



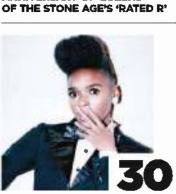
# INSIDE THIS

# WEEK

24/07/2010



"WE WERE INJECTING THE SEEDINESS BACK INTO ROCK" JOSH HOMME ON THE 10TH ANNIVERSARY OF QUEENS



"We will discriminate against the android, oppress the android, get kids to fear the android"

JANELLE MONAE IS A STOUT DEFENDER OF ANDROIDS. EVEN THOUGH THEY DON'T EXIST



Who is the Greatest Guitarist Ever?

JIMMY PAGE, JACK WHITE AND JIMI HENDRIX STAR IN A POSTER SPECIAL AHEAD OF OUR BIG READER POLL



"WHAT'S THAT, FISHERMAN'S POPPERS?"

BRITISH SEA POWER TAKE NME ON A BOAT. THEN SCARE US



"I SAW A WINGED LIZARD ASCENDING A SPIRAL STAIRCASE. AT THE TOP OF WHICH WAS A GLOWING WHITE ORB... THE ORB WAS GOD"

JAMIE REYNOLDS FROM KLAXONS ON THE, ER, REVELATIONS WHICH INSPIRED THEIR NEW ALBUM



"A HAIRY CREATURE IN A MEDIEVAL ROBE WASHES DINOSAUR EGGS NEAR A WATERFALL" ANIMAL COLLECTIVE'S NEW

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"IT'S A VERY INTENSE, PROFOUND EXPERIENCE OF VERY DEEP CLEANSING"

THE BEES ON TAKING THE DRUG AYAHUASCA (BASICALLY, IT MADE THEM SHIT A LOT)



"IT HAS THIS AMAZING SENSE OF POTENTIAL BECAUSE IT'S EVERYTHING AND EVERYTHING"

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# ON REPEAT

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





#### MAXIMUM BALLOON

If You Return

Not exactly renowned for being Mr Giggles, Dave Sitek, is he? One third of TV On The Radio, yes. Noted producer of alternately swamp-rich and ice-crisp records, yes. An uncanny doppelganger for the cheerleader's evil dad from Heroes, yes But the guy who brings the fun? Nah. His public image has generally been of a man serious, high-minded, and with the same regard for journalists as for festering sores. Attendees of TVOTR's gigs, though, will know quite another Dave, an

Sharp, poppy, driven by synths... the focus here is on the dancefloor

exuberant bawler who incites the crowd to dancing frenzy. Who's this mugging through a field of inflatable rubber orbs, now? Only Party Dave, finally letting the world see his silly side.

with new project Maximum Balloon! The focus here is firmly on the dancefloor Sharp, upheat, poppy tracks driven by synths, and as you might expect, a variety of guest vocalists including TVOTR's Tunde Adebimpe and Kyp Malone plus old mockers Holly Miranda and Karen O and one David Byrne. This second single from the album (following 'Tiger') opens with Yazoo-esque bleeps before a slinky hip-hop rhythm shunts it firmly into the modernust synthpop territory of The Knife or New Young Pony Club oiled by Yukimi Nagano of Little Dragon's sultry vocal. We'll have 99 more like this, please. Emily Mackay, Reviews Editor On YouTube now



#### **PANDA BEAR**

Slow Motion

To say that Noah Lennox's new solo album 'Tomboy' is feverishly anticipated would be an understatement. So the online leak of the single of the same name and this B-side is met with some excitement. A scratchy hiphop beat underpins four-and-a-half minutes of sonic ebb and flow, with all the usual Animal Collective sounds present and looped to infinity. Nathaniel Cramp, writer On Pitchfork.com now

#### **MYSTERY CLAWS**

Phony Checks

One half of this Los Angeles pair is Matt Kivel of Princeton, the other is a girl called Julie. Together, they make a quite lovely robust-rather-than-twee 'Girl Afraid'-style jangle topped off with handclaps and lyrics such as "You heard Tom Waits/But what about us?" The whole thing lasts 98 seconds, which is coming round to being a good thing again. Hamish MacBain, Assistant Editor Seven-inch out Monday

#### THE WALKMEN

Stranded

The Walkmen's new album 'Lisbon' isn't out 'til September, but this suggests they should put it back until December. Not because it's shit, but because the brass parps smothered all over the lazy, kolloping snare patters are so delightfully Christmas-y they could motivate Tiny Tim Cratchit to sprint up a mountainside. Jamle Fullerton, News Editor On NPR.org now

#### **GAGGLE**

Bang On The Drum

One of three new songs the Gaggle girls have been playing out live recently, this six-minute headfuck is pitched somewhere between 'Do They Know It's Christmas?' and 'Total Edipse Of The Heart' - but performed through the sludge of blue Monday. Another comparison would be 'November Rain' sung by a school choir. James McMahon, Features Editor On YouTube now

#### MONA

Lines in The Sand (demo)
A surprisingly fully-formed demo effort
from Kings Of Leon's neighbours, these
Nashville newcomers have got the
tastemakers twitching. For once though,

trendy haircuts aren't required, as this is a slab of hard-worn, heart-pulsing rock'n'roll. Expect a vinyl-only first 'proper' single next month. Paul Stokes, Associate Editor On MySpace now

#### SKREAM

Listenin' To The Records On My Wali Apt that Skream's comeback video should pair *Bible* stars Adam and Eve in lusty, unclothed clinches: unravelling as it does over broken, junglist Amens and synths that drum'n'grace guru LTJ Bukem would bow to. Dubstep has mutated loads since 2006: now its favourite son has returned to snatch back the reins. **Kev Kharas**, **Writer On YouTube now** 

#### THE KNOCKS

Blackout

If you go down to a Brooklyn warehouse party today, you're sure of a big surprise... Because cred-pop's answer to Neptunes are kicking the living shit out of the Big Apple's loft raves right now. Within seconds of this hip-pop riot van kicking into gear, rt's easy to see why this stoner party duo are being courted by all from Flo-Rida to Rihanna. Jalmle Hodgson, New Music Editor On the Radar Mixtape 4 now

#### THE TWILIGHT SAD

Wrong Car

It's something of a mystery why people who like their music 'epic' and 'anthemic' buy Editors and Interpol records by the armful, yet mostly ignore The Twilight Sad, whose U2-gone-grumpy emoting deserves a wider audience. This track from their new EP is not quite up there with 'I Was Born A Prostitute', but it's stern and rain-sodden and doleful in a way only the Scottish can pull off. Luke Lewis, Deputy Editor, NME.com EP out Monday



#### TRICKY

Murder Weapon

This reworking of Echo Minott's dancehall classic – familiar as the theme to *The Blues Brothers*, oh yes – is a swaggering, carefree return to form for Tricky, who here enrolls Franky Riley to add sex to the gun-obsessed vocal. "Shine your gun, shine your gun, rude bay" it goes. We're against the glamorisation of guns and penises, but this is dead cool. Martin Robinson, Deputy Editor On SoundCloud.com now



FRONT ROW "Someone said to us, you know you've made it the first time you get sued," Vampire Weekend drummer Chris Thomson semi jol es backstage at l'attrude on Sunday (July 18). Well, in that case, last week the New Yorkers really made it – being sued for \$2 intillion (£1.3 million) by the oc. It star of second album 'Cont a' and h' adlining their first UK festival show four days later in Suffolk.

For many, the 'Contra' cover image – used carlier this summer as a festival backdrop comple ewith cary light up eyes has come to symbol so the band's second wave. But last Wednesday the model Kirsten Kennis, of whom the picture was taken in 1983, filed legal papers – claiming a release signature allowing the pic to be used was forged. The band are

now finding out exactly what those guys in suits who work for them do, with frontman Ezra Koenig leaving his response as: "There's nothing we can say about it. We're not trying to be my sterious... I imagine in the next few months there'll be plenty to talk about. Given it's our first time, we just want to do it properly."

Thoughts of courtroom appearances temporarily shelved – along with the cover backdrop, which the band dutch for the set – they play the final Latitude 2010 evening and become paid up UK festival headliners. There's no fancy hoodickies, just rapid fire pogo pop that wakes up a sun dazed crowd. "We don't get crazy about headlining," Ezra claims. "Think: it can be 3pm and blazing hot sun. To get those people excited is a Herculean

task. To be the last band for people who've had a drink, that's an amazing gift. And when it's dark you can't see the guy flipping you the finger."

Elsewhere Belle & Sebastian made their comehack, with Florence + The Machine the other headliners — but a dark cloud was cast over the event. Festival chief Melvin Benn declared himself "distriaught" after a 19-year-old girl was allegedly raped onsite on the Thursday of the event, then a 19-year-old girl was allegedly attacked in a separate incident on the Friday, with a 19-year-old man arrested in relation to the second incident. See next week's NME for a festival safety report and keep checking NME.COM/festivals/latitude for the latest news.



#### A LIL EP FOR YA

ast week Lil Wayne's co manager revealed that a new Weezy EP, "I'm Not A Human Being", is set to come out on September 27, But with the rapper currently holed up in Rikers Island jail in NYC, what subjects will the record take in? Here's our dissection of the themes we think will feature.

· Riles against the logistical difficulty of smuggling cough Joy at finding a syrup-based drinks into the US population where prison system the average resident has tattons worse than his own Lyrical denials that the contraband he was caught with in ay was a copy of Big And Busty

Rikers cell wi-fi issues

#### YOU WHAT?

"They gave me a bell but the answer was 'No.' I don't want to be dabbling in other people's gene pools." John Lydon reveals that, following a Gorillaz collaboration request, he was the first person to say 'No' to Damon Albam since he tried to buy a Panda shandy aged 14.



THE NEW "...BLACK" Anyone holding out for an Amy Winehouse electropop makeover look away - she has said that her next album is going to sound precisely like 2006's 'Back To Black', "It's going to be very much the same." she said last week of the record, expected in January.





#### **READING AND LEEDS FESTIVALS UPDATE**

The latest news from the sites as the builders start propping up the stage floors

#### **ALTERNATIVE STAGE** LINE-UP ANNOUNCED

The Alternative Stage features a load of comedy types, as well as more music from the likes of Art Brut's Eddie Argos, who's playing an acoustic show, and Afrikan Boy. NME has the exclusive announcement of the stage line up. featuring Jason Byrne, Robin Ince, Beardyman and a load more. See N.M.E.COM/festivals/reading-andleeds-festivals for the full list.

#### WIN A BACKSTAGE CORRESPONDENT ROLE

The Reading And Leeds Festivals aren't just about watching bands - they're about hounding them down and trying to hang out with them, too. And this year they re also shout getting them to put their name to a very worthy cause indeed - Bollocks To Poverty, the youth arm of ActionAid NME is supporting the charity's Work It!

initiative, in which one person (who has to be in the 18-25 age bracket on August 1 this year) will win the chance to be a backstage journalist with the mission of interviewing rock stars and getting them to support the campaign. See Actionaid.com for details - quickly though, competition closes July 26.

#### **INSTIGATE AN R&L DEBATE**

Last year the likes of Carl Barat and Jon. McClure debated music and politics on the Alternative Stage. This year a load of rockers plus NME journalists are set to do the same - along with two of you. We're looking for an NME reader for each site to join the panel. Simply write a short p'ece on a riusical politi al issue of your choice and email it to letters @nme.com with 'Instructe Debate' as the subject heading by August 2. The most thought-provoking and criculate of them will get the nod - specify if you want to go to the Reading or Leeds site.



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sound like 'Rebirth', please...



TRACK BY TRACK

#### THE SUBURBS

Opening with rolling bar-room piano, the title track is gentle, jainty and warm with a folloping bass and warm Band ish feel. Win Butler's vocal is rich and world weary, like a less-tremulous Ryan Adams.

#### **READY TO START**

Picking up the pace, this has the urgent, fractions energy of "Tunnels". It's stately, melancholic but resolute, with an urgent rhythm and riff. "Busins, men drink my blood like the kids in art school said they would", resolves. Win

#### **MODERN MAN**

A gently stop start track with a lazily unwinding grace and delicate touches of synth in the background. The chunky, muted riffs recall Television.

#### **ROCOCO**

Opening with shivery synths and brittle electro-acoustic-y strums, this has touches of 'Ocean Rain'-era Bunnymen in the grandness of scope, the sweeps of string and the haunting backing vocals.

#### **EMPTY ROOM**

Quick, stabing strings and a throbbing headlong rush of bass propel Regine's voice into a cloud of distorted, swirling guitar. The huge chorus of "When I'm by myself I can be myself/And my life is commg.

but I don't know when" is reminiscent of 'Keep The Car Running'.

#### CITY WITH NO CHILDREN

Good-time rock'n'roll that isn't going to do away with those Springsteen companisons. Again it has an elegiac, widescreen fiel

#### HALF LIGHT

Like much of the album, it's restrained and spare, with touches of bells, a low rumble of bass and a sweep of strings.

#### HALF LIGHT II

Ominous synths give a vaguely Numanis feel, with treated guitar and a big thumping drumbeat; the effect is a bit Eurythmics by way of late Killers

#### **SUBURBAN WAR**

This one has a darkly romantic feel that would do REM proud "Let's go for a drive and see the town tonight/There's nothing to do, but I don't mind when I'm with you" croons Win.

#### MONTH OF MAY

The nerce t track on the album, the brutally chugging riff is a brash, soxy shot of raw energy.

#### **WASTED HOURS**

Another gently swinging acoustic number, again recalling Ryan Adams in

that sense of simplicity but also grandeur, that subtle wash of keys and the homely backing guitar.

#### DEEP BLUE

Another ghostly strum, with haunted piano, the title referring to the chess playing supercomputer developed by IBM that defeated grandmaster Garry Kasparov in 1986.

#### **WE USED TO WAIT**

Needling, nagging prano chords backed by drums and slashes of muted guttar as Win freu that "I used to write letters, I used to sign my name/I used to sleep at night/By the time we met the times had already changed".

#### THE SPRAWL (FLATLANDS)

Functeal strings mourn lyrical reflections on lost childhood haunts before piano soothes with melancholic chanson nostalgia.

#### THE SPRAWL (MOUNTAINS BEYOND MOUNTAINS)

Sadness is dispelled by this discotinged, Abba esque '70s radio pop number.

#### THE SUBURBS (REPRISE)

As the album returns to the opening track, it feels more resolute, heavier but more hopeful than when it began

#### SPEED DIAL FARIS BADWAN

From his remote coastal hideaway, The Horrors' frontman discusses his upcoming exhibition and secret new album recording sessions

#### You're putting on a big exhibition of your art in August. What can we can expect?

Faris: "It's titled Drawing A Straight Number Nime, and it's made up of drawings from the past couple of years. The title came from mishearing a Björk lyric – something from 'Debut'. Most of them are spontaneous and unplanned"

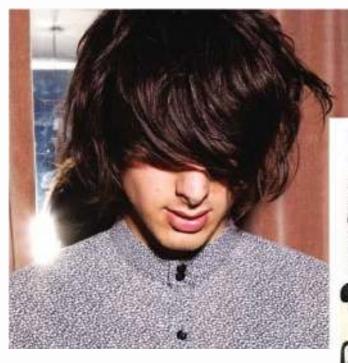
#### So there's no theme?

"Well they're all part of the same stream. Drawing is something I do every day. It's hugely invasive in terms of the fact there's always a pen within reach and there are always surfaces that can be drawn on – receipts, bus tickets, tables, pillows, bedsheets."

#### That must be trouble in hotels...

"Thankfully by the time they've had the chance to inspect the linen, I'm long gone. It's a spontaneity thing. For the more voyeuristic the exhibition will be interesting because it serves as a record of my day-to-day life – shopping lists, song titles, scrapped lyrics, possible birthday presents for my little brother."

Portishead's Geoff Barrow and video director Chris Cunningham both remarked that you draw more than you talk. Is drawing a method of communication for you? "Definitely—it's my interpretation of everything I'm coming into contact



with — a filter if you like. This might sound ridiculous but you could compare the filter to an effects pedal or an amp."

#### Would you go back to art school, given the chance?

"No I went to a life-drawing class recently for the first time since leaving school and I really enjoyed it, but college is more for those trying to discover what they want to do. I think even the first time I rehearsed with The Horrors I realised there was nothing else I could do that would ever bring me as much enjoyment."

#### The Horrors are holed up in deepest darkest nowhere recording. Where exactly?

"It's a large house There's a wishing well and all our gear is set up in the front room.

We've been here for a couple of weeks writing and recording. We're all living in it for the time being. For the second album we shit ourselves off, but this is more extreme as we're miles from anywhere. We're writing and recording at the same time, so we start recording the moment we begin writing."

#### Is there going to be as much of a change as there was from 'Strange House' to 'Primary Colours'?

"The development between the two was a natural one and the development between 'Primary House' [16] and number three will be natural again — you always want to develop and explore

Rotter

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photos for an

exclusive preview

new ideas, for your own sake as much as for the listener."

#### Will you have a producer?

"No. That was the biggest lesson from the sessions with Chris Cunningham and Geoff Barrow – we knew we wanted to do the next one ourselves, and that we wouldn't even need a proper studio. You can make things sound good even if you're recording in your front room. If anything you end up with something that has more warmth and personality if you're totally in control of every piece of equipment."

#### Why go it alone?

"I'm certain we'll want to focus on different things for every album we make, and this time it happens to be producing the whole thing ourselves. Geoff and Chris said to us, 'You don't need

someone telling you which direction to head in – you all know what you want to be doing. It took someone telling us that for us to realise it."

Drawing A Straight Number Nine will run at The Book Club, Leonard Street, London from August 17-29





# TAKE THAT SHOULDN'T HAVE TAKEN ROBBIE BACK FOR GOOD

As well as liking awful zombie-metal, departing NME legend **James McMahon** likes Take That. And thinks Robbie Williams re-joining last week was unnecessary



f you watched EastEnders in the early noughties, you may be aware of the Little Mo/Trevor Morgan storyline. If you weren't, it went a bit like

If you weren't, it went a bit like this Little Mo and Trevor were married. Trevor was a buily. Little Mo was kind and looked a little bit like a forlorn cartoon mouse drawn on the back of a wet napkin Trevor made Little Mo's life a misery. Then Little Mo walked out on Trevor and a nation cheered. But she kept going back to him. It was heartbreaking.

Which give or take the trite allegory being made with domestic violence here, is exactly how I felt when I heard the

news that Robbie Williams was resoining Take That,

Somewhere in the midst of said story are Little Mo hit Trevor round the head with an iron. Take That never did the same to Robhie Williams, but I wouldn't bet against Gary Barlow, Mark Owen, Jason Orange and Howard Donald having wanted to do something similar. I've never met Robbie, and I've wanted to do worse. But the question remains: why allow someone back into your life who makes you unhappy, who's publicly mocked you (remember that hilarious 'punk' rock version of 'Back For Good'), who always seemed more akin to a Butlins Redcoat than a pop star?



It's not like they needed him. I went to see Take That at Wembley last summer and, even as someone who saw the original line-up at Sheffield Arena in 1994, was amazed at how anonymous his memory had become. They'd become a different hand. Have you heard the music Robbie has made in the last half decade? It was he who needed the band he walked away from.

I've been to see the Manics without Richey: it's never quite worked. I went to see Blur without Graham Coxon, they shouldn't have been onstage without hum. But Robbie? Um, who's Robbie? They didn't need to sell any more

tickets to their shows either. Take That haven't not sold out an enormodrome since their reunion in 2005. Nor is it a case of getting the old gang back together. The Clash were a gang, Take That are merely a boy band put together because Nigel Martin-Smith got a boner watching New Kids On The Block on MTV

That this unison has occurred is because Gary has low self-esteem, he's scared, he's got misplaced loyalties. But perhaps this story will still have a happy ending, if you remember that *EastEnders* storyline from the early noughties, you'll remember that Trevor got killed in a house fire. Just saying...



# WHY LOSING THE JONATHAN 'WOSS' SHOW IS A DISASTER

Former Friday Night With Jonathan Ross closer **Little Boots** says the end of the show last week feels like a punch in the chest for good music



he end of Jonathan Ross' show is a massive blow for good music. He put on a lot of hands that you wouldn't expect on such a mainstream programme. The Drums played it last month, and you'd never see a band like that being invited to play on The X Factor, which is pretty much the only other place for bands to get primetime exposure these days. He could so easily have put on whoever was Number One every week, but he didn't, which is really important. When Gossip played they were still quite a cult band, but after that they were all over the radio.

That kind of exposure makes a massive difference for an underground band, especially in terms of opening yourself up to such a wide audience. After you do a TV show like that, the very next day you can see your

sales, website hits and ticket sales go up. That's why *The X Factor* pulls such huge bands – they have such a massive audience that you can hit everyone at once. Those kind of live performances put a lot of pressure on the performers.

I went on, performing 'Remedy' in 2009 (pictured), and Jonathan was like a funny old dad, he's really lovely and amazing. As an interviewer he's great at coaxing things out of people, but what's even better is when it goes wrong and they give one-word answers. That can really tell you a lot about a person, and he really thrives in those

kinds of situations. The one time I thought he came a bit unstuck was with Miley Cyrus – she was such a megabrat!

Even though Jonathan's show is continuing, it's hard to associate it with a channel like IT'V, which really doesn't have a reputation for pushing alternative music. You wonder whether he'll be able to keep the music side of things. To be honest, I thought what happened with Russell Brand was quite funny and it's a real shame that they stopped him doing his TV and radio shows live, as the element of potential naughtiness was always part of the fun of it. I had such a brilliant time when we played on it, and the atmosphere was incredible. I was on at the same time as Benny from ABBA, who's one of my songwriting heroes.

I was talking to someone recently who works in TV, and they said that

then they will works in TV, and they said they they were all pitching music shows, but the executives say that no-one watches them, and that's so sad. And it's not true either—look at America, where they have amazing stuff on their chat shows. David Letterman always has up-and-coming bands on his programme. Why would they do that if people weren't interested? We've still got Jools I Iolland, but apparently the future of his show is unsure, and Top Of The Pops went years ago. It's terrible that talent shows are the only places left for bands to play on TV—we need people like Jonathan Ross, who actually care about music.





#### **CAMP'S LOSS**

The Los Campesinos! curse strikes again...

It's official: Los Campesinos! are the new Guns N'Roses. First keyboard player Aleks left last year, then last month drummer Offie left the multi-legged Cardiff twee-indie troupe. "The more recent changes to the line-up have been less than savoury, it was quite a dramatic departure," singer Gareth Campesinos! divulged. He added: "I realise two people departing in the space of 18 months doesn't put out a good message, but when you've got an eight-piece band it's getting closer to being a football team, At least we can say the transfer window has now shut."

With a revolving door policy like this, surely it's only a matter of time before they're headlining the Reading And Leeds Festivals while some former guitarist or other continually denies he's going to rejoin while talking about snakes and drugs a lot.

#### ENTER NME'S NEW BAND COMP, GET FAMOUS

Are you in an unsigned band or an unsigned solo artist? We're launching a search for the UK's best unsigned act, with the winner set to bag an opening slot at Club NME at KOKO in London, an NME Radar feature and an electronic press pack made for you right here in the NME office. To enter, sign up to NME Breakthrough supported by BlackBerry, our new community for bands and fans, at NME.COM/breakthrough by August 16. Fittingly, more information is in the Radar section on page 16 of this issue.

#### INDUSTRY IDIOTS

Last week a leaked email from Island Records exec David Sharpe showed that he wasn't too happy with Tom Jones' new album, describing it as a "sick joke". Not the only time that 'suits' have attempted to show great insight:

1) When Lily Allen pulled out of the 2008 Isle Of Wight festival, booker John Gidding spat: "England may produce good girl singer/songwriters, but they don't seem to be capable of running the course."

2) When Guy Hands took over EMI, he wanted bands to be paired with suitable brands. RadioHead's perfect brand was deemed to be Next.

3) The Beatles were rejected by Decca, with chiefs saying: "The Beatles have no future in show business" and that "guitar groups are on the way out".





# WHO SHOULD PISS ON KURT'S LEGACY?

'R-Patz' is in a war of words with Courtney over it, but which tween hunk truly deserves the lead in the new Nirvana film?

Last week nubile young vampire Robert Pattinson branded Courtney Love a "dick" for rubbishing the prospect of him playing Kurt Cobain in the long-delayed Heavier Than Heaven biopic. Maybe the casting directors should be thinking even further outside the box for their perfect Kurt...

#### RYAN GOSLING

The smart – and so the boring – money is on the Canadian Mousketeer-cumindie-cinema-hero. He's been linked to the role for years now, and has the acting chops, plus the combination of pasty skin and excellent cheekbones.

#### **TAYLOR LAUTNER**

Could the nixing of Party's non-bid for the role of Kurt be a Machiavellian manouvre on the part of Team Jacob<sup>2</sup> He'd have to shed his werewolf-muscle, and ensure that with a Dave Grohlalike on board, there weren't too many hairy entities on screen at once.

#### **ZAC EFRON**

With Justin Bieber emerging as the new dark prince of tween-pop, the High School Musical 'throb finds himself in need of a new demographic. What better than taking on the role of counter-culture's most heroic fuck-up to avoid going off the rails himself?

#### JOE MCELDERRY

As above, yet with the added context that Joe's dreams of festive chart-topping have already been ruined by '90s US alt.rock – if he can't heat them, join them "Territorial Pissings"? It's just noise," etc.

#### STEVE COOGAN

Significantly too old for the role, yet comes from a unique perspective, in as much as has experienced carnal knowledge of Courtney in the past. And, like Kurt, is against the pedestrianisation of Norwich city centre.



#### TOKYO POLICE CLUB

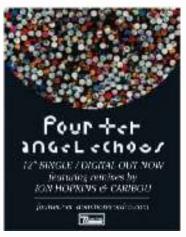
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#### DIRTY PROJECTORS STILLNESS IS THE MOVE





### PETER ROBINSON US I BLAME COCO

OK. Deep breath. Let's try and get through this without one single mention of her da...



FYI

 Other songs about robots include that Marina & The Diamonds one and an above-average track on the Miley Cyrus album

 Significantly, there are very few songs about the evil squid

 If you manage to get through an I Blame Coco interview without mentioning One Specific Thing About Her Family you get a 'get out of jail free' card from the Music Journalism Cliché Police Hello I Blame Coco, and good morning. Where are you? "I am in my bedroom"

Have you had a shower?

It's good to do a phone interview knowing that both parties are washed.
"Brill. We're on the same page."

This is a great start to the interview, I think it's going to be a great success.

"Yes."

Your single is about robots. There are lots of songs about robots at the moment. "Yes, I've noticed that."

Is that a sort of, 'Oh, for fuck's sake' kind of noticing?

"Er. Yes. Kind of. I didn't really know that everyone was writing at the same time then they've all come out and it's like, 'Oh god, everyone's writing about fucking robots"

Maybe there's something in this. Maybe you and various other female singer-songwriters are on to something. This could be the rise of the machines, as foretold in 2010 popular song. "Well, did you read about Cynthia? They've created the first synthetic atom that's reproducing itself billions and billions of times and eventually it will become a synthetic creature."

In terms of bringing about the end of the world, who do you think would win out of Cynthia and the Large Hadron Collider? "Well, I think the squids have to be considered in this as well."

What are the squids?

"The squids have the cleverest brains out of those creatures, and they reproduce themselves... So I think they'd be in there somewhere too"

Perhaps even though squid are clearly evil they could be the way for nature to fight back against Cynthia and the LHC. Perhaps, ironically, it could be the evil squid, man's natural enemy, that saves mankind.

"Yes. Agreed."

res. rigiced.

We're agreeing again! We're both showered, we agree about



squid. This is a great interview. This is very good indeed. "Yes."

It seems like it has taken the best part of a decade for you to come across the horizon and go, 'Hello, I am releasing some records'.

"I've been taking every day as it comes so it hasn't been a massive change but I am really enjoying myself."

I have noticed recently that whenever there's a launch event or a media brunch or an 'exclusive web-only acoustic set' or whatever it always seems to be 'featuring a live set from I Blame Coco'. Do you think there is a point when you need to throttle supply in order to increase demand?

"That has crossed my mind, I'm a pretty paranoid person and quite sensitive, but I trust the people around me and they're giving me good advice"

This might ring alarm bells but I am going to mention the name VV Brown. There was a point when you couldn't move for VV Brown appearances. And now if she did come back people would say, 'Wow, VV Brown is back' and she would be treated as if she were a star making a comeback. It is all quite clever. "I'm keeping my fingers crossed"

Well, you've got good tunes so that's half the fight won.
"Thank you."

The interview started off well and it's ended on a high note. "Lovely to speak to you. Bye!"

### THIS WEEK'S TOP 20

MARK RONSON & THE DUSINESS INTL SAME BANG BANE

2 1 MOT AFFAMO

3 4 MISSE STAR COLLISION (LOVE IS FOREVER) WANTED

4 MUMFORD & SONS

5 PROFESSOR GREEN STED
SHEWEST THREED YOU TO MIGHT

20 ANA & COTD.A.LTTMR.

7 3 SHUTTERBUG

8 SELF MACHINE

9 2 BOBYN
2 BOANCING ON BY OWN

10 15 WITCHCHAFT

11 6 FLORENCE+THE MACHINE

12 9 PENDULUM WATERCOLOUR

13 12 MOLOVE

14 18 WARINA & THE DIAMONDS

15 16 MUMFORD & SOKS

16 7 TEMPERONI

17 II GORBLIAZ

18 20 THE CORAL

19 8 WILEY FT JODIE CONKOR & JZK ALLEY FT JODIE CONKOR & JZK

20 13 FDALS

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Watch the Top 10 video chart every Tuesday at 10am and Opin and Saturday at 9am SKY CHAMBEL 182 AND 900W ALSO ON FREESAT

NME COM

Listen to the Top 40 and learn more about each artist online LPM EVERY MONDAY AT WWW.MME.COM/

#### NEW TO THE PLAYLIST



\* CHAPEL CLUB
"The Shore"

\* DEVLIN
"Brainwashed"

\* PVT

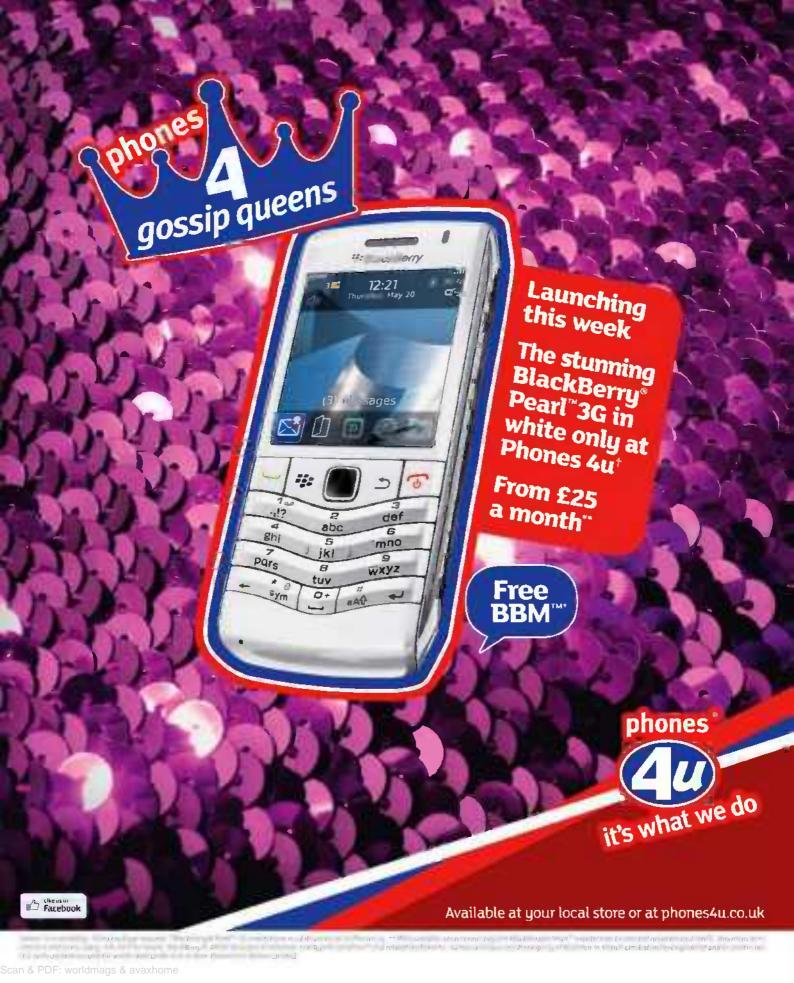


ARCADE FIRE
'We Used To Wait'
 CET-LO GITEEN
'We One's Gonna Love
You'
 MARINA & THE
DIAMSONIS

HAMONES On Na!"

MUMFORD & SONS
 'Thistie And Weeds'

OFFICIAL



## RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



**CLARE MAGUIRE** 

#### The latest big voice to get chequebooks – and Jay-Z – a-quivering...

don't think I've performed well unless somebody's had an extreme reaction," says Clare Maguire, giggling at the knowledge of her own aural superpower, a voice which makes people do extraordinary things.

When she first unleashed it at a school performance, a hall full of parents sat aghast. When she dropped out of school aged 16 and started posting her songs on MySpace, electro popster Primary i was so desperate to record with her that he offered to meet in a lay-by on the Mi if she couldn't afford to get to London Jarvis Cocker, Plan B and Mike Skinner all wrote songs for her. And when word of this magical voice first spread, every UK and US major label courted the then 19-year-old Brummie; she was whisked to Leonard Cohen rehearsals in Malibu by Rick Rubin, offered a rumoured million-pound contract by Universal and plied with shots by Jay-Z at his NYC restaurant,

"He walked in and goes 'Clare Maguire' I heard your music, it's great'," she says. "He brought us upstairs and ordered

everyone shots. I said to him, 'How can you tell a star' and he said, 'You can see it in their eyes.' I said, 'Can you see it in my eyes?' and he said, 'I can see it.' And I said, 'That's probably because you gave me about five shots!"

However much Universal finally landed Maguire for, it was enough to set industry tongues wagging. But then, Maguire's MySpace was wiped of music and she disappeared for three years, Irving "dark times .. extreme isolation and vulnerability" on an east London council estate while writing with Salaam Remi, James Ford and Linda Perry. But it wasn't until she met Fraser T Smith - the man behind Number One hits for Tinchy Stryder and Taio Cruz - that the dark times ended, the ball began re-rolling and her sound fell into place: a mainstream-leaning, electro-flecked amalgam of Eurythmics, Kate Bush, Fleetwood Mac and Florence

She might be about as schmindie as a WOMAD knitting circle, but she's punk at heart and her voice is a siren call loud enough to lure the hardiest Factory Floor fan on to pop's craggiest rocks. Mark Beaumont

#### NEED TO KNOW

- · Clare wrote and recorded her first demos while working in Topshop
- . She's such a huge fan of Kings Of Leon that she's followed them around on tour
- · She wrote her album in two fortnightlong bursts - half of it in a "dark space" and half in a "light space". She means mentally, we think

#### The Buzz

The rundown of the labels, artists and scenes setting the blogosphere on fire this week



#### MIAMI'S NEW LOOK

A diverse crop of emerging artists are now turning Miami's easily-lampooned stereotype on its head. A purveyor of sedate chill-wave in the vein of Washed Out and Memory Tapes, MillionYoung, aka Mike Diaz, sounds miles removed from the bustling Ocean Drive beaches where Will Smith famously sauntered. Even less South Beach-friendly are garage-bound rock scallywags Jacuzzi Boys, and Plastic Fang, whose lo-fi hook assaults are only matched in intensity by the city's stifling climate. Yet by far the most out-there of the city's new acts are the anaemic tag-team WWF-looking duo Opus Finis. Their industrial, minimal-synth music feels perversely stranded in these sub-tropics, and is proof that there's stranger sights in Miami than the baying throngs of terracotta caucasians.



#### **2 JIMMY EDGAR**

When Tiga first broke through with his spin on 'Sunglasses At Night', suddenly all the pantomime 58M of electroclash music felt more convincing. Detroit's Jimmy Edgar is reanimating that same spirit using the very latest evolutions in his hometown's signature dance sound, inspired by everyone from Dam-Funk to Egyptian Lover.



#### **3 FEED THE RHINO**

When this country's hardcore underground rises to the surface, it usually remains very state-of-the-nation minded, with the sort of ball-crushing attitude the English do best. Kent punk'n'rollers Feed The Rhino are the latest to shout about their heritage, and new single 'The Garden Of England' is right now crushing noses across the country.



#### 4 THE AUSSIE-BBEAN

If the grass is always greener on the other side, perhaps the water is always bluer too. How else to explain Australian indie's recent obsession with Caribbean percussion? First it was Jonathan Boulet breaking out the maracas for single 'A Community Service Announcement,' Now, it's the turn of Sydney newcomers The Holidays and Tortoiseshell.



#### 5 WELL ROUNDED RECORDS

Thanks to Well Rounded Records, Brighton now has its very own Chicago house revival scene. That may sound geographically screwy, but after a cursory flick through their series of twelves, it all starts to make sense. Check out Hackman and Donga & Blake for proof and plenty of 'sick jams'.

BAND CRUSH



Rhys from The Horrors' favourite new band

"Advert are one of the most exciting bands in east London now. They're really raw, isolated and not bothered about being part of any scene."



This week's impenetrable muso slang decoded

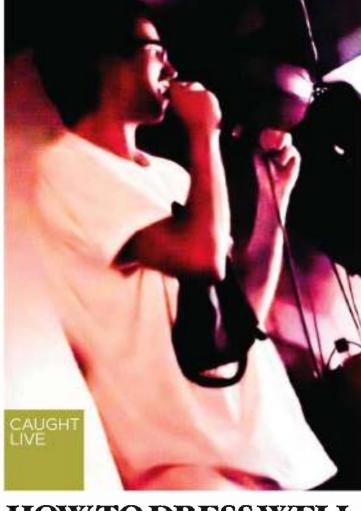
DRAG
Interchangeable
with the moniker
'witch house', drag
is the sound
pioneered by
Chicago's Salem,
binding the
druggjest
'chopped'n'screwed'
rap beats and the
most evil goth-synth

downpours. Also

see Balam Acab

and aQoQQ.





#### **HOW TO DRESS WELL**

THE SOCIAL, LONDON FRIDAY, 2 JULY

here may be many reasons to adopt a position of anonymity á la Burial and when you see mysterious blog sensation How To Dress Well before his show - the gangly product of S&M union between all of Hot Chip it's casy to understand why. Tom Krell isn't really anonymous. It's just that the cowled figure who sings in the near darkness of this basement venue - he eventually goes as far as cutting all the venue lights, much to our snapper's dismay - is a lot more interesting than the affable philosophy textbook translator who was giving tonight's film show creator Jamie Harvey a friendly shoulder rub minutes earlier. And given that glo-fi is the first genuine multimedia music genre, the film show is certainly more important than how Tom looks. A future superstar DJ is probably holed up in a secret lab designing a way to mix different perfumes and scents to accompany their set. His first a capella song is more dark

Celtic shanty than punch drunk R Kelly and is made all the more vivid by the slowly strobing image of a vampiric, stone-skinned wraith flicker-dancing on the screen behind his outline. While most glo-fi bands have already become depressingly entrenched in fixed ideas of what they should be like (songs about school, Polaroid pictures of beaches and forests, sounds like listening to shoegaze on your iPod while you're waiting to have a head wound treated in A&E), HOTDW is racing free, He has so many ideas to cram in that few of his songs last longer than 90 seconds. Free of some of his more questionable recording techniques, his voice is sweet honey dribbling between Justin's Timberlake and Vernon and The-Dream over a drug sick loop from Michael Jackson's 'Baby Be Mine'. The substance here may be gossamer thin and jarred by the odd slightly bummed note, but we adore the cut of How To Dress Well's jib and long to 'see' more of him John Doran





#### BEATS, RHYMES AND STRIFE

#### The Big Dawg Tim Westwood returns loaded with bombs



Yo' Whar's up' It's the start of everyone's summer holiday, and I've been busy myself too – Malia, Falirakı, Cos, Kavos and Zante All in the last week! And you know what? I'm about to do the same all over again this week. So at the moment I got a lot on. I'm running through the

resorts checking for the vibes and the parties. They're filling up pretty good, but we're a few down on last year. It's definitely catching up though, and there's gonna be a lot of hot parties coming up. The clubs are jumping from the UK already, and they're starting to jump off in the summer resorts too.

Anyway, J Cole is also really starting to happen right now. He's signed to Jay-Z's Roc Nation, and Jay's talking about how he's gonna pass the crown on to J Cole, so there's massive

THE BIG DAWG'S TOP 5

J COLE Who Dat

DOT ROTTEN Ride For Me

3 VOLTAGE Woodo Riddim

P MONEY
Freestyle 1Xtra

S
D DOUBLE E
Street Fighter

talk there. The internet's on fire for him at the moment as well. On the grime scene are people like Dot Rotten and Voltage - you'd do well to go and check out their MySpaces Also D Double E's got's a big record out there from the UK. It's called 'Street Fighter Riddim' and it's really shaking things up at the moment. Another one going big out of the UK scene at the moment is definitely P Money, he's just jumped on the dubstep record and I think he's gonna go hard over the summer. I wanna flag up Wacka Flocka Flame again, even though I spoke about him last time. I just think he's the sound of the south right now. Real thugged out, and real crazy in the dance. He's signed to Gucci's label and that's given him that extra special delivery. Why am I mentioning him again? Because I think this is gonna be his summer. NEXT WEEK'S COLUMNIST Mary-Anne Hobbs on bass culture



This week's unmissable new band shows

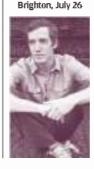
CHAPTER 24 Notting Hill Arts Club, London, July 21

RAMONA Academy 2, Oxford, July 21

**WILD NOTHING**Freebutt, Brighton,
July 24

ACTIVE CHILD /
MOPP
Lexington, London,
July 26

THESE ARE POWERS
The Freebutt,





ARE YOU THE BEST UNSIGNED BAND IN BRITAIN?

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NME Broakthrough's search for the best broaking music has entered a new stage an appear for the most excriming unsigned act in the UK. The winner will play at Ekith RME KOKO in London, get the coverted lead feature in NME magazine's Radar and come into NME HO to get an EPK made for them. To enter, you'll need to sign up to NME breakthrough by August 16 then customise with music, photos and widens. Our ream of experts will select a shortlist of five over the next four weeks, followed by a final public vote.



#### BREAKTHROUGH TIPS THIS WEEK: MURAPORD & SONS

I flum your own club night
"If you've got friends in bands then
It can be a great way of building
a reputation for your own band, I man
Communion with Kevin Jones from
Cherbourg. The plan was to make sure
we did it for the music, we get six or so
bands to plan. Mumford & Sons
performed a few times, it's just for
people who like music. At Communion
we try to be kospitable and friendly, you



have to put on a good evening and be positive. It's the same mentality when playing shows - keep your eyes open and your arms open. Club hights are a good way to meet bands and support big acts. If you're on the same bill as a hand you'd like to support in the future, that to them. Don't just play it cool and you'd talk to them."

NME lineakchoough Supported By Stackberry is the new online new music community from NME. For entry details log on to: NME.COW/breakthrongh now.



#### COLD DEBUT Hurts' album's here...

lowns, extreme cold and Motorhead drummers... no, not the plot of the new David Lynch movie, but three of the ingredients behind Hurts' highly anticipated debut album. With the self-titled record out on August 23, Radar grabbed vocalist Theo Hutchcraft for

an insight into the recording process.

"In January we hired this disused radio studio in Gothenburg," he says. "We had two freezing weeks with no other human contact and then these girls [the Gothenburg Gospel Choir] came and we were shaking 'cos we

hadn't seen any other people for so long."
The band also recorded the loudest acoustic instrument in the world ("it's called the Tyfon Organ. The guy who owns it is an actual clown") and nearly recruited Motörhead drummer Mikkey Dee. "We met in the pub, but we couldn't get reception on our phones, so we never got a call back," he explains.

For the full tracklisting and more from the sessions, head to NME.COM/newmusic.



#### **POPJUSTICE HI-FI**

Ace website gets label

opjustice, founded by NME's Peter Robinson, has launched an offshoot record label, Popjustice Hi-Fi. Swedish singer Rosanna's debut 'Waterfall' (co-written with Kylie/Ladyhawke pop maestro Jim Eliot) is to be their first release.

The highly acclaimed music site's new venture is said to deal in "above average pop tuneage", with the label reflecting the commercial embrace of the original site. It will operate both independently and through a partnership with Virgin Records.

In conjunction with the site, Popjustice Hi-Fi are encouraging new artists, remixers and producers to send in demos for feedback.

"Waterfall" is set for release on August 16 with Bright Light Bright Light's synthfuelled banger 'Love Part II' out the following month. LIMITED SUBSCRIPTION OFFER

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Back from the head: Simon remembers those Ross Robinson pep-talks with a degree of fear

o one can question the magnitude of Klaxons' task at hand In the three years that have passed since the release of their debut album and Mercury Music Prize winner 'Myths Of The Near Future', the rumours of Klaxons' tumult have become boundless. A combination of conjecture, gossip and their own loose lips, have meant an endless trail of stories appearing in the press,

describing numerous supposedly 'aborted' second album sessions, sacked producers, psychotropic soul-searching, rehabilitation retreats and clashes with management, label, and - most frighteningly - each other.

Simon Taylor-Davies is basking in black jeans, topless on the bank of a motorway lay-by singing the hookline from Red Hot Chili Peppers' 'Otherside' We're straddling the Hungarian/Serbian border It's oppressively hot. He's trying to pinpoint the exact moment new rave's comedown kicked-in. "I usually bookmark things by what we were wearing," he starts "I remember being backstage at the NME Big Gig at the O2 and having this huge argument. I was wearing a latex boiler suit; Jamie had this weird dripping facpaint on. It was during a long period where Jamie and

#### "WE'RE TALKING ABOUT THE LAST THREE YEARS, BUT WHO'S COME ALONG AND STOLEN THE SHOW?" SIMON TAYLOR-DAVIES

horizon then descended on to the festival. The garl-force uprooted the tent Klaxons were about to play off the ground and dragged it across the site One man died, 52 were injured. The festival was of course instantly cancelled. This year - with a new guidebook equipped with extensive evacuation instructions - the feeling of anticipation as 15,000 Klaxons fans amass out front is quite overwhelming But within the band's own buzzing ranks the gravitas is intwined with new personal impetus.

It's a trite comparison to make, but this weekend also marks the passing of their own cloud - the weathering of one of the most scrutmised and lambasted second album storms in British indie history. After three long years and what seems an eternity of ludicrous hearsay it's now just 34 days until their new record enters the ether And, as we join the band for three days as they travel across Eastern Furope - from the looming Bratislava mountain range of Pohoda to Serbia's infamous Exit Festival - we'll attempt to unravel the myths that've forged one of the most anticipated comebacks in recent indie history.

If they don't pull it off they risk one of the most spectacular crash-and-burns imaginable. If they do, their status as Britain's most confounding art-pop enigma is sealed.

What's to come is the tipping point between glory and oblivion.

me weren't seeing eye-to-eye at all. We were stan there screaming at each other looking like some surreal black metal incarnation of ourselves. I can even remember what we were arguing about. It was mevitably nothing. I just vividly remember realising that it was the end of something

Question any of the band about the length of time it's taken between albums and defensively their answer will be prefaced with the roll call of bands that've done the same. Starting invariably with the Yeah Yeah Yeahs. It's a fair point too; three years isn't a ridiculous timeout. But to any self-respecting fan of artful pop it's not felt like three years. It's felt like torever. Why?

"What puts everything into perspective is when we're sat here recounting what's happened in three years and we're struggling to pinpoint a figurehead. It bork down to a question of cultural impact, doesn't it?" reasons Simon, "Who's come along and stolen the show?"

It's a good point; there's been scores of inspiring bands that have risen through the ranks, achieving success, stardom, yielding influence, and maybe even heaven forbid – selling some records. But how many movements have been started in new rave's wake? How many artists' manifestos have united fashion,: literature and music in a way that felt so compelling and divisive. How many musical artists even arrived with a manifesto? Their 'Joset K meets Baby D' equation acted as a perfect vehicle for the band's multi-pronged countercultural assault.

"What's funny," continues Simon, "is that if you look at the British bands that people are now starting to regard as really important - The Horrors, These New Puritans - it's the same ones that three years ago people thought were destined for failure because they were too tied to one supposed 'scene'. Viva la scene

The finished album that appeared in the NME postbag a month ago revealed a very different band to the deranged mob that tripped, slacked-jawed into our





hearts nearly five years ago. Assured, confident, powerful. Certainly not the same act the rumour-mill

"There have been twists. Maybe some turns too," grins James Righton, sat cross-legged on a leather sofa on their tour bus, "But it feels like so much misinformation filtered out, even before we'd started making a record, that the whole thing got intensified beyond belief. Bands entertain ideas, try and test things. I think it's stranger not to. The difference with us was that it all seemed to play out in public, with

Was it really as testing as the urban mythology would suggest? "Well really only two producers helmed the recurring, James Ford and then Ross Robinson' What about all the rest of the plethora of other production rumours? Dr Dre cohort Focus? Bowse legend Tony Visconti? To name but two, "We had an amazing dinner with Tony in New York when we supported Bjork," he reveals, "I got him to sign my copy of his aurobiography. He was up for trying out

will the hig problems didn't lie behind the desk,

"We just spent too much time thinking and talking. The least conducive thing for creativity is analysis," he says, shaking his head. "The first album came together in a blue of inspiration and fun We barely understood our own relationships or our roles within the band, so we busically had to start from scratch this time. Our

James sight, shakes his head some more,

"In reality, for a while we were nowhere near the hearboare to make a record. The more we discussed what we wanted to become, the more tangled we got. It felt so forced. The opposite of what we were about. If I'm really honest there was a brief point where I thought, Was it all just a moment in time that we can't retreate? Will we ever be able to do it again?" When asked what was the biggest lesson learned

substance still only ominously referred to as 'The Grid'. Somewhere in-between cocaine, MDMA and Plant Food the unusual powder fuelled the final French trip. Making for what James refers to as "a very fun, but very confusing experience." In-between neverending vocal layering, and hedonistic 'exploration', some songs eventually began to squirm out. One would eventually make the album, 'Valley Of The Calm Trees' Returning home, the band ground out more sessions with Ford, determined to recapture their famous chemistry. But with Ford dipping out to Florence sessions, his Simian Mobile Disco partner Jas Shaw stepped in with ears and fingers poised.

This tenure gradually began to yield more results, namely lead single 'Echoes' and the methodical majesty of album highlight 'Future Memories'. Chipping away in this makeshift setup, eventually they found themselves sitting on an album's worth

of material.

Unsurprisingly, management and label alike were frothing at the mouth to hear it...

t's the next day and Klaxons are sat around a wooden picnic table in the centre of a crumbling 17th century Serbian fortress, scene of the country's Exit festival. The band have just been asked to locate their toughest Klaxons moment, Jamie's first to speak up.

"A year ago. We'd handed in all the music we'd been working on," he remembers. "We were really into what we'd made. But we didn't know what it was. It didn't feel like Klaxons. That was the point where we realised we needed a fresh start. We had to decide to make the new Klaxons album. It was very,

very tough."

"It wasn't a commercial decision that was imposed on us by label or management," explains James. "For conclusive evidence of that listen to the album we're releasing! It was a matter of it not feeling like us. We knew it, our management and label knew it. It was a matter of everyone facing up to what the next steps were."

"WHAT WE MADE AT FIRST DIDN'T FEEL LIKE KLAXONS. IT WAS VERY TOUGH

after 30 seconds pause, James starts to giggle. "Don't go into the studio before you've written any songs,"

It took a series of invariably chaotic jaunts to reach this epophany. "We had a few very rough sketches and figured we'd made stuff on the fly with James Ford in the studio last time," James recounts. "But after three diese was clear all our ideas were spent and we still

Next time as cuple of stants with Ford an the west Frame country ide New writing aids were discovered in the form of a mysterious local brain-frazzling



Following an increasingly inevitable 'difficult conversation' handled by James, they informed James Ford that they wouldn't be going ahead with the rest of the sessions they'd booked in "We were making his job very hard. Relying on him instead of ourselves," James explains. "We needed to break free from that before we could start relying on each other." Klaxons set out on a new path, leading into the

Riaxons set out on a new path, leading into the unknown. Luckily forces were at work that'd lead to a couplet of revelatory turning points

At Glastonbury 2009, following the airing of several new tracks at a secret performance on The Park Stage, Jamie was introduced to author and intellectual psychedelic champion Daniel Pinchbeck Pinchbeck Nicolas Cage movie *Knowing* and I saw the exact same image. I looked it up and discovered it was 'Ezekiel's vision' from *The Bible*. The white ball was God. The awaiting power. Everyone goes to these sessions with questions. Mine was, 'How do I write this new album?' And it gave me the answer. 'You don't need anything Just go and do it' So we did."

Simon too reports a beneficiary experience. Not

least how the shared visions of 'synchronicity' – as the Ayahuasca in-crowd term it – miraculously healed

his and Jamie's ongoing animosities. "There had been tensions between us for a while," he remembers

"Circumstantial personality-based things that'd gone unconfronted. The experience just connected

us, gave us a new insight into each other and what

all of its own. Also over the Glastonbury weekend

The next stage in Kłaxons' voyage deserves a feature

CHARLES FORT

"Fort's bizarre writing

- THE BOOK OF

THE DAMNED

style and complete

submersion into the

ohenomena serve as

an endless supply of

information and

inspiration."

world's unexplamable

# Gown but not out: James Righton thinks back to the heady days of 2007

# "WE MADE JAMES FORD'S JOB HARD. RELYING ON HIM INSTEAD OF OURSELVES" JAMES RIGHTON

would first launch Jamie's curiosity in the ancient Amazonian psychotropic brew Ayahuasca. The substance made from Banisteriopsis caapi vegetable has been used since Incan times as a 'holy' spiritual medicine, but has recently witnessed a surge in popularity within certain young creative circles (read more on p24). Soon he and Simon would travel to a New York City yoga studio to take part in one of a series of group Ayahuasca ceremonies, hosted by a feather-covered shaman. The world's most intense hallucinogenic experience – known for inducing

#### READING THE VOID

For those interested in digging a little deeper Jamie Reynolds has compiled you a definitive reading list to help decode their new album

#### ARTHUR KOESTLER – THE ROOTS OF COINCIDENCE

"This book introduced me to the Jungian theory of Synchronicity.

An event that once I started taking notice of, began appearing to me at a rapid rate."

extensive fits of

uncontrollable vomiting - opened doors to both members' imaginations they didn't know were there. "I saw a winged lizard ascending a spiral staircase.

At the top of which was a glowing white ball," Jamie recounts "The next day I was watching that terrible



In through the out door: Klaxons 2010 tearing through some of the new songs at Exit Festival

#### SIMONE WEIL - GRAVITY AND GRACE

we'd both been going through."

"It was this French writer's text that got me thinking about the idea of 'the void' in our lives and how to go about filling it.

Often religious and always life affirming."

- again, spot the spooky

'synchronicity' – an initially bizarre name was introduced into the production equation. It seemed Ross Robinson, the 'Godfather of Nu Meta?, the man who made his name producing records by Korn and Limp Bizkit, was keen to talk to them.

James – the band's only member with a teenage metal past – was, like the rest of them, initially hesitant to meet with him.

"I was a fan of lots of stuff he's done; Sepultura's 'Roots', At The Drive-In and Slipknot's first album..." he explains. "But I found it really hard to get past the associations and image of those bands. But within seconds of entering the tiny live room of the studio in his house, every worry went away." It was in that house-cum-studio, on the front strip of Long Beach, Los Angeles, that the band would spend most of the next five months. Twinned with the bonding insights of the Ayahuasca, it would prove a life-changing experience.

The Ross Robinson Experience is a subject that each band member leaps to talk about at any opportunity, at great length and in animated detail. The son of an enigmatic motivational therapist mother, Robinson's method begins with intensive deconstruction of every member and each piece of music. First, every song was discussed, for hours, locating the root of its meaning and purpose. Then they commenced a powerful personality exploration, breaking each member down—locating their strengths, insecurities

DANIE
PINCHBICK - 2012
THE RETURN OF
QUETZ, ICOATL
Timet Durie via
a synchronic hance
meeting for our gig
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meeting Ther our gig at Glastonbury last summer Amongst-fits chosen topics are: the end of the Mayan I ong Count and the circles You'll find Duniel's ideas for positive change. TERRINGE
MCKENNA—THE
ARCHAIC REVIVAL
\*I couldn't put mis down
uning our time in
LA another test full
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traveller has me yearning
for more."

and issues - Uniting within them the improvement drive it did to be possibly could. He will the best performance if copossibly could. He will the band back up a menul of brothers.

"He just instructively knows how to locate what virit is deep inside you that will give you the weapon you need," explains Simon. "If you don't want to controut every difficult issue about yourself, working with Bees isn't a good idea," adds James. "We learned so much from him. Not only about communication and bowwee interacted with each other. But about fiving in the moment, and just playing We'd spent to long obsessing over our approach and references we forgot to just play. To let the songs find their way.

Also paining the core trio for the first time is the studio since the single recording of Atlantis. Interzone was frummer Steffan Halperin, concret in his place in the band's official line up. "He puthered the whole band in the room where I was about to do my first take," Steffan recounts of their first day of recording with Ross. "He turned to me and said "Steffan, tomorrow you die. This is your goodbye note to your family." Safe to say, Steffan played the best take of his life and hasn't stopped since.

The importance of chemicals that'd underpinned virtually every session they'd done to date was

Goggle and squeak Steffan celebrates being a full time

banished under Ross' regime. He ferred them to discover their ow chain also ring highs am plummeting kness the thrives on the minumity of life's extremes," offers Simon, "We went to see 2012 at the cinema and be would be securning 'visss' whenever a disaster happened, because he loved the awesomeness of as power." When NMf. dropped in on the boys at Ross place in November last year the mood was unrecognisable to that or six months prior. "Every morning we jug down long Boath front before se start," boaste Harms in an LAL, kers vest. It was se an indie version of the training source in Rocky 4. infident, buzzing, trim and tamord, limes and Jamie nided us round Ross' museum of multi-platinum ral history and showed us the landing where they Hunked up together with Simon and Stef safely tucked up in bed

The results of the five months in Carro Robinson would become the in tracks that now comprise

#### THE INVISIBLE COMMITTEE THE COMING INSURRECTION "Jailed to charge nur. political statice and views of a world already coming to us end before nur eyes, this more mous collection of French writers scream that it's time to stand up"

#### TIMOTHY LEARY - END PSYCHOLOGY L my model of

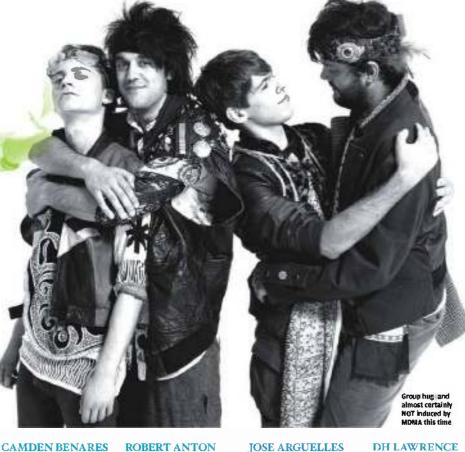
conscious evolution and call for life extension. intel isence increase and space migration call our through Flashover "

'Surfing The Void', an undeniably bold, proud evolution for the band who never made a secret

of their mission to be as big as they possibly could be. Their defining cold-rush melodies, their surreal, fantastical imagery, their artful literary frameworks, all remain. But the pilled-up punk hysteria has been replaced by the four-dimensional berserker rhythms of a Bigtime band, relishing a rampage on the rock summir.

The first track to leak, the implosive 'Flashover' offered an extreme example. They sound both more of a band than ever - a drilled, blood-bound unit - but at the same time, the individual personalities shine more than ever. James and Jamie's guiding voices fill their own spaces. Onstage at Exit that night, 'Future Memories' impacts deeper than any gurning frenzy we can recall.

he following day - away from the baying medieval battle hordes of Exit - Jamie is in a black cab en route to his central London flat, nursing the wounds from the previous night's sam finish. In reflective mood, he's explaining the meaning of the title of the blog he used to track his creative process over the past two years. The same title they'd eventually decide to use for their album, 'Surfing The Void'.



#### **CAMDEN BENARES** -ZEN WITHOUT ZEN MASTERS

"Simply written and comically illustrated this hook serves as a helping hand in the discovery of the present moment3

"It's an image that came from an amazing book by Simone Weil Its meaning, I realised, had a double application for us. On one

more sense than ever

hand 'the void' represents where the band were for a time between these albums, it's this same journey that's eventually fuelled the writing of the album. But it's also a cheeky reference to the current musical climate and the void in that situation." The band's old literary cornerstones of Ballard, Burroughs and the back of old Dreamscape fliers have morphed into a new set of referential pillars, creating grand, Biblical, psychedelic images Both blissful, brash, and as every member unantmously nods in earnest "spiritual" in their message. His dumfounded state over Max Romeo's verses in Slovakia days before was making

Somehow, in the face of adversity, Kłaxons have readted an almighty triumph. 'Surfing The Void' is comprised of all the stories, adventures and calamities that have brought them to this point. Without this three-year gestation period, there's no way we'd have an album of this magnitude and depth.

But Klaxons haven't just been about depth. Without the labyrinth of references anyone's free to lose themselves within should they wish, they also resonate on a much more basic level. Three lads having evidently the absolute time of their lives can go a long

#### WILSON TIME AND THE **TECHNOSPHERE PROMETHEUS** RISING

"Robert was someone

that had his influence

and humour peppered

this album but 'til now

I haven't spoken of.

throughout our last and

This self-ordained pope's

self-help guide not only

has great ideas for living

but also caused me to

find 20p coms

everywhere'

"Discovered via Daniel Pinchbeck this book contains the universal idea of scrapping the Gregorian calendar and returning to what Arguelles calls "Natural Time" See 'Same Space'"

#### -ENGLAND, MY **ENGLAND**

"I read this before I started writing lyrics for this album and instantly fell in love with Lawrence's simple and beautiful use of the English language. A trueinspiration for cutting words back and making them count."

way. As one of the last bodies to leave this year's Exit festival, it feels like Jamie's almost committed to this kind of behaviour. He nods in agreement, "This came to me the other day and I had to write it down," Holding up his BlackBerry, a garbled note reads: "I consider that it is my duty to make people believe that I have the life they desire and to wish it into existance (sic) for myself."

With enough recorded material from the various James Ford sessions - including a potential upcoming EP – plus apparently eight new tracks demoed since they finished with Ross, thankfully it's looking like it won't be another three-year wait for new material. But what's the next move?

"We said were going to write a trilogy of past, present and future albums. 'Myths' was past, this one has ended up being all about seizing the present. That's what we learnt from both the Ayahuasca and Ross. The songs, the album, it was all already written. We just needed to channel it. So we'll see, maybe the next move will bring us into a new future-state." The idea of Klaxons venturing further into territories even less chartered is a daunting prospect. What might that hold? What does the future feel like?

Well, we know a certain Manhattan yoga studio that specialises in answering questions like that

hen Paul Butler thinks
back to his to days of
psychotropic visions in
the Amazon rainforest,
his eyes glaze as if the
world was a tornado of
mud and colour again.

"It was incredible," he sighs, munching on eggplant in a Ventnor gastropub. "It was just me, a pair of pants and a stick in the jungle, covered in bugs and mud for 10 days." A blissed-out grin. "That's my idea of a holiday."

Remember shroomadelica? The Third Summer Of Love in 2004, when the dodger market-stall owners of Carnden realised that magic mushrooms weren't technically illegal to sell as long as you sold them as doorstops and paperweights. Thus everyone tripped their choppers off all summer long to the wobbly retro sounds of The Zutons, The Coral and Isle Of Wight's The Bees, purveyors of '60s-flecked bouncedelta like 'Wash In The Rain' (used in a supermarket ad), 'Chicken Payback' (deodorant) and their cover of Os Mutantes' 'A Minha Menina' (cars and cider).

For most of us, shroomadelica consisted of a few months of giggling at our own fingers in a corner of Shangri La and ended with the inevitable government ban. But for Bees singer Paul Butler the Third Summer Of Love lasted six whole years, and led him to shamanic ceremonies in LA with Devendra Banhart and a 10-day ayahuasca bender with the Vegetalistas of the Peruvian jungle.

"You started it!" Paul jokes, in reference to this writer's 2004 interview with The Bees, which first turned them on to the pleasures of the psylocybin. "We'd never heard of a drug before then! I got quite deep into hallucinogens. Then Devendra phoned me up [last year] and asked if I wanted to produce his album. It was done in a little town just outside San Francisco - it was like recording in heaven, it was in paradise, this little town. He's a genrus eccentric and he's got an amazing bunch of people around him. It's not really a commune, it's a community of like-minded musicians, and music's all over the place. It's what we dream of over here, they're doing it in California. Fab and Nick [from The Strokes] came up for bits and Andy Cabic from Vetiver

"Just before we recorded the album," Paul continues, "Greg Rogove, who's in Devendra's band, had been involved in some ceremonies of ayahuasca, and he had his name in for a ceremony two days before we started recording. He started explaining this ceremony to me and I really wanted to do it. As fate would have it, a couple of hours before he was leaving two people cancelled, so Devendra and myself were allowed into this ceremony. It introduced me to that world and it blew my mind. It was absolutely incredible, it was perfect. After doing this ceremony with these people, they're your best buddies ever. They said, 'If you liked it here, you have to go and work with the shamans within the Amazon'. And they weren't wrong. That led me to Peru to do a to-day dreter, that's a diet of ayahuasca in the jungle"

Ayahuasca is the current indice rocker's herbal hallucinogen of choice. Considered a spiritual 'plant teacher' by the Amerindians of Peruvian Amazonia, the brew of boiled Banisteriopsis Caapa vine and Psychotria genus leaves has been proven to have healing properties, as well as squeegeeing your third eye and making you

# THERE'S A DRUG CALLED AYAHUASCA

# PERUVIAN RAINFOREST

IT MAKES YOU

FOR

A WEEK STRAIGHT

# AND ITJUST GAVE THEIR CAREER BACK

What? The Isle Of Wight band in NME in 2010? Let's explain: as Mark Beaumont finds out, a bizarre Amazonian tribal ritual has brought Paul Butler and co back from the dead...

think you're a Cydonian knight with a wang like a longstaff. As you'll have read elsewhere in this issue, Jamie and Simon Klaxons both attended a similar US ceremony.

"Ayahuasca is the purge," Paul explains "You can meditate and do yoga and lots of different things that aid cleansing of the body, or you can consume this brew and it'll do it for you in about five hours. It's a very intense, very profound experience of very deep cleansing." Sounds like a blackhead cream. But, post-dieter, things are certainly refreshed in The Bees' world. Having parted company with Virgin "by mutual agreement" after their third album 'Octopus' in 2007, been reduced to a three-piece as half of the band quit and



Paul gets an unexpected flashback while onstage at the Bees gig in Ventnor

realised they simply couldn't afford to put out their own records, things have looked bleak for The Bees these past few years. Then Paul returned from a year away working on the Devendra sessions to find that not only were Polydor ready to snap the band up but his two remaining bandmates — multi-instrumentalists. Aaron Fletcher and Tim Parkin — had been working on a brilliant, mature bunch of tunes referencing Love, Simon & Garfunkel, The Byrds, Amy Winehouse and Portishead. Hence, reports of The Bees dying out have been vastly exaggerated.

"The Bees are actually making a resurgence now," says Paul, grinning widely.

Aaron nods, "Bees are back,"





low-rent ayahuasca vision. The tiny, picturesque town on the south coast of the Isle Of Wight is rammed with seaside surrealism. Troupes of morris dancers swig from porter tankards in fishermen's pubs. An outdoor swimming pool contains a scale replica of the island at its centre. Dreadlocked 'shroom casualties walk dogs the size of ponies. The place is like Portland Bill's weirdest acid flashback.

Up at the Winter Gard ins (coming soon: Chas & Dave, Midge Ure and covers act Dirty/DC) a bizarre cluster of giggers are gathering for tonight's sold out Bees show. Middle aged couples mingle with tie-dyed hippy freaks, biker gangs, tarted up teenagers and Willie Nelson alikes. The Boes are local celebrities in Ventnor—as we walk through the town from soundcheck to Paul's house and home studio a little way up the hill, they're greeted by every third pedestrian with a casual. "Hello, boys!" One portly passer-by is even sporting a promotional T-shirt for the band's second album, 20 34's 'Free The Bees'.

"That's Mad Steve," Tim confices as a traveller type halfs them from the door of a fish and chip shop. "At a party once someone kicked his dog so he went to his van, got his chainsaw and chased them out of town."

Up at the house, we descend into their basement studio The Steam Rooms, littered with exortic instruments, its mixing desk overlooked by a poster of George Harrison. They've almost managed to get some big names





Clockwise from top: the newlook Bees with Paul Butler (centre) in glittering form; Onstage at their first Isle Of Wight show in four years; in the dressing room before the show getting, er, brassed off;

to record here – Fleet Foxes tried and failed to hunt them down after giving them a shout out from the stage at Bestival last year, The Strokes promised to pop by after their set at this year's Isle Of Wight festival (but had to rush off to RockNess instead) and Devendra's rector flying visit to jam with them turned into a frantic Middle Fast peace mission.

"It was completely bizarre," Paul remembers. "I was hoping we'd do a little bit of jamming, but Dc. an frity a booked in to a gig in Israel, in Tel Aviv unil hed got an email from a friend about the creative arts embargo. Devendra was saying that music shouldn't be silenced by anything, he was going there with the best intentions, but he got this very strong email from a very good friend to say he shouldn't do it, the day before the gig So our house turned into an emergency centre, we had the manager and tour manager on the phone for three heur tring toward in the most to get sued."

Paul priudly hilling that massive Mac ("The Bees have gone hightal in using up some tracks-in pragress from tourth album 'Every Step's A Yes'. It's a sumptuous and classy listen; between Portugues is salsa tunes and pastoral Love style numbers, there lurks a mellowed out tal in amon & Garfunke's 'Clecilia' called 'Silvecline and a swing yer-grandma pop smasher called 'I Really Need Love' that shifts. The Bers focus somewhat, towards the more sophilitated and if the 'University of the stated end if the 'University of the sta

'Imagine us doing ant the thicken
Payback'," says Faul, it'll ter ble! When 'I
Really Need Lov happine! ou go, 'There
you go, we've got an album'. You've got
something to measure the other tunes by."
There's also a jet of some on the album with

There's also a lot of songs on the album with 'love in the title – are you entering your flower power period?

"The last two {albums} were quite makebelieve," says Aaron. "These ones are real stories. They've just come out, he being a teenager and writing stupid little love poems. We admire classics like James Brown, Bob Marley, Marvin Gaye, people like that." And since the likes of Mark Reinson, Amy

Winch use and Duffy made 'retro' the zeitgeist, the world seems to have finally come around to The Bees' past plundering mentality. "It was strange hearing Mark Ronson's production," says Paul, "because we got slat. I for [that kind of stuff]. We got labelled as retro. Then the Mark Ronson sensation happened and there wasn't a hint of retro about it, it was just very clever. We've ne tet said with a pping off the bis, it's just that we low that sound. We'w inted to sound rawer than modition.

The gig at the Vinte Garden — The Bees' first IOW gig in four viars—certainly has a downboat 'classic' fe 4 till in a hall dripping with faded seaside glain our the round cram together in the middle of the dancefloor while The Bees constantly swap instruments and tear through their set like a band on the brink of a remarkable rebirth.

"All the hurdles, we've got over them, managed to stop, have a breather, reflect and remember why we were doing this," says Aaron as The Bees head off after the gig to party at Paul's house until five.

Tim nods. "It does feel like a second chance."
The Bees have been saved, Just in time for the Fourth Summer Of Love.

Download a track off The Bees' new album on the Daily Download at NME.COM



#### **ROCK SHAMANISM**

When musicians look to more leftfield methods to get their 'enlightenment'...

then the drugs don't work – or at least not as well as they used to – it's to the primal scream of the shaman that the enlightenment-hungry rocker will turn for their fix of transcendental experience. It's generally led singers with substance abuse problems to turn to tribal plant therapies in their thirties in the hope of simultaneously healing and getting high – backing bands be warned, if your singer starts demanding his own 'vibe-purified' dressing room, you're on a slippery slope to being sacked because "your chakras are wrong". Tim Booth from James is one such modern medicine man, using altars of bones, crystals, drums and sculptures to focus on the improvements he wants in his life and practising a movement system called 'The Five Rhythms' which allows the user to enter and exit trance states with ease. It's a remake, if you like, of Jim Morrison's shamanic rituals. Having believed the spirit of a dying shaman had entered him after a road accident he claims to have witnessed as a child, Jim saw Doors shows as a tribal cleansing ritual in themselves, complete with spinning, discle dancing and primal screams. Fifther that, or he was

screams. Either that, or he was seriously fucking pissed.

Jim's 'thing' with shamanism was that he'd taken so much LSD that his doors of perception were kicked clean off their hinges and could "take the trip without the drug". It's an oft-repeated sentiment in drug fried rock circles—Julian Cope extols the powers of "rock'n'roll shamanism" as 'the doorway between worlds", and even Placebo indulged in traditional chanting ceremonies on one South American tour. Then there's fan Brown, whose penchant for 'natural' psychedelic drugs, like peyote—used by bushmen tribes—brings him "closer to God" (Brown once described an experience on the drug in Mexico, when he could see the colour of the planets and "hear the sound of Jamaica" from across the sea).

Yet while Paul Simon, Tori Amos and, earlier in this magazine, Klaxons have both spoken of their ayahuasca intake, you know a trend teeters on the edge of naff when Sting gets involved – our Gordon indulged in ayahuasca as far back as 1996, when he wrote a song called 'Lithium Sunset' about a Brazilian shaman teaching him of the healing properties of sunsets. Although, to be honest, they'd probably feed that cunt any old bollocks to get him back in his helicopter quicker.

## EVERYTHING EVERYTHING VS EVERY **MANCHESTER CLICHE EVER**

Everything Everything are four university educated progpoppers intent on challenging the conventions of their adopted hometown. They don't say "Alright, our kid?" to Barry Nicolson

ome bands you listen to and you're made acutely aware of the limits of their imagination. The abiding mental image their music conjures is of a windowless concrete cell whose walls are plastered with Oasis posters and whose only connection to the world outside is a sewage pipe that dumps out directly into your ears. Other bands invite you to speculate on exactly where the boundaries lie, and just how far they can take st. Everything Everything are a band that fall into the latter category.

If that all sounds a bit pretentious, that's because Everything Everything are a bit pretentious. They're four middle-class, university-educated Radiohead fans who, in the words of their frontman Jonathan Everything (Higgs to his mum) "want to evolve the pop song". Theirs is not music for the people, but the sound of idea spaghetti inching madly down the kitchen wall. It's music whose knuckles have never known the drag of earth underneath them; it's conceptual, it's overblown and it's melodramatic. But at the end of the day it's still essentially pop music

"I suppose it's very easy when you're a 'player's band' - which we are - to just disappear up your own arse and be all technical and in everyone's face about it," says Jonathan. "We could do that, but instead we're trying to make pop songs that could be Number Ones and yet still have all this crazy shit going on in them. That's the hardest thing of all to do, which is pretty much why we're trying to do it. You can listen to any number of bands who will bamboozle you with chord changes and time-signature changes, but there's still so much to be said for what the simple pop song is capable of. You always want to hear it. A part of you will always want to relate to it. I mean, I'll probably want to listen to 'Crazy In Love' on my deathbed, you know?"

As a band resolute in their belief that pop isn't a dirty word, Everything Everything comprising Jonathan, guitarist Alex Robertshaw, bassist Jeremy Pritchard and drummer Mike Spearmint - are a Manchester band, but only in name. The four members all grew up in either Kent or Newcastle, and that factored alongside their steadfast refusal to drip-feed the listener with easy hooks and choruses and their uniform appropriation of the word 'Everything' as a surname - means they're something of a divisive proposition in their adopted home city.

The battle lines were drawn earlier this year when Jeremy told an interviewer that the trouble with the city's new breed of bands was that, "The big signings of recent years -Twisted Wheel and The Courteeners - might as well have existed in the mid '90s " Never one to shirk from confrontation. Liam Fray retorted by calling them, "A bunch of fucking delinquents from the northeast... You're the future of Manchester music? Really?

It's a spat that's indicative of the weird musical tensions going on in Manchester right now. Caught between the twin poles of conservatism on the one hand and a new wave of progressivism on the other, it's a city where Peter Hook's FAC 251 can throw open its doors one week and an anti-Madchester blog fike FUC 251 will be

online the next. "The thing is, there are two different ways of looking at Manchester music," explains Jonathan. "There's the genre, which includes bands like Oasis and Kasabian who aren't even from there, but they may as well be - and which has quite constrained notions of what's

"THE COURTEENERS MIGHT AS WELL HAVE EXISTED IN THE MID-'90S"

**JEREMY EVERYTHING** 

Everything Everything: definitely NOT potential of a 'Live





acceptable. I mean, Liam Gallagher could never stroll out onstage with a synth in his hands, it would be ridiculous. And then there's actual music from Manchester Which, if you look at it, yeah, there are one or two bands who sound like Oasis, but there are 50 bands who sound like no-one else, and not like each other either. I mean, look at Elbow, look at Doves. They don't sound like Oasis, are they not Manchester bands? There are a lot of bands who want to sound like scenes that happened years ago, and that's fine if you want to do that. But I don't think it's wrong to try and do something new. I don't think what we do is inherently. . un-Manchesterian,"

In Jonathan's own words, Everything Everything are "proud to be a band from anywhere, really I don't think a hand needs a home". He started the group in 2007 Despite forming with the shared philosophy of "avoiding cliché at all costs", their sound was initially much more angular and post-punky than the eventual falsetto-throated genremash that became debut album 'Man Alive'. He admits that's "just because it's so much easter to start off as a guitar band. I think if you start off as absolutely extreme, like The Mars Volta or something, all you can do is get more and more silly, I liked the idea of starting off as a guitar band, and then spreading our wings after a while."

But it must've been frustrating for you to hear this mad sound in your head that bore only a vague resemblance to the one that was coming our of your amplifiers, no?

"Oh, absolutely. For the first nine or to months we were together, we just could not play. We couldn't possibly do it until one day



#### THE POLE OF **PRETENSION**

They're not the first nor the worst, but where do Everything Everything rank among pomposity's worst offenders?

Save all the rainforests you want, Gordon, but nobody likes a lute-playing jazz gimp



The final wizard-cloaked word in pompous prog arsery

Anyone without a degree in musica! theory need not bother

> The quirky, acceptable face of progressive pop

Invented the Rock Opera with 1966's A Quick One, While He's Away, Never quite perfected it though

> Made the most-pretentious un-pretentious album ever with 'Be Here Now'. Set their sights much lower

Righting societal wrongs one slickly produced modern rock mega-hit at a time



afterwards

'Me like boobs. Me want beer"

#### Pd saved up enough money to buy a laptop and a keyboard and then it was like, 'Holy shit! Let's go!" Everything Everything would be the first to

Yes, up to the panoramic scope of their own ambition Jonathan, a vaguely goofy and excitable presence, talks to us at length about his love of double meanings and how it permeates every aspect of the band, right down to their name which, he says, "is a very ordinary word with a well known meaning. It's quite rhythmic, it's lasv to remember, it looks cool virtten down, but it Iso has this amazing son of potential because it's everything and surything. When you put the words together there's a sense of boundless optimism, because it's all things happening at once. It's everything-twice! Which when you think about it is a lell if a lot"

You can't make a statement like the one above and not report to invite just a little bit of ridicule onto yourselt, but while Jonathan is aware of how he sounds, he's not about to apologise for it. At one point, he even describes the title of 'Man Alive' as being "a very flippant, throwaway expression on the one hand, and on the other it's like 'Man Alive', this big overarching idea you know, mankind, alive on earth. Ideas don't come much bigger than that".

So yes, they take themselves quite seriously. But that's tempered with an eclecuc love of all forms of pop music that makes 'Man Alive' an idiosyncratic joy all of its own. Neverthi less, after appearing in almost everybody's 'Sound Of 2010' prediction poll back at the start of the year, Jonathan hopes that "we haven't been rammed down people's throats too

#### "YOU'RE THE FUTURE OF MANCHESTER MUSIC? REALLY?"

THE COURTEENERS' LIAM FRAY any level of hype, there's

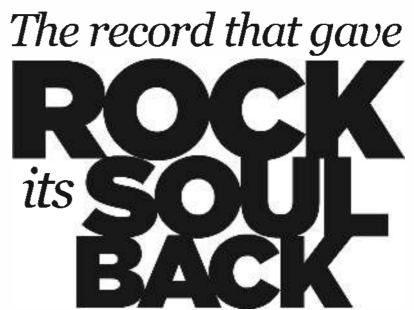
much. It's slightly insane to be labelled as the sound of a year that's only just begun when you know you're not releasing an album for another seven or eight months When you're a new band and you get always a temptation to

get the album out quickly before you go off the boil, then it's not as good as it should have been and everyone goes, 'Actually, this is a bit shit,' and that's the end of you. If you look at lists from pre-ious years, you'll see people who really were the ound of that year, and others who just disappeared without a trace. I guess if people re 1 in it's going to happen for us and it does happen, than that's great. And if they don't me a doesn't... well, we'll just feel a bit silly I appose.

It we lill a hame if it doesn't happen for Everything 1 crything. Not all of 'Man Alive mad ap ideas stick to the wall, but enough of them do to ensure that you're left staring at the space where the kitchen sink used to be and wondering where they can possibly go from here. It's an ambitiou and progressive bolt from the pop ether that sounds like nothing else. Are they the great Darwinian leap Manchester music has been waiting for? Maybe, just maybe

Watch a video interview with the hand at NME COM/artists/everything everything. Plus read a track by track guide to the album at NME.COM/blogs





It's 10 years since **Queens Of The Stone Age** released 'Rated R', and made heavy music exciting, sexy, dangerous and intelligent again. **Dan Martin** speaks to Josh Homme about "cocaine pop", getting fucked and what the future holds for his band

cople sometimes say to me, 'Now you've had a kid would you take back the song?" I say to them, 'No, my real temptation is to re-release it " Joshua Homme is talking about 'Feel Good Hit Of The Summer', the hedonistic call to arms that first ushered his band Queens Of The Stone Age into mainstream domination. "Nicotine, Valium, Vicodin, marijuana, ecstasy and alcohol". All that stuff. Yet as well as describing a breakfast of champions, upon its release as a single at the very dawn of the noughties, said song also distilled a new generation's hunger and libido into three-and-a-bit minutes of rock wonder, providing the pivot for a new tribe to get 'on it' and keep rock knee-deep in the filth it forever needs to ensure its eternal glory. And now Josh as re-releasing it, in the form of the roth anniversary reissue of its mother album, 'Rated R'

"You know what's funny about that song?" continues Josh "I really liked that it didn't say yes or no — it just said it out loud. And it felt like pushing people's buttons. I knew in advance that it would forever be associated with our band as 'This is what you're all about.' But I don't mind that. I've never, ever minded saying what other people are thinking."

Looking back, in the summer of 2000, Josh and desert-dwelling cohort Nick Oliveri had a serendipitous handle on what people were thinking. Here was a time, post-'OK

Computer' and pre-Strokes, where the world had a gap where its rock'n'roll soul used to be Literally, the most exciting things going on in British alternative music at the time were Badly Drawn Boy and Hefner. We were in dire straits. Then, that summer, two records arrived from the druggy American heartland that gave a flagging rock scene a bolt of adrenaline to the heart. One was At The Drive-In's gonzoid 'Relationship Of Command'. The other Queens' 'Rated R'.

Both great records, no question. But it was the latter that most thrillingly subverted the macho rock template to within an inch of its life.

The Queens, whose very name was a faggy

subversion of masculine rock mythology, brought a sexiness and swagger back to the music that would stay strong even when the band careered on and off the rails – a "quasi-crippled beauty", as Joshua has described the band.

He remembers it thusly "All of our records have some loose theme that's put a rope around all the songs and drawn them in tight. 'Era Vulgaris' is a modern record for our era. 'Lullabies To Paralyze' is like, sweetly, sweetly trapped, so you just burn through it. 'Songs For The Deaf' is that scream in a crowded room, like, 'Did someone feed the dog?' The first record is 'You don't know about me.'"

And 'Rated R'? "'Řated R' is about paranoia and about paranoia that someone's putting you in a box forever and trying to escape getting out of their box.

their 'roots'. But it's also the place where, since there's nothing going on, you make your own fun. Josh and Nick and their clique, who would hold days-long generator parties where naked folks, psychologically as well as physically, would play guitars and drink Mexican beer for days, were unwittingly adding to the legend of the place. As teenagers they played with seminal stoner rock (although they always hated that terni) band Kyuss, supporting the likes of Metallica and Soundgarden around Europe. When Kyuss folded, Homme gave the straight life a go, and on realising it sucked, formed Queens, a more carnal evolution of the Kyuss template. After their eponymous 1998 debut,

they were snapped up by Interscope and set about unleashing their masterwork. The 27-year-old Josh

stolen corpse to U2's hilarious mid-period discovery of

initially described 'Rated R' as a "dark, cocaine poprecord," something he would clarify to NME in their first cover interview.

"When I said that I was in a dark, cocaine pop mode of life at the time," he explained "What that translates into is injecting seediness back into rock. Cocaine; if you take the drug away and examine the sexual, dirty, crazy idea behind it, you have what I meant. In the '90s that drug had such a stigma, like, 'You're doing what?' It's a reaction to that without the drug being the tocus. There are a lot of dark pop songs on the record, you can put the cocaine in or take it out. It's still dark

and heavy pop. That's our bread and butter Hooks but darkness. We've all had those moments where we feel cool. Where 'We're ready, let's go! Who wants some? 'Some' isn't anything in particular, it's 'Whatever, I'm ready' That's the vibe we want."

The record, from 'Feel Good Hrt Of The Summer' through the sensual swagger of 'The Lost Art Of Keeping A Secret', the Wile E Coyote squall of 'Quick And To The Pointless', the mystic snakedance 'Better Living Through Chemistry', the voodoo carnival of 'Monsters In The Parasol', became more than just a record – this outlaw gang were drafting rock's new manifesto. Were that not enough, Josh had a real-life

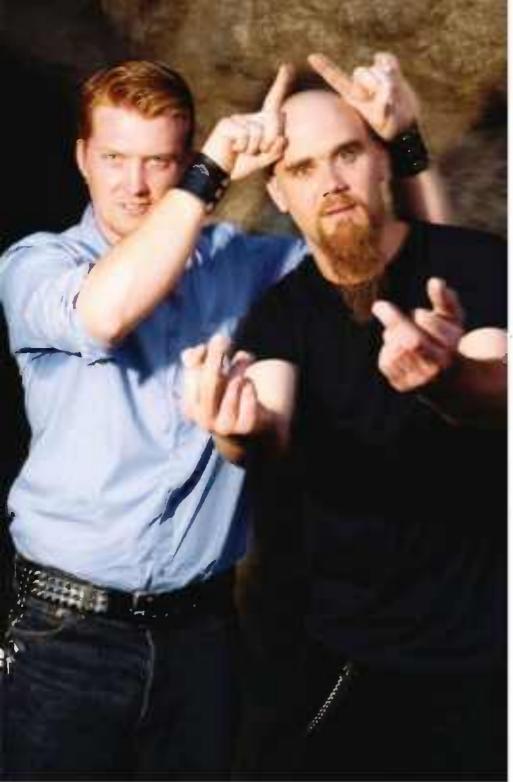
#### "RATED R' IS ABOUT THE PARANOIA THAT SOMEONE'S PUTTING YOU IN A BOX FOREVER"

Josh Homme

'You're free to do what you want as long as you do it in here' – and that is the frustration that your voice means nothing "

Back then, Homme had little cause to suspect his voice would be heard – simply because the landscape he grew up in was so vast. There's no Kurt Cobain sob story with Homme; his was a reasonably middle class upbringing in Palm Descrt, three hours out of LA. Josh describes it. "As you drive here, things fly off the car, physically and mentally – you can get psychologically naked."

The region, and its spiritual mecca of Joshua Tree, is not short of rock heritage, through Gram Parson's



manifesto of his own: "Some of you metalheads, some of you punks, some of you druggers, some of you so er people, some of you sex fiends, some of you virgins - not all of you, some of you. You come to our clique. You join the Queens."

This was a more spiritual clique than the simple 'get fucked' ethos of what came next. This was about work. "The lifestyle is that you have to play as good as you party," Josh explained "Nothing takes the lead. If you party harder than you play, we have a problem. If you say things that you don't live, we have a problem. Be yourself. People pierce and tattoo themselves to be different Sorry, you're still average. I wish they knew that if they only were themselves they'd be better." Of course, it was all too good to be true. Queens

went on to reach even greater heights with 'Songs For The Deaf, briefly bending the mainstream to their own shape. But the experience tore them apart, Nick was unable to live up to Josh's exacting design for life and he was busted from the band in a flui in of bitterness and weapons grade drug abuse. For a while, Queens struggled without him. But they evolved, and after 2007's 'Era Vulgaris' restored the band's outlaw status. Josh has settled into life at rock's top table, forming Thom Crooked Vultures with Dave Grohl and John Paul Jones, and acting as mentor, producer, guest guitarist and spirit guide for Britrock's new elite of Arctic Monl evs and Biffy Clyro. Now, with the reissue of 'Rate 1R', a clutch of festival dates and a renewed mandate, Queens Of The Stone Age are back. For Josh, the irony of their survival is not lost. "We've never been shy or bashful about our motivations, and I can't believe they've kept us alive."

Still in his 30s. Homme seems to relish his new status as a statesman. "My Grandpa always used to say. 'It you could be shepherd or the sheep, which one would you be?' And I'd say the wolf. But at the same time, I'm into balance, man I think benevolent is the best thing to be - it's like the mob. I've always been intimidated by the mob, because they move slow and stupid. That's what a mob does, they make snap decisions for pain - so I want to be wolf enough to scare them. But I don't winna run for anything either, who wants to be hacked down?"

The ressue of 'Rated R', though, is not going to

precipitate any reunion.

"I don't have a communitation with Nick, I love Nick, um, probably more than he loves himself. And Nick will get back in the Queens right after I do a Kyuss reunion. And I'm not gonna do a Kyu s reunion." EVER

"A buddy of mine said, 'Never do a reunion, Never do a sequel He's right It's not what it was, it's what it is. And I've always been obsessed with non-because what's done is done and I can't go back varid. And I'm not gonna walk backwards into my futur, the only way I'll have a future is if I pay attention to now."

And the here and now sounds exciting as hell, "I'm looking for explesions and fireworks and grand finale, I don't really care how we get to that. I want the next Queens record to be like a condensed firework show where u's all grand finale."

Saddle up, punks. It's once again going to be one hell

#### SACKINGS, GROHL, MONKEYS AND BUBBLES: WHAT HAPPENED NEXT?

JUNE 2002: Queens play seminal show at Glastonbury Festival, with one Dave Grohl on drums. AUGUST 2002: Queens and Grohl release the smash 'Songs For The Deaf', JANUARY 2004: Nick Oliveri is sacked from Queens in mysterious circumstances. Josh does not comment on the developments. MARCH 2005: Queens release 'Luilabies To Paralyze' with a line-up now featuring Troy Van Leeuwen on guitar, keyboards and bass and Joey Castillo on drums. JULY 2005: After relentless abuse from Oliveri fans, Homme reluctantly reveals, in a Radio 1 interview with Zane Lowe, that he sacked Oliveri because he heard rumours he was beating up his girlfriend, recalling saying to him, "If I ever find out this is true, I can't know you man." APRIL 2007: Queens release fifth album 'Era Vulgaris', touring it with a line-up of Homme, Van Leeuwen, Castillo, bass player Mikey Shoes and guitarist Dean Fertita. AUGUST 2009: With the Queens on hiatus, Homme debuts Them Crooked Vultures with Dave Grohl and John Paul Jones at an aftershow party for Lollapolooza. JULY 2009: Fertita releases 'Horehound' with Jack White, Jack Lawrence and Alison Mosshart as The Dead Weather. AUGUST 2009: Arctic Monkeys release 'Humbug', co-produced by Homme at Rancho de la Luna. NOVEMBER 2009: Them Crooked Vultures release debut album, with the promise of more. Van Leeuwen works with Sweethead, Fertita with The Dead Weather and Shoes with Mini Mansions. Homme plays on Biffy Clyro's 'Bubbles'. AUGUST 2010: Queens regroup for Reading And Leeds Festivals.



#### She's Big Boi's protégeé, signed to Diddy's label, and has just released the year's most talkedabout debut. But **James McMahon** is just excited that she's also a robot-obsessed futurist

anelle Monáe just flew nine hours
direct from Berlin to Los Angeles
She's still recovering from a day
hanging out at a European Jazz
Festival with "her friend and mentor"
Prince and his friend Quincy Jones.
Not only that, but she just traded her
first class ticket to sit with her friends in economy.

Regardless, she's happy to talk, if not unaware that she's got people to see and places to be.

"C'mon," she laughs, "are you gonna talk to me about aeroplanes all day long?"

No, Janelle. But I would quite like to talk about androids and P Diddy's restaurant and how a 24-year-old former Blockbuster employee from Kansas City became the world's greatest new pop star.

"Well, šet's get on with it then," says Janelle. OK, let's "OK. Shoot..."

If you don't know Janelle Monáe already, she's Prince with a quiff. Michael Jackson let off the leash. Lauryn Hill if she read graphic novels instead of the Old Testament. And she's as execting as Lady Gaga was disappointing when – after the lobster glasses, the bin bags, all that – the New Yorker opened her mouth, only to reveal all that fusi was being made over the sort of Danni-Minogue-alike-disco-dirge that was soundtracking your auntie Vera vomiting up Babysham on a hen night almost 20 years prior.

But that's just the tip of the iceberg. An iceberg, we hasten to add, that's emerging from an oily sca, somewhere in 2100 AD, populated by robotic piranhas and with big tuck-off laser turrets cut into its sides.

"I'm just a lover of great music," says Janelle, who spent much of this year and the last on tour with the disparate likes of NERD, No Doubt and Of Montreal, "and that finds its way into my music. I've never tried to make a specific sound, or be different just to be different. Whether it's psychedelia, classical, hip-hop, it's all music. I'm a part of the iPod generation. People don't have one style of music on their

iPods I don't think people listen to one genre. I'm a moody artist, I move around a lot musically." She certainly does. Because we should mention that Janelle Monae

should mention that Janelle Monae is also some parts Erykah Badu, and Stevie Wonder, and Sun Ra, and Nina Simone, and Parliament, and

Cannibal Ox, and the very best bits of Janet Jackson's 'Rhythm Nation' – and the mid-section of Back To The Future 2 melted down and distilled into musical form. Her songs are funny, and sad, and angry and hopeful; she truly deserves that most pompous of titles so rarely fitted to deserving talents, that of 'the artist'. On that note, she says she gets frustrated that "so many people think female African-American artists are monolithically bound to the genre of R&B". But she's not letting that frustration mub her flame Fittingly, her musical output thus far seems to have been painstakingly constructed in defiance to such "monolithic" views.

Because whether her songs are flitting between jazz, hip-hop, pop, soul, rock, or the Broadway-style showtunes she originally intended to perform before discovering they were a lid on her creativity that she just couldn't keep shut (our interviewee moved from Kansas to New York as a tecnager to study theatre at the American Musical & Dramatic Academy), Janelle Monãe is undoubtedly the most future-attuned pop star walking the face of the Earth today.

Case in point aside from her challenging, daring music, she's also "obsessed with androids" and The

Twilight Zone ("Which I used to watch on my grandmother's knee"), as well as the films of monocle sporting, Austrian-American expressionist sci-fi movie titan Friedrich Christian Anton Lang (Fritz to his mates), who would be eligible for royalties on Janelle's output to date if he wasn't, like, totally dead.

Set in the future state of 3,000 AD, Lang's 1927 Weimar Republic work Metropolis (the most expensive silent movic ever made, and the release that essentially popularised science fiction film-making) is the story of a female android called Maria. But it also concerns itself with all sorts of clever stuff like fascism, class divides and worker states too. It's also the source material for the cyborg-loving schlock that infused both Janelle's 2007 debut EP 'Metropolis: The Chase Suite' and her May 2010-released debut album proper—and first for Sean Combs' Bad Boy records—the astonishing 'The ArchAndroid'.

Janelle! Talk to us about androids!



#### "I feel like the androids represent the face of the new other" **Janelle Monáe**

"Well, I was introduced to the concept of Metropolis a few years ago via my writing partner Chuck Lightning," says Janelle gleefully. "I will always be grateful to him for that I knew when I recorded an album, I wanted a concept, maybe a movie to base the record around. I'm a writer, I'm a director, and musical theatre is in my background."

But why Metropolis? Why not Ghostbusters, Jaws or Rocky III? Well, because Janelle believes the android represents "the other" in human society. It's a position she's long related to – in her New York school, she was the only African-American in her classes. But she's taken this allegory one step further, developed the metaphor in fact, and now believes that the only way humanity can save itself, the way human beings can thrive and get along, is if people "represent their own individuality". What she's saying is that you're not black, you're not white, you're just you.

(It's a neat sentiment – one that Michael Jackson probably twigged before her but ruined by putting Macaulay Culkin in the accompanying music video, but one worth hearing her views on nonetheless.)

"For me the future is absolutely all about the individual," implores Janelle, "and the responsibilities

that go with that, like making sure that they are not ridiculed or discriminated against. I think that it's important that people understand that we are not in control of any other person and we should not think we are superior to them."

Don't worry, she's bringing this back to androids. ". and that's why I speak about the android. I feel like they represent the face of the new other. Soon they will be the minority and we will discriminate against the android, oppress the android, get children to fear the android. I think it's a question we need to ask ourselves because we will soon live in a world where you won't be able to differentiate between an android calling you up on the phone and saying hello or a human saying hello"

OK, so she might want to rein in the android stuff if she's trying to get her theories on human unity signed off by NATO, but there are two things these utterances tell us about Janelle Monáe. 1) She really, really cares about human beings, and in a world where we imagine Mariah Carey uses newborn babies for toilet paper, that can never be a bad thing. 2) That she's quite possibly a little bit batshit – but in a charming way. Put the essence of these two points together and you've got a brilliantly unique kind of pop star. Which even aside from the music – which we're getting to – is something worth celebrating

The future may have let us down on many levels – as far as we're aware, you still can't get a hoverboard in Argos for love nor pleading – but Janelle Monáe looks, talks and, more importantly, sounds exactly like you always hoped a pop star in 2010 would

Perhaps Janelle's eclectic tastes come from the miles she's travelled on her journey to date. Born to a working-class family in Kansas (her mother was a high-school janitor, her father drove a trash truck and had drug problems, she mucked in with what little money she could make from talent contests), after her stint in New York she moved to Atlanta, where her career really began Why? "Oh, James Brown,

OutKast, all that. My heart told me to and my head listened."

There she met OutKast's Big Boi, who spotted her performing at an open mic night at Sean Combs' restaurant in the city, and who threw her into the limelight with guest spots on 'Call The Law' and 'In Your Dreams' on 2006's 'Idlewild'. But

then the most crucial step in her musical evolution came to be. Bored of approaching conventional labels who didn't understand the individuality she held so dear to her, and wanted to shape her into a clone of their own, she created the Wondaland Arts Society, a collective of like-minded creatives who exist with the sole purpose of celebrating their individuality en masse.

"Wondaland is a collective of individuals who have allowed barriers to get in the way of them reaching their goals," says Janelle. "But not any more! Now they're not playing the victims, and the society consists of artists from performance artists to visual artist to graphic novelists, musicians, actors... you name it! We want to create a different blueprint for the next generation to follow and see how far they can go." Janelle Monáe isn't just the world's greatest new pop star. She's also some kind of revolution

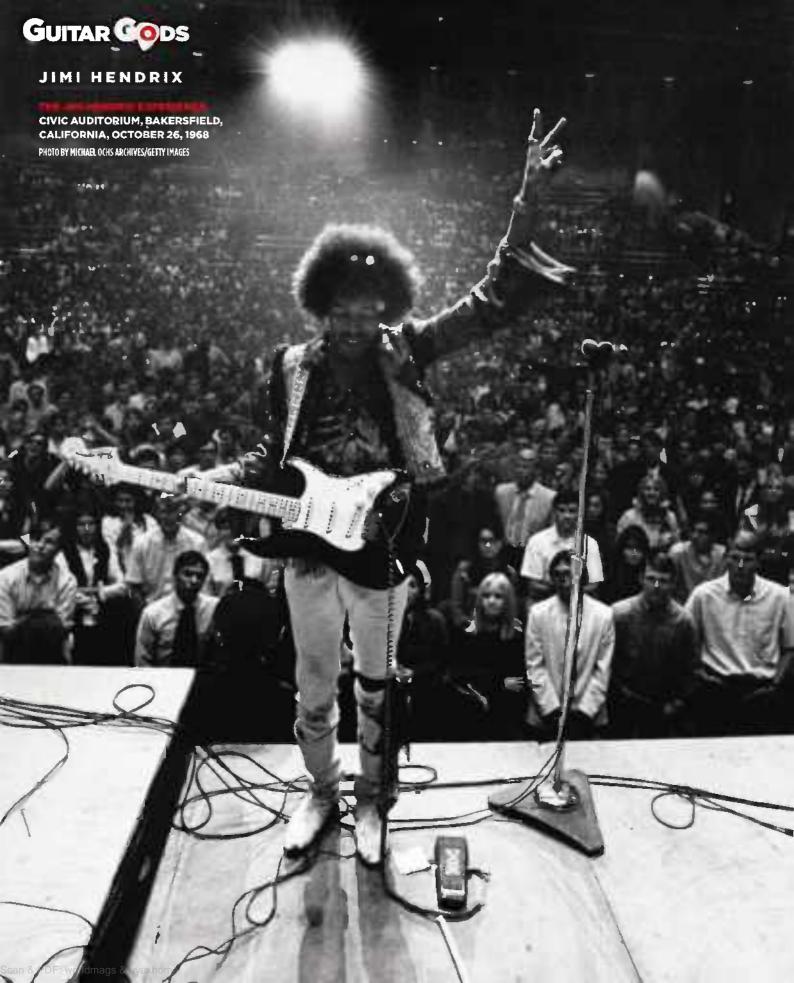
She's obviously flagging, it's only fair we let her get back to her business in I os Angeles

"OK," she yawns "Nice talking to you Remember this though The individuals will win."

Read more about why we love Janelle Monáe, and watch her videos, at NME.COM/blogs









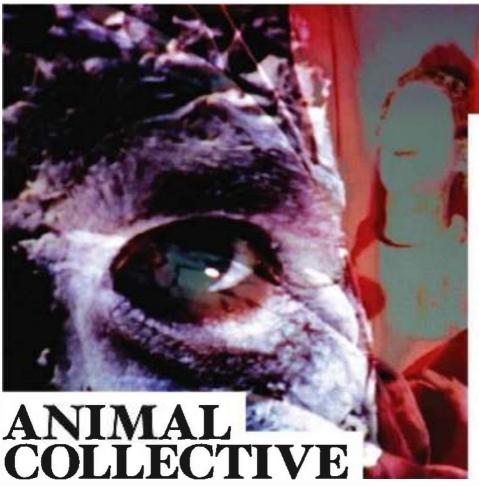




# REVIEWS

PRINCE, GAINSBOURG, THE MAGIC NUMBERS, STARS

Edited by Emily Mackay



**ODDSAC** OPTIMUM

Set to weird out their newest fans, the band's audio/visual collaboration is a gloriously rich, if very freaky, feast



et's face it, music DVDs are crap. Either they're Irve/tour contractual obligation snoozefests, compilations of promo videos already available for tree on YouTube, or indulgent follies providing an opportunity for the keyboard player to offload all that tuneless whiffle he's been writing recently under the impression that he's the next Ennio Morricone.

So when a band starts blathering excitedly about their forthcoming "experimental visual project", you'd be forgiven for not clearing room in your Sunday night viewing schedule (especially not if there's a particularly racy episode of Lark Rise To Candleford on telly). ODDSAC, however, is that rare beast, an "experimental visual project" that's well worth your full attention.

Concocted by Animal Collective in cahoots with long-time video collaborator Danny Perez, ODDSAC is a 53-minute blend of 'live action' (ie, weird-looking people mucking about in the woods) and full-on kaleidoscopic freakiness, designed to evoke the

lysergic bewilderment of the UFO Club circa 1967, when Pink Floyd would receive equal billing with the latest Kenneth Anger film and a machine projecting grant psychedelic

blobs onto the ceiling.

Crucially, the music here isn't a meandering indulgence but instead involves some of the best and most direct songs Animal Collective have ever written. Certainly there are protracted periods of feral squawking that will scare off casual purchasers of

'Merriweather Post Pavilion' but there are also moments of tender, rapturous loveliness that can currently only be heard while watching a hairy creature in a medieval robe washing dinosaur eggs near a waterfall.

Folksy laments lather up gradually into trademark Technicolor trance-outs as the film assaults your retinas with barrages of blistered colour and purple interference

What is an ODDSAC? "A container for the gel created by happiness and fear. A lubricant for the dream logic that will saturate your brain."

DANNY

ODDSAC

DIRECTOR

What came first, the visuals or the music? They both worked against each other the whole time. Certain live action scenes were shot first but then it all came together in the editing as we worked alongside each other's inputs."

What is the best thing about working with **Animal Collective?** "Long, awkward naked walks on the beach."

Would you recommend taking mushrooms before going to watch ODDSAC? "I would recommend taking mushrooms before going to work, sleep, or shitting. But not before ODDSAC."

Why should we watch ODDSAC rather than the A-Team movie? "The A-Team has no soul, ODDSAC will haunt your dreams."

There are times when ODDSAC is pretty silly - you half expect Old Gregg to rise out of a lake and flash you his mangina - and times when its sheer sensory overload makes you feel a bit sick. But there are also moments of serene beauty, such as when a bedraggled vampire character rows his boat purposefully through the night to the accompaniment of a beautifully dolorous 'Pet Sounds' homage voiced by Panda Bear, or when a kid resembling an extra from Gummo darts back and forth across a vast, desolate field of rocks setting up a primitive drumkit. As soon as Gummo kid hits the snare, the music switches suddenly from a pretty ambient trickle to a galloping groove. Later, ODDSAC acquires the

tension of a shlocky słasher movie as the smister rowboat vampire advances stealthily towards a family enjoying an innocent campfire in the woods What happens next will make you think twice about eating toasted marshmallows again any time soon, although the evil oarsman gets his messy comeuppance as the sun rises. ODDSAC ends, as more films should, with some pretty girls having a food fight. A catchy 'Peacebone'-style number sends them all dancing off into the fields, confused and caked in unidentifiable goo, but happy nonetheless.

If you're looking for a meaning or a moral, then you've probably got the wrong film, and you've certainly got the wrong band. ODDSAC seems pretty true to the Animal Collective creed as

developed across their previous eight albums vivid, woozy wonderment that lurches from chaos to queasiness to euphoria,

At a time when even the interesting pop videos seem designed cynically to shock (hello, MIA), titillate (hello, Gaga) or show how clever they are on their way to becoming a fleeting viral sensation (hello, er, OK Go), it's refreshing to find a music film where the primary concern is that it looks cool when you're stoned, Sam Richards



#### **20TEN NPG**

### The Daily Mirror described it as "his best album since 'Sign O' The Times'." Now here's the truth



Since his conversion to the Jehovah's Witness faith, Prince is far from the man who, in 1982, "sincerely want[ed] to fuck the taste out of your mouth".

The 52-year-old gets mad when judged by his sexual and musical revolutionary past, though he himself invites these comparisons '20Ten' opens with

'Compassion', a pale imitation of '1999"s futurist pitter-funk. Prince today? A Xerox of

He's also temporally challenged -- not only for loudly pronouncing the internet over (the print media, meanwhile, in the form of the Daily Murror, coincidentally giving the album away for free, thanked Prince by - amazingly proclaiming this his best in 23 years...), but for sagely decreeing, on 'Act Of God', that taxes go to build bomb-dropping planes "Supposedly to keep us safe from Saddam" Not so much of a threat since being hanged in December 2006, though, is he Then again, Prince has always lived in

THE MAGIC NUMBERS

a different world. That was great when he effortlessly threw out mind-melting reconfigurations of pop such as 'When Doves Cry' and 'If I Was Your Guitriend', but 'effortless' is a very different thing from 'making no effort'...

'20Ten' has its moments: 'Sticky Like Glue' masquerades as a stop-start chicken-scratcher, before Prince drops a hideous rap and forgets to write an ending, 'Walk In Sand' is a lovely quiet storm ballad

Typically perverse, he buries the best, Laydown', in "hidden" territory, camouflaged as uncredited track 77. With complex synth lines and a convincing rap, Prince calls himself "the Purple Yoda" on a spooky cut that hints at those once-otherworldly powers.

His best album in 23 years? No way. His best in four? Go on then. But that's not saying much. We don't expect another 'Housequake', but the very least his majesty could do is more than radio in snooze-funk for a presumably hefty advance from a newspaper. Jason Draper

DOWNLOAD: Oh, don't be so naughty

THE RUNAWAY HEAVENLY



Feeding off the festering corpse of Fleetwood Mac's formerly immense collective talent, The Magic Numbers have sucked up the sap then fled the

crime scene forgetting their own teeth. Tracks drift nebulously into further tracks, and dynamics are discarded until you forget you're listening to music but for some indefatigable, distant bleating. Can it be only five years since The Magic Numbers were held up as a fine example of the aspirant British music scene, and saw their eponymous debut album nominated for the Mercury Prize? Thankfully we live in more enlightened times. 'The Runaway' is testament only to the running out of ideas. Jeremy Allen DOWNLOAD: 'The Pulse'

**GEMMA RAY** IT'S A SHAME ABOUT GEMMA RAY BRONZERAT



While it's highly unlikely that Essex born R&B revivalist Gemma Ray will ever be as famous as Army Winehouse. she certainly shows the amusingly-

tattooed drug sponge up as the light entertainer she truly is. Ray - the author of two outstanding studio albums including last year's 'Lights Out Zoltarl' - has returned with a very satisfying set of covers, most of which she makes her own. Finding heartfelt yearning in Mudhoney's 'Touch Me I'm Sick' and rockabilly itchiness in 'Hey Big Spender', the nearest comparisons here are PJ Harvey and post-drink and drugs Cat Power - no shame in that John Doran

DOWNLOAD: 'Touch Me I'm Sick'

Faces To Names...

What the

reviewers are

doing this week



**LAURA SNAPES** "I got extremely riled up on Twitter about things like ruddy glo-fi and Altered Zones, and I've also been bingeing like crazy on the incredible new Summer Camp EP."



**JASON DRAPER** "I have spent the best part of the week watching the legendary David Attenborough's Life, rolling around with my dog and cooking meat on a fire outside. I now expect to go completely feral by September."



SAM RICHARDS "I thrilled to the spindly dubstep of Becoming Real, swapped BBQ tips with Dave Sitek, and finally finished off Three Trapped Tigers (the digressional Cuban novel, not the mild-mannered math-rock band)"

#### TOM JONES

PRAISE AND BLAME ISLAND



Jones The Voice's umpteenth studio album was reportedly described as a 'sick joke' by Island VP David Sharpe. Presumably the label understudy was

devastated to hear that, at the age of 70, Sir Tom wasn't still recording karaoke classics about sex. bombs and/or pussy cats, but instead covering beautiful ballads that are still fit for the masses in the form of traditional spirituals. Although it's not the mainstream entertainer we're used to, the album still emphasises his powerful vocals, just in a more stripped-back, salvation-seeking fashion. This is an album which feels as natural and real to Jones as his teeth may soon be false. At least we know his smile will always be genuine. whatever the record label says. Jordan Joice 8 DOWNLOAD: 'Strange Thing'

#### TIRED PONY

#### THE PLACE WE RAN FROM FICTION



With Peter Buck, Belle & Sebastian's Richard Colbourn and Gary Lightbody forming the Snow Patrol singer's new 'supergroup' - shouldn't it be

more, well, 'super'? Starting life as a doodle in Lightbody's jotter, it still feels like it's still just a scribble. A slow-moving alt, rock record with one foot based firmly, maybe even super-glued, in the Snow Patrol camp, Gary's forgotten to turn his sketching into a masterpiece. There are highlights, with She & Him helping out on 'Get On The Road' and Editor Tom Smith lending his vocals to 'The Good Book', but overall this record is more civilian than superhero. Abby Tayleure DOWNLOAD: 'Held in The Arms Of Your Words'

#### STARS

#### THE FIVE GHOSTS VAGRANT



Masters of twee-pop, part-timers in Broken Social Scene and boasting singers doing uncanny impressions of Bernard Sumner and her from Metric,

Canada's Stars are easy to brush off as so much weedy indie shoulder-fluff. But it's fluff flecked with diamonds: Stars are pop's most understated melody sorcerers, and this fifth album is as riddled with gleaming hooks as a whaling trip with Abu Hamza. Plus there's a freshly morbid tone to tracks such as 'I Died So I Could Haunt You' and 'Dead Hearts', a smattering of evil post-rock fuzz and big disco hits called 'We Don't Want Your Body', which help darkly smear Stars' schmindie gloss. Twee-rific, Mark Beaumont

DOWNLOAD: 'Dead Hearts'

#### JIMMY EDGAR



When Detroit's Jimmy Edgar first started making a noise - albeit a lush, futuristic noise - in electronic circles, he was chiefly notable for

being alarmingly young. That was over a decade ago, though, and since his mid-teens he's joined, and subsequently left, the Warp Records stable following sadly unheralded releases. 'XXX', his second album, is an 'adult' record in the sense flagged up by the title. Spattered with slurpy '80s electro synths and vocodered come-ons, 'One Twenty Detail' is a worthy, detailed cousin of Aphex's 'Windowlicker'; later on, matters become nocturnal and beats become minimal, typified by 'Midnite Fone Call'. Noel Gardner DOWNLOAD: 'One Twenty Detail'





### GAINSBOURG OPTIMUM

### No bogstandard bipoic, this new film is as wild and controversial as the French chanteur himself



The rock'n'roll rebel faces an eternal predicament. you might piss off the establishment while you're alive, but in death they'll always reclaim you as one of their own.

Recent French cinema has been incredibly guilty of such institutionalising. Take, for example, La Vie En Rose, which relayed every triumph and pitfall of Edith Piaf's troubled life, yet she still came out as a heroine.

Gamsbourg - a film about the late Serge Gainsbourg, France's most infamous musical enfant terrible - makes its aims clear from its title and tagline. Subtitled "un conte" (a fairytale) rather than "un film", it winningly explores the mythological aspects of Serge's life. Gainsbourg is director Joann Sfar's first film, but his legacy as a famed graphic novel author lets him stretch the fantastical element of Gainsbourg's back-story even further: to deal with his Jewish heritage, he has a grotesque, hook-nosed marionette trailing the singer like a wayward conscience. It's gloriously surreal, as are the talking cats, cabbage-headed men and flights of fancy across the Paris skyline.

History-wise, it's worth swotting up on Serge's life before heading to the cinema as Gainsbourg 's vignette style means that anyone unfamiliar with his story is left adrift. The storytelling is as mercurial as the man himself - lavishing attention on to the many scandals he provoked and barely any on to triumphs such as 1971's phenomenal album 'Histoire de Melody Nelson' - but this focus allows modern audiences to explore the different interpretations of his life: provocateur, genius, sleazebag, and following 1975's 'Rock Around The Bunker' about a Nazi concentration camp, figure of controversy A historically nitpicking hagiography would have been an insult to his memory, as even at the apex of his popularity, he never stopped looking for ways to reject the nearing clutches of acceptance. This biopic is the tribute he deserves. Laura Snapes

#### PAUL A ROSALES WONDER WHEEL

CARE IN THE COMMUNITY



Paul A Rosales is yet another Californian muddling synths with a light sensibility and everything-in-its-wrongplace production aesthetic. When it

works, it's often sublime - on 'Freeway', his hazed, echoing vocals recall dearly departed pioneer Arthur Russell, while 'Crimes' is Neu! as imagined by a Martian sound technician. But as this progresses, the carefree begins to sound careless. The clip-clop beats are far too high in the mix, Rosales' selfconsciously weak vocals grate, and everything is washed in the fizz of pound-shop headphones. No doubt it takes a lot of effort to sound this cheap, but really, why bother? Luke Turner DOWNLOAD: 'Freeway'

#### NANCY GARCIA

BE THE CLIMB ECSTATIC PEACE



Nancy Garcia, like any performance artist, rips a limb off if she leaves behind her visual dimension for the purely aural medium of music. On 'Be

The Climb' though, instead of plugging the spurting wound she wantonly inflames the raw, seeping gash; this is an album scratched at furiously by filthy hands to create a restless listen. 'Healing Sensation' proves the peak of the record's shapeless structures, juddering electronics and unhinged distortion. Christ knows how sugar-toothed fellow Brooklynites Yeasayer and MGMT would cope with these uncompromising sounds; the acidity here would turn their gums to mush. You sense that's what Garcia wants. Simon Jay Catling DOWNLOAD: 'Healing Sensation'



What we're reading, watching and scamming



Exhibition **Drawing A Straight Number Nine by** Faris Badwan The Horrors frontman shows us his art student side with this new exhibition of original drawings, artwork and projections. It's at The Book Club, Leonard Street, London (August 11-29).



Book **Jitted Generation: How** Britain Has Bankrupted Its Youth by Ed Howker & Shiv Malik

Ever wondered why everything is so rubbish when you're young? Well, this book explains exactly how your parents are to blame for your lack of job, lack of social mobility and most importantly, lack of money.



Refentless Boardmasters In Association With Vans is taking place in Newquay next month (August 4-8). We have a pair of weekend tickets and Vans swag to give away. Go to NME.COM/win

## SINGLES This week reviewed by PINK EYES



#### MONARCHY

LOVE GET OUT OF MY WAY MERCURY



It is hard for me to review this song objectively because I think this genre has to be close to my least favourite (dancey pop). I guess the song is catchy

enough to wind up on many a 40-year-old's workout mix playlist.

#### THESE NEW PURITANS HOLOGRAM ANGULAR



Hike this band. We played with them in Austin a few years back (actually at an NME party). They were still on that whole chainmail tip. It was well over 30

degrees, and here they were playing outside in the sun in suits of armour. It looked so ridiculous. Thankfully, they've moved on. This song has a real lush minimalist vibe that is vaguely reminiscent of Final Fantasy, but with that distinctly English approach that drives us Canadians wild.

#### CRYSTAL CASTLES

**BAPTISM FICTION** 



Oh my god, did I try to hate this band. I hated their old bands. I hated their anti-image image. I hated the way they treated people. I hated the people that

liked them. I hated how Ben from Fucked Up was friends with them. I just couldn't hate enough. So I tried hard not to hear them, on the off-chance that I would find something redeemable in them. Unfortunately for me I did hear them, and now I have to admit that they are good. For those that are where I was: they are vaguely like a far more fistenable Atari Teenage Riot at their catchiest. I hate being wrong.

#### HOLY GHOST! **STATIC ON THE WIRE DFA**



This is disco, and to paraphrase 4-Ever Fresh: I create punk music because ghost! I never dug disco. Each to their own, though. If you enjoy standing in line

outside of dance clubs waiting to get in, then this is probably your steez.

#### GORILLAZ

ON MELANCHOLY HILL PARLOPHONE Hike Blur and Tank Girl so one would think I would love Gorillaz, but I have never really been overly enamoured with them. There will always be.

without fail, a part in every song that makes my skin crawl. In this song it is the Auto-Tuned part that comes in before the verses. I think The Banana Splits are a better cartoon band too.

#### FIST CITY

**DEBBIE GET YR BOA SELF-RELEASED** 



An amazing marriage of early \*80s UK DIY and mid-'90s riot grrrl stuff. Think a more danceable Bikini Kilf doing a Desperate Bicycles-type thing. I would

never have guessed that something so sonically perfect could come out of a place as small as Lethbridge, Alberta - shame on me for thinking like that. This is the best new band I have heard in a long time.



THE ROCK'N'ROLL WEEKEND THAT THE WEATHER CAN'T SPOIL

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MYSTERY JETS

SOMERSET HOUSE, LONDON THURSDAY, JULY 8

On the evidence of this comeback show, 'Serotonin' is an apt title for Blaine and co's new album. But... erm, what exactly is that pictured on the drum skin?

> et's get this out of the way at the beginning; Mystery lets' new drum skin, though cunningly disguised as the face of a bearded man, is definitely just a picture of a lady's nether regions.

> It's the therry on the top of an entirely bemusing evening - in the grounds of a grand historical landmark, surrounded by screaming 13-year olds doing their best to create a second coming of Beatlemania while a bunch of middleaged men attempt some semblance of a circle pit... being watched by a barely concealed vagina. We're not entirely sure what happened either.

Mystery Jets, however, seem to have fully embraced their inner Red Coat

and are whipping the underage horde of devotees down the front into a veritable frenzy; every song is a clapalong, there's constant onstage banter and, at one point, Kai produces and scales a stepladder so he can "see us all properly" (cue more screams). The general feeling of having somehow stumbled into a particularly trendy holiday camp is so strong at times it's almost easy not to notice just how great the Eel Pie Islanders have become.

If 'Twenty One' had some catchy ditties on it, then 'Scrotonin' is surely the aural equivalent of bubonic plague; after a mere four days of release, each new airing gets the same kind of singalong response as a bona fide classic, and the likes of 'Lady Grey and the

album's title track contain choruses so gloriously, bombastically epic that 'Two Doors Down' sounds positively stark in comparison from the opening keyboard fizz of 'l-lash A Hungry Smile', the Jets are clearly at the top of their game, 'Flakes' still has the power to murph people into one swaying, amorphous mass, 'Hideaway' results in security actually climbing into the crowd to make fans calm down, and by the time the quartet power through a surprise outing of 'Diamonds Inthe Dark' and a rattling 'Behind The Bunhouse', Somerset House is theirs.

"We're having such a great time... it must be all the scrotonin in the air," jokes Kai. Heck, it's cheesy but he's definitely on to something. Lisa Wright

Jenny, London

What was your highlight? "I really like 'Behind The Bunhouse', that's my favourite song, so it was great when they played it right at the end."

Have you heard the new album? "I have, yeah, I really like it. My favourite track's the first one, 'Alice Springs', but the whole album's really good. It was a shame they didn't play that song, but the gig was brilliant anyway so it didn't spoil anything."



# **PERFUME GENIUS**

HOXTON HALL, LONDON TUESDAY, JULY 13 Baring his soul so intensely, Mike Hadreas' beautiful confessionals verge on the chilling

TROM THE

CROWD

Tiga, Denmark

Enjoy that?

"It was like he

was recording

with his friend.

intense stuff.

Uncomfortable?

Yeah, a little, but

it was amazing

as well."

Dia de los Muertos is a Mexican holiday where people gather to remember those who have died Tonight's gig has that feeling It's like nosing into a private intimacy; invading moments sealed in amber that shouldn't be privy to us.

Tonight's vigil is suffused by huge amounts of dry ice, pastel lighting and a keyboardist (who occasionally enters into Pan Pipe Room 101 and then thankfully backs out again). Crowd interaction is kept to a minimum.

Dressed in a floaty grey top, Mike Hadreas leads the sermon. And his confessionals are coming thick and fast. But they aren't of the in-between banter sort. The rapier wit who

compared Joanna Newsom's voice to "a Gummi Bear having a miscarriage" and tossed off PJ Harveyreferencing missives like. *"EAT GRÄPES/ROBERT* DE NIRO SIT ON MY FACE" on his Twitter isn't the Hadreas we see this evening, Instead his inter-song mumblings are reduced to a mere "H1",

But, really, all these distractions matter not a jot as it's the songs that shine. And tonight, their beauty is luminous. 'Mr Petersen' is even more stripped back than its album version, so much so that when Hadreas utters, "When I was 16/He jumped off a building", you feel like looking away, as a

moment of reflective terror hits his face down so every word, every piano chord matters. So instead of recalling the life of a serial killer with a creepy sense of horror, we're left interminably sad. 'Write To Your Brother' harvests all its Puritan symbolism and suppressed yearning with a delicate knowing

A couple of new songs slip into the service. The best is 'Lakeview Gardens', a piano duet with the same death knell pace, strange disturbed beauty and emotional stasis that is his calling card. Is the atmosphere awkward? Only in

> LOUDLY after every song or alternately shoot daggers if you accidentally drop your pint glass. In that way, you feel like you've accidentally stumbled on your best friend's parents cooing lovingly to each other or

But that's the pact you have with Perfume Genius, the agreement that you enter into a beautiful, sometimes uncomfortable closeness. A no-holds-barred celebration of those who have passed. And in true Dia de los Muertos style, Mr Peterson, Mary, Perry and all the other long-gone characters of his songs have been celebrated tonight.

A-fucking-men. Priya Elan

Similarly 'Lookout, Lookout' is slowed

the way it attracts a cult of obsessives who feel the need to CLAP VERY

seen your teacher crying



OFFSET

We've got a pair of tickets for London's Offset festival on September 4-5 to give away. To be in with a chance, just tell us the name of headliners Mystery Jets' debut album, then go to NME. COM/win

#### THE RIDER The Cribs

1 x bottle whiskey 48 x bottles lager 1 x bottle Shiraz Fresh coffee no instant (please supply cafeteria [sic]) Tea (English breakfast, herbal fruit fusion) Organic honey Selection of cheese Selection of meat 3 x packs meat substitute slices 1 x pack of pitta bread 3 x houmous (different flavours) 1 x pack Ryvita 1 x bottle balsamic vinegar Onion bhajis, vegetable samosas,

quiche

#### **HOLY GHOST!**

**DEAF INSTITUTE, MANCHESTER THURSDAY, JULY 8** lex Frankel and Nick Millhiser - aka Holy Ghost! - are gambling by taking on a hype-hardened Mancunian crowd so soon into their live incarnation. Shorn of the welcoming embrace that the city's tipsy students would've provided, it's a detached Deaf Institute that greets two of Brooklyn's hipster elite. A venue thick with the day's hot musk isn't encouraging would-be revellers. However, even if songs from DFA-released EP 'Static On The Wire' aren't blessed with the urgency and razor-sharp hooks of friend and label boss James Murphy, then aesthetically Holy Ghost! are already executing the band shtick well. Bolstered to a five-piece though they are, eyes are firmly on the tight-T-shirted Frankel on vocals and keyboards. Glowering and preening his way through his group's percussion-heavy '80s synth-pop revivalism, his far-staring demeanour is not miles away from Manchester's own Hurts. It's the glimmering disco of 2007's 'Hold On' though that reminds any uninformed dancers in attendance why bloggers have so anticipated Frankel and Millhiser's live switch, ensuring they induce euphoria. These are fledgling steps, but Holy Ghost! are taking them with dropped hips and pouted lips. Simon Jay Catling

#### THE CORAL

**02 SHEPHERDS BUSH EMPIRE, LONDON** 

WEDNESDAY, JULY 14

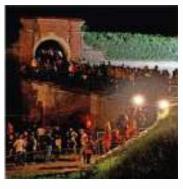
ou can't shoehorn a single more soul into the Empire tonight, with ardent fans and the glitterati both out in force. Who's this propping up the bar? It's only Noel and ruddy Liam. But hang on, before you hyperventilate, it must be mentioned that it's a certain Mr Fray clinking glasses with Noel Gallagher (why, who else?!). Still, Manchester contingent aside, it is onstage where the real action is unfolding, as the Wirral rockers set out the stall for a roof-raising performance without even breaking sweat. Effortlessness like this can only come after a decade-and-a-half's practice, and with five albums and a singles collection on the mantle, The Coral are able to parade fresh material from new album 'Butterfly House' while still getting their hits out to please both the core fans and the fairweathers alike; though both camps do have slight grounds to gripe over the absence of 'Skeleton Key' and 'In The Morning'. That said, there are no complaints about the harmonised boyband crooning for new single '1000 Years', or when wistful gem 'Pass It On' oozes calm throughout the venue. After a roaring demand for an encore, the lads duly deliver a flawless gift in the shape of 'Oreaming Of You' and 'North Parade' to pull the curtain down... with the quiet-as-ever James Skelly briefly pausing to say a quick "ta" to the legion of devotees deeply rooted in the palm of his hand, before slinking offstage with a smile. Sam Rowe

#### **BLACK MOUNTAIN**

**LEXINGTON, LONDON TUESDAY, JULY 14** 

urrently traversing the UK to give fans a first taste of their spectacular forthcoming album 'Wilderness Heart', tonight this Vancouver quintet kick off proceedings with new track 'Radiant Hearts', a deliciously mellow proggy number, before diving head first into the album's title track, a muscular melange of Sabbath-sized riffs. The band spend the next hour-and-a-half pumping fresh blood into vintage sounds, spinning their beloved classic rock touchstones, spaced-out Velvets drones. and fragile folk-pop into driving modern rock masterpieces, all to a packed out-and-rather-serious crowd who nod reflectively along. with the glazed expressions of those thoroughly lost in the music. You can see why; giving Jefferson Airplane's Grace Slick a run for her money, the band's not-so-secret weapon Amber Webb wills out wonder with her otherworldly vocals, coming on like a damning primal force on the wicked, hypnotic symphony 'Rollercoaster'. Her spooky vibrato is an unholy complement to Stephen McBean's own hefty presence, both in terms of his voice and guitar playing. When their voices team up later in the set for the celestial 'Stay Free', McBean's coy bluesy vocals tether the song, giving it a familiar melodic space, something gentle to disarm us to the freakout to come. There's little intergalactic let-up either, as 'Tyrants' is both epic and supermassive; a witchy brew of wailing, cosmic synths, monolithic Metallica guitar grumbles and rumbling tribal thunder. It's the sound of a Middle Earth baptism by fire. Tessa Harris







## NOVI SAD, SERBIA THURSDAY, JULY 8 - SUNDAY, JULY 11

As others remember war, Klaxons, Chemical Brothers and Crystal Castles bring the love

n the weekend that
Tony Blair is in another
fragment of the former
Yugoslavia – meeting
nine boys who've been
named 'Tony Blair' after the saviour of
the Kosovar Albanians, at the foot of
the bridge his Nato coalition famously
bombed live on primetime TV in 1999
– the former Bad Guys of Serbia are
throwing their own party.

Begun a decade ago to protest Slobodan Milosevic's unsexy regime, EXTT has turned its radicalism towards dictators into a radical commitment to being one of Europe's most scenic, most charmingly low-hassle festivals. Here, a pleasant coalition of well-mannered Brits, Dutch and Germans mix easily with the very civil Serbians of Novi Sad in a UN-mandated Asshole-Free Zone. So it's a little bizarre when a fight breaks out in the front row during Yeasayer. "That's never happened before at one of our shows," bassist Ira Wolf Tuton scratches his head, oozing hippy

peace-love. If fisticuffs are merely bemusing, what could be more utterly mind-bastarding piss-yourself confuse-a-delic than a 3am set by Die Antwoord? Yes, they're real. Or at least, they're mainly real. Yo-Landi VisSer's lurid gold jumpsuit is almost certainly hologrammatic. All the classics come out. 'Enter The Ninja,' Rich Bitch', 'Wat Kyk Jy?' When Ninja sings "I've got testudes coming out of my face", you just know that we're dealing with the new Poet Laureate Of Testicles

Alec Empire wastes no time in temoving his shirt during Atari Teenage Riot, as if to assert that he's lost none of his youthful vim These days he's basically pecs-on-legs. Armed with new boy CX KiDTRONIK, ATR are a cavalcade of forever-young yelps: a brilliantly nasty volley of universe-shaping techno-metal. Even Placebo seem delighted to be back in the saddle, as do those other old-timers, Klaxons—mixing old and new with wide-eyed mania, terminating in a 'Golden Skans'

### A pleasant coalition mixes easily in a UN-mandated Asshole-Free Zone

during which newly-installed buttonpusher Anthony Rossomando dives cinematically into the crowd as though he's trying to swim towards the setting sun

Missy Elliott's in traditional sillyyet-likeable fettle yacking out long, rambling interludes, coming down the front row to "feel the love", and whacking up the bass to the point of distortion during 'Work It'. By contrast, Ms Dynamite's witterings are more Welfare To Work, as the clusive rapstress MCs pointlessly over a bunch of clapped-out UK garage. How long 'til

that Mercury Prize turns up on eBay<sup>2</sup>
Bets, please,
Mike Patton has never been widely
known as a non-cunt, and today

certainly is no exception. After making several thousand fans wait 40 minutes while he watches the World Cup

extra-time, ol' redsuit commits the ultimate Balkan faux pas by addressing the Serbian crowd as "Yugoslavia", evoking a queasy mixture of boos and titters. The faux-metal goes down marginally better. As so often, it's left to The Chemical Brothers to raise the roof while tearing the house down; just two little nerds and their kapilion-quid iris-erasing mind-eviscerating lasers'n'tasers AV show. The Chems are going increasingly deep-house even as Crystal Castles are keeping it frothy out in the Dance Arena. Swathed in smoke, haloed by chiptronica, they kick the 3am Monday morning hardcore harder than a De Jong boot in the chest. Novi Sad? Novi Over The Flipping Moon, more like... Gavin Haynes

# ON THE ROAD WITH BRITISH SEA POWER

Playing a soundtrack to a '30s silent film in Træna? Even for BSP, not just another day at the office

# ONBOARD MS OFOTEN

THURSDAY, JULY 8 A trip to the north of Norway in the company of British Sea Power involves 24-hour daylight, crossing the Arctic Circle, a Cold War spy base, an altercation with the Norwegian Coastguard, fear of drowning, vodkapowered birdwatching, two sets of their soundtrack to '30s silent film Man Of Aran that move locals to tears, and the best festival on the entire planet. To get there, though, requires a train, two flights and a four-hour ferry ride on the MS Ofoten, which takes us from the city of Bodø, down the Western Coast of Norway. Sheer cliffs rise from the icy waters to greet ranges of cartoon-jagged mountains and the white glare of an enormous glacier. Eventually the giant rocks of the Træna archipelago, most of the year home to just a couple of hundred people, appear like grant teeth on the horizon "Landscape like this doesn't sink in until afterwards," says singer/guitarist Scott Wilkinson, holding on to the Ofoten's rail as we dock at the fishing port that will be our home for the duration. "I've been to the Hebrides and Shetland, and places like that, but this is one more.'

"It's incredible," agrees guitarist Martin Noble. Despite starting this journey at five in the morning of the day before, Træna has a curious effect. the sun in the day is fierce and curiously warm, at 'night' it half-heartedly disappears somewhere to the north, leaving the sky a rich blue. You don't need to feel tired if you don't want to, and it's nearly midnight when we commandeer a pair of motorboats and make the crossing to the Sanna island, one of the peaks of which is topped by the white ball of a NATO listening station Martin, a keen ornithologist, is excited to see through his binoculars a small bird hopping from rock to small tree to telegraph wire. "I want to see at least one new species while we're here," he says before we disappear into the unlit tunnel that rises through the mountain to the radar dome. It's the only darkness we'll experience in days

After narrowly losing to British Sea Power's manager in a fishing contest an a trawler captained by a man called



Thor, NME becomes water taxt driver to sail British Sea Power to soundcheck in a white-painted stave church. It's so small that violinist Abi Fry has to climb up into the pulpit to play Despite the best efforts of the locals, there's not a pickup for Scott's cello to be had for hundreds of miles. Nevertheless, British Sea Power are making one of their customary triumphs against adversity.

"This is weird," Scott says; "But enjoyable weird." Indeed, could there be a better setting for their soundtrack to Robert J Flaherty's 1934 documentary about the people who eked a living on the Aran Islands, battered by the Atlantic off the west coast of Ireland? Pulled up on the shoreline just outside the church is a traditional boat that must be a distant cousin of those that the Aran Islanders used to hunt basking sharks. The footage Flaherty shot from Aran out across the sea to more islands and hazy mountains in the distance might as well have been made atop the Træna peak that people call The Nipple. The final chords of 'No Man Is An Archipelago' wash around us just as the waves onscreen pound the man of Aran's curragh to splinters on the Rocks. The audience rises in a standing ovation, some islanders looking deeply moved "I didn't realise how apt Træna was going to be for 'Man Of Aran'," says keyboardist Phil afterwards. "A local guy came up after and said that as he watched the film, he started to think about all the funerals that had been in the church over the years, for the people who've been lost at sea " Buoyed

by this response and a large bottle of single malt, everyone clambers aboard our motorized bathtubs. We're hardly out of the harbour when a faster, bigger, orange vessel crewed by serious-looking Norwegians in grey uniforms hoves into view, blue lights flashing on the stern. Everyone tightens their lifejackets and tries to hide their cans of ale as British Sea Power's other boat zooms past unnoticed by the coastguard, drummer Matthew Wood flicking Vs at his bandmates. Everyone nods politely as we're lectured on the dangers of mebriated sailoring, and our captain, bassist Neil, passes the breathaliser test with a glorious wheeze. From then on in, though, everyone is as soused as a herring. Martin finds a bottle of strange and potent vinegar in the fridge, and can't stop sniffing it "What's that, fisherman's poppers?" someone asks. The boats are taken on another voyage to Sanna and we watch the sun come up at 2am, before roaring back across the still, clear sea. Emboldened by a glimpse of what might have been a sea eagle being mobbed by affronted gulls,

Martin, clutching beers and the last of NME's duty free to his chest, stumbles down to the jetty, clambers aboard a motorboat, and chugs off into the blazing 3am dawn

#### KIRKHELLEREN CAVE

SATURDAY, JULY 10 "I feel like I have tonsillitis of everything," says Martin, who made it back from his solo voyage intact save for a pounding head, though without another sea eagle. Despite the hangovers, the second Man Of Aran performance is another triumph, the bass thrumming through these pews where generations sat to pray for the safety of their relatives out at sea. The weather has deteriorated, a heavy swell is rolling in from across thousands of miles of ocean. An unexpectedly big wave combines with

From The  $C_{REW}$ 



Dave Taylor, BSP manager

"Træna has gone straight to number two in my list of completely unforgettable BSP trips - amazing location, amazing people. Apart from the fantastic setting, the people who live here were really involved and excited it was happening. Considering the band set off with hardly any of their equipment, no crew. and landed in the middle of nowhere, it was a recipe for something going wrong... but worrying about boating accidents was the extent of the trauma."

the wash of a ferry, and our little boat swerves and tips violently to one side, terrified eyes wide as, for a second, it looks like we might be headed to a cold and watery demise It's the kind of hairy moment you wouldn't encounter at junction 34 of the Mt. Once inside the vast Kirkhelleren on the nearby island of Sanna, Martin and Scott climb to a ledge high above the local choir, who fill the space with their own hymns to the sea, Down on the damp grass, Geordie Mark and James, two of the ever-resourceful Sea Power faithful, keep the band they've followed here sustained with ham sandwiches and beers. They're a pair who understand the spirit that has brought British Sea Power to these otherwise unknown rocks, far out to sea From Man Of Aran to people of Træna, British Sea Power have crafted an eloquent reminder of the trials and hardships of a time and place that should never be forgotten. Yet after the Arctic and Træna, where next for this most special adventure? Phil laughs:

"We could bring a tear

Barbados," Luke Turner

to someone's eye in

FRIDAY, JULY 9

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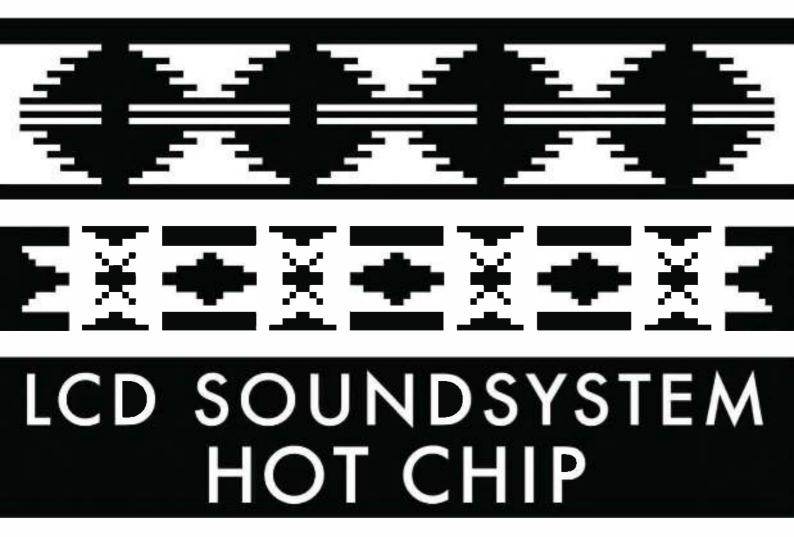


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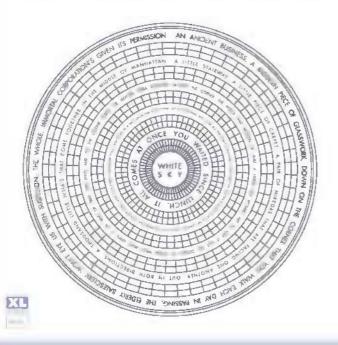


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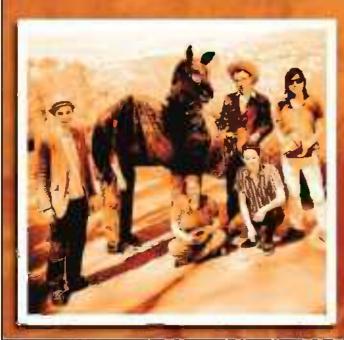
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# SUNDAY

MUMFORD & SONS
THE FUTUREHEADS
LOCAL NATIVES
THE LOW ANTHEM JUMP

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SHOULD FORD COMMENT FUTURE 5 THE SUSSEX WITH
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DIMENSE CAMP SLICE AND THE SCAPACING
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#### ALLO DARLIN' / ALLO DARLIN'

CD / Vinit P / Digital

Indisputable bittersweet funny girl-pop masterpieces for fans of Camera Obscura, The Magnetic Fields and Jens Lekman. The indiepop album of the summer. "Terrific, witty and heartfelt, like a less moody Belle & Sebastian." The New York Times



### THE PAINS OF BEING PURE AT HEART / SAY NO TO LOVE

The indiepop band of 2009 return with the perfect summertime single, full of fuzz and feelings.
"Like The Smiths on a shimmery summer's day, everything you want from your sun drenched alt-pop" UK Music Review



#### THE PIPETTES / CALL ME

Limited Blue 7 Vinyl / Digital

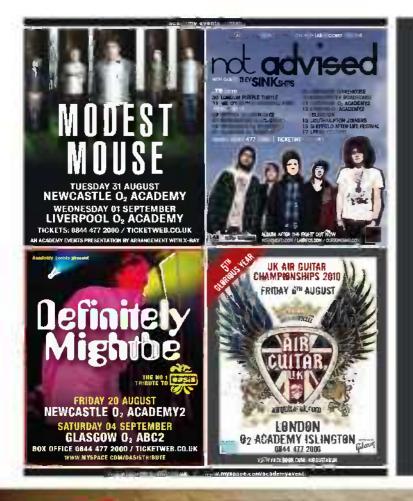
The new single from their eagerly awaited second album, this is The Pipettes in full on disco-tastic power pop overdrive with another superbly catchy slice of utterly infectious pop perfection. "Like Sophie Ellis-Bextor with jet boosters, The Pipettes make the sort of perfect pop that Xenomania could only dream of "Artrocker"



#### TENDER TRAP / DANSETTE DANSETTE

Led by influential indiepop legend Amelia Fletcher (Talulah Gosh, Heavenly), Tender Trap combine the harmonies of classic gripop with the stripped down beats and dirty guitars of The Vivian Girls and The Vaselines. "Phil Spector drums, grif-group ba-ba-bas and songs that combine nostalgia for teenage pastimes with grown-up wit" The Observer

Fortiesta POP!



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24 JUL TRAMLINES FESTIVAL, SHEFFIELD
25 JUL THE SECRET GARDEN PARTY, CAMBRIDGE
05 AUG GLASGOW ABC 2
06 AUG SHEFFIELD 02 ACADEMY 2
07 AUG NEWCASTLE 02 ACADEMY 2, NEWCASTLE
08 AUG STANDON CALLING FESTIVAL
08 AUG BIRMINGHAM 02 ACADEMY 3
11 AUG LONDON BAR ACADEMY
12 AUG BRISTOL 02 ACADEMY 2
13 AUG OXFORD 02 ACADEMY 2
18 AUG LIVE HUW STEPHENS [RADIO 1]
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2-Oct Aberdeen Tunnels - 0871 220 0260
4-Oct Manchester Academy 3 - 0161 275 2930
5-Oct 02 Academy2 Newcastle - 0844 477 2000

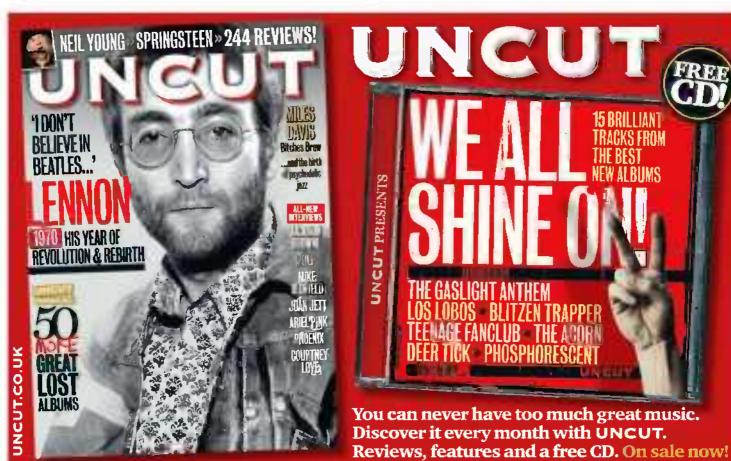
6-Oct Leeds Cockpit - 0871 220 0260
7-Oct Stoke Sugarmill - 01159 454 593
8-Oct Cardiff Millennium Music Hail - 0871 230 5595
10-Oct 02 Academy2 Oxford - 0844 477 2000
11-Oct Brighton Concorde 2 - 01273 673 311
13-Oct Portsmouth Wedgewood Rooms - 023 9296 3911
14-Oct London KOKO - 0871 230 5595

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# RED ZONE PROMOTIONS

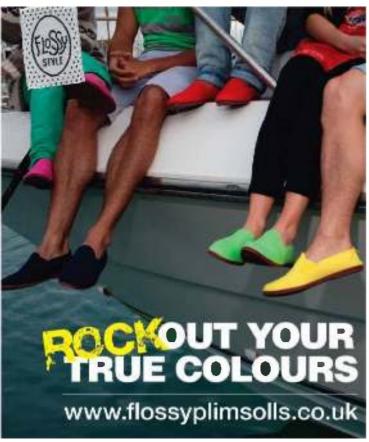
We promote artists just as well as the major labels, if not better, by having the artists best interests at heart. We offer promotion services to radio, TV, Media and record labels.

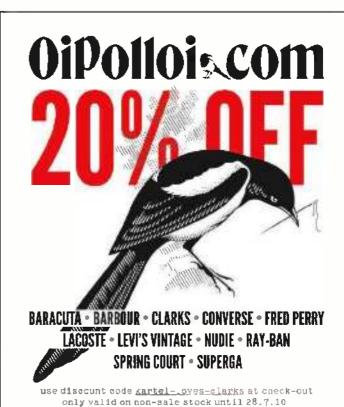
Please call or Email for an informal chat and advice

MUSIC GROUP

9 Wimpole Street, London W1G 9SR Tel 0207 291 1050 Email info@redzonemusic co.uk







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# BAND Aid

No dilemma is two big or small for NME's Resident Cognitive Disputational Resolutionist (aka Agony Uncle) Pete Cashmore



#### TWICE THE THUMP

We have been auditioning drummers recently and can't choose between two of them - so we're thinking of having both! What do you think? Indecisive, west London

Ah, now, with the honorable exception of the guitar, the doubling up of any instrument in a modern combo only ever leads to a detrimental effect, a phenomenon called Ned's Atomic Dustbin Paradox. You have to remember that drummers are, well, drummers, and before you know it they'll be having between-song paradiddle contests. And if there's one thing you should avoid, it's superfluous paradiddle. Uncle Pete

#### **HE'S NEARLY DEAD!**

We recently discovered that our guitarist, far from being 22 as he claimed at his audition, is a surprisingly youthful 38. Thus raising our average age from 20.5 to nearly 25! Do we just lie about him? Ageist And Proud, Birmingham

Yes, but do it the other way. Don't say he's 22, say he's 48 and his young looks have been preserved, pickle-like, by years of liquor intake, thus making him seem inestimably rockin'roll. Indeed, you could even claim that he is one of the other band members' dads - after all, it worked for Mystery Jets, didn't it? Lincle Pete

#### AN ITCH TO SCRATCH

I am the guitarist in our rock band and also a straight up frustrated turntablist too. How do I get my band members to include my talent on the 1210s? Cutty Uppy Boy, Cardiff

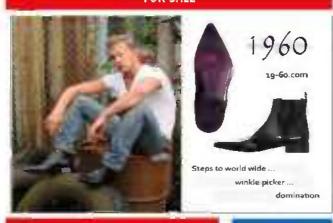
Now listen to me - turntables have NO PLACE in rock music. You know what happens when you put rock music and turntables together? You get Limp Bizkit - the worst thing that has ever happened in human existence. Actually, Fred Durst once asked me for hand advice early in his career, and the simple fact that he is not now a junior branch manager for Krispy Kreme proves that he ignored me. Uncle Pete

Fancy having your band problems solved once and for all? Just send your musical quandaries to bandaid@nme.com, and Uncle Pete will endeavour to assist

# **BAND SERVICES**



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#### CHAT





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# GIG GUIDE

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

# OKING NO



STARTS: Manchester Deaf Institute, September 28

MISS

Experimental rock aficionados rejoice! It may have been two years since the release of 'O Soundtrack My Heart' but the Australian trio formally known as Prvot (due to legal troubles and a band of the same name, whoops!) are back from the brink and living to tell the tale. With third album 'Church With No Magic' out later this month on Warp, PVT are currently teasing us with the release of their furiously bombastic and menacing new single 'Window'. Far from being the overly serious, stubbled-chinscratching electronic musings that plague the genre, it shows a side to PVT that's far more adventurous, uplifting and, dare we say, more fun than some of their contemporaries. NME.COM/artists/pivot



**OLOF ARNALDS** STARTS: London Slaughtered Lamb, July 28 'Ethereal' is a word likely to be used in reviews of this Tcelandic folk singer. NME.COM/artists/ olof-arnalds



KID CREOLE AND THE COCONUTS STARTS: London Leicester Square Theatre, August 5 '80s freakpoppers return. NME.COM/artists/ kid-creole-and-thecoconuts



**LIARS** STARTS: Glasgow Stereo, August 9 Ever wondered how the supremely well-received 'Sisterworld' will translate Irve? Find out at the start of August NME.COM/artists/liars



**FANGISLAND** STARTS: Glasgow Captain's Rest, September 5 Power-popping rock anthems from these jangling Brooklynites. NME.COM/artists/ fang-island



**MAX RICHTER** STARTS: London Cadogan Hall, September 17 Genial modern composer performs his 'Intra' album in full. **NME.COM/artists/** max-richter



**SMOKE FAIRIES** STARTS: London Dingwalls, Sept 21 A new album, 'Through Low Light And Trees, is out soon - hear it live at this gig. NME.COM/artists/ smoke-fairies



I AM KLOOT STARTS: Portsmouth Wedgewood Rooms, September 26 The Mancunian cultsters tour in support of ace new LP 'Sky At Night'. NME.COM/artists/ i-am-kloot



**CROCODILES** STARTS: Nottingham Bodega Social Club, September 29 Much talked about dark Mary Chain types Can they justify the hype? NME.COM/artists/ crocodiles



OF MONTREAL STARTS: Dublin Tripod, October 3 'False Priest' is the name of their new album, due for release this autumn. Expect real, flamboyant sermons at these shows. NME.COM/artists/ of-montreal



WARPAINT STARTS: Glasgow Stereo, October 22 After playing support to The xx in the US, the much-hyped Rough Trade signings play their own headline UK tour. NME.COM/artists/ warpaint



LISSIE STARTS: Glasgow Oran Mor, October 26 Illinois' new favourite singer performs the quite lovely, soul-tinged music found on her critically acclaimed debut album 'Catching A Tiger'. NME.COM/artists/lissie



STARTS: Nottingham Trent FM Arena. November 8 It's the biggest UK tour to date for the reigning kings (and queen) of areña emo. NME.COM/artists/ paramore

# PICK of the WEEK

What to see this week? Let us help



### 1-2-3-4 SHOREDITCH **FESTIVAL**

STARTS: London Shoreditch park, July 24

NME PICK Now back for its third year, the annual summer festival the East End of London has been waiting for has come upon us once again. Hardly your average picnic in the park, 1-2-3-4 brings to the capital a staggering array of the best underground and wayward acts around, playing alongside international groups and artists of renowned stature. Where else would you see the likes of rabble-rousing punkinistas Fucked Up perform on the same stage as SCUM, Trailer Trash Tracys and the legendary Peter Hook, controversially performing Joy Division's 'Unknown Pleasures' without Bernard Sumner? The truth is you wouldn't, so do the right thing and head on down as early as possible to catch the likes of A Grave With No Name, Drum Eyes and many more. WWW.NME.COM/festivals



#### Everyone's Talking About **DUM DUM GIRLS**

STARTS: Newcastle Cluny, July 26

The fuzz-loving rock'n'roll outfit from LA continue to build on the success of debut record 'I Will Be', continuing their quest to conquer the hearts of their transatlantic cousins with a headline tour on these shores. Expect leather jackets, dirty riffs and a whole lot of nononsense garage rock. WWW.NME.COM/artists/ dum-dum-girts



#### Don't Miss BONNIE 'PRINCE' **BILLY AND THE CAIRO GANG**

STARTS: Belfast Empire, July 27

Following the release of 'The Wonder Of The World'. the honourable Will Oldham heads to the UK alongside The Cairo Gang (Emmett Jelly and Shahzad Ismaily) for a string of dates. Expect Mr Oldham's lyrics to compel the mind and Kelly's guitar to soothe the soul. WWW.NME.COM/artists/ bonnie-prince-billy



#### Radar Stars YOUNG FATHERS STARTS: Glasgow King Tut's Wah Wah Hut,

July 25 Recently grabbing the

attention of Liars frontman Angus Andrew in NME's singles column with their latest track 'Automatic', this Edinburgh-based hip-hop trio (yes, you really did read that correctly) play a one-off show this week in Scotland. Be sure not to miss out. WWW.NME.COM/artists/

young-fathers

#### **GIG GUIDE KEY:**

+M=14 AND ABOVE +16=16 AND ABOVE AA = ALL AGES CS = CLUB SHOW R = FREE ENTRY WA = UNDER 145 WITH AN ADULT UNLESS OTHERWISE STATED ALL GIGS ARE 18+

# WEDNESDAY

July 21

#### ARE ROTES

Sonic Boom Six The Tunnels DI**22**4 211121

#### BELFAST

Kassidy Queen's University 028 9024 5133

#### BARALINGRAN Earth, Wind & Fire NIA 0121 780 4133

Mereille Mathlener Louisiana 0117 926 5978

#### CAMBRIDGE

Mark Templeton Portland Arms 01223 357268

#### CARDIFF

The Piight Barfly 029 2066 7658 CHELINSFOR!

#### Reach For The Lazers Barbouse 01245356811

LIMER

01372 463 511

#### GALWAY

Kathleen Loughnane Roism Dubh 00 35391 586540

Gecko 13th Note Cafe 0141 563 1638 The Hostiles King Tut's Wah Wah Hut 0141-221-5279

Room 94 02 ARC2 0141 204 5151 WA The Trembling Bells Stereo 0141 576 5018

#### GUILDFORD

Nylon 5ky Boileroom 01483 440022 LEEDS

Grammatics Joseph's Well DIJ3 203 1861

John Newman Sandinista!

0113 305 0372

Lafaro Carpe Diem 0113 243 6264 Nizel Passey Elbow Rooms 0113 245 7011

Regina Spektor 02 Academy 0870 771 2000 WA LIVERPOOL

#### Rod Stewart Etho Arena 0844 8000 400

Allo Darlin' Luminaire 020 7372 7123

Bais Old Blue Last 020 7A13 2478 Chapter 24 Arts Club 020 7460 4459

The Courteeners Roundhouse 020 7482 7318

Dan Sultan Monto Water Rats 020 7837 4412

The Felt Tips Buffalo Bar 020 7359 6191

Jody Has A Hitlist Barfly 0870 907 0999

Kid Bombardos/Sixnationstate/ Maria Byrne The Lexington

020 7837 5387 Meladora Good Ship 020 7372 2544

Moon Duo Corsica Studios 0207 703 4760

Mud Morganfield Jazz Cafe 020 7916 6060

Passenger Slaughtered Lamb 020 8682 4080

Pet Sto Metroy Dublin Castle 020 7485 1773 Sanchita Farruque Cargo

02077497840 The Screenbeats Troubadour Club 020 7370 1434

Silent League Borderline 020 7734 5547

Spectrum 7 93 Feet East 020 7247 6095

Suicide Party Windmill 020 8671 0700

UXL Ritz Studios 0871 230 1094 Yeah And 5he Had Red Lips Too

Monarch 087i 230 1094

#### MANCHESTER Eaststrikewest Moho Live

01618348180 Subrusa Roadhouse 0161 228 1789

#### MEWCASTLE

Stephen Dale Petit 02 Academy 2 0870 771 2000 WA

#### NORWICH

Sepultura Waterfront 01603 632717 The Shee Arts Centre 01603 660352

NOTTINGHAM Old School Premonition Maze

0115 947 5650

#### OXFORD

Public Image Ltd O2 Academy 0870 771 2000 WA

Ramona 02 Academy 2 0870 771 2000

#### POGTENIGUE

Stagecoach Wedgewood Rooms 023 9286 3911

#### SHEFFIELD

Active Child Forum 0114 2720964

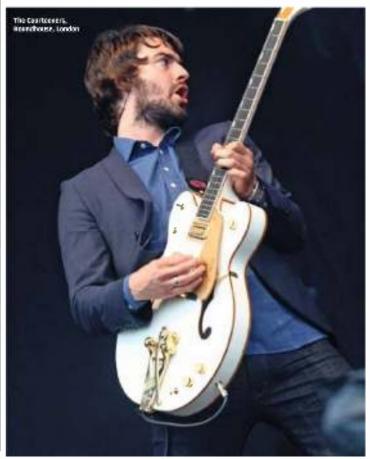
TUNBRIDGE WILLS

Scoundrels The Forum 08712 777101 WAKEFIELD

The Neat The Hop 0871 230 1094 The Sewersuckers Snooty Fox 01924 374455

#### Yqlak William Control Fibbers

01904 651 250



# THURSDAY



#### BATH

Stageouach Moles 01225 404445 BIRIMINGHAM

William Control Flapper 0121 236 2421

BRADFORD

MV+EE The Vicarage 0671 230:1094 BRIGHTON

Catch 22 The Hydrant 01273 608313

80 50 The Sunshine Getaway Louisiana

0117 926 5978

CAMBRIDGE

This Broken Empire Portland Arms

01223 357268 CARDIFF

Moon Duo Clwb Ifor Bach 029 2023 2199

Straight Lines Buffalo Bar 02920 310312

CHELNISPORD Moth Circus Barhouse 01245 356811

CORR Martha Reeves & The Vandellas

Opera House 00 35321 270022

DEPRY

What Makes You Beautiful The

Victoria Inn 01332 74 00 91

DUBLIN

**Delorentos** Leopardstown Racecourse 00 353 46 9021350

Kassidy Whelan's 00 3531 475 9372

Caolmhin O Raghallaigh Roisin Dubh 00 35391 586540

GLASGOW

I Blame Coco Sub Club 0141 221 1177 LightGuides King Tut's Wah Wah Hut 0141 221 5279

Park Circus 02 ABC2 0141 204 5151 Silk Flowers 13th Note Cafe 0141 553 1638

Tunng Stereo 0141 576 5018 White Noise Nice n'Sleazy 0141 333 9637

GUILDFORD

Spectrum 7 Bolleroom 01483 440022

HARLOW

Deaf Havana Square 01279 305000

The Despandents Milo 0113 245 7101 Eaststrikewest Joseph's Well 0113 203 1861

Pop Parker Common Place 0114 279 9090 The Solicitors New Roscoe

0113 246 0778 The Valtra Spring Chemic Tavem

The Cheek Of Her Troubadour Club

020 7370 1434

020 7372 7123

020 7267 1577

0870 701 4444

08707014444

n2n 7485 5358

020 7482 7318

020 7247 9386

020 7837 4432

0871 230 1094

020 7354 1312

Cloud Control Luminaire

Don McGlashan Dingwalls

The Dualers Indigo (a) The O2

Earth, Wind & Fire The 02

Giant Steps Bull & Gate

Goldfrapp Roundhouse

Joe Elliott's Down 'N' Outz

Borderline 020 7734 5547

The Kokos Rhythm Factory

Lau Cargo 0207 749 7840

Erro Lemos 12 Bar Club 020 7240 2622

Furyon Dublin Castle 020 7485 1773

Larsen B Silver Bullet 020 7619 3639

Luke Girvan 229 Club 020 7631 8310

Maika Makovski Monto Water Rats

Mimi Soya Barfly 0870 907 0999

Heil Halstead Garage (Upstairs)

New Age Peasants Hope & Anchor

White Russia 93 Feet East 020 7247 6095 0113 245 7977

#### MANCHESTER

Dirty Avenues Ruby Lounge LONDON Another Breath Underworld 0161 834 1392 020 7482 1932 **Ghost Outfit Roadhouse** 

Audio Video Disco Proud Gatieries 0161,228 1289 020 7482 3867 Poppy's Parade Night And Day Cafe

Bombay Bicycle Club Union Chapel 0161 236 1822 020 7226 1686 Spear Of Destiny Club Academy

Brassneck The Cavendish Arms 0161 832 1111 02076270698 MEWCALL

Room 94 02 Academy 2

Ramona Queen Of Hoxton

Underbelly 0207 613 3105

Sepultura Scala 020 7833 2022

Sinead & The Dawnbreakers

Themselves Camp Basement

0207422 0958

0871 230 1094

0870 771 2000 WA

Orkestra Del Sol Arts Centre

01603 660352

MOTTINGHAM

Savoir Adore Bodega Social Club 08713100000 Summerlin Rock City 08713 100000

The 48ks Maze 0115 947 5650 PETERBOROLISH

Between The Screams Met Lounge 01733 566800

PORTSMOUTH

Monsters Build Mean Robots Cellars 0871 230 1094

Music To Drive Tanks To Wedgewood Rooms 023 9286 3911

**SHEFFIE** 

Jody Mas A Mithst O2 Academy 2 0870 771 2000

Tarka Dawn Boardwalk 0114 279 9090

**SWINDON** 

Black Bonzo 12 Bar 01793 535713 Feverdog The Rolleston 01793 534238 Napoleon in Rags The Vic 01793 535713

WAKEFIELD

Velvet Star Shooty Fox 01924 374455

# FRIDAY

July 23

#### BÁTH

Maika Makovski Moles 01225 404445 BEBFORD

Vegas Nerve Esquires 01234 340120 DEPMINGHAM

The Dead Lights Flapper 0121 236 2421

The Jameson Raid 02 Academy 2 Q870 771 2Q00 WA

BRIGHTON Sandweaver The Hydrant

01273 608313 ROKTOL

Dweeb Louisiana 0117 926 5978

CAMBRIDGE The Slots Portland Arms 01223 357268 CARDIFF

Stenchman Clwb Ifor Bach 029 2023 2199

Supergene Buffalo Bar 02920 3:0312 CHELNISFORD

Seven Summers Barhouse 01245 356811

COLCHESTER

Deaf Havana The Twist 01206 562 453

John Blek And The Rats Cyprus Avenue 00 35321 427 6165

CHECK The Wash The Box 01270 257 398

DERRY The Best Venue 01332 203545

DUBLIN Henry McCullough Cherrytree

08712301094 Martha Reeves & The Vandellas Helix 00 3531 700 7000

Moon Duo Whelan's 00 3531 475 9372 Offie Cole Captain Americas 08712301094

EDINBURGH Don McGlashan Cabaret Voltaire 0131 220 6176

**GLASSOW** 

Alex Wayt 02 ABC2 0141 204 5151 WA Calvinball 13th Note Cafe 0141 553 1638

Dirty Cuts Nice'n'Sleazy 0141 333 9637 Rod Stewart SECC 0141 248 3000

Themselves Stereo 0141 576 5018 Vendor Defender King Tut's Wah Wah Hut 0141 221 5279

MARLOW Twisted Wheel Square 01279 305000 **IPSWICH** 

Tony Hadley Christchurch Park 0115 912 9000

LEFTIS Adelaide Fenton OTL3 245 3908

The Buskervilles The Owl 0113 256 5242

Coal Train New Roscoe 0113 246 0778 March Of Dimes Cockpit Room 3 0113 2441573

Max Raptor Joseph's Well 1681 203 1861

Natural Impulse Queen's Hotel 0113 243 1323 Public Image Ltd 02 Academy

0870 771 2000 WA Wild Hogs Thombili Arms 0113 256 5492

LONDON

Beholder Scafa 020 7833 2022 Black Bonzo Imminaire 620 7372 7623

Bombay Bicycle Club Union Chapel 020 7226 1686 Burble Healing Barfly 0870 907 0999

The Cellar Family Dublin Castle 020 7485 1773

Chris Corsano & Paul Dunmail Duo Cafe Oto 0871 230 1094 Defected in The House Roundhouse

Don't Feed Oscar Buffaio Bar 020 7359 6191

The Evil Stairs 93 Feet East 020 7247 6095

020 7482 7318

Funeral For A Friend 02 Shepherds Bush Empire 0870 771 2000

Janet Kay Jazz Cafe 020 7916 6060 Jolly Boys Bush Hall 020 8222 6955 Junkstar Monto Water Rats 020 7837 4412

Katalina Kicks Underbelly 0207 613 3105 Lemonade Rhythm Factory

020 7247 9386 Langview Monarch 0871 230 1094 The Lorelles Good Ship 020 7372 2544 Mayors Of Miyazaki Fiddlers Elbow

02074853269 Mirrors Watershed 020 8540 0080



Mutants Of War Borderline 020 7734 5547 Never A Hera Underworld

020 7482 1932 No Time For Heroes Arts Club 020 7460 4459

Rive Bull & Gate 020 7485 5358 Room 94 02 Academy 2 Islington 0870 771 2000 WA

Schwefelgelb/Man-Flu The Lexington 020 7837 5387

The Secret Project Hope & Anchor 020 7354 1312 Tim Woodburn Troubadour Club 020 7370 1434

Warres Careo 0207 749 7840

MANCHESTER

**Bicycle Thieves Moho Live** 0161 834 8180 Daystar Night And Day Cafe 0161 236 1822

Mars Black Poarlhouse 0661 228 1789 Phre The Eon Ruby Lounge 0161 834 1392

Rook & The Ravens Academy 3 0161 832 1111

HEWCASTLE

Sandhill 02 Academy 2 0870 771 2000

#### **HORWICH**

Ty Arts Centre 01603 660352 NOTTINGHAM

Active Child Respue Rooms

0115 958 8484 Marble Maze 0115 947 5650

PETERBOROUGH Memoirs Of A Killer Met Lounge 01733 566100

#### PORTSMOU

Jae Bor Wedgewood Rooms 023 9286 3911

Mae's Lost Empire Cellars 0871 230 1094

PRESTON LZ7 53 Degrees 01772 893 000

#### **SHIRPING**

Focus Leadmill 0114 221 2828 The King Blues Corporation 0114 276 0262

Tango In The Attic Nottingham House 0114 268 1235

William Control 02 Academy 2 0870 771 2000

#### SOUTHAMPTON

Frankie & The Heartstrings Jomers 023 8022 5612

SQUTHEND Small Talk Chinnery's 01702 460440

STEVENTON Truck Festival: Dial F For

#### Frankenstein/Family Machine Hill Farm 01235 821262

STOKE ON TRENT Tears Of Ishara Sugarmili

#### 01782 214991 **SWANSEA**

Smoke Like A Fish Gower Herltage Centre 01792 371 206

#### SWINDON

Gary Stringer The Vic 01793 535713 Lavington Bound The Rolleston 01793 534238

#### TUNBRIDGE WELLS

The Plight The Forum 08712 777101 WAKEFIELD Undiscovered Spooty Fox

#### 01924 374455 WADDIN

Paradox WA1 01925 638776 YORK **Heavens Basement Fibbers** 

01904 651 250 Spear Of Destiny The Duchess 01904 641 413



# **SATURDAY**

Partiary, 1988-6

rank tandel

02074855358

02079166060 Cypher 16 Monto Water Rats

020 7837 4412

020 8671 0700

Heavert's Baser

020 7482 1932

0871230 (094

02077497840

020 7729 8424

020 7613 2478

0870 771 2000 WA

Particul Shuredite

Broken Mile Bull & Gate

The Capitol Players Jazz Cafe

Erykah Badu 02 Academy Brixton

The Herbaliser KOKO 020 7388 3222

Ishmael Wadada Leo Smith Cafe Oto

Roberto Fonseca O2 Shepherds Bush

Saytek 93 Feet East 020 7247 6095

Idlewild/Slow Club/Kitty Daisy &

Lewis/Pearl & The Puppets/Little

Fish/Alice Gold Clapham Common

Secret Moves Barfly 0870 907 0999

1-2-3-4 Shoreditch Festival: These

Veronica Falls/Comanechi/Wild

The Tamborines Old Blue Last

New Puritans/Rolo Tomassi/

Paims/Bitches/Tronik Youth/

Trailer Trash Tracys/Toddia T/

Grave With No Name/Sharks/

Maria And The Mirrors/Dum Dum

Girls/Autokratz/The Ruling Class/A

SCUM/Screaming Tea Party/Piano

Bar Fight/Mazes/Drum Eyes/Le

Shark/Lele (SPEAKS)/Invasion/

Deep Sht/Bo Ningen/Action Beat

Shored tch Park 0871 230 1094

020 7372 2544

0871 230 1094

0161 834 1392

MADGATE

MANCHESTER

Scoundrels Ruby Lounge

Day Cafe 0161 236 1822

MEDDLESIROUGH

MILTON KEYNES

Warehouse Republic Good Ship

High Voltage Festival: 22 Top/

The Union/Black Label Society/

Saxon/Cathedral/Hammerfall/

Orange Goblin/Black Soiders/

Dweezit Zappa/Bigelf/Focus/

New Device/Transatiantic/Asia/

Pendragon/Touchstone Victoria Park

Max Raptor Roadhouse 0161 228 1789

The Slow Readers Club Night And

Madness Quex Park 01843 841273

Shrug Unc e Albert s 01642 230472

The Prodigy Bowl 0871 230 1094

Foreigner/Gary Moore/The Answer/

Scar 12 Bar Club 020 7240 2622

Ben & Jerry's Sundae On The

Common: Scouting For Girls/

ent Underworld

**Goldheart Assembly Windmill** 

The Loose Cannons Cargo

Empire 0870 771 2000

#### BATH

Cherry Ghost Moles 01225 404445 BIDFORD

Patchwork Grace Esquires 01234 340120

#### BELFAST

Felix Da Housecat Stiff Kitten 028 90238700

#### BIRNINGHAM

Bats Flapper 0121 236 2421 Room 94 02 Academy 3 0870 771 2000 WA

#### BRIGHTON

The Rocket Dolls The Hydrant 01273 608313

Wild Nothing Freebutt 01273 603974

#### BDISTOL

Purple Spiral Project Fleece 0117 945 0996

The Stone Saloon 02 Academy 0870 771 2000 WA

#### CAMBRIDGE Sarah Blasko/Leddra Chanman

Secret Garden Party 0870 264 3333 The Static Front Portland Arms 01223 357268

#### CARDIFF

The Hotel Ambush Barfly 029 2066 7658

#### DUBLIN

**Adrian Crowley Button Factory** 00 3531 670 9202

The Shower Scene Crawdaddy 00 3531 478 0225

Sweet James Captain Americas 0871 230 1094

#### EDINBURGH

Themselves The Electric Circus 0131226 4224

#### GALWAY

Tom Byroe Roisin Dubh 00 35391 586540

#### dLASGOW

Astral Planes King Tut's Wah Wah Hut 0141 221 5279

Catcher 02 ABC2 0141 204 5151 WA Rod Stewart SECC 0141 248 3000 Silent In Action G2 Academy 2 0870 771 2000 WA

Wolves 13th Note Cafe 0141 553 1638

#### GLOUCESTER

Teenage Rompore Guidhald Arts Centre 01452 503050 **GUIL DECORD** 

#### Slaves To Gravity Boileroom 01483 440022

HARLOW The Blowauts 2 pare 01279 305000

PEWICH Jools Holland & His Rhythm & Blues Orchestra Chr stchurch Park

#### 0115 912 9000 LEEDS

Apollo's Basement M to 0113 245 7101 Black Water New Roscoe

0113 246 0778 Interiora Thomb | Arms 0113 256 5492

Jody Has A Hitlist Cockp't Room 3

0113 2441573 Limelife LIK Card gap Arms

0113 274 2000 New Genetics E bow Rooms

0113 245 7011 The Soul Circle Gang The Ow

D113 256 5242 The Spills Carpe Diem 0113 243 6264

LONDON Andy Kyte Hope & Anchor

020 7354 1312 A R Rahman The 02 0870 701 4444

#### HORWICH

Spectrolyte Arts Centre 01603 660352

#### NOTTINGHAM

Splendour Festival: Pet Shop Boys/ Calvin Harris/Noisettes/Athlete/OK Go/The Leisure Society/Ronika/The Wax Dramatic/Fists/Frontiers/Dog Is Dead/Terrorvision/Shed Seven, Hhymn/Bayou Seco/Asere/T And Latouche/Jaipur Kawa Brass Band/ Rango/Talvin Singh/Llam Balley/ Nina Smith/Nadine Shah/Pete Lawrie Wollaton Park 0115 978 7574 William Control Rock City 08713 100000

#### OTLEV

Roadkill Three Horseshoes 01943 461222

#### PORTEMOUTH

**Enochian Theory** Wedgewood Rooms 023 9286 3911

#### SHIGHTIN.D

Future Of The Left Corporation 0114 276 0262 I Am Arrows Leadmill 0114 221 2828

Last To Be Picked Nottingham House 0114 268 1235 MIV+EE Harley 0114 275 2288

**Purnle Hearts Boardwalk** 0114 279 9090 While She Sleeps Plug 0114 276 7093

#### STEVENTON

Truck Festival: 65daysofstatic/ Ace Bushy Striptease/Active Child/Alphabet Backwards/Anna Calvi/Aphasia/Atlantic/Pacific/ Bellowhead/Chad Valley/Charly Coumbes & The New Breed/Darwin Deez/Esben And The Witch/Fonda 500/Good Shoes/Holly Miranda/ ts Tropical/Lau/Luke Smith/Man Without Country/Matt Sage/ Mercury Rev/Meursault/Mew/The Morning Parade/Mr Shadow/Mr Dynamite/Neuroplasm/Nick Cope/ Peeoshow Paddy/Phantogram/ Queen Of Clubs Cabaret/The Original Rabbit Foot Spasm Band/Raife Band/Sealings/Silent Alliance/Something Beginning With L/Spaceships Are Cool/ Steve Mason/Stornoway/Tellison/ The Gullivers/John Otway/The Minnikins/Silent League/This Town Needs Guns/Thomas Tantrum

STOCKTON Paradox KU Bar 07812 989537 STOKE ON THEMT

The Control Sugarm II 01782 214991 ST ALBANG

Thomas Truax/Ute/Visions Of

Trees/Zinc Hill Farm Q1235 821262

Tom Hingley And The Lovers Hom 01727 853143

#### SWANSEA

People In Planes Gower Her tage Centre 01792 371 206 **SWINDON** 

Miproute 12 Bar 01793 535713 Lydia Twenty The V c Q1793 535713

TUNERIDGE WILLS Maika Makovski The Forum 08712777101

#### Water Brief

**Melibent Forever Snooty Fox** 01924 374455 Otis Gibbs Henry Boons 01924 378126

Kill The Captains: The Fear/Mantra The Duchess 01904 641 413

#### BIRW MICHANI

Adebisi Shank Flapper 0121 236 2421 BBHSTQL

Ezlo Fleece 0117 945 0996

Jody Has A Mithst G2 Academy 2 0870 771 2000 WA Jovce The Librarian Louisiana

#### 0117 926 5978 CANERIDGE

Cars On Fire Haymakers 01223 367417 CADDIE

MV+EE Norwegian Church Arts Centre 029 2049 9759

William Control Barfly 029 2066 7658 **EDINBURGH** 

Damo Suzuki Cabaret Voltaire 0131 220 6176

#### **GLASGOW**

Hut 0141 221 5279

The Dead Class 13th Note Cafe 0141 553 1638 El Toro Nice'n'Sleazy 0141 333 9637 Young Fathers King Tut's Wah Wah

#### LEEDS

Avnt Skynyrd New Roscoe 0113 246 0778 Roadkill Duck And Drake 0113 246 5806 Tunng Cockpit 0113 244 3446

#### LIVERPOOL

Kate Walsh Mountford Hall (Stanley Theatre) 0844 477 2000 WA

Canada Water Barfly 0870 907 0999 Dodo Bones Good Ship 020 7372 2544 Ben & Jerry's Sundae On The imon: Doves/Billy Bragg/ Frightened Rabbit/Cherry Ghost/ Goldheart Assembly/Exit Calm Clapham Common 020 7729 8424

#### High Voltage Festival: Emerson.

SUNDAY

July 25

Lake And Palmer/Joe Elliott's Down 'N' Outz/lan Hunter/Joe Bonamassa/Bachman & Turner/ UFO/The Quireboys/Down/Opeth/ Clutch/High On Fire/Audrey Home/ Lethargy/Maxillion/Argent/Uriah Heep/Magnum/Steve Hackett/

Martin Turner's Wishbone Ash Victoria Park 0871 230 1094

Foreigner Roundhouse 020 7482 7318 Ishmael Wadada Leo Smith Cafe Oto 0871 230 1094

King Solomon Burke Indigo @ The O2 0870 701 4444

The Mekons Bull & Gate 020 7485 5358

Mystikal Thedio's Soundsystem Dublin Castle 020 7485 1773 Richard Youngs Lummaire 020 7372 7123

Silvermouse Windmill 020 8671 0700 Vince McCann 12 Bar Club 020 7240 2622

Vivian Girls O2 Academy 2 Islangton 0870 771 2000 WA

#### **MANCHESTE**

Echo Deck Roadhouse 0161 228 1789 I Blame Coco Ruby Lounge 0161 834 1392 Luciano Academy 2 0161 832 1111 OK Go Academy 3 0161 832 1111

#### MARGATE JLS Ouex Park 01843 841273

NEWCASTLE Max Raptor 02 Academy 2 0870 771 2000 WA

#### **HOTTEHEHAM** Phil Langran Band Maze 0115 947 5650

#### **POOLS**

Paradox Mr Kyps 01202 748945 PORTSMOUTH Dendera Wede

023 9286 3911 Lee Rogers Cellars 0871 230 1094

SOUTHAMPTON

Carpathian Joiners 023 8022 5612 Truck Festival: 2 Fingers Of

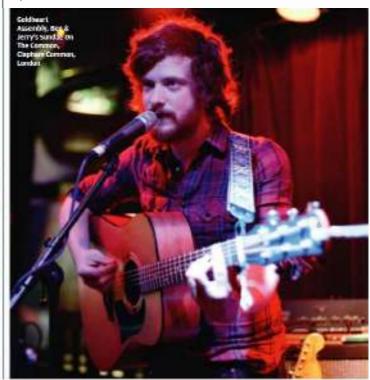
#### STEVENTON

Firewater/A Silent Film/Bats/ Blood Red Shoes/Bordendile/ Briana Hardyman/Brontide/ Chapel Club/Common Prayer/Dam Mantle/Danny & The Champions Of The World/Dead Jerichos/Dog Is Dead/Egyptian Hip Hop/Elizabeth Cook/Eric Brace/Fucked Up/Fists/ Flowers Of Hell/Future Of The Left/Harnmer & Tongue/The Holy Orders/Horizontal Instrument/ Islet/The Keyboard Choir/La Shark/ Last Train Home/Little Fish/Los Campesinos!/Malpas/Masks/ Miaoux Miaoux/Minor Coles/Mojo Pires/Nervous Test Pilot/Phantom Theory/Phil Lee/Piney Gir's Country Roadshow/Pulled Apart By Horses/Rediands Palomino Co/ Short Films/Sound Of Guns/Sparky Deathcap/Summer Camp/Teenage Fandub/The Cedars/The Epstein// The Long Insiders/Unicorn Kid/Wild Nothing Hill Farm 01235 821262

STOKEON TRENT SGT Wolfbanger Sugarmill 01782 214991

#### Pama International Fibbers

01904 651 250



#### **GET IN THE GIG GUIDE!**

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

# **MONDAY**



#### BRIGHTON

Enter Shikari

These Are Powers Freebutt

01273 603974 CARDIFF

Go-X Barfly 029 2066 7658 DUBLIN

Poster Children Captain Americas 0871 230 1094

Cryostorm Cavern Club 01392 495370 GLASSOW

Jakob Dylan Arches 0141 221 4001 Public Image Ltd 02 ABC

0870 903 3414 WA Rod Stewart SECC 0141 248 3000

Three Blind Wolves King Tut's Wah Wah Hut 0141 221 5279

BUILDFORD

Your Time is Mine Balleroom

01483 440022

Shoes And Socks Off Nation Of Shopkeepers 01/3 203 (83)

Active Child/Phantogram/MOPP The Lexington 020 7837 5387

Adelaide Barfly 0870 907 0999 Cissy Windmill 020 8671 0700 Delta Maid Slaughtered Lamb

020 8682 4080 Derry Monto Water Rats

020 7837 4412 Enter Shikari Underworld

020 7482 1932 The Fallen Heroes (OO Club

020 7636 0933 Gian ts Garage 020 7607 1818

Holly Williams Borderline 020 7734 5547 Hook And The Teiln Social

020.76 as 4 = 2 Jon Geary Jazz Cafe 020 7916 6060 Kingfishers Catch Fire Hope &

Anchor 010 735 113 11 The Leaping Giraffe Compare Troubadour Club 0:20 7370 1434

## Philip Somervell Cafe Oto

0871 230 1094

Plan B Roundhouse 020 7482 7318 Wild Nothing/Way Through

Camp Basement 0871230 1094

NEWCASTLE

All At Stake 02 Academy 2 0870 771 2000 WA

Dum Dum Girls Cluny 0191 230 4474 NOTTINGHAM

Catch 22 Bodesa Social Club

08713 100000 SHEFFIELD

Jah Wobbie & The Nappon Dub Ensemble OZ Academy 2 0870 771 2000

SOUTHAMPTON The Afterwarty Joiners

023 8022 5o12 TUNBRIDGE WELLS In Mono The Forum 08712 777101

WAKEFIELD Colt 44 Spooty Fox 01924 374455

# **TUESDAY**

July 27

#### BELFAST

Bonnie 'Prince' Billy And The Cairo Gaing Empire 028 9024 9276 BIRMINGHAN

Page 44 02 Academy 3

0870 771 2000 WA

BRISTOL

The Handsome Family Thekla 08713 100000

OK Go Fleece 0117 945 0996

CAMBDINGE Cabrinhall Portland Arms

01229 357268

Gordon McIntyre 10 Feet Tall 02920 228883

Springfactory Buffalo Bar 02920 310312 CHELMISFORD

Russian Dolls Barhouse 01245 356811 COVENTRY

MV+EE Taylor John's House

024 7655 9959

DUBLIN

Andy Irvine Whelan's 00 3531 475 9372

Family Force 5 Academy 2

00 3531 877 9999 Jakob Dylan Tripod 00 353 J 4780225

Murder Clues Captain Americas 0871 2 1094

**Dum Dum Girls Cabaret Voltaire** 0131 220 6176

The Smoking Hearts Sneaky Pete's 0131 225 1757

David Burns 13th Note Cafe

0141 553 1638

Jah Wohbie & The Niapon Dub Ensemble G2 ABC2 0141 204 5151 WA

Tango in The Actic King Tut's Wah Wah Hut 0141 221 5279

#### LEEDS

Bilitz Kids Cocknet 0113 244 3446 Carpathian Joseph's Well

0113 203 1861 Moon Duo/Wild Nothing Brudenell

Social Club 0313 243 5866 LONDON

Bang Bang Eche Barfly 0870 907 0999 Chipmunk Roundhouse

020 7482 7318 Good Charlotte KOKO 0207388 3222

Grupo Fantasma 100 Club 020 7636 0933

The Holmes Brothers Luminaire 020 7372 7123

The Invasion Of... Arts Club 020 7460 4459

The Jackals Good Ship 020 7372 2544 The Joel Plaskett Emergency Garage

filinstairs) 0971,230 1094 The Kabeedles Cross Kings 020 7278 8318

Klaxons Village Underground 020 7422 7505

Mode9 Cargo 0207 749 7840 Painthox Dublin Castle 020 7485 1773 Rebh Hokum Windmil 020 8671 0700

Steve Conte Monto Water Rats 020 7837 4412

These Are Powers/Duzick Quack/Masks The Lexington

020 7837 5367 What Would Jesus Drive? Buffalo

Bar 020 7359 6191 William Control Borderline

020 773 5547 Willis Slaughtered Lamb

020 8682 4080 MANCHESTER

Riot City Night And Day Cafe 01612361822

NORWICH

The Quebe Sisters Band Arts Centre 01603 660352

NOTTINGHAM

Exit Avenue Maze 0115 947 5650 PRESTON

Swingaroo Sisters Doe And Partridge

SHOFFIELD

Heavens Basement Corporation OH4 276 0762

ST ALBANG

Manamucova om 01727 853143

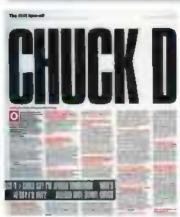
Teenage Rampage 12 Bar 01793 535713



# THIS WEEK IN 1999

CARS ON FIRE, A PUBLIC ENEMY AND THE RISE OF TRANCE





#### D AND SYMPATHY

Public Enemy leader Chuck D is the subject of 'The NME face-off'. "Do I still wake up angry at shit?" the 39-year-old replies upon being asked if he is an embittered veteran or still fighting the power. "Every day. And it's a good thing, it keeps me vibrant. I've never taken a bitter approach - people might misconstrue my anger for being bitter, but it's not."



#### TRANCE IF YOU **WANNA TRANCE**

"NME reports on the no-brainer Ibizan dance muzak that just won't piss off," runs the introduction to this feature on the unstoppable rise of trance music. Superstar DJ Sasha describes it as "lowest common denominator"; a Virgin Megastores buyer calls it "a licence to print money". NME says: "You can ignore it, but it won't go away."

### BEELING THE NEED FOR 'SPEED

he Britpop party has long, long ended by now, and thus on the cover of NME are the words - and no photograph - of a band whose music is the utter antithesis of all that har come before: long, largely instrumental, progged out. The piece introduce—them as "the band who ride with the first horsemen at the end of the world, the note Nostradamus warm du about, and calls them "The Last in at Land Ci The Century."

The birthar illed Godspeed You Black Imperor! A thrillingly obscure name and an allnum slee of telegraph poles wouldn't be nough to get people rushing to reclaim their convictions from cold storage if it wasn't for the sound they make," says Victoria Segal "There's no sharp slogans, no cary call to arms - yet they've quietly mobilised themselves, communicating on their own terms with a political rigour Belle & Sebastian couldn't even davdream."

"It's amazing to ne how many people misinterpret what it is we're trying to do," says Dave, one of the band's nine members. "People who play the record say it's depressing, defeated music but that's not what I get from it It's sad, but it's throwing out triggers like hope."

Most definitely, this is a sign of the times: complex, oblique music, made by people with very little concern for frivilous, image based concerns. It is a very... serious time for music.

## Also In The Issue That Week

- The 'On' section features a band by the name of Toploader. They are "fuckin' up for" the big league
- · Buzz band of the day Ooberman are the subject of the lead live review by Johnny Cigarettes: "In summary, then: My Life Story - your country needs you"
- · Jennifer Lopez's new album 'On The 6' is reviewed. "Mariah's ongoing quest for cool has been dealt a blow," writes Andy Capper
- Billy Bragg responds to Nicky Wire calling him "a big-nosed twat" by publicly inviting the Manics to debate politics with him
- · The debut single by Toploader yup, them again - is described as being "full of gotta-get-higher sub-soul platitudes and Stevie Blunder clichés"

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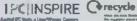
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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford



# A BAG OF NME SWAG



#### **CLUES ACROSS**

1 'Pow Pow' didn't chart for LCD Soundsystem. Just one 'pow' would have done (3-6-1-3) 8+32A Antony & The Johnsons currently on tweet

11-214-3)
10-11A-20A "How you don't talk so loud, now you don't seem so proud, about having to be scrounging for your next meal", 1965 (4-1-7-5)
12 Put Hot Chip on constant repeat (4-3-4)

12 Put Hot Chip on constant repeat (4-3-4)
13 (see 20 down)
14+22D The voice of Soft Cell who has just added some 'Variete' to his solo life (4-6)
16 The Longhigs seemed rather distant in 1996 (3)
17 They were "The New Fellas' back in 2005 (5)
19 "Well, you're built like a car, you've got a \_\_\_\_ cap diamond star halo", from T-Rex's 'Get It On' (3)
20 (See 10 across)

20 (See 10 across)

22 Speak once, just to include name of an American musician (4) 23 As The Horrors' Rhys Webb is also known (6)

24+210 Dismal country music from Gallows (4-7) 25 "..., after all the pain is gone, i'm always goina live to be your man", 2004 (4) 28 Folk legends Eliza Carthy and Norma Waterson show their special talent on new

album (4) 30 Take the cover off and show which REM album is inside (6)

32 (See 8 across) 33 He's just the bloke for Audio Bullys (4-3)

#### CLUES DOWN

1 "Your skin, oh yeah, your skin and bones turn Into something beautiful", 2000 (6) 2 "Where Did The Night Fall" is their latest album

3 Have canals been formed somehow by this downward rock band 'Since I Left You' (10) 4+15D Soul legend Al Green got fed up going solo

(5 2-5-5) 5 Babyshambles performing live in Ryde, perhaps (8)

6 Interpol performing 'The Maneuver' (8)
7 Belle & Sebastian going for a drink at the zoo (9)
9 Spam returned by Yeah Yeah Yeahs (4) 15 (See 4 down)

18 The outlook was bright for Morrissey in 1995 (5)

20+13A (celandic band whose albums include

'Takk' (5-3) 21 (See 24 across)

22 (See 14 across)
26 Manic Street Preachers started the revolution

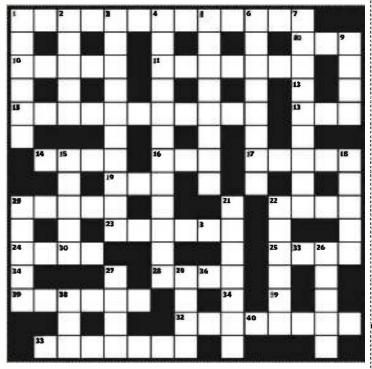
in 1994 (5)
27 Devendra Banhart singing about a most

Immature person (4)
29 Nas being American to the very end (1-3) 31 Ladyhawke's debut single came off 'The Back Of The \_\_' (3)

Normal NME terms and conditions apply, available at NME.COM/terms.

Simply cut out the crossword and send it, along 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 27, 2010, to the following address:
Crossword, MME, 4th Floor, Blue Fin Building,
110 Southwark Street, London SEI OSU.

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





ACROSS
1-15A Forever And Ever Amen, 6+20A Gene Vincent, 11 Tourist, 12 Tatu, 13+22D Parathse City, 18
Acme, 20 Savane, 22 Cook, 23 Valli, 25 Belitower, 27 Yeti, 29 Lurkers, 30 Hit, 32 Eve, 33+17A Llam

1 Five Trees, 2+25D Ring The Bells, 3 View, 4 Rat Race, 5 Nathan, 7+14D Exile On Main Street, 8 Enter Shikarı, 9 Lucille, 16 Naïve, 19 Mei, 21 Valerie, 24 Archer, 26+28D Wiser Time, 31 T.C.



# EN INCH STORIES BY PHILLIP MARSDEN









# **FANMAIL**

#### YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Mark Beaumont







**NMEMAGAZINE** 

TWITTER.COM/ NMEMAGAZINE



NME.COM/BLOGS



## EMIN-HMMMM

From: Laurence Holmes-Smith To-NMF.

I'm writing to tell you of my buge disappointment in Eminem's headline performance at T In The Park last weekend. Travelling from Bristol to get there (yes, I felt it necessary to drive 450 miles to see the re-emergence one of the 'greatest cappers ever'), first impressions weren't great. What was going on with his late arrival? I don't know whether Mathers was regretting staging his epic comeback show in a rained-out Scottish field far from his native Detroit, or if he was just scarching for that bottle of cough syrup he seems to have lost. Then, on finally opening the set with 'Won't Back Down', it seemed something was wrong – was it just me or was Eminem, this generation's rap superstar, LIP-SYNCING?! I expect that sort of bullshit from the likes of Britney and Cheryl, but from Eminem, the talented, rags-to-riches rapper? To mark his long-awaited live return with such a huge error in judgement is just facking stupid – the British public expect the best live music possible, but also an honest, believable performance.

NME's response ...

#### From: NME

To: Laurence Holmes-Smith OK, so by rapping along to his recorded votals playing in the background in case he lost his breath, forgot the words or suddenly had to stop singing to bashout a death-threat to his on-off-on-off-whatever wife, Em wasn't strictly lip-syncing, But this rather half-arsed - and extremely common in rap/pop circles practice does make gigs feel a bit like being invited to Buck Palace to meet the Queen only to be given a free stamp on arrival and told to piss off. But that's nothing. I went to Glastonbury to see U2 and instead of doing the gig themselves they just sent a juzz-funk band fronted by some bloke who looked like a really old Lou Reed - MB

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

### T IN THE DOCK

From: Sam Pryce To: NME

I went on the NME website today and all I saw were articles of things going wrong at T in The Park. For example, "Jamie T gets bottled at T In The Park" and "La Roux battles throat problems at T in The Park". Does T in The Park have a curse this year? Is the world going to end at T In The Park 2010? The only good news that I'm hearing from this dark and sinister festival. is that people have new wardrobes or are wearing something rice. So, basically, what I am trying to say is that T In The Park is cursed by a musicianhating-fashion ghost that chucks bottles and cuts off sound. Are my paranormal suggestions correct?

From: NME

To: Sam Prvce Say what you like about the distinguished punters of T In The Park, but they certainly know how to have a good time. When last I went I stepped over half a dozen people having such a good time at 10am on the Friday that they'd passed out half-naked in the car park. Some are so busy having a good time that they can't stop for a few minutes to queue up for the lavatorial facilities, so simply take a spare tent. cut a hole in the bottom of it and use it as a 'toilet tent". Now, we know there were also some very sad and serious violent incidents there last weekend. But citizens of the People's Republic Of Twitterland, can anyone confirm that it was actually as undeniably brilliant as my mate Angus McDoogary assures me it was? - MB

From: @Jon\_McClure
To: @NMEmagazine
Wish I'd gone actually
it's ace is T.

From: @Lyddio
To: @NMEmagazine
Yes to T. Overall a great
wkend, one of best lineups
but IMHO some dreadful
scheduling. The sound @
Kasabian was horrendous.

From: NME
To: 39,524 Facebook friends
What about the majestic
pastures of Facebook? - MB

From: Becky To: NME

I went to T in The Park at the weekend and wanted to say what amazing headliners Kasabian were. We queued for two hours to get the front - during which time my mate stood in shitloads of sick and was pissed on by a girl - but it was worth it to see them finally headline a festival and cement their place as one of the best live bands around. Fuck the sound problems, by the end every single person in the crowd was screaming "I'M ON FIRRRREEE" at the top of their lungs. One word: ANTHEMIC.

From: Johnny Shields
To: NME via Facebook
Some knives buzzing around
at Oxegen, too. Doesn't
matter where the festivals
take place. Every country
has some pricks that can't
just enjoy a bit of drinking
and music.

From: NME
To: Johnny Shields
People getting knifed at
T in The Park or carrying
weapons at Oxegen is
seriously not on, plain and
simple, and we can all
expect the licensees to
demand the organisers
seriously re-evaluate their

security measures at future events. You thought you'd never see airport scanners at festivals? Well, some nasty little joy-killing fucker just brought that Elysian dream one step closer - MB

#### **EMPIRE RANTS** From: George Knott

To: NME Arcade Fire at Hackney

Empire was one of the best gigs I've ever been to. The venue was incredible, and there was so much space. no pushing or shoving. All the new songs sounded incredible and 'Wake Up' at the very end was an emotional affair. All in all, absolutely incredible, and I can't wait for the album.

#### From: NME

To: George Knott All true George, but AF could have sat on the front of the stage gobbing in people's faces for 87 minutes, then played 'Wake Up' and everyone would've said it was amazing, right? - MB

#### From: George Knott To: NME

True, but instead we got gobbing off, 'Wake Up', plus loads of other crackers! And also a few celebrity appearances: I'm sure I saw Crystal Castles up on the first tier, if it wasn't them then those two should seriously consider going into the Crystal Castles lookalike business.

#### From: NME

To: George Knott Glad I didn't spot 'em, those two could kill the mood at the Rio Camival - M8

#### **BUMFORD** & SONS

From: Joseph Armstrong To: NME

Fucking hell. Am I the only one who absolutely detests the goddamn crank-fest that is Mumford & Sons? And yes, that is crank as is the combination of a cry and a wank. YouTube footage of those O Brother, Look At Me I'm So World Weary assholes playing to brainwashed sunstroke victims at Glasto who're somehow enjoying every second of their schlock has furthered my hatred even more. I have a theory that in about three years' time everyone will look back and realise they were duped into liking the new Ocean Colour Scene.



#### STALKER

From: Tony To: NME

Here's me with my hero Yannis, I bumped into him at a Vivian Girls gig, although from the look on his face, I'm not sure he was a fan.

#### From: NME

To: Joseph Armstrong I have to confess, Joseph, I've never listened to Mumford & Sons. To be frank. I've just not been arsed. Not only haven't Theard them, I haven't bothered to read anything about them either, Recause one look at their rosycheeked, acoustic-slinging, com-chewing, look-howshitting real-we-are faces makes me think one dreadful word, a word that to this day wakes many of us screaming from our sleep. And that word is Starsailor. Am I wrong? - MB

#### From: Joseph Armstrong To: NME

I thought the ole SS had permanently been erased from public thought. All this hate has inspired me to consider forming some sort of KLF-style inflitration into the supermarket albumbuying type by making a hybrid of earnest, sixthform poet banjo fuck folk and brooding, down-aboutnothing-except-not-beingfrom-Manchester post punk.

#### From: NME

To: Joseph Armstrong I'm sorry Joseph, I've let you down. Much as I tried to beat it down with soft drugs and promises of easy money, my inner professional got the better of me and I listened to Milmford, I was wrong. They're The Waterboys. NEXT! Oh no... - MB

#### INTERPOL: STILL HERE

From: Dan Williams To: NME

I can't say how pleased I am about your review claiming that Interpol are back on

# Web Slinging The highlight of this week's NME.COM blogs

### **DEATH TO** THE NET

Hurl your iPhone in the sea. Kick your monitor down the stairs. The jig is up. Haven't you heard? The internet is "over". At least it is if you're Prince. In an interview with The Mirror (who are giving away his new album '20Ten' this coming Saturday), the prolific star has announced that the web is no longer a worthwhile medium for musicians. "I don't see why I should give my new music to iTunes or anyone else," he told the paper. "They won't give me an advance for it and then they get angry when they can't get it." Hmm. So giving your music away online is dumb, but giving it away with a tabloid is the future? When did Prince become such an internet reactionary? Read Jason Draper's full blog on nme.com



Best of the responses ...

Hoved his music but the guy is, simply, a basket case.

Good on Prince for standing up for his music. I'm sick of these lying, ass-licking musicians pretending they're cool about people stealing their music just because they don't want a Lars Ulrich-style backlash against them At least Prince has the balls to be honest unlike all those other lying asslickers. Having said that I wouldn't download Prince's new record anyway because he hasn't done anything worthwhile for 20 odd years, so fair play to you Prince, but really maybe you should just keep your new album to yourself, bud. Billy from the future

I think he knows what he's doing. As with 'Planet Earth', releasing the new album in this way generates a larger

amount of publicity. He's probably astute enough to know that the interest in his new album wouldn't be there otherwise. One Asian Under A Groove

This is just an overexaggerated comment by Prince all down to the fact that he can't get a broadband connection where he lives. Trigger Haywood

form. One of my favourite gigs was seeing them in Nottingham with support from Secret Machines (who I've happily paid to see on their own too). The news that they plan to make the new record in a similar vein to 'Turn On The Bright Lights' also has me very excited. As good as their last album was, it just wasn't up to scratch in comparison to their debut album, nor was it on a par with 'Antics'. Here's hoping that they can now benefit from having a Secret Machine in their ranks, and truly return to form with the new album. and the forthcoming tour!!!

#### From: NME To: Dan Williams

Oh, I give up. Years now - YEARS! - I've been screaming into the void about how bollocks Interpol are and still they come, the goth lemmings, all praying the new one will be as good as the first one (which was

pretty bollocks in the first place), all destined to be met with the same nasal, two-note, nails-down-ablackboard singing and big, pointless, wafty guitars, all willing to be bored senseless in ever bigger rooms waiting for 'NYC'. What's that? I Am Kloot are 'geniuses' now as well are they? Oh for FUCK'S SAKE! (Door swings closed, single gunshot, Gazza shows up with a KFC) - MB



#### STALKER From: Amelia

To: NME This is me with Rupert from The Maccabees in Liverpool. He was lovely!

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EVEVIUE, FAMOUS

**QUESTION 1** 

Thrills, The Libertines."

**QUESTION 2** 

there? It was a boss gig, that."

gig in 2003?

The Zutons..."

Correct

Correct

Can you remember all the bands on the

bill at your big outdoor New Brighton

Nick: "The New Brighton gig down by

the waterfront? Yeah, that's easy, it was

James: "...The Bees, The Basement, The

Nick: "And us! There wasn't anyone else, was

Where did your limited-release third album 'Nightfreak And The Sons Of Becker' debut in the charts? James: "Five... or was it?" Nick: "I thought it was eight..."

James: "Can we phone a friend? Do you even know the answers to these questions yourself? I'm going with five."

# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

### This Week

# THE CORAL

## **QUESTION 3**

The Coral had the coveted opening slot on the 2002 NME Awards Tour, but who was the headliner that year? Nick: "Andrew WK."

James: "The big AWK, yeah. My old pal." Nick: "That was actually a really fun tour, that. Who were that Welsh band who were out with us again?"

James: "Sock Dwarf or something I think they were called."

Nick: "Nah, it was the prophets of something or other... Lostprophets, that's it!" James: "Sock Dwarf was pretty close, like." Correct



#### **QUESTION 4**

How much did the keyboard that played the book on 'In The Morning' cost? James: "A fiver. No, a tenner. No, 12 quid. It was cheap anyway, whatever it was." Half a point - it was a fiver

#### **QUESTION 5**

'In The Morning' was the second mostplayed song on UK radio in 2005... can you remember what was number one? Nick: "Beyoncé, 'Crazy In Love', Were we bitter about it? Nah, you can't be bitter about stuff like that, can you? Besides, it's a dead good tune, isn't it?"

#### **QUESTION 6**

Correct

You and The Zutons joined forces to create a Liverpudlian supergroup while you were on tour in Europe together. What was it called? Nick: "Dunno, can't remember. It was in France, though, I remember that. It was amazing that, as well. We played a cover of 'Get Up, Stand Up' with three bassists!"

James: "It was good that, yeah. Christ, what was the name again? Zed and the somethings I'm sure... Nah, I can't remember. I'll have a guess at Zed And The Wankfish."

Incorrect - the name of the group has been lost in the mists of time, but we're soo per cent were it wasn't Zed And The Wankfish

#### **QUESTION 7**

What song did Bill Ryder-Jones play on acoustic guitar to convince you to let him join the band?

James: "It was an Oasis song, I'm sure. It was, wasn't it? Was it the solo to 'Live Forever'?"

Nick: "I think it might've been 'Supersonic'. Or maybe 'Wonderwall'...,"

Incorrect - it was 'Married With Children'

#### **QUESTION 8**

How many European tour dates did you once miss after going on a 'magic mushie mission' in Amsterdam? James: "Seriously, how do you know all this? I've never told anyone about that!" Nick: "I've got to hand it to you, this is wellresearched. It's all just rumour and accusation, though." James: "We have never cancelled or missed

any tour dates due to any of the band members' recreational habits." Nick: "Yep, final answer."

Incorrect - it was three



#### **QUESTION 9**

Which American comedy show was Dreaming Of You' once used in? James: "Easy, Scrubs. I've seen that bit from the show once, but I can't remember it." Nick: "I always see that episode on repeat on the fucking Viva channel or something." Correct

#### **QUESTION 10**

How did James once memorably describe Bruce Springsteen fans in an interview?

James: "People from... Utah... who knit,... tapestries."

Nick: "Steve Van Zandt once invited us to Springsteen's aftershow when we were 21, and we never went. I honestly don't know why. We were dickheads, that's the only conclusion I can make."

Incorrect - the actual quote was "The kind of people whose neighbour has built a fence three centimetres into their land and it's killing them"

# Total Score 5.5/10

James: "I stand by that Bruce Springsteen quote, by the way. I'm a Springsteen fan, and if you built a fence three centimetres into my property I'd fucking shoot you!"

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