFRAPP
EMPIRE OF THE SUN
GOSSIP
ELLIE GOULDING
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KASSIDY • DARWIN DEEZ
DAISY DARES YOU

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ECHO & THE BUNNYMEN
KELE • DELPHIC
MAYER HAWTHORNE & THE COUNTY
CHAPEL CLUB • STAND UP GUY
SACRED BETRAYAL

JULIAN CASABLANCAS
LAURA MARLING
MYSTERY JETS • EXAMPLE
THE MIDDLE EAST • LISSIE
THE KNUX • NEVER MEANS MAYBE
HEARTS UNDER FIRE
YOU AND WHAT ARMY

ASH
BOMBAY BICYCLE CLUB
THE DRUMS • YEASAYER
TWO DOOR CINEMA CLUB
BLACK MOUNTAIN • HURTS
DETROIT SOCIAL CLUB
THIS IS DIVINE • HEIGHTS
NO MEAN CITY

Slam Tent

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FAKE BLOOD
EROL ALKAN • FOUR TET (LIVE)
ADAM BEYER • D12
PAUL RITCH (LIVE) • DJ YODA
GREG WILSON
HILLTOP HOODS (LIVE)

PLASTIKMAN (LIVE)
SVEN VATH • DUBFIRE
SLAM
CROOKERS • TRICKY
ANDREW WEATHERALL & IVAN SMAGGHE
PAN POT • HARVEY MCKAY (LIVE)
GARY BECK

T-Break Stage

FRENCH WIVES • BE LIKE PABLO
MEURSAULT • MATTHEW P
WHITE BELT YELLOW TAG • KOBI ONYAME
THE SEVENTEENTH CENTURY

MITCHELL MUSEUM
THE RAY SUMMERS • MOPP
SPARROW & THE WORKSHOP
PEARL AND THE PUPPETS
DIAGRAM OF THE HEART
THE BOY WHO TRAPPED THE SUN
KID ADRIET • RACHEL FURNER
ASTRAL PLANES • KITTY THE LION
THE DRAYMIN • STANLEY ODD

MAKE SPARKS
LIGHTGUIDES • NIGHT NOISE TEAM
UNICORN KID • MIDNIGHT LION
ALEX GARDNER • ELIZA DOOLITTLE
AARON WRIGHT AND THE APRILS
A BAND CALLED GUINN • RAMONA
THREE BLIND WOLVES
WASHINGTON IRVING
FRIDGE MAGNETS

BACARDI

YOUNG FATHERS
AIRSHIP • REAL DOLLS
HIP PARADE • MAXSTA
LILY MCKENZIE • ADMIRAL FALLOW
CATTLE AND CANE • GOLD SOUNDS
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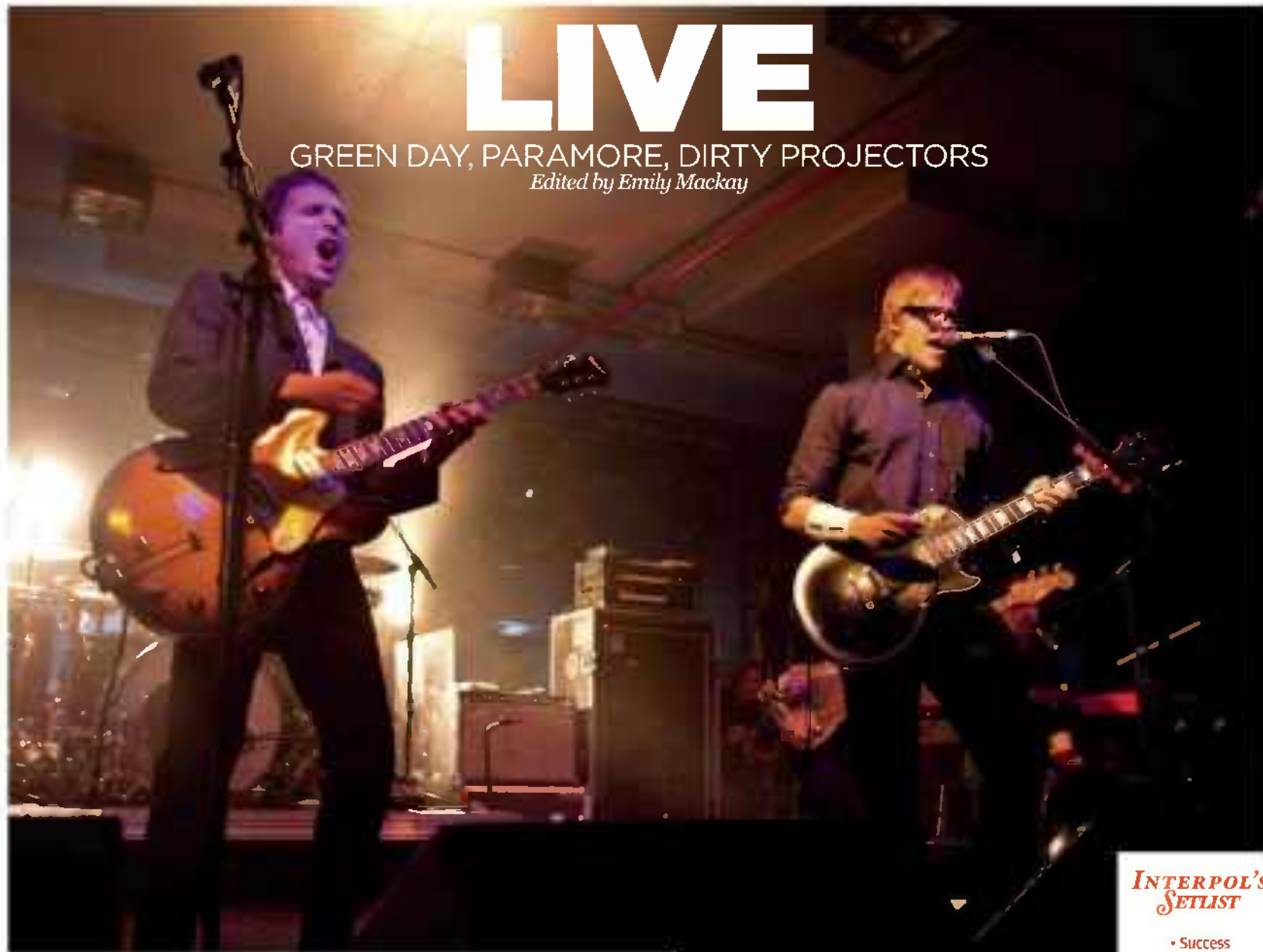


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for the facts

LIVE

GREEN DAY, PARAMORE, DIRTY PROJECTORS

Edited by Emily Mackay



INTERPOL

MILK STUDIOS, NEW YORK CITY SATURDAY, JUNE 26

Carlos D may be gone but, with a new focus and a few helping hands, New York's favourite black suit-clad sons are going back to their roots in blistering form

The last time New York saw Interpol play, we all thought we were bidding them adieu for good. What with major label deals and Madison Square Garden sell-out dates, a future of distant, enormo-dome dwelling stardom seemed to be beckoning. The problem with the Big Time was that it ended up robbing Interpol of the emotional intimacy that made them so special in the first place.

As it turned out, major label life wasn't for them anyway and so they've returned to New York's comparatively

modest Milk Studios not so much with their tails between their legs, but with a stronger idea of who they are and what they do best. It's not arena dates and U2 opening slots that Interpol excel at; it's getting up close and personal so that it seems as though Paul Banks is looking into your very soul as he sings and Daniel Kessler's ghostly guitar notes feel like icicles running down your spine. No surprise, then, to find the original post-punk revivalists play one

of their most exciting and moving shows for years tonight.

The setting might be a taste of the old but Interpol start with a slice of the new: 'Success', a tense, noir-ish opener punctuated by Sam Fogarino's pulse-like drumming and a monolithic four-note guitar riff. 'Lights' has a similar sense of drama, but 'Summer Well' in contrast comes touched by subtle piano notes and vocal harmonies that make it one of the most musically colourful tunes that Interpol have written to date. Tempting though it is to ascribe supergroup status to Interpol's new live line-up, Secret Machines' Brandon Curtis essentially provides the same keyboard parts as many of his anonymous predecessors.

Meanwhile, all replacing Carlos D with former Slint member Dave Pajo means is that, for the first time, Interpol have a bass player that doesn't look like a member of the German Secret Police.

So far, so fabulous. But the best of the band's back catalogue gives the New York crowd final confirmation that their favourite sons are back to their gripping best. Oldies like 'PDA' and 'Obstacle 1' are received like returning heroes and closer 'Not In Time Jail' sounds massive enough to remind everyone that the band can still cut it in aircraft hangars if they really need to in future. But, for now at least, Interpol belong to each one of us again. Don't let them go without a fight this time. *Hardeep Phull*

INTERPOL'S SETLIST

- Success
- Evil
- Say Hello To The Angels
- Summer Well
- NARC
- Lights
- Mammoth
- PDA
- Slow Hands
- Obstacle 1
- Not Even Jail

In a comparatively modest venue, this is their most moving show for years

THE MIDDLE EAST/ PEARLY GATE MUSIC

THE FREEBUTT, BRIGHTON MONDAY, JUNE 28

Zach Tillman of Pearly Gate Music comes across like an Ethan Hawke character from some '90s Hollywood attempt to snare the indie dollar. His songs are garage confessionals, dog-eared love letters, last minute bids for redemption. It'd be corny as hell if he wasn't such a believable performer. Yet he's comprehensively upstaged by new drummer Faustine Hudson, who batters her kit like the grinning kid sister of Keith Moon. For his part, the frontman seems happy to defer to her will; when Hudson requests "a brick" to hold her kick drum in place, he quickly fetches her a lump of concrete. He may be the songwriter and tortured soul, but tonight - most probably every night - she's the boss. By contrast, Australian seven-piece The Middle East come across as overly earnest, staid even. Their songs lurch from epic immensity to hushed tenderness, yet they're seldom truly moving. You can feel them striving to mean every word, to invest every note with truth and integrity, yet what results is a curious emptiness. So much here seems on loan from true originals such as The Band, Giant Sand, heck, even Arcade Fire. Bree Tranter's harmonies and occasional flute offer some respite from the vulnerability on display, but these subtleties fail to distract from the yawning void at the heart of the music. Though determined to give their all, The Middle East appear to have little to offer of their own. *Joseph Stannard*

PATTI SMITH

SERPENTINE SESSIONS, HYDE PARK, LONDON

TUESDAY, JUNE 29

Tonight, Patti is rocking the Strokes look she invented, but still retains a punk edge over tubby-cups Casablanecas, repeatedly spitting water from the stage. Yet between bouts of anti-social behaviour she salutes the crowd with friendly waves, which sites her somewhere between Sid Vicious and your mum (she only spits water to ensure she doesn't piss her pants). As ever, from 'My Blakean Year' to 'Free Money', there's an urgency in Smith's delivery that commands undivided attention. And for

all her strident moral pronouncements - she's pretty angry about the BP oil spill - Smith is also capable of tenderness. During a rendition of Jim Carroll's 'People Who Died', she booms: "Fred 'Sonic' Smith! The Ramones! My mother! They all died. But we're still here, to keep their memory alive. So testify!" It's empowering stuff that stays with you, even after curfew-abiding park fascists cut her set short during a medley of 'Land' and 'Gloria'. Who the hell cuts short 'Gloria'? *Ash Dosanjh*



MEMORYHOUSE

WHITE HEAT @ MADAME JOJO'S, LONDON

TUESDAY, JUNE 29

Overexposed photography. A quietly alluring Canadian girl. A cute summer dress. Fuzz in your peripheral vision. Half-conscious swoons approximating the Cocteau Twins sieved through the artwork of 'Loveless'. These are the arresting facets defining Ontario's Memoryhouse, brought into hazy focus as they gently pitch Madame JoJo's incongruous surrounds toward a delirious dreamstate. An ambient schooling injects humanity absent from numerous dreampop peers and bandwagon jumpers - they are, after all, named after an LP by modern classical genius Max Richter. But the Canadians' true captivating power comes via unassuming lead lady Denise Nouvion. Though she appears mentally lost amid waterfalls of encircling delay, hair swaying hypnotically during 'Lately (Deuxieme)', her modest intonations slice through the mix, beautiful in their simplicity. In time they'll learn a three-song encore is an ostentatious touch to be earned. The preceding instrumentally-dominated 'The Waves' isn't an enticing live spectacle. And there's inherent danger in a cover comprising a defining moment so early in a career, even one as loveably laissez-faire as Grizzly Bear's 'Foreground', despite having the original writers' approval. Beyond that, the Memoryhouse modus operandi speaks for itself. Chillwave? Nu-gaze? When traversing such serene scenery, why waste time giving it a name? *David Westle*

WIN STANDON CALLING TICKETS

We've got a pair of weekend tickets to Standon Calling in Herefordshire to give away. For a chance to win, just go to NME.COM/win and tell us where singer Angus Andrew from headline act Liars was born.

SPOTTED THIS WEEK



- The Horrors, Tim Burgess, Chris Cunningham and The Drums singer Jonathan Pierce (pictured) getting their stern on at Factory Floor's Rough Trade East instore.
- Lady Sovereign clad in black and looking well grumpy in Stoke Newington, London after England lost to Germany.



GREEN DAY/ PARAMORE

MARLAY PARK, DUBLIN WEDNESDAY, JUNE 23

Three whole hours of seen-it-once-too-often antics are saved by Billie Joe's charm. Just...

Serving as something of a one-two punch for fans of pantomime punk rock, tonight's double-header seems to have united a disparate crowd of panda-eyed pre-teens and pissed-up mums and dads thanks to a hunger for hearing Billie Joe Armstrong and Hayley Williams preach from the gospel of three chords and the truth. Paramore deliver a feisty 40 minutes or so of sanitised rebellion for the masses. Fresh from her titpic cock-up, frontwoman Hayley wisely opts to ignore that fiasco and instead focuses on singing fiery, hook-laden anthems such as 'Ignorance' and 'Brick By Boring Brick' in a bid to silence her online knockers, sorry, critics. Hearteningly, she succeeds and while some of the more grizzled, beer gut-sporting gents at the back aren't convinced by her Minor Threat T-shirt and Energizer Bunny-esque antics, it's hard to argue with the ear-gasm inducing brilliance of *Twilight* anthem 'Decode' and 'Misery Business'. Sparkly vampires may suck, but at least they've got ace tunes. Green Day waste no time kicking the arse of Dublin with an opening salvo of '21st Century Breakdown' and 'Know Your Enemy' after the strains of their 'Song Of The Century' intro tape sets the scene. In many ways tonight's performance isn't about pleasing the punk-rock posers or proving to the naysayers that Green Day still 'mean it, maaaaan'. It's about giving the people who paid for tickets a good time and for

the most part that's just what they do... for three hours.

However, as Billie Joe hauls kids from the crowd to join him onstage, covers the place with bog roll and shoots free T-shirts out of a gun to a soundtrack of 'Longview', 'Basket Case' and more, *NME* can't shake the feeling that we've seen the band's shtick one too many times. In fact during 'King For A Day' they're so robotic they could very well be replaced by Cybermen and the setlist contains more fat than a deep-fried Mars bar (was there really any need for the 'Highway To Hell'/'Iron Man' *et al* mash-ups?). But, just when we're ready to write them off, they produce 'Good Riddance' Time Of Your Life' from their sack of tricks and for all its cheese, we can't argue with the payoff; "In the end it's right". Next time though boys, leave the toys at home and concentrate on the tunes instead. *Edwin McFee*



LEE GOLDUP/ROTH MED/REX



HOT CLUB DE PARIS

KING TUT'S WAH WAH HUT, GLASGOW
THURSDAY, JUNE 24

Stylish, intense and with a nice line in chatter, the math-poppers' time is surely upon us

"Does anybody have any questions?" asks Hot Club De Paris guitarist Matthew Smith.

Where to start... Wondering why a band as brilliant and unique as these Liverpoolian math-poppers have gone unheralded for so long seems as good a place as any; two albums and two six-track EPs in, and Hot Club still feel like a criminally well-kept secret. Like

they're chatting with one fan about Joey Belladonna rejoining Anthrax or discussing what hair products they use while on tour, they're refreshingly free from pretension and artifice.

The songs are good, too; the pugilistic wriggle-pop delights of 'I Swung For Judas', the naggingly rhythmic 'I'm Not In Love And Neither Are You', the countrified weirdness of 'Free The

Pterodactyl 3' ("About nearly getting arrested for stealing a fibreglass pterodactyl from a funfair in Southport;")

They still sound like three bands playing all at once – all of them awesome

any good cult, indoctrination is easy, but they're deserving of more followers.

The converted, however, can feel smug about it. From the stately, Pulp-like melancholy of opener 'The White Town Express (Get High, Stay Low)' onwards, there's a cosiness and familiarity between the band and their audience that's all too rare. Whether

according to frontman Paul Rafferty). They're all played with Ramones-esque intensity – down to the "wontwothree four"s – and sparkling wit. At just 45 minutes, it's all over far too quickly. They still sound like three bands playing all at once; fortunately, those three bands are all fucking awesome. We kneel at their altar. **Barry Nicolson**

UNICORN KID
BARFLY, CARDIFF
MONDAY, JUNE 28

There's only about 60 kids (and 'kids' they are) here to see Oliver 'Unicorn Kid' Sabin this evening, but performer and crowd act like it's 2,000. The youthful Scot has been signed by Ministry Of Sound and together they're colluding to return us to, well, 2000 and boshing pop-trance's heyday. Unicorn Kid, whose visual appeal centres largely round his large lion's-head hat, emerged from the chip-tune scene some 18 months ago, which you can detect in 'Supermart'. Something like 'Lion Hat', unabashed hand-raising trance anthemia, recodes the DNA of teen spirit in digital form, to rabble-rousing effect. **Noel Gardner**

THE MORNING BENDERS
KING TUT'S, GLASGOW
TUESDAY, JUNE 29

Look, it doesn't take a genius to realise why this Californian foursome named their new album 'Big Echo'. They play large, sea-breeze songs with tidal-walls of... echo. Surprising, eh? But they are actually quite neat, in a dreamy, surf-rock way. 'All Day Daylight' is as summery and nostalgic as melting Tarmac and Twister ice-lollies and 'Promises' makes your heart swoon. Sadly, their cover of 'Ceremony' by New Order, although thoughtfully astute, is a bit... meh. But in 'Excuses' they have themselves a perfect pop nugget bursting with sunny harmonies. **Jaimie Crossan**



DIRTY PROJECTORS

BARBICAN, LONDON FRIDAY, JUNE 25

A dissonant avant-garde opera about a suicidal Don Henley you say? We're in!

Don't know about you, but frankly we'd rather give birth to a hornets' nest than have our youthful scribbles set to a 20-piece orchestra and paraded, bassoons and all, before the massed ranks of London's intelligentsia. Then again, we're not Dave Longstreth.

The Dirty Projectors' lynchpin may look like a baby giraffe embroiled in a losing battle with a washing line, but tonight's show in the Barbican's brutalist fantasia reveals an artist whose hyper-articulate stylings were already in place with his teens still a freshly-won memory.

"That was something I wrote when I was, like, 21," he says after the lights go up on the set's ambitious first half, a performance of 2005 'glitch opera' 'The Getty Address' with avant-garde NYC troupe Alarm Will Sound. "Now I'm in a rock band."

That 'something' happens to be a post-9/11 allegory recounting the exploits of a suicidal Don Henley, the chap from '70s soft-rockers The Eagles. "Henley's place is like the external womb of the kangaroo," read the concert notes on tonight's accompanying brochure. And somehow you know you're in for a laugh riot.

But forget the high-concept bunkum – as a piece of music 'The Getty Address' plain works. On record, it conjured

the dissonance and obscure rhythmic impulses of the modern classical tradition before These New Puritans' bowl-cuts were even intended ironically.

Tonight its strengths are made abundantly clear, resolving elements as disparate as Timbaland's hip-hop beats ('Jolly Jolly Jolly Ego'), the eloquent savagery of Stravinsky's 'The Rite Of Spring' ('Not Having Found') and minimalist joy in repetition into a remarkably seamless whole.

As good as the first half is, it's the second, mostly 'Bitte Orca'-derived segment where Longstreth really loosens up, and the tightening bond with seraphic bandmates Angel Deradoorian, Amber Coffman and Haley Dekle comes into its own.

The trio look resplendent in primary red, yellow and blue and are at times quite amazingly good – all cooing, R&B pillow talk one moment and glass-breaking harmonics the next; the soothing balm to Longstreth's thorny, treacherous compositions.

Meanwhile, Dave just gets on with his strangely ineffable 'thang', even busting out a baffling guitar solo on rousing near-finale 'Stillness Is The Move'. We can only say that he earned it, since Dirty Projectors' precision shine is bordering on genius. **Alex Denney**

VIEW
FROM THE
CROWD



Anna, 23, Leeds

What did you think?

"The first half of the show had an otherworldly, avant-garde feel. The second half was a real change of pace. Dave Longstreth came out of his shell and the girls were amazing. Their singing was like birdsong."

ON THE ROAD WITH BROKEN SOCIAL SCENE

It's all football, riots and pints of Tetley's with the Toronto troupe

ACADEMY 2, MANCHESTER

MONDAY, JUNE 28

"The English lose at football because, when something goes wrong, they think they've had bad luck and that's just a bad psyche," pronounces Brendan Canning, founding member of Toronto's enormous yet graceful indie-rock collective Broken Social Scene. Aside from his point being more accurate than our nation would probably like to admit, Brendan is an instantly winning character, although one who is very distracted by football. He's continually running down three flights of stairs from the Academy 2's dressing room to the bar, where students are howling at the TV.

On the other side of the dressing room, Kevin Drew, BSS' other founding member, is part proud, part mortified at the state of his left foot — he's sporting a broken toe. "Not many people can say they broke their toe for an *NME* photo," he enthuses. The injured digit is a result of the band's Glastonbury performance. "What am I going to do if I can't jump around onstage?" he asks, before answering himself ruefully, "Guess I'll hop."

Meanwhile, Andrew Whiteman, one of the band's three guitarists along with Charlie Spearin and Sam Goldberg, is getting riled in the corner, gasping at a laptop. He rushes over to share his dismay. We watch video footage of riots outside the G20 summit taking place in their hometown. "Look at that — rubber bullets! But that's the fucking cops, right?" Everyone seems shocked by the thought of riot police infiltrating their usually sedate streets. Minutes before they're due to play, Kevin has a pre-show cigarette and is pensive about the violent scenes. "It just feels wrong, being over here and getting all the information from our friends dealing with it. It feels like someone just slept with your wife, in your house... and you didn't even get to watch!"

The constant theme with BSS is a sense of community in everything they do, and their community is being disrupted. "Toronto isn't a city that has a bad relationship with the police, not the way some cities do, y'know? So all this, it's a bit weird."

The picture BSS initially present, then, could be of any young, typically pissed-off English band; anger and frustration with the government floats



around during a fanatic grip on football scores. But this isn't a typical anything. Broken Social Scene are veterans who refuse normalities whether they intend to or not. Their ever-growing, ever-changing line-up probably keeps people as confused as it does interested. Onstage, there are a hundred things a minute to look at, with up to 11 musicians playing at once (plus a horn section). The tourbus is a glorified home to 17 people and this is the only indie band we've ever met who has a PA as well as a tour manager to organise them. The current line-up is completed by slightly more reserved drummer Justin Peroff and Lisa Lobsinger, the band's female multi-tasker.

At the stage door, Brendan is disappointed that his measure of whiskey isn't enough to see him through the set. Lisa, impossibly pretty despite her enormous, heat-disheveled hair, is braving the beer-battered floor shoeless; she always performs barefoot. "I feel more grounded, though once at a festival I had a tiny piece of glass get stuck in my foot. It didn't really hurt, it was just annoying for the next three years until it worked its way out!"

The audience are packed in like jolly sardines, desperate to hear songs from

'Forgiveness Rock Record', the band's first album in five years. The stomping feet and barrage of screams when latest single 'Forced To Love', a dreamy, rock breeze of pure melody kicks in, suggests it's a home crowd. "This is the best Monday gig ever! It beats the shit out of Glastonbury... not that Glastonbury wasn't fun, I just had more fun tonight," insists Brendan. He plays a track off his solo album called 'Love Is New', which he describes as "a tribute to Manchester — this is the closest I got to a Happy Mondays song".

Winding down at the infamous Big Hands bar, everybody is in high spirits. Brendan's whiskey-laced whiskers leading the party at their favourite Manchester hangout: "We love this place! Where else can we listen to Motörhead and Little Richard in the same night?" Scattered around various tables, they chat to everyone who wants to talk. A steady stream of fan demands to

sign vinyl and posters are met. "On a scale of one to happy? I'm awesome!" says Charlie, finding a love of British ale via a pint of Tetley's. Nearing 3am, it's almost time for bus call...

RESCUE ROOMS, NOTTINGHAM

TUESDAY, JUNE 29

The following evening in Nottingham, a familiar scene is occurring. Brendan is glued to a football match in the pub next door to the venue. Between breaks he runs to catch Brooklyn's Here We Go Magic, a band he personally picked for support. On a grotty orange sofa, Sam is sipping beer and crashing from a lethal-sounding sugar fix. Having disappeared earlier, he reveals, "I had to get chocolate fudge ice cream because if I don't get sugar about every three days, I get shaky." Andrew is trying to pick a band from Nottingham whose guitar riffs he can fit into the set. He settles for the theme tune of a futuristic Canadian Robin Hood cartoon he watched as a kid.

Tonight Kevin declares no boundaries between crowd and band. The broken toe now masked with painkillers, he hands out water to the audience because it's so hot. Andrew takes the limelight for the almost-lullaby of 'Looks Just Like The Sun', before we get a moving display of unity on 'Water In Hell'.

Guitars in the air, it's dedicated to the G20 officials. 'Texico Bitches', 'Art House Director' and 'Sweetest Kill' are all met with audience approval. Punters witness some worthy guitar-battling between Brendan and Charlie for the instrumental build-ups of 'Meet Me In The Basement'. At one point, they're on their backs, feet in the air.

Post-gig, champagne flows as they form an action plan for the early hours. Some brave a casino, but Lisa, Charlie and saxophonist Jeremiah wander to Nottingham Castle. Beer, cigarettes and good vibes in tow, they enjoy a nightcap beside a statue of Robin Hood. We're back where we started: embraced with warmth by a huge, open-minded band. *Kelly Murray*

VIEW FROM THE CREW



**Marielle la Rue,
BSS' PA**

**What's it like
touring with so
many people?
"It's one big family.
Everyone knows the
rules of the bus!"**

**What are they?
"Sleep with your
feet towards the
driver and don't
pee anywhere that
isn't the toilet!"**



Monday, 7pm, Manchester
There's no business like toe business for Kevin Drew



Monday, 7.15pm, Manchester
Andrew Whiteman watches the G20 riots



Monday, 7.30pm, Manchester
Charlie Spearth shows NME the footage



Monday, 10pm, Manchester
Axes aloft! Brendan Canning and Kevin rock out at the Academy 2



Monday, 10.30pm, Manchester
The audience spots a big screen with the football on



Monday, 10.40pm, Manchester
We could make a joke based around that naff 'I'm Horny' song here, but that would be bad



Tuesday, 9pm, Nottingham
Brendan: "Horizontal guitars are for squares!"



Monday, 11.30pm, Manchester
Kevin talks hats backstage after the show



Tuesday, 2am, Manchester
You do realise that the scrawl has lowered the value of that record considerably?



Tuesday, 5pm, Nottingham
The band explore the scenic part of Nottingham



Tuesday, 8.30pm, Nottingham
Brendan checks on Spain Vs Portugal



Tuesday, 10.30pm, Nottingham
Lisa Lobsinger has a puff of Ventolin mid-show



Tuesday, 9.20pm, Nottingham
Kevin gets up close and personal with the audience



Tuesday, 10pm, Nottingham
The audience pretend not to notice Kevin's grey sweat-map



Tuesday, 11pm, Nottingham
Brendan and Charlie lying down on the job

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David Ford • Frightened Rabbit

florence + the machine

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NIGEL KENNEDY with his orchestra and band

VERY SPECIAL GUEST APPEARING THURSDAY AT MIDNIGHT IN THE WOODS

TOM JONES performs 'Praise & Blame'

SUNRISE ARENA

Active Child • Archie Bronson Outfit • Arno Garstens • Darwin Deez • Delta Maid • Egyptian Hip Hop • First Aid Kit • Gentleman's Dub Club • Girls • Holly Miranda • The Hundred in the Hands • I Blame Coco
Jesca Hoop • Joe Worricker • Kurran and The Wolfnotes • Lauren Pritchard • The Liberty Vessels • Lissie • Lovelady • Losers • The Lost Levels • Luna Belle • Lupen Crook • Matthew P • Michael Kiwanuka
The Middle East • Morning Parade • Nadine Shah • O. Children • The Pains of Being Pure at Heart • Submission Orchestra • These New Puritans • Tokyo Police Club • White Belt Yellow Tag

THE LAKE STAGE CURATED BY HUN STEPHENS

Aaron Wright • Beth Jeans Houghton • Boycott Monday • The Cads • Gevonne • Clare Maguire • Engine-EarZ Experiment • Esben and The Witch • Everything Everything • Frankie & The Heartstrings
Gaggle • The Good Natured • Islet • Kelpe • Mitchell Museum • Nedry • The Qualls • Rose Elinor Dougall • Spectrals • Standard Fare • The Supernovas • Sweet Baboo • The Teeth • These Ghosts
Tom Williams & The Boat • Wilder • Y Niwl • Yuck • Zim Zim Equi • Vinyl Vandalistas DJs • White Wedding DJs • Mosh! Mosh! DJs • DJ Felsen • DJ Jen Long • DJ John Rostrom

COMEDY ARENA

Emo Phillips • Ardal O'Hanlon • Rich Hall • Tommy Tiernan • Stephen K Amos

The Early Edition with Marcus Brigstocke, Andre Vincent & Guests • Phil Jupitus Improv Show • Kevin Eldon
Rufus Hound • Richard Herring • Mark Watson • Russell Kane • David O'Doherty • Andrew Lawrence • Jimeoin
Dominic Holland • Holly Walsh • Seann Walsh • Jodie Long • Kevin Bridges • Sara Pascoe • Miles Jupp • Angelos Epitsemiou
Terry Alderson • Nicky Katt • Graig Campbell • Charlie Baker • Doc Brown • Mark Oliver • Joe Bor • Al Petcher
Audi Osho • Marlon Davis • Randonman • Simon Evans • Josh Widdicombe • Daniel Sloss

LITERARY ARENA

The School Of Life • WordTheatre • 5 x 15 • Sebastian Faulks • Bret Easton Ellis • Hanif Kureishi
Robin Ince's Book Club with Kevin Eldon, Jo Neary, Robyn Hitchcock, Jodie Long & Gavin Osborn
The Mark Thomas Community Pub Quiz • Julie Burshill & Garry Mulholland • Jeremy Hardy • Peter Hook • Jon Ronson • Howard Jacobson
Adam Foulds • Jon McGregor • Arthur Smith • Natasha Walter • Samantha Harvey • Philippa Perry • Jackie Kay • David Aaronovitch • Miles Irving
Peter Owen-Jones • Mike Gayle & Jo Jo Moyes • Steven Massat • Robert Forster • Scarlett Thomas • Ghina Mileville • D.J. Taylor • Rachel Trezise
Emily Woolf • Bruno Vincent • Graig Taylor • Jennie Rooney • Ollie Hicks • Kristin Hersh • Jane Bussmann • Jim Bob • Anthony Cartwright • Louise Stern
Katharine Hibbert • Pappy's • Write To Play • Josh Widdicombe • Wendy Watson • James Acaster • Matt Forde • Mark Oliver • Joe Bor • Joel Dommett

THE WATERFRONT STAGE

Sadler's Wells presents: Matthew Bourne's Swan Lake Act II, Ballet Boyz The Talent, Zoo Youth, Fanny Sidi Larbi Cherkaoui
Daniel Kitson & Gavin Osborn: Stories For The Starlit Sky • Derevo • Ballet Black • Hair the Musical (excerpts) • DryWrite

IN THE WOODS

Les Glocabards

The Mystery Fox Machine Orchestra • Golderocks
Club de Penage • Beef Warehouse • Cosmos Underground DJs

DR

Guilty Pleasures • Smash & Grab • Swap-A-Rama

POETRY ARENA

Wendy Gope • John Cooper Clarke • Blake Morrison • Psycho Poetica

Luke Wright • Jacob Polley • Martin Newell • Spoken Word All Stars • David Soul • Amber Tamblyn • Eddie Argos • Dallit Nagra
Matt Abbott • Laura Dockrill & The Word Orchestra • The Petabox • Angus Sam • Brigitte Antheolite • Byron Vincent • Chris Hicks • Clare Pollard • Dean Parkin • Hannah Walker • Helen Mort • Imma Blams • Rylan Edwards • Joe Dunthorne • John Osborne • Kate Tempest
The Fake Thackrays • Richard Tyrone Jones • Kriss Foster • Martin Figura • Molly Maylor • Musa Okwonga • Niall O'Sullivan • Paul Lyalls • The Dead Poets • El Grills • Joel Stickley • Josh Vennart • Matt Harvey • Ross Sutherland • Steve Larkin • Tim Gare • The Turnbull
New Voices: Sabrina Mahfouz • Heather Phillipson • Alex Gwyther • Hollie McNish • Michelle Madson • Anna Freeman • Will Averill • Simon Mole • Rosy Garrick • Sam Riviere

FILM & MUSIC ARENA

Mark Lamarr presents God's Jukebox with Geno Washington, The Jim Jones Revue, Skatroniks, Jamaica, Noel McKoy & The Mummies

The Passion Of Joan Of Arc with Live Score by Adrian Utley and Will Gregory

BAFTA Q&A with Paul Greengrass • BAFTA Q&A with Girls Morris and Screening of Four Lions • BAFTA Q&A with cast of The Inbetweeners
The Rise Of The Modern Mariner with Live Score by Anthony Rossamando, Didz Hammond & Rose Elinor Dougall • Future Cinema presents The Blues Brothers with Kitty, Daisy & Lewis • Riz MC - Microscope
Joby Talbot • Martin Creed • Screening of Oil City Confidential and Q&A with Julien Temple • James Rhodes • Amilina present Animapica • Noise Of Art • Steve Mason
Aldborough Music's Faster Than Sound with Mira Galix, London Contemporary Orchestra, Mara Carlyle, Emily Hall, Toby Litt & Larry Groves
Popcorn Comedy • Tagwagore: The Birth Of Punk Islam & The Kominas • Adam Buxton: BUG • Modern Toss • Reindance Film Festival Workshops • Soulboy (mm) • The Doors: When You're Strange (mm)

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Bayou Seco Hymn

I Only Date Models

Comedy Stage

Dave Twentyman (compere)**Paddy Lennox**

Caimh McDonnell

Brian Damage & Krysstal

Steve Day Andrew Bird

Courtyard Stage

James Walsh (Starsallor)

Marcus Foster

Pete Lawrie

Nadine Shah Nina Smith

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4-Oct Manchester Academy 3 - 0161 275 2930
5-Oct Newcastle O2 Academy2 - 0844 477 2000
6-Oct Leeds Cockpit - 0871 220 0260
7-Oct Stoke Sugarmill - 01159 454 593
8-Oct Cardiff Millennium Music Hall - 0871 230 5595
10-Oct Oxford O2 Academy2 - 0844 477 2000
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Ash Dosanjh

BOOKING NOW



THE TWILIGHT SAD/ERRORS

STARTS: Aberdeen Warehouse, September 29

DON'T MISS

The Glasgow music scene is still revelling in the news that The Vascelines have re-grouped and come out with a new album in tow, and now two of the city's youngest bands are to head out on a mission. Their trip around the country is sure to include relentless hijinks, debauchery, too much drinking and probably some vomiting. Having remixed each other's tracks in the past, The Twilight Sad and Errors (pictured) have decided to join together for this special co-headline expedition. Expect to hear scuzzed-up experimental rock from t'Sad, who get set to release new EP 'The Wrong Car', and quixotic, boisterous electronic beats from Rock Action signings Errors. NME.COM/artists/the-twilight-sad



WINTERSLEEP

STARTS: London Cargo, September 8

Following 'New Inheritors', Wintersleep tour and make an appearance at End Of The Road. NME.COM/artists/wintersleep



HORSE FEATHERS

STARTS: Brighton Freebutt, September 13

Making their way from the US, Horse Feathers tour last album 'House With No Name'. NME.COM/artists/horse-feathers



MGMT

STARTS: Glasgow Barrowland, September 20

The jury may still be out on 'Congratulations', but their live shows should not be missed. NME.COM/artists/mgmt



GRINDERMAN

STARTS: Nottingham Rock City, Sept 25

Nick Cave and co tour the cunningly named 'Grinderman 2', which is out this September. NME.COM/artists/grinderman



BLONDE REDHEAD

STARTS: O2 Shepherds Bush Empire, London, September 29

NYC's alt.rock trio play a one-off capital date. NME.COM/artists/blonde-redhead



KATE NASH

STARTS: Bexhill De La Warr Pavilion, Oct 4

Ms Nash hits the road following the release of second album 'My Best Friend Is You'. NME.COM/artists/kate-nash



ROBYN

STARTS: Glasgow ABC, October 18

Who's that (Swedish) girl? Robin Miriam Carlsson, aka Robyn, touring album number five, 'Body Talk Pt 1'. NME.COM/artists/robyn



MAGNETIC MAN

STARTS: Norwich Waterfront, October 26

Following the release of single 'Mad', the dubstep trio hit the touring circuit, starting off in Norwich. NME.COM/newmusic



THE DILLINGER ESCAPE PLAN

STARTS: Southampton Uni Garden Court, October 27

New Jersey's premier mathcore rock outfit tour album 'Option Paralysis'. NME.COM/artists/dillinger-escape-plan



FRIGHTENED RABBIT

STARTS: Bristol Anson Rooms, November 10

Following the release of 'The Winter Of Mixed Drinks' the Scottish outfit hit the road. NME.COM/artists/frightened-rabbit



KIDS IN GLASS HOUSES

STARTS: Norwich UEA, November 11

The Cardiff-based rock five-piece tour in support of second studio album 'Dirt'. NME.COM/artists/kids-in-glass-houses



INTERPOL

STARTS: Nottingham Rock City, November 24

Slint founding member Dave Pajo joins the group in light of Carlos D's departure. Go see 'em live to see how he gets on. NME.COM/artists/interpol

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PICK of the WEEK

What to see this week? Let us help



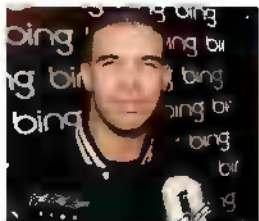
KLAXONS

STARTS: Cambridge Junction, July 5

NME
PICK

From the band that brought us their own mind blowing lexicon (MDMAzing, anyone?), spear headed the new rave movement (single-handedly saving the glowsticks market from ruin) and produced a superb debut album that nabbed them a Mercury Music Prize back in 2007, comes a much-talked about return. Three years on, Klaxons have exchanged their high-NRG bangers for heavier guitar-driven anthems to great effect, as new single 'Echoes' proves. The London four-piece's second album 'Surfing The Void' may surprise the faithful, but it will be a pleasant surprise nonetheless. A comeback tour that you do not want to miss.

WWW.NME.COM/artists/klaxons



Everyone's Talking About DRAKE

STARTS: London O2
Shepherds Bush
Empire, July 12

As a former child star on TV show *Degrassi: The Next Generation*, you'd expect Aubrey Drake Graham, aka Drake, to be used to a little attention. But no-one could have anticipated how much adoration this rapper and R&B singer's debut album, 'Thank Me Later', would get.

WWW.NME.COM/artists/drake



Don't Miss SOMERSET HOUSE SERIES

STARTS: London
Somerset House, July 8
This year's surround-sound shows at the capital's Somerset House kick off with Mystery Jets (8 July), Air (9), Noah & The Whale (10), N-Dubz (11), The Temper Trap (12) and The xx (13). Next week features Gil Scott-Heron, Florence + The Machine, Corinne Bailey Rae, The Divine Comedy and Soul II Soul.

WWW.NME.COM/newmusic



Radar Stars PERFUME GENIUS

STARTS: London
Hoxton Hall, July 13
Singer-songwriter Mike Hadreas, from Seattle, Washington, performs his fragile and heartfelt anti-pop piano songs under the alias Perfume Genius at this, his first ever (and currently only booked) UK gig. Be sure not to miss out on this intimate, dark and probably very harrowing show from music's new outsider star.

WWW.NME.COM/newmusic

WEDNESDAY

July 7

BRISTOL

The Black Keys Colston Hall
0117 922 3683
Darlingtones Louisiana 0117 926 5978

CAMBRIDGE

David Gray Corn Exchange
01223 357851

CARDIFF

Black Russians Buffalo Bar
02920 310312

COLCHESTER

A Last Concern The Twist
01206 562 453

CORK

Westlife Live At The Marquee
0871 230 1094

DUBLIN

The High Kings Sugar Club
01 678 7188

Philip Donnelly Whelan's
01 475 9372

EDINBURGH

Rickie Lee Jones Queen's Hall
0131 668 2019

This Is Not A Toga Party Maggie's
Chamber 0131 622 6801

GLASGOW

Man Must Die Ivory Blacks
0141 221 7871

Vile Imbeciles 13th Note Café

0141 553 1638

GLOUCESTER

General Flasco Guildhall Arts Centre
01452 503050

GUILDFORD

The Plight Boilerroom

01483 440022

LEEDS

Blackbeard's Tea Party Sandinista!
0113 305 0372

LONDON

Comil/Chapa/Kyla La Grange 229
Club 020 7631 8310

Empire State 12 Bar Club

020 7240 2622

The Hitchhikers Troubadour Club
020 7370 1434

Less Than Me/Operation FM/
Rollercoaster/The Lost Girls Dublin

Castle 020 7485 1773

Mirrors Hoxton Square Bar & Kitchen
020 7613 0709

Mt Desolation/Leah Mason/The
Staves The Lexington 020 7837 5387

Nadine Khouri Queen Of Hoxton
020 7422 0958

Paloma Faith Roundhouse
020 7482 7318

Saiga/Leyaks/These Ghosts/Three
Colours Buffalo Bar 020 7359 6191

Shirley Said/To The Moon Good Ship
020 7372 2544

Tom Allen Proud Galleries
020 7482 3867

Zebedy Rays/The Joker And The
Thief Arts Club 020 7460 4459

MANCHESTER

Drive There Now Night And Day Café
0161 236 1822

D12 Academy 2 0161 832 1111

Jesse Malin Ruby Lounge
0161 834 1392

NORWICH

Floods Brickmakers
01603 441118

PORTSMOUTH

Tyrannosaurus Alan Wedgewood
Rooms 023 9286 3911

SALFORD

Tom Paxton Lowry 0161 876 2121

SHEFFIELD

Anvil O2 Academy 2 0870 771 2000

SOUTHAMPTON

Striving To Her Bow Talking Heads
023 8055 5899

ST ALBANS

The Van Kleef Horn 01727 853143



Paloma Faith,
The Roundhouse,
London

GIG GUIDE KEY:

+14 = 14 AND ABOVE +16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW
FR = FREE ENTRY WA = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

THURSDAY

July 8



BRIGHTON

Anagrams The Hope 01273 723 568
 Los Hector's House 01273 681228
 Mean Poppa Lean Concorde 2
 01273 673311

BRISTOL

Anvil O2 Academy 2
 0870 771 2000 WA
 Screening Louisiana 0117 926 5978

CARDIFF

Before The Tides Barfly
 029 2066 7658 +16
 The Hotel Ambush Clwb Ifor Bach
 029 2023 2199
 The Vanguard Buffalo Bar
 02920 310312

CHELMSFORD

Loran Sheppard Barhouse
 01245 356811

CORK

Tony Bennett Live At The Marquee
 0871 230 1094

DUBLIN

Duke Special Leopardstown
 Racecourse 00 353 46 9021350

The High Kings Sugar Club
 00 3531 678 7188

GLASGOW

Comadre 13th Note Cafe
 0141 553 1638

Throats Captain's Rest 0141 331 2722

GUILDFORD

Our Lost Infantry Boilerroom
 01483 440022

HASTINGS

Paradox Brass Monkey
 01273 685906

LEEDS

Alasdair Roberts Band Garforth
 Liberal Club 0113 286 2048

LIVERPOOL

Shed Seven O2 Academy
 0870 771 2000 WA

LONDON

Adam Townsend Troubadour Club
 020 7370 1434
 Betty Cargo 0207 749 7840
 Blackchords Windmill 020 8671 0700
 Brother All Dingwalls 020 7267 1577

David Ford KOKO 020 7388 3222
 Ellie Goulding Roundhouse
 020 7482 7318

Gyro/Paradise Syndrome/Retrace/
 Bullitt The Lexington 020 7837 5387

High Frequency Bandwidth/
 Autolump/Maya Jane Coles/Weird
 Gear Good Ship 020 7372 2544

I Am Arrows Old Blue Last
 020 7613 2478

Jesse Malin O2 Academy Islington
 0870 771 2000 WA

Judasanca/Doyle And The
 Fourfathers Hope & Anchor
 020 7354 1312

Kula Shaker Garage 020 7607 1818

Kyla La Grange Proud Galleries
 020 7482 3867

Lauren Pritchard Underbelly
 0207 613 3105

Longjon La Flecha Social

020 7636 4992
 Madfox 229 Club 020 7631 8310

Maurice Brown Jazz Café

020 7916 6060
 Mystery Jets Somerset House
 020 7344 4444

My Drug Hell/The Deccas/The
 November 5/Birthmark Buffalo Bar
 020 7359 6191

The Nightingales Monto Water Rats
 020 7837 4412

The Savage Nomads 12 Bar Club
 020 7240 2622

Shere Khan/We Walk In Straight
 Lines/The Infiltrators/Shinoo
 Dublin Castle 020 7485 1773

Supermodel 100 Club 020 7636 0933
 4-Wheel Drive/London Darlings
 Luminaire 020 7372 7123

MANCHESTER

Affliction of Faith Roadhouse
 0161 228 1789

Gideon Conn Band On The Wall
 0161 832 6625

Holy Ghost Deaf Institute
 0161 330 4019

The Hundred In The Hands Ruby
 Lounge 0161 834 1392

Robert Cray Bridgewater Hall
 0161 907 9000

Seth Lakeman Hard Rock Café
 0161 831 6700

Urban Key Night And Day Café
 0161 236 1822

The Younger Lovers Sakri Bar
 01612 570365

NEWCASTLE

Charlotte Yanni Cluny
 0191 230 4474

Chipmunk O2 Academy
 0870 771 2000 WA

NORWICH

The Plight Marquee 01603 478374

NOTTINGHAM

Eric Brace Maze 0115 947 5650
 Quantic And His Combo Barbara
 Rescue Rooms 0115 958 8484

PRESTON

Ash 53 Degrees 01772 893 000

SALFORD

Rickie Lee Jones Lowry 0161 876 2121

ST ALBANS

Cookie Monsta Horn 01727 853143

SWINDON

Chris Helme The Vic 01793 535713

The Stone Saloon The Rolleston
 01793 534238

Thunderclap Newman 12 Bar
 01793 535713

YORK

Eve Selis Band Fibbers
 01904 651 250 +14



FRIDAY

July 9

BATH

Chief Moles 01225 404445

BIRMINGHAM

Dutch Cousin Actress & Bishop
 0121 236 7426

Hot Monocles Flapper 0121 236 2421

Last Gasp Sunflower Lounge
 0121 632 6756

Vulture Vulture Rainbow
 0121 772 8174

BRIGHTON

Scot Project Digital 01273 202407

BRISTOL

Brother All The Cooler 0117 945 0999
 Dan Baird O2 Academy 2
 0870 771 2000 WA

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 07786 534666

CAMBRIDGE

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 01223 367417

Moth Conspiracy Portland Arms
 01223 357268

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 Puritans/Slow Club/Tuning/Male
 Bonding/Wolf Gang/Wild Palms/
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 The Carnival/Example/Hercules
 And Love Affair/Josh Weller/Zoo
 For You/United Vibrations/Two
 Wounded Birds/Peggy Sue Merton
 Farm 0871 230 1094

CARDIFF

Recluse Buffalo Bar 02920 310312

Spiridon Barfly 029 2066 7658

CHELMSFORD

Mystro Barhouse 01245 356811

COLCHESTER

Ideals The Twist 01206 562 453

CORK

Madness Live At The Marquee
 0871 230 1094

DINGWALL

James Mackenzie And The
 Aquascene The Loft 0871 230 1094

DONCASTER

93MillionMilesFromTheSun Vintage
 Rock Bar 0871 230 1094

DUBLIN

Jedward Helix 00 3531 700 7000

EXETER

Maceo Parker Phoenix 01392 667080

GLASGOW

The Static Cult Captain's Rest
 0141 331 2722

UK Subs Ivory Blacks 0141 221 7871

The Younger Lovers 13th Note Cafe
 0141 553 1638

GUILDFORD

The Theory Of 6 Degrees Boilerroom
 01483 440022

HEBBURN

The Trojan Eaters Tavern
 0191 483 6652

HITCHIN

The Trailer Trash Orchestra Club 85
 01462 432767

KINROSS

T In The Park Festival: Muse/
 Faithless/Paloma Faith/Editors/
 The Big Pink/Black Eyed Peas/
 Florence + The Machine/Jamie T/
 The Temper Trap/Kids In Glass
 Houses/Calvin Harris/Hot Chip/
 The Dirty Projectors/3OH3/
 Everything Everything/Echo & The
 Bunnyman/Kele/Deiphic/Chapel
 Club Balado 0870 169 0100

LEEDS

Cavil Packhorse 0113 245 3980

Daze Thornhill Arms 0113 256 5492

Elephants On Acid Duck And Drake
 0113 246 5806

Jay Waterhouse Hi-Fi Club
 0113 242 7353

Kirsty Almeida Chemic Tavern
 0113 245 7977

The Substitutes The Owl

0113 256 5242

LIVERPOOL

New Education O2 Academy 2
 0870 771 2000 WA

LONDON

Alr Somerset House 020 7344 4444

Alberteen Silver Bullet 020 7619 3639

Arno Carstens Borderline
 020 7734 5547

Aswad Indigo @ The O2
 0870 701 4444

The Bermondsey Joyriders 100 Club
 020 7636 0933

The Cinematics MacBeth
 020 7739 5095



Ricky Lee Jones Union Chapel

020 7226 1686

The Smitten Ones/Rounds

Hope & Anchor 020 7354 1312

Sworn Enemy Underworld
 020 7482 1932

Vadoinmessico Proud Galleries
 020 7482 3867

The Velvetines/Fuzzy Logic/
 Ain't No Saints Dublin Castle
 020 7485 1773

MANCHESTER

The Crash Mats Roadhouse
 0161 228 1789

Dirty Space Disco Academy 3
 0161 832 1111

The Glitch Mob Sound Control
 0161 236 0340

The Spires Night And Day Cafe
 0161 236 1822

MILTON KEYNES

Paradox Crauford Arms Hotel
 01908 313864

NEWCASTLE

An Crulscin Lan The Cumberland
 Arms 0191 265 6151

The Glitterati Northumberland Arms
 0191 232 6048

The Monologues The Station
 0871 230 1094

NOTTINGHAM

The Nightingales Bodega Social Club
 08713 100000

Tex Speed Combo Maze
 0115 947 5650

Youngsta Stealth 08713 100000



Coda Windmill 020 8671 0700

Daedalus Rhythm Factory
 020 7247 9386

Era/Free-State/Frankincense/Blue
 Gate Fields 229 Club 020 7631 8310

The Gents Barfly 0870 907 0999

The Ghost Of A Thousand Garage
 020 7607 1818

La Shark The Lexington 020 7837 5387

Liechtenstein/The Lovely Eggs
 Buffalo Bar 020 7359 6191

London Darlings/The Few Good Ship
 020 7372 2544

Mumford & Sons Roundhouse
 020 7482 7318

New Islands/Shake Aletti/Kites
 93 Feet East 020 7247 6095

Omar Jazz Cafe 020 7916 6060

The Penny Black Remedy/True
 Ingredients Luminaire 020 7372 7123

Popular Workshop 12 Bar Club
 020 7240 2622

SHEFFIELD

Broken Social Scene Corporation
 0114 276 0262

Never Cry Wolf Plug 0114 276 7093

SOUTHAMPTON

Freddie And The Free loaders Talking
 Heads 023 8055 5899

Goobar Gun Joiners 023 8022 5612

STOKE

All Is Falling The Winking Frog
 0871 230 1094

SWINDON

The Dacots The Vic 01793 535713

TUNBRIDGE WILLS

Wilko Johnson The Forum
 08712 777101

WAKEFIELD

Facade Snooty Fox 01924 374455

Jonny The Frith The Hop
 0871 230 1094

YORK

Mystery Jets Fibbers 01904 651 250 +14

SATURDAY

July 10



Kate Nash,
T In The Park,
Balado

BATH

Tom Mansi & Icebreakers Moles
01225 404445

BELFAST

Not Squares Waterfront
028 9033 4455

BIRMINGHAM

One Ton Bullet Actress & Bishop
0121 236 7426

BRIGHTON

Brother Ali Freebutt 01273 603974
Converge Concorde 2 01273 673311

BRISTOL

The Phantom Quartet Louisiana
0117 926 5978
Toots And The Maytals O2 Academy
0870 771 2000 W/A

CAMBRIDGE

Liz Simcock CB2 01223 508 503
Robert Cray Corn Exchange
01223 357851
The Travis Waltons Portland Arms
01223 357268

CANTERBURY

Lounge On The Farm festival:
Martha Reeves & The Vandellas/
Slow Club/Sarah Blasko/Spectrals/
Dam Mantie/Veronica Falls/
Summer Camp/First Aid Kit/Hot
Club De Paris/Silver Columns
Merton Farm 0871 230 1094

CARDIFF

Fred Snow The Globe 07738 983947
This Part Is Us Barfly 029 2066 7658
4th Street Traffic Club Ifor Bach
029 2023 2199

DUBLIN

Eddi Reader Draiocht
00 3531 815 2622
The High Kings Sugar Club
00 3531 678 7188
Jedward Helix 00 3531 700 7000
Tortoise Whelan's 00 3531 475 9372

EXETER

James Taylor Quartet Corn Exchange
01392 665866

GATESHEAD

Courtney Pine Sage Arena
0870 703 4555

GLASGOW

Digital Dinosaur 13th Note Café
0141 553 1638

Leon Jackson O2 ABC
0870 903 3144 W/A

GUILDFORD

Black Iris Boilerroom 01483 440022

HIGH WYCOMBE

The Rumour Nag's Head
01494 521758

HITCHIN

Trippy Wicked Club 85 01462 432767

KINROSS

T In The Park Festival: Eminem/
Stereophonics/Paolo Nutini/
Vampire Weekend/
The Proclaimers/Newton Faulkner/
Scouting For Girls/Chimpunk/The
Prodigy/30 Seconds To Mars/The
Courteeners/The Black Keys/Shed
Seven/Joshua Radin/
The Sunshine Underground/
Local Natives/Mumford & Sons/
Rodrigo Y Gabriela/The Coral/We
Are Scientists/Frightened Rabbit/
Kate Nash/Broken Social Scene/
Diana Vickers/General Flasco/
Julian Casabiancas/Laura Marling/
Mystery Jets/Drake/Example/
The Middle East/Lissie/Four Tet/
Erol Aikan/Fake Blood/Carl Cox
Balado 0870 169 0100

LEEDS

Hayley Gaffnall Adelphi
01943 468615

Left Hand Drive Thornhill Arms
0113 256 5492

Mike Watwyn Hi Fi Club 0113 242 7353
Phoenix Rising New Roscoe
0113 246 0778

Resonation The Owl 0113 256 5242
Seth Lakeman
Garforth Community College
0871 230 1094

The Spines Elbow Rooms
0113 245 7011

LIVERPOOL

Nine Lives O2 Academy 2
0870 771 2000 W/A

LONDON

Mr Forum 020 7344 0044
All The Kings Men/Jonnygothome/
The Campaign/My Little Empire
Dublin Circle 020 7485 1773
Ashtray Navigations/Team Brick/
Gum Tapes Tooth Old Blue Last
020 7411 1418

Bitches/Internet Forever/The
Rock Of Travolta/Bop Social/
Cozmik Union Field/American
Gods/Longing Lightning Windmill
020 8671 0700

Bordeauxxxx/White Witches/
Hot Beds/Local Girls Buffalo Bar
020 7359 6191

Dansette Junior Proud Galleries
020 7467 3867

The Darrel Bath Trio/Radical Light/
Walls And Strays Hope & Anchor
020 7154 1912

Media Circus Barfly 0870 907 0999
The National Roundhouse
020 7482 7318

The Natives/The Baskervilles/This
Is Black/Kill Her Killer Luminaire
020 7372 7123

Neverest Songs Union Chapel
020 7226 1686

Noah And The Whale Somerset
House 020 7344 4444

Omar Jazz Café 020 7916 6060
Shut Up And Dance Rhythm Factory
020 7247 9386

Squirrel Skin Slippers The Lexington
020 7837 5387

To Mezzlao Cargo 0207 749 7840

MANCHESTER

Butcher And Bolt Roadhouse
0161 228 1789

Clint Boon Irish Association Social
Club 0161 881 2898

How We Operate Club Academy
0161 832 1111

NEWCASTLE

Blitzkrieg O2 Academy
0870 771 2000 W/A

Dan Baird O2 Academy 2
0870 771 2000

NORWICH

Jesse Mallin Arts Centre
01603 660352

NOTTINGHAM

The Eviltones Maze 0115 947 5650
The Smears Rescue Rooms
0115 958 8484

OTLEY

Kokostar/Stefan Khachaturian
Three Horseshoes 01943 461222

READING

Rise Above Plug'n'Play 0118 958 1447

SHEFFIELD

Case Hardin Grapes 0114 249 0909
Chantel McGregor Corporation
0114 276 0262

Throats Plug 0114 276 7093

SOUTHAMPTON

The Dualers Brook 023 8055 5366
The Hundred In The Hands Joiners
023 8022 5612

SWINDON

Old School Tie The Vic 01793 535713
This Is England The Rolleston
01793 534238

WAKEFIELD

Megadeth Snooty Fox 01924 374455

WESTON SUPER MARE

Paradox Decades 0871 230 1094

YORK

Black Paper Cats Fibbers
01904 651 250 +14

SUNDAY

July 11



Gossip,
T In The Park,
Balado

BRISTOL

Mis-Led Louisiana
0117 926 5978
Orange Bierkeller 0117 926 8514

CAMBRIDGE

Richard Allen Portland Arms
01223 357268

CANTERBURY

Lounge On The Farm festival:
Toots And The Maytals/Slow Club/
Chief/Maker/12 Stone Toddler/
The Skints/Neon Indian/Toro Y
Moi/Your Twenties/Gaggle/Babe
Shadow/Elephants/Polka Party/

The Onlookers/Floinn Regan/Jesca
Hoop/Treetop Flyers/Rose Ellnor
Dougail/Vadoimessico/6 Day
Riot/Courtney Pine/Led Bib/Happy
Accident Meriton Farm 087 230 1094

CARDIFF

Pilot Fall The Globe 07738 983947
The School Club Ifor Bach
029 2023 2199

COLCHESTER

Paradox The Twist 01206 562 453

GATESHEAD

Jambone Sage Arena 0870 703 4555
UK Subs Three Tuns 0191 487 0666

KINROSS

T In The Park Festival: Kasabian/
Jay-Z/Biffy Clyro/Dizzee Rascal/
John Mayer/The View/Skunk
Anansie/The Stranglers/Madness/
Groove Armada/The Cribbs/
Babyshambles/Rise Against/
Airbourne/Billy Talent/Frank
Turner/Delta/David Guetta/
Goldfrapp/Empire Of The Sun/
Gossip/Elle Goulding/Corinne
Bailey Rae/Kassidy/Darwin Deez/
Daisy Dares You/Ash/Bombay
Bicycle Club/The Drums/Yeasayer/
Two Door Cinema Club/Black
Mountain/Hurts/Detroit Social Club
Balado 0870 169 0100

LONDON

Eudora Fletcher/Nion Abco/Carpe
Diem/Run From Robots Dublin
Castle 020 7485 1773
Jason McNiff/Rue Royale/Paul Pilot
Windmill 020 8671 0700
N-Dubz Somerset House
020 7344 4444

MANCHESTER

Basshunter Academy 0161 832 1111
Glass Ankle Ruby Lounge
0161 834 1392

NEWCASTLE

The Restaurant The Tyne
0191 265 2550

SHEFFIELD

The Younger Lovers Red House
0114 2727875

SOUTHAMPTON

The Orbitals Talking Heads
023 8055 5899

WAKEFIELD

Falling Red Snooty Fox 01924 374455



Kasabian,
T In The Park,
Balado

GET IN THE GIG GUIDE!

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

MONDAY

July 12

The XX,
The Roundhouse,
London



BIRMINGHAM

The Coral Alexandra Theatre
0121 643 1231

Robert Cray Symphony Hall
0121 212 3333

Toro Y Mol Hare And Hounds
0121 444 2081

BRIGHTON

Yessayer Concorde 2 01273 673311

BRISTOL

El Wristo Louisiana 0117 926 5978

Kele Okereke Thekla
08713 100000

CARDIFF

Cinema Sam 10 Feet Tall
02920 228883

Circa Survive Club For Bach
029 2023 2199

DERBY

Hayseed Dixie Venue 01332 203545

DUBLIN

The High Kings Sugar Club
00 3531 678 7188

GLASGOW

The Plight Captain's Rest
0141 331 2722

Th' Legendary Shack Shakers King
Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Sissy & The Bilsters Boilerroom
01483 140022

LIVERPOOL

Summerlin O2 Academy 2
0870 771 2000 WA

LONDON

The xx Roundhouse 020 7482 7318

Blast/Electric Slim/Splitfire Dublin
Castle 020 7485 1773

Christian Scott Jazz Café
020 7916 6060

Danko Jones Monto Water Rats
020 7837 4412

Devil Sold His Soul Old Blue Last
020 7613 2478

Don't Wait Animate Proud Galleries
020 7482 3867

Drake O2 Shepherds Bush Empire
0870 771 2000

Filthy Boy/Clay/Miss Cosmos/
Meiadora/Pete From Neverland
93 Feet East 020 7247 6095

Jiving Miss Daisy 100 Club
020 7636 0933

The Joel Plaskett Emergency Garage
(Upstairs) 0871 230 1094

Jussy Trullie Garage 020 7607 1818

Lucas Rennie Slaughtered Lamb
020 8462 4080

One Night Only Bush Hall
020 8222 6955

Sergeant Buzzfuzz 12 Bar Club
020 7240 2622

The Temper Trap Somerset House
020 7344 4444

This Part Is Us Barfly
0870 907 0999

Typical Sons/Familiar Grounds/The
Forest And The Fire Hope & Anchor
020 7354 1317

Vessels/These Monsters The
Lexington 020 7837 5387

MANCHESTER

Chipmunk Academy 0161 832 1111

NEWCASTLE

Air To Achilles Cluny 0191 230 4474

NOTTINGHAM

Chief Bodega Social Club
08713 100000

SHEFFIELD

Blackchords Plug 0114 276 7093

Freefold Corporation 0114 276 0262

TUNBRIDGE WELLS

Tyrannosaurus Alan The Forum
08712 777101

The Temper Trap,
Somerset House,
London



TUESDAY

July 13

BIRMINGHAM

Converge O2 Academy 2
0870 771 2000 WA

Remember When Alexandra Theatre
0121 643 1231

BOURNEMOUTH

Suzanne Vega O2 Academy
01202 399922 WA

BRIGHTON

Vessels Freebutt
01273 603974

BRISTOL

Here We Go Magic Thekla
08713 100000

Polly & The Billets Doux Louisiana
0117 926 5978

CARDIFF

The Fabulous Thunderbirds
The Globe 07738 983947

John O Public Barfly
029 2066 7658 +14

CHELMSFORD

Return To Fall Barhouse
01245 356811

CORK

Angus And Julia Stone Cyprus
Avenue 00 35321 427 6165

DUBLIN

Alex Mathias Trio International Bar
00 3531 677 0647

The High Kings Sugar Club
00 3531 678 7188

EXETER

Sworn Enemy Cavern Club
01392 495370

GATESHEAD

Kamino Fire Three Tuns
0191 487 0666

GLASGOW

Basshunter O2 Academy
0870 771 2000 WA

Brant Bjork Captain's Rest
0141 331 2722

Klaxons King Tut's Wah Wah Hut
0141 221 5279

Robert Cray Royal Concert Hall
0141 353 8000

Toots And The Maytals O2 ABC
0870 903 3444 WA

LEEDS

Gary Stewart Oporto 0113 245 4444

Marmozets Fenton 0113 245 3908

Summerlin Cockpit Room 3
0113 2441573

LIVERPOOL

Chipmunk O2 Academy
0870 771 2000 WA

LONDON

The xx Somerset House
020 7344 4444

A Scholar & A Physician Social
020 7636 4992

Bailey Tzuke Troubadour Club
020 7379 1434

Black Mountain/Dark Horses
The Lexington 020 7837 5387

Bootscrappers/Kadmon Kray/
Undersmile Hope & Anchor
020 7354 1312

The Boy Who Trapped The Sun
Borderline 020 7734 5547

Dissolvedin Barfly 0870 907 0999
+14

Drake O2 Shepherds Bush Empire
0870 771 2000

First Aid Kit Garage 020 7607 1818

Hilltop Hoods KOKO 020 7388 3222

Kaki King Dingwalls 020 7267 1577

The Middle East Bush Hall
020 8222 6955

Mirrors/The Hundred In The
Hands White Heat @ Madame Jo Jo's
020 7734 2473

Muntu Valdo Slaughtered Lamb
020 8682 4080

The Musgraves/Tom Williams & The
Boat/B For Butterfly Buffalo Bar
020 7359 6191

Perfume Genius Hoxton Hall
020 7739 5431

Richard Warren 12 Bar Club
020 7240 2622

Robert Forster Jazz Café
020 7916 6060

Skinbat Scramble/All Schools Are
Strange/Department S 93 Feet East
020 7247 6095

Telstar/Ruby Maze Dublin Castle
020 7485 1773

Urthboy Monto Water Rats
020 7837 4412

MANCHESTER

Andrew Lawrence Night And Day
Café 0161 236 1822

Gareth Brooks Sound Control
0161 236 0340

One Night Only Deaf Institute
0161 340 4019

Paradox Moho Live
0161 834 8180

Taylor Hawkins And The Coaltrail
Riders Club Academy 0161 832 1111

NORWICH

Ali Or Nothing Marquee
01603 478374

Katie Brown The Green Man
01603 782693

Spidermilk Arts Centre
01603 660352

NOTTINGHAM

The Hubirs Maze 0115 947 5650

Kele Okereke Gatecrasher
015 910 1101

OXFORD

Young Guns O2 Academy 2
0870 771 2000 WA

PORTSMOUTH

Circa Survive Wedgewood Rooms
023 9286 3911

SALFORD

Bombay Bicycle Club St Philip's
Church 0161 834 2041

SHEFFIELD

Easy Star All-Stars Leadmill
0114 221 2828

The Legendary Shack Shakers
Boardwalk 0114 279 9090

SOUTHAMPTON

La Roux Guildhall 023 8063 2601

YORK

Falls Fibbers 01904 651 250 +14



Bombay Bicycle Club,
St Philip's Church,
Salford

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THIS WEEK IN 1954

AMERICA INVADES, PEGGY LEE LOVE AND... AN OCTOPUS

MISS SINATRA

"Here comes the female Frank Sinatra with two more of her delightful offerings," writes Geoffrey Everitt of Peggy Lee's 'I Didn't Know What Time It Was' b/w 'Johnny Guitar'. "She is a musician's singer and as such will never sell as many records as Doris Day, but for those who like a little champagne now and then, Miss Lee is a must."

EIGHT-LEGGED GROOVE MACHINE

"A woman sitting next to me announced, 'He looks like a gargling octopus!'" writes Donald Black in his review of Billy Daniels at the Finsbury Park Empire. As it turns out, this is a compliment: as he climaxes, after five curtain calls, with his biggest hit 'Old Black Magic', it is "the lady who called him an octopus who is shouting the loudest."

THE FIRST EVER US INVASION

This is the first time that as many as five distinguished American recording stars have been over in this country," proclaims this week's cover story. Which seems more than reason enough to celebrate them. There is traditional pop singer Guy Mitchell, who by the end of the decade would have six million-selling singles under his belt. The biggest of these by 1954 were 'She Wears Red Feathers' and 'Look At That Girl', both of which were UK Number Ones. There's "glamorous" Lena Horne, a former Hollywood starlet who became disenchanted with acting and turned instead to nightclub singing. These two are joined by the energetic Billy Williams (who back in November 1952 was at both Number One and Number Five in the first ever NME Chart with 'Here In My Heart' and 'Feet Up' respectively); Al Martino (who "brought £100-worth of toys for the patients of Westminster Children's Hospital" during his visit) and finally Billy Eckstine – the smooth baritone band leader of the original bop big-band, and a man who had broken down barriers in the late 1940s by becoming the first black male singer of ballads in popular music. Ten days after this issue of NME is published, a song comes out in the US entitled 'That's All Right'. It is the first single released by a 16-year-old named Elvis Aaron Presley.

ALSO IN THE ISSUE THAT WEEK

• The back cover advertisement features a picture of Al Martino holding a glass of wine next to a message thanking everyone who worked on his latest record, 'Give Me Something To Go With The Wine'

• A record shop in Dundee has been burnt down, with £20,000-worth of damage

• The Gossip page declares trombonist Jack Irvine to be "the most frustrated musician in London, were he not married to singer Jean Campbell. Nightly Jack sits in the orchestra pit while the 'Pal Joey' display their shapely torsos," it reads. "Then he toddles off to the Café De Paris where he has to gaze at the back of Marlene Dietrich"

• A classified ad reads: 'INCOME TAX. The Musicians Income Tax Advisory Service. Reasonable fees'

NME

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one-year rates (all weekly issues) UK £12.30; Europe £14.00; United
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rest of the world \$27.00 (includes contribution to postage). Payment
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LEGAL STUFF NME is published weekly by IPC Inspire, 4th Floor, Blue Fin Building,
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Compiled by Trevor Hungerford

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A BAG OF NME SWAG



CLUES ACROSS

- 1 Fender hits re-used on The Drums (4-6)
- 6 The old-fashioned message coming from Manic Street Preachers (4)
- 8+12D We've got some moving rock to come from Mumford & Sons (4-4 4 5)
- 9 Kooks album named after The Kinks' Ray Davies' studio where it was recorded (4)
- 10+6D Knowing Foster's would be split by REM at a recording (6-8)
- 11 Named Best British Band at NME Awards 2009 (5)
- 13 Band formed by Justine Frischmann on her early departure from Suede (8)
- 16 The Verve in verse (6)
- 17 Sparklehorse song title made in a remark, possibly (9)
- 18 Facetiously include an album by Ian Van Dahl (3)
- 19 Member of Queens Of The Stone Age and Them Crooked Vultures (5)
- 20 Trip-hop group from Bristol whose albums include 'Kokopelli' (7)
- 23 As Chris Mercer, born Leeds in 1985, is better known (5)
- 25 Record label that signed the Sex Pistols in 1976 and dropped them three months later (1-1-1)
- 26 Tommy ____ had a Number One in the '60s with 'Dizzy' (3)
- 28 (See 4 down)
- 29 Winners of Outstanding Contribution Award at 2010 NME Awards (8)
- 30 US metal band fronted by Sonny Sandoval (1-1-1)

CLUES DOWN

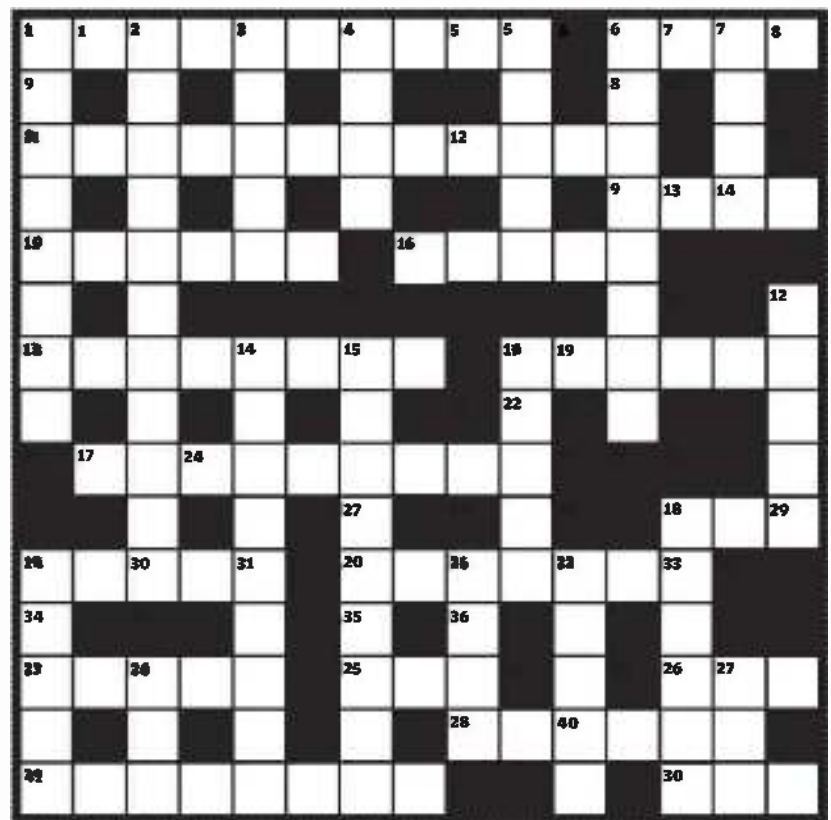
- 1 MIA came into this world unburdened (4-4)
- 2 The unspoken fear of a Bloc Party performance (6-5)
- 3 Their first song was a 'Hummer' (5)
- 4+28A The Futureheads' new song is within my own personal capabilities (1-3-2-4)
- 5 With their debut single in 1967 they tried to 'Break On Through (To The Other Side)' (5)
- 6 (See 10 across)
- 7 "I want to take shelter from the poison ____ where the streets have no name", U2 (4)
- 12 (See 8 across)
- 14 Kele's young love (9)

- 16+15D She's from Saint Etienne, and 'The Journey Continues' for her with Mark Brown (5-9)
- 18 Get into instant rapture with an Adam And The Ants number (3 3)
- 19 It pains them to declare something 'Better Than Love' (5)
- 21 (See 24 down)
- 22 Manfred Mann's ____ Band had hit with cover of Bruce Springsteen's 'Blinded By The Light' (5)
- 24+21D Plan B was her's utterly (3-4)
- 27 Fluke album was too different (3)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 13, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!



JUNE 12 ANSWERS

ACROSS

1+8A Where Did The Night Fall, 10 Foals, 12 Lustre, 13 View, 15 Payne, 16 Adams, 17+25A Don't Ask, 19 Woman, 21 Malibu, 22+24D Rough Trade, 23+11A It's A Hit, 27 Cud, 28 McLaren, 30 Only, 32 Elson, 33 Easy.

DOWN

2+6D Highly Evolved, 3 Rattle And Hum, 4 Dead Star, 5 Dolores, 7+31A Blue Monday, 8 New Power, 9 Hi, 18 Elias, 20 Moulding, 21 Mavers, 26 Kills, 27+14D Come With Us, 29 Cry, 30 ONE.



SEVEN INCH STORIES BY PHILLIP MARSDEN



FANMAIL

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Edited by Gavin Haynes



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PROGGING A DEAD HORSE

From: Sid
To: NME

I've just watched some of the coverage of Muse at Glastonbury on the telly, and would like to point out some things they were guilty of which all fall under the category of 'muso-wanker-prog-rock-pish'. Within the space of about four songs Matt had played a seven-string guitar, a keytar (a fuckin' keytar!), a double-necked guitar, and probably a sitar if I could've been arsed to watch any longer. Meanwhile bass-bloke had played a headless bass, (something that should be the sole preserve of session musicians and cunto from Level 42), and was slapping a bass in one song, which was made worse (if that is even possible) by being possibly a five-string. Guitars with more than six strings (unless 12-string acoustic or jangly Rickenbacker type) and basses with more than four strings ain't rock'n'roll, and unless they were taking the piss then tell them to fuck off back to supporting Yes in 1973 from whence they were presumably transported for one night only by Doctor Who.

NME's response...

From: NME
To: Sid

You can only truly accuse Muse of being prog if you haven't listened to much prog lately. Yes never served up the sorts of neatly tapered four minutes of verse-chorus-verse-widdly guitar solo-chorus that Bellamy's boyz specialise in - instead, that lot really were more about the 16-minute chorus-free oscillations of nose-flautistry. But I do agree that headless-

basses are about as cool as necklaces strung from aborted foetuses - GH

From: Sid
To: NME

Yeah, I know they're not really prog, but they should be careful, that's how it begins. Headless basses and double-neck guitars are a gateway drug, and before you know it Matt will be on a five nose-flute-solo a day habit. Just tell them to be careful...

From: NME

To: Sid
Oh, I tell them that every day, Sid. Every bloody day. "Don't run with knives. Cross at the lights. Don't bring the toaster into the bathroom and try and make toast while you're in the bath." But they're naughty, Sid. Terribly naughty - GH

Get in touch at the above addresses.
Winners should email letters@nme.com

GLASTO ROUNDUP

From: Clare Jones

To: NME

Gorillaz' set was pure indulgence on their behalf. It felt like, "We've come in and rescued the Friday night slot, so we can do what we like." Which was a real shame, as I had been looking forward to it. It was so bad that people all around me were leaving in droves. The only thing saved it was Snoop Dogg coming onstage! On the other end of the scale was Stevie Wonder! Brilliant!!! He had the whole crowd eating out of his hands. And anyone who can make Eavis sing must be doing something right. The only other downside was the size of the crowds - they seemed to be much bigger at the Pyramid Stage. Even last year you'd be able to sit up on the hill and chillax to the music. This year, even right up to where the first tents started at the top of the hill, it was standing room only.

From: Robbie

To: NME

Utterly mental, and incredible. A wash of toasties and Tuborg. Thom & Johnny had to be the highlight, and that's for 'Karma Police' alone. Mass crowd singing while we all stumbled and paraded down to the Pyramid for Gorillaz.

From: Robin Lorimer

To: NME

I wasn't there but saw most of the TV highlights and, as a music fan, I feel robbed by Glastonbury this year, it was POOR! On paper it should've been fantastic but it was a bitter disappointment. Gorillaz were lacking, Muse didn't impress and Stevie Wonder just about saved it! Hope it improves next year!

From: Bryony Thiedeman
To: NME

I was looking forward to a good ol' mud slide, FUCK YOU MOTHER NATURE. On the bright side I almost lost all of my limbs during Jamie T and loved it!

From: Kathy Fernandez
Hand

To: NME

Was disappointed with Gorillaz, got bored during the instrumental and wandered off. Unexpectedly loved the Pet Shop Boys. I guess that's part of the fun of Glastonbury - discovering the unexpected.

From: Charlotte Jones

To: NME

How awesome were MGMT? I think they're getting too much hate in Fanmail lately, but their outfits summed up what's great about the world. And the crowd size. And the setlist. And, well, all of it was just wonderful.

From: NME

To: Charlotte Jones

Charlotte, you're the best human being there's ever been. People who don't understand why 'Congratulations' is a towering masterpiece that has confirmed MGMT as the greatest psych-pop act of the age, well, they are just silly-billies. My personal Glasto highlight? Maybe Kelis. And Jaimie Hodgson's "Free Gucci Mane" T-shirt, of course. Was it all as good as it looked on TV? Yes. Yes. And yes. Truly, folks, those that were not there should weep and gnash their teeth for all eternity - GH

PARTY, BLOC PARTY

From: Bruce Getzous

To: NME

I've spent time on tour with Bloc Party and they are

friendly, talented guys. But readers, don't for a moment swallow Kele's guff about how 'unbearable' and tough life on the road gets for Bloc Party (*NME*, 12 June). This is an average day on their tour: wake up in a five-star hotel, eat breakfast, get driven to a few interviews in a cushy van, hang out, go to soundcheck, chill out in their private dressing room with a lavish buffet, play the gig to thousands of adoring fans, chill out in their band room, get invited to a club by amorous groupies and scenesters who shower the band with free drinks, then retire to their five-star hotel. The roadies carry the heavy gear, the tour manager organises everything, while the band makes enormous sums by playing their songs for 80 minutes. So don't get fooled by Kele's ridiculous self-pity, especially when there's about a billion young African men living in diseased shanties on a dollar a day. Rock stardom really is as sweet as you think. PS 'Bruce Getzous' is a fake name, but the letter's genuine PPS I don't work for them

From: NME
To: Bruce Getzous
 What makes a man use a fake name like "Bruce Getzous"? Is it meant to be encoded with meanings? Like: "Bruce Gets-Us..."? - GH

GIVE WAR A CHANCE

From: Mark
To: NME
 Congratulations to Martin Robinson (*NME*, 26 June). He's right, isn't he? "Bobby G" flicking off Sieg Heils as he is physically dragged offstage, like some lunatic neo-Nazi, 'Making Israel History'... that's what rock'n'roll's really all about, isn't it? That's so punk rock! Spitting in the face of The Man! Jesus, Gillespie's little brain is so full of coked-up, violent fantasy and rabid conspiracy theories that I'm surprised he has room for the anti-semitism too. But yes, anyway, I eagerly await Robinson's next piece for *NME* - 'Charles Manson: Rock Icon'.

From: NME
To: Mark
 Charles Manson's a good bloke, Mark. A sound, sensible, feet-on-the-ground type, who'd probably have



STALKER

From: Melanie
To: NME
 "Here's a pic of me and my other radio DJ friend with Sam from Two Door Cinema Club. We took it just after a brilliant gig they did in Montreal at Sala Rossa."

very little trouble getting a mortgage from HSBC. Of course, I prefer his earlier work, but think of him as the Devendra Banhart of the Southern California murder scene and you'll conclude he's every inch as much of a humanitarian and poet as John Lennon ever was - GH

PLAN C

From: Brett Neal
To: NME
 What happened to Plan B? I mean, I know there's some suit-wearing Motown crooner who looks like Plan B all over the radio at the minute, but what happened to the Plan B of 2006? What happened to the rapping, acoustic guitar playing breath of fresh air that seemed intent on producing dark and poignant lyrics? A lot of Plan B's early lyrics referenced staying true to what he'd created regardless of commercial success, so this can't be the same guy, right? Maybe 'Defamation...' is the result of record company pressure. I like to think so, because otherwise the Plan B of '06 may have just been a character all along. Which just leaves us all feeling a bit cheated

From: NME
To: Brett Neal
 Well-observed, Brett. The real Plan B works at Gregg's in Dunstable now. The record label filled his old skin with 50 kilos of oily greyish puss, which, all-told, seems to be doing a much better job of making the Radio One B-list. So the label gets to go Top 10. The Real Plan B gets all the comish pasties he can stuff in his rucksack. It's win-win, innit? - GH

AND SO ON TO NEXT YEAR...

Michael Eavis has declared that he has already lined-up 2011's Glastonbury festival headliners. But who has Saint Michael (seriously, it was that good a festival) booked? Talk of U2 making up for this year's absence is already being bandied around. Were *NME* a bookie, Coldplay would have decent odds on to reappear, but what about the curveballs? Glastonbury is certainly ultra pop-friendly these days and Shakira was a resounding summery success. Might we see Christina Aguilera, Kylie or even Madonna headline? And then there are the music legends: Bowie, Prince, The Rolling Stones, Led Zeppelin. But who do you want to see and who do you think is likely? Read David Moynihan's blog on *NME.COM*

Best of the responses...

Surely Radiohead will headline. Since 2003 they have released 'In Rainbows' and a possible new album release this year (or certainly before Glastonbury 2011). Radiohead are Glastonbury legends and always put on an amazing show. **Liam**

I'd like to see somebody given the opportunity to step up and be massive

like Kings Of Leon did. So The Cribs, The Maccabees or The Horrors would be brave. Timing-wise you have to look at who would be promoting albums, so The Strokes will get plenty of mentions as will Arcade Fire if they smash Reading. **Joel**

Yeah Yeah Yeahs. I'm (hopefully) going next year, and I really want Mr Eavis to take a risk on a slightly

smaller act that are great live (like they did with Kings before they were massive) and YYYs live are incredible. It would make my decade **Jamie**

Michael Eavis has said the headliners are already booked and consist of "a woman and two returning bands". At a guess I'm thinking Kylie - she said her guest appearance is just dipping her toe in. Coldplay

and Radiohead for the other two nights. **I'm Mr Eavis**

Beady Eye on the Friday, Noel Gallagher on the Saturday and a reformed Oasis on the Sunday **Frank Barone**

Lady Gaga will headline Friday, which could be epic. I wanna see Arcade Fire and Prince headline **Emily V**



AND AND ANOTHER THING?

From: Tom Willshaw
To: NME
 I love the new look *NME*, but I miss 'And Another Thing' on *Letters*. Maybe you could publish this in the newly reinstated AAT next week!

From: NME
To: Tom Willshaw
 Alright Tom, for one week only, I'm exerting maximum authority and doing a special one-off AAT, which I've obviously make up... - GH

My mate Will looks just like Serge from Kasabian. **Jane, Ipswich**

I love Muse!
Will, Skegness

I hate Muse!
Bill, Skegness

Muse look like Serge from Kasabian. **Gill, Skegness**

How can you have reviewed my favourite band in a negative way? Sort it out! **Martha Wainwright, Land's End**

I went to a gig and it was ace! **Rufus Wainwright, John O'Groats**

BISCUITS!!!!!!!!!!!!!!
Loudon Wainwright, Arcadia

True, Lou - GH



STALKER

From: Jennifer Quayle
To: NME
 "This is me with Felix from The Maccabees. I was so starstruck I was shaking."

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

VINCE NEIL, MOTLEY CRUE

QUESTION 1

What was the name of your bandmate Nikki Sixx's pre-Mötley Crüe band?
"They were called London. They were one of the bigger bands on the Sunset Strip back in the day - everyone kind of looked up to them. They were scene gods."

Correct

QUESTION 2

How many times have Mötley Crüe been nominated for the Grammy Awards?

"I think it was twice - for 'Dr Feelgood' and 'Saints Of Los Angeles' - but we didn't win either, which sucks."

Wrong. It was actually three - the third being for 'Kickstart My Heart'

QUESTION 3

Name the other two big bands that played with you on the Sunday of the groundbreaking Moscow Music Peace Festival in 1989?

"Skid Row and The Scorpions."

Halfright. It was actually Ozzy Osbourne and The Scorpions. 1/2 point awarded



QUESTION 4

Which of your solo singles featured Pamela Anderson in the video?

"'Can't Have Your Cake'. She played the mom of the kid who you see reading Playboy. That was actually my son! Also, all the girls you see at the side of the stage were girls that I was dating or had dated. There were a lot of them..."

Correct

QUESTION 5

What is the only Mötley Crüe album to hit Number One in the US Billboard charts?

"Oh that was 'Dr Feelgood'. I actually have that chart framed on my wall and it's still funny to see our band beat all the other acts... including Paula Abdul!"

Correct



QUESTION 6

Complete the following Mötley Crüe lyric: "I'm hot, young, running free..."

"...a little bit better than I used to be."

It's 'Live Wire'! I've been singing that for 20-something years so I really should know that. It's hard because I can't often remember the middle of songs. To remember the middle, I usually have to start the song in my head from the beginning."

Correct

QUESTION 7

Name all three singles lifted from the 'Girls Girls Girls' album?

"'Girls Girls Girls', 'Wild Side,' and then... it's got to be a ballad for the last one. Can I run upstairs and look at a record? (A good minute of umming and ahing passes) I just can't think of it!"

Halfright. The first two are correct but 'You're All I Need' was the final one.

1/2 point awarded

QUESTION 8

Your debut solo single 'You're Invited (But Your Friend Can't Come)' was featured on the soundtrack of which movie?

"Encino Man [1992's early Brendan Fraser vehicle - called California Man in the UK]. It was pretty prominent in the movie - probably because the song was a lot better than the shitty movie!"

Correct

QUESTION 9

Canadian rock ballader Bryan Adams was co-credited for writing which song on Mötley Crüe's seventh album 'Generation Swine'?

"I couldn't tell you any songs on that album at all! It was probably a ballad though. He sang on the 'Dr Feelgood' album so we've been friends for a while. He's an amazing songwriter - I've always been a big fan."

Wrong. It was 'Glitter'



QUESTION 10

What were the names of the two women who featured in your infamous sex tape?

"(Chortles) Janine Lindemulder and Brandy Sanders. Brandy Sanders actually changed her name a few times after to disassociate herself from her Penthouse past and that video."

Correct

Total Score
7/10

"I usually suck at this kind of stuff but I'm impressed with myself. Did I Google any of it? Man, I wouldn't even know how to use Google"

Coming Next Week

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