

21 AUGUST 2010 £2.30

NME

NEW MUSIC

KANYE

AND THE
RISE OF THE
SUPER-EGO

KLAXONS NEW ALBUM VERDICT
MANICS SECRET SHOW



NEW BANDS
POSTER
SPECIAL

KNIFE FIGHTS!
PIGEON-GATE! NEW ALBUM!

KINGS *Of* LEON

THE FOLLOWILLS
COME CLEAN

THE CRIBS

MEN'S NEEDS
WOMEN'S
CLOTHES



PREVIEW
WITH KINGS,
KASABIAN
& HURTS

Plus

INTERPOL

SCOTT

PILGRIM

I AM

ARROWS

ROBYN

ZOLA JESUS

£2.30 21 AUGUST 2010
US\$7.25 | ESE3-60 | CN\$6.50 www.nme.com





20-21.08.10 CRACOW

MUSE

THE CHEMICAL BROTHERS

30 SECONDS TO MARS . N.E.R.D.

PANIC! AT THE DISCO . THE BIG PINK

Muchy, Sofa, CF98, Eldo, L.Stadt, Fox, Plastic vs. Pono
Mosqitoo, Rotten Bark, DonGuralEsko, Irena, The Natural Born Chillers

Mentalcut, Sorry, GhettoBlaster, Last Robots, V/A Team
Duofonk, Spox, Zeppy Zep, Buszkers

www.livefestival.pl



INSIDE THIS WEEK

21/08/2010



66

"I BROUGHT ALL MY BABY TEETH THAT I'D KEPT IN A LITTLE POT"
KASABIAN'S SERGE REMEMBERS HIS FIRST NME PHOTOSHOOT.
THE MINGER



30

"No, he's not an arsehole"
I AM ARROWS' ANDY BURROWS GOES AGAINST POPULAR OPINION ON JOHNNY BORRELL



40

"They've transcended the genre they spearheaded in 2007"

FINALLY RELEASED, BUT WAS KLAXONS' SECOND WORTH THE WAIT?



24

"I SUPPOSE WE DO SOUND LIKE WESTLIFE A BIT"
HURTS DON'T DO THEMSELVES ANY FAVOURS HERE...



18

"HE STABBED MY MATTRESS! IT WAS ALL HIM. I DON'T USE WEAPONS"
CALEB FROM KINGS OF LEON ON HIS DEAR BROTHER NATHAN



38

"THEY AIRBRUSHED MY ARMS AND LEGS ON THE PIPETTES' ALBUM COVER!"
ROSE ELINOR DOUGALL HAS FEW REGRETS ABOUT GOING SOLO

PLUS

5 ON REPEAT
6 UPFRONT
12 VS
14 RADAR
18 FEATURES
40 REVIEWS
44 LIVE
58 GIG GUIDE
62 THIS WEEK IN...
63 XWORD
64 FANMAIL
66 BRAIN CELLS



44

"Why do I get annoyed by a fucking hat?"

MANICS' NICKY WIRE IS MORE REFLECTIVE WITH HIS RAGINGS THESE DAYS

WANT TO GET NME FOR THE BEST PRICE POSSIBLE?

To subscribe, go to www.nme.com/offer or call 0844 848 0848 and quote 115
For full T&Cs call 0844 848 0848

KANE & LYNCH 2

DOG DAYS 伏天

GAMING'S MOST NOTORIOUS

OUT NOW

KaneandLynch.com



XBOX 360

XBOX LIVE

© Square Enix Ltd. 2010. All rights reserved. SQUARE ENIX and the SQUARE ENIX logo are registered trademarks of Square Enix Holdings, Inc. KANE & LYNCH 2, DOG DAYS, ECHO and the ECHO logo are registered trademarks of Square Enix Ltd. MW and the MW logo are trademarks of MW Interactive AG. All rights reserved. Xbox 360, Xbox LIVE, and the Xbox logo are trademarks of the Microsoft group of companies and are used under license from Microsoft. "PlayStation" and the "PS" Family logo are registered trademarks and "PS" and the PlayStation Network logo are trademarks of Sony Computer Entertainment Inc. All other trademarks are the property of their respective owners. All rights reserved.

9 OUT OF 10



XBOX 360
THE OFFICIAL XBOX MAGAZINE

ON REPEAT

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



TRACK
OF
THE
WEEK

FEVER RAY

Mercy Street

Peter Gabriel isn't an influence you hear thrown around much these days, unless you're talking about Empire Of The Sun's taste in headgear. When Karin Dreijer Andersson started playing this track from his era-defining 1986 art-pop album 'So' as a live cover, then, you might have been forgiven for being a little baffled. Don't be afraid, dear reader – there's nothing to be scared of other than the quite remarkably disturbing new press shot above. The song itself, now polished up for a proper release, makes the most perfect sense from the minute it creeps in your ears. The spacious and chilly

atmospherics of Gabriel's Daniel Lanois-produced record and Dreijer's own hiss-and-click-filled electrogoth fright-fests make cosy, creepy bedfellows, the original

beefed up by a crisp, hard

pulsing beat. You can see, too, why Gabriel's lyrical tribute to graphically confessional American poet Anne Sexton would ring true to Andersson, whose own lyrics as Fever Ray excel in intimate, feminist, often bleak evocations of the everyday – boredom, exhaustion and dishwasher tablets – or as 'Mercy Street' has it, "She pictures the broken glass, she pictures the steam/ She pictures a soul with no leak at the seam". With the future of Fever Ray uncertain beyond her much-to-be-longed-for UK dates next month, we're revelling to an almost sinful degree in the sonic lushness of this sweet surprise while we still can.

Emily Mackay, Reviews Editor

Get it from the Daily Download at NME.COM/blogs now

Karin beefs up Peter Gabriel's original with a hard, pulsing beat



ANTONY AND THE JOHNSONS

Thank You For Your Love

If you're the kind of soulless robot that can glide through 2005 heartbreaker 'Fistful Of Love' without blubbing, stop reading now. For the rest of you humans, this is the sequel. Swapping domestic abuse for genuine affection, life is much rosier round Antony's gaff these days.

Mike Williams, writer
On MySpace now

FRIENDLY FIRES

Stay Here

The next move for St Alban's finest post-debut album is their first DJ mix, which is a collaboration with Toronto house crew Azari & III. And on it, sandwiched in-between some right ol' bangers, is this brand new FF tune, which fuses a classic house beat with a fine Ed MacFarlane vocal.

Hamish MacBain, Assistant Editor
On MySpace now

WILD BEASTS

Through The Iron Gate

A fine tale of brittle, Alan Bennett-esque drudgery set in the sodden farmyard.

A typically Wild Beasts-ish way to celebrate their none-more-deserved Mercury nomination on their new EP.

Matt Wilkinson, News Reporter
On stereogum.com now

THE SHINS

Goodbye Girl

The Shins are back! Well, frontman James Mercer is, with this Squeeze cover for Levi's Pioneer Sessions, having picked it out as a song that's most inspired him. And when you hear his own rendition, it's hard not to be a little inspired yourself.

Ash Dosanjh, writer
Free download from www.levispioneersessions.com now

CLARE MAGUIRE

Strangest Thing

In the hands of Leona and Cowell's production syrup-mongers, 'Strangest Thing' would've been some gross chick-flick moment of self-discovery. Operatic-lunged Maguire and producer Fraser T Smith, however, shy away from easy indulgence with spare, purposefully

awkward production that emphasises the hiccuppy uncertainty of her strange warbling.
Laura Snapes, Assistant Reviews Editor
On MySpace now

TEENGIRL FANTASY

Cheaters

Teengirl Fantasy are a dance duo based in New York who... no wait, come back... they're not twats, probably, and this single is pretty good, sounding like a disco classic re-recorded by a Basset Hound. It's sleepy, dreamy, but with a pulsating beat that's hungry for a bone.

Martin Robinson, Deputy Editor
On MySpace now

THE VICTORIAN ENGLISH GENTLEMEN'S CLUB

A Biting Wind Followed By An Occasional Drift Of Snow (Was No Way To Cure A Hangover)

As the nursery rhyme xylophone morphs into screeching vocals and squealing guitars, it's clear the Cardiff act are getting even darker with their third album. This song certainly isn't one to listen to the day after too many ciders.

Abby Tayleure, writer
Get it from the Daily Download at NME.COM/blogs now

E GOLD

Separate Our Hearts

I bet you never realised that Kylie's 'Slow' was for all intent and purposes a cover version of a rare euro disco nugget recorded by a 17-year-old Latvian waitress in 1980. But on hearing this devastatingly lush gust of blue-lit cocktail symphonics, that's the only explanation.

Jaimie Hodgson, New Music Editor
On MySpace now



SUMMER CAMP

Jake Ryan

A twinkly, sighing tribute to the jock from the John Hughes movie *Sixteen Candles*, this track from the duo's 'Young' EP proves that music that's notionally twee can still pack an emotional punch – aided by the fact that singer Elizabeth Sankey has a voice that could cause goosebumps at 100 paces.
Luke Lewis, Deputy Editor, NME.COM
Get it from the Daily Download at NME.COM/blogs now

UPFRONT

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

Edited by Jamie Fullerton



WHY 2010 IS THE YEAR OF THE SUPER-EGO

The never knowingly understated Kanye West is spearheading the return of the great pop egotist. And, says Luke Lewis, Kanye and co are a vital part of pop's landscape

Kanye West's fifth album is due out in November and, true to form, he's not exactly under-selling it.

"The next album," he declared during a recent web chat, "will be [my] masterwork. That *Avatar*-level [work]." So presumably we can expect it to be three hours long and in 3D. "I try to compete against the past," he continued. What, with Sly Stone, Stevie Wonder, guys like that? Not quite. Kanye's creative touchstones are "Michelangelo, Picasso, the pyramids."

So modest. But such pronouncements will be nothing new to followers of Kanye's Twitter page (@kanyewest), where he makes banal statements (sample tweet: "Life is a movie... play your role") with an imperial self-importance that suggests he thinks we all ought to carve them on stone tablets.

In this, he's continuing the good work started on his blog, where back in January he concluded a caps-lock rant with the unforgettable phrase, "PLEEEEEEEEEEEASE!!!!!!!!!!!! LET ME BE GREAT!!!"

Good old Kanye. You suspect he couldn't buy a steak bake from Greggs without taking to Twitter to proclaim it THE GREATEST SAVOURY TREAT IN HISTORY. He's the Shakespeare of self-delusion. Moses with a MacBook Air. Admittedly it's hard to be genuinely enthused about his music these days. But he's still consistently the most entertaining, can't-tear-your-eyes-away pop star in existence.

And here's the weird thing. Kanye's Christ-like posturing, geared up again this year following a reclusive period post-'Taylor-gate', isn't irritating. It's actually hugely endearing. Which points up a central, and slightly counter-intuitive, truth: when it comes to pop, everyone loves an egotist – and this year Kanye seems to be spearheading a resurgence in that breed of pop star. This is a good thing.

Think about it. This month thousands will descend on Reading and Leeds eager to watch Guns N' Roses frontman Axl Rose – even though last time he played the fest (Leeds) he was 90 minutes late and nearly started a riot. Here's a man who squandered \$20 million and 15 years

producing an album that contained a song called 'TWAT'. We ought to ridicule him. And we do. But we're also fascinated by him.

Likewise Richard Ashcroft. His new album, released under the brilliantly overblown name United Nations Of Sound, finds him lettin' his soul fly, doin' this thing called life, leaving no cliché untapped. It's had poor reviews. Do you think he cares? Of course not, he's up in the clouds, feelin' it, man, adrift in ecstatic Richard Ashcroft world. Wouldn't you be like that, if you could?

Meanwhile, former Fugees man Wyclef Jean is running for president of Haiti. Admittedly, that's potentially the most disastrous political event since Dubya back-slapped his way into the White House. But still, you've got to admire the guy's balls. One imagines he admires his own, anyway.

Ditto Prince's quixotic war on the internet this year (what's that, you want to give your album away free with the *Daily Mirror*? Okaaay...), and Liam Gallagher's ongoing refusal to give a shit what anyone thinks. You'll find a similar impulse behind Dr Dre's recently unveiled plan to record a concept album based on the planets, or Janelle Monáe's high-minded songs about messianic androids and sci-fi movies. It's all about having the confidence to come up with a ludicrous flight of fancy – and then see it through.

So what's the enduring appeal of the arrogant pop star? It's simple: we are attracted to these narcissists because they live life free of self-doubt. Imagine that feeling – to wake up every day secure in the knowledge that you are great. There's no pill in the world that can synthesise a surge of well-being like that. There's good egotism and bad egotism, of course. Johnny Borrell once declared himself a genius in these pages, saying: "Dylan's making the chips, I'm drinking champagne." But he was a minnow. There was no wit or imagination to his delusions of grandeur. Not like Kanye and the rest of the ego class of 2010. So here's to music's towering egotists. It's their universe. We just live in it.

Head to NME.COM/photos for Kanye's funniest quotes ever

WHY WE LOVE KING K

Following just one bloke on Twitter

Who did he choose? Some random bloke from Coventry. "You are the chosen one dun dun dun," he told the teenager.

Invading Taylor

Swift's VMAs speech His "I'mma let you finish" rant spawned an online meme, and inspired Barack Obama to call him a "jackass". He's been invited back.

Working with Bon Iver

Kanye flew Bon Iver man Justin Vernon to Hawaii to work on his new album. Wonder if Justin will invite Kanye to his log cabin in return...

Social media blitz

After playing private gigs for employees at Facebook and Twitter, he apologised to Twitter staff: "Sorry for interrupting y'all lunch with my super-compelling impromptu performance."



FAITH IN ADVERTS

Faithless have heralded the age of the 'promercial' – Gavin Haynes asks, how will our favourite bands get on board?

Last weekend, festival-loving beige-omaniacs Faithless released the world's first 'promercial' ©: a cross between a music video and an ad for a Fiat (pictured). We could earnestly evaluate this phenomenon as the rise of the new collaboration between music and hard commerce. Instead, let's sketch out storylines for Five Promercials We'd Like To See Made...



INTERPOL: GILLETTE MACH 4
After *Top Gun*-style jetfighter action, zooming round Monaco in an F1 car and a scene in which

Paul Banks drives a powerboat along a perilously narrow canal, it ends with each of them at the washbasin, a white towel wrapped around their waists. CGI image of bristles being harvested by the Mach's unique four-blade mechanism. Doomy cavernously reverbed single-string guitar plays 'The Best A Man Can Get' jingle.



KINGS OF LEON: ICELAND
The rugged Kings become the new face of Iceland for their Christmas campaign. As they run through a winter wonderland,

dressed as the Magi, pop-ups of individually portioned Xmas dinners flash up onscreen. Finally, Caleb turns towards the camera as a family-sized Christmas pudding ("Now only £4!") is being flambéed at the Kings' dinner table. "This pudding," he drawls, "is on fire." The sound of forced laughter fills the room.



PRODIGY: FRANK
Band re-record 'Smack My Bitch Up' promo – only, after snorting and shagging her way through the video, the girl behind the

camera sobs down the phone: "Yeah, I'm so scared, I don't know what to do..." A sombre chord. A mockney voiceover. "Drugs can change your whole personality. For impartial advice you can trust, talk to FRANK."



THE CRIBS: TOPMAN
Jarman, Jarman, Jarman & Marr put aside the axe they've long ground against the Topshop Nation and decide to become its 'brand

ambassadors', performing in a music video in which they frolic on a T4-style beachfront with a lot of overdressed yooofs, in their new own-brand Topshop 'Hey Scenesters' range. Ends with Gary judging a wet T-shirt competition, and giving a leery thumbs-up. "Men's needs," he sleazes.



IGGY POP
The former icon of youth rebellion and give-a-fuck man-baiting attitude saddens everyone around him when he makes a series of

lamentable take-offs of 'The Passenger' for Swiftcover. Ha! Like that's ever going to happen! Oh, wait a minute...

NEWS ROUNDUP

CALVIN'S 'HANDS' ON TING TINGS

The Ting Tings are returning – and they've enlisted Calvin Harris to mix their comeback single 'Hands', out on October 11. Keep checking *NME* for an exclusive in-the-studio report – and to find out if they're still allowed to call their second album 'Kunst'.

YOU WHAT?

"We just went with some random word that doesn't really have anything to do with anything" Weezer's Rivers Cuomo "explains" why the band have called their new album 'Hurley' – the cover features a close-up of Hurley from *Lost*'s face

"We were in the studio smoking and he said, 'Why haven't you asked me to sing on it?'" It really is that easy to get Kasabian's Tom Meighan to sing lead on your single – according to The Lysergic Suite's **Ben Spencer**. Tom sings on their tune 'Ghosts On Crusade' and, yes, they're from Leicester.



ANGELOS: WHAT'S THE R&L SCORE?

Shooting Stars moderator gets signed up for festivals

In a coup on a par with The Libertines' comeback shows, the Reading and Leeds Festivals organisers have bagged BBC2 *Shooting Stars* scorekeeper (and ex-burger van chief) Angelos Epithemiou for a comedy slot on the Alternative Stage this year. And what has the Ulrika Jonsson-bothering Angelos got in store? "I've got to go to these festival places but I dunno what it is," he tell us. "Is it like a fête or is it more like the Olympics? I'll probably just go and stand up there and try and sell my stuff to people, and with me everything is for sale, you can buy me clothes, my bag, anything... I won't sell them to you but they are for sale. I might do one of my three jokes and I'll end with my big finish which does drag on a bit so you'll have to bear with it. Then I'll go home and watch *Waking The Dead* or one of the other murder ones on Channel 5." For more R&L announcements, check out NME.COM/festivals/reading-and-leeds.

REUNION CORNER

BECAUSE IT WORKED FOR SKUNK ANANSIE



This week: The Greenhornes

Oh, to be at the whim of Jack White. The White Stripes enlisted Detroit blues-rockers The Greenhornes' 'Little' Jack Lawrence and Patrick Keeler for The Raconteurs in 2005, but now they're getting some of their own 2010 reformation action. "Patrick and LJ are starting The Greenhornes again," Brendan Benson explained in a new *NME* video (watch at NME.COM/video). "They had a record that they sat on forever during The Raconteurs." So, Brendan, no word on your other Detroit buddie-band hooking up once more...?



“WE’VE BEEN PREGNANT WITH THIS ALBUM TOO LONG”

Scorchingly tipped LA lot Warpaint say they’re finally ready to “give birth” to their debut

IN THE WORKS

“OK, just put that we recorded it in a gym.” Warpaint drummer Stella Mozgawa is only half-kidding when talking up the recording location for their soon-to-be completed debut album. In fact the record – entitled ‘The Fool’ – was honed in an LA studio that *used* to be a gym a few months before the band arrived. “It doesn’t have a name, so we kept calling it Curves,” Stella continues, before singer Emily Kokal chips in. “Surely it’s fitting for an all-girl band to record somewhere like that, right?”

She’s joking. But as anyone who’s seen Warpaint live knows, they’re hardly in need of kicking into shape anyway. The

trance-inducing guitar parts, harmonies and seemingly – but not – sampled drums they kick with at every gig are the driving force of the album, the band say. Just don’t expect to hear any music you’re familiar with. “They’re all new songs,” Emily reveals, before confirming that nothing from the band’s well-received ‘Exquisite Corpse’ EP will feature. “That EP feels like it’s an old incarnation of the band. ‘The Fool’ is us, now.”

The stack of new tunes are almost ready for an Autumn release, with Stella saying they veer from “just acoustic guitar and voices” to “rocky, danceable stuff” and even subtle stabs of electronica that are

THE DETAILS

Title: ‘The Fool’
Release date: Autumn, date TBC
Producer: Tom Biller (Liars, ‘Where The Wild Things Are’)
Songs include: ‘Bees’, ‘Undertow’, ‘Set Your Arms Down’, ‘Warpaint’

“on edge and evil”. ‘Undertow’ is a favourite with Emily – “it has a lot of harmonies but is way more rocking than [EP favourite] ‘Billie Holiday’”. ‘Bees’, meanwhile, is named after Wu Tang spin-off Killda Bees, because bassist Jenny Lee Lindberg’s part “sounds like one of their samples – the dark ones”.

Varied stuff – and with the band set to return to the UK around the release following their tour earlier in 2010, anticipation is building. “I just can’t wait for it to be out,” Emily screeches. “The anticipation! It feels like we’ve been pregnant for too long. We’re ready to give birth to our ‘Fool!’”

SPEED DIAL EZRA KOENIG

The Vampire Weekend frontman on those enormous, just-announced UK gigs and a (small) update about the 'Contra' model scandal

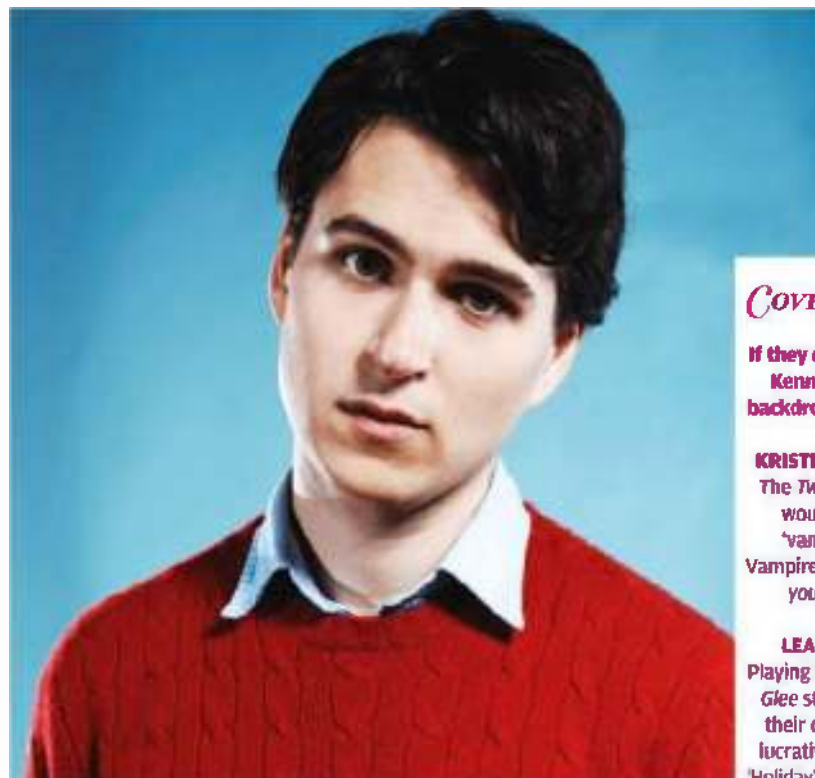
You're playing massive UK venues this December – a bit ambitious?

Ezra: "Well, last time we were in London we played a couple of shows at Oz Academy Brixton and those went great, so we thought, 'Why not step it up a little bit?' After trying to win over 50,000 people in the afternoon in a festival in Belgium, playing to 10,000 of your fans in London feels like a piece of cake. I'm sure we'll be nervous before..."

You have Janelle Monáe supporting – hardly a typical Vamps-style act... "Even to this day it can look like the majority of people trying to make music are white dudes in a rock band. It's nice to have some women on the tour. I went to see Radiohead at Madison Square Garden and they had this DJ called Kid Koala supporting, it was more interesting to see something different. Laura Marling's opening the other one, so if anyone comes to both shows they'll see different openers."

'Holiday' was huge for you – did you worry it might be a bit cheesy releasing it in the middle of the summer holidays?

"Oh no, I always thought that 'Holiday' would be a single. It might sound cocky but we have that belief that if a song is good enough to be on the album, it's good enough to be a single."



What's the latest on the legal situation with Ann Kirsten Kennis, the cover star of 'Contra', who is suing you for damages?

"There's no update on that, I can't really say anything. I guess these things just take time. We're still waiting for more information too, but for now there's nothing."

But it must be pretty frustrating, apparently you met her last year and got on quite well...

"I just can't get into it now it's become a legal situation."

OK... Are you thinking about new material yet?

"We've all started to think quite seriously about the next album. We need to take more time, but we've started to have those conversations. It's something I think about every day and that's true of all the guys. It's exciting to think where we're going to head next because it's still mysterious."

Did you ever actually see the *Twilight: Eclipse* movie you contributed a song to?

"I haven't seen it yet, but I've been on tour. I might have to wait until it's out on DVD."

You're not into fantasy stuff?
"I like things that are set in the Pacific Northwest like *Twin Peaks*. I've only seen one *Harry Potter* movie... there's something fascinating to me about large groups of people getting into this story. I just want to stay up on it myself. If I was 14 or 15 I could imagine I would either love it or hate it, but now I'm 26 I can be a little more neutral and think, 'This is a phenomenon, I want to know more about it.'"

COVER-ED UP

If they can't use Ann Kennis for their backdrop, why not...

KRISTEN STEWART
The *Twilight* pin-up would put the 'vampire' into Vampire Weekend. Do you get it?!!

LEA MICHELE
Playing in front of the *Glee* star would up their chances of a lucrative version of 'Holiday' in series two.

KATY PERRY
Well, she's everywhere else at the moment, so why the hell not?

Finally, you're one of the few young bands who stepped up to UK festival headline status, at Latitude this year. Did you feel pressure being part of such a small group?

"We'd spent all summer playing on the main stage of festivals and sometimes it goes amazingly, sometimes you're playing at 4pm in front of all these people and

it's not ideal. Sometimes you question it. You see these people playing classic rock and shredding – and our music is just so different. You wonder, are we capable of headlining a festival? It was so rewarding to get such an awesome response. We're playing the same songs we were playing at parties a few years ago to 30 people."

INTERVIEW: DAN MARTIN; PHOTO: TOM KELLY



BIFFY CLYRO
GOD & SATAN
THE NEW SINGLE OUT 23RD AUGUST
CD/7"/DOWNLOAD

EXCLUSIVE BUNDLE WITH 12" B-SIDES ALBUM AT
WWW.BIFFYCLYRO.COM



TAKEN FROM THE MERCURY MUSIC PRIZE NOMINATED ALBUM 'ONLY REVOLUTIONS'



TALKING HEADS

HOW I TOOK GRIME GLOBAL WITH P DIDDY

This month P Diddy enlisted London MC Skepta for a remix and pushed UK grime into the bigtime. And, as Skepta explains, it started with a tweet...



How the Diddy thing came about in the first place was via Twitter. He put something out there saying he wanted to work with someone from the grime scene on a remix of his track 'Hello Good Morning', and a load of people came back with "you should hook up with Skepta". No labels, no bullshit – just a straight vibe. He sent me the parts, I made a grime remix, did my verse, he did his verse and it's just sent the country fucking crazy.

He didn't give me much clue as to what he wanted from it, he just went "Give me the grimest shit you got". I thought that, being from the US, by "grime" he probably meant [Lethal Bizzle's] 'Pow! (Forward)' or Dizzee Rascal's 'Stand Up Tall', shit like that. Americans don't get grime like we do, they stand on street corners in baggy pants selling mix CDs – I don't give a fuck about 'breaking' America. What UK rappers have? Slick Rick maybe, but that's proper fucking hip-hop. No-one's taken grime over there – hip-hop's their culture. I'll just go there when I'm rich to spend my money, gamble in Las Vegas and shit like that.

Still, Diddy admitted he didn't know much about grime; we got on iChat and I gave him some direction. We talked about what bits he liked, what I wanted him to do on the track, the flow, when he was going to spit on it. Then he came to London and we spent a bit of time together, did the tune and he sent it to me later, at about 3am. I didn't sleep 'til six, just sat listening to it in the dark – it's a banger! Diddy was cool, and it's a total privilege to work with him. You hear a lot of things about him but he's just an everyday human, not stuck up or anything like that.

People have been saying it's grime's biggest crossover moment ever. When you think about shit like that, it is a massive deal – it's a dream, it doesn't feel real to be going back-to-back

spitting with P Diddy on a track. When I was younger I used to hear him spitting with Biggie Smalls, my favourite rapper of all time – and now I'm working with him.

What next for me? I'll just do my own thing, my next single is grimey as fuck, the album's out in October... but I'd love to work with Rosko or Timbaland in the future. If either of them are on Twitter, they should hit me up too...



TALKING HEADS

DOUBLE DIP RECESSION? IT'S THE BEST THING FOR MUSIC

Economists have warned that the country is heading back into recession – but John Doran reckons bands sound much better when we're all skint



The Bank Of England announced last week that we could be about to slip into a "double dip" recession. Meaning that things are going to get more tortuous than the plot to *Inception*. But, for once, the music industry is ahead of the curve, given that it has been hurtling into cash-strapped oblivion itself for a decade now. Musicians can no longer be allowed to hide behind thousands of pounds' worth of expensive production. Instead, from the smallest of bedroom artists to stadium superstars, the austere and the inventive are inheriting the earth.

The punters who were non-committal about Arcade Fire's Bruce Springsteen-fronting-U2 extravaganza, 'Neon Bible', have already embraced its Tom Petty-on-a-shoestring follow-up with open arms. Comparing early sales, lean and mean LP 'The Suburbs' is already outselling the band's second album by about two-to-one. More importantly, just one listen to its comparatively unfussy arrangements tells you that they've recaptured the ragged romance that made 'Funeral' so special.

The xx have taken this bare-bones approach to its logical conclusion. Their sound and image are minimalist perfection. Even their graphic identity – white cross on black background – is a work of less-is-more genius. And talking of The xx, have you noticed how bands simply don't bother replacing members who leave any more? They have joined bands such as NYPC and Mystery Jets in electing not to fill the space left by

the departing bongo player, figuring that a tape player does the same job, takes up less space in the Transit van and uses a lot less hair gel.

During the crippling recession of the '70s the concept of DIY was revitalised by punk. In 1976 the fanzine *Sideburns* printed an incendiary cover with the immortal call to arms: "This is a chord... this is another... this is a third... now form a band." This revolutionary fervour is once again in the air. The modern equivalent is a blog stating: "This is a cracked copy of Acid... This is a copy of GarageBand... This is a YouTube demonstration of how to chop and screw hip-hop... now form a band." We're not suggesting that all the acts who appear in *Radar* steal their software, but if you wanted to have a go at sounding like

Washed Out or Salem, you're only a click away from soft synth technology, FX and sequencers at the very least.

No-one can afford to think of Spiritualized's 'Ladies and Gentlemen We Are Floating In Space' as a blueprint any more. Something which is being explained very angrily to

sock-faced Richard Ashcroft this very second, after 'United Nations Of Sound' apparently came in for thousands of pounds over budget yet sounds like Wyclef Jean having a nervous breakdown in an indie disco.

But overall it's good news for us, because the idiots are disappearing as the cash does. To quote Talking Heads, who inspired this column, and their anthem 'Once In A Lifetime', we're "into the blue again, after the money's gone".

From bedroom artists to stadium stars, the inventive are inheriting the earth

BEHIND
THE
SCENES

CRIBS IN WIGS

The other week Ryan Jarman wore something other than that white T-shirt, cross-dressing with brother Gary for *The Cribs*' new single 'Housewife'. NME went into the make-up room...



2

THE CRIBS
HOUSEWIFE

1

◀ The cover for new one-off single 'Housewife'. Gary: "We don't want it to be obvious who it is. I like the idea that you might see it in a shop and just think it's a photo of two women."

◀ Hair stylist Corrado fitted Gary for his wavy red wig, and do you recognise that red dress he dons later? The thigh-skimming number was borrowed from Ryan's other half, Kate Nash.



3

▶ Ryan strummed along to one of photographer Pat Graham's records on the shoot, creating a tune almost as seductive as his neckline. "I actually shaved my chest this morning," Ryan admitted.



4

▶ As Corrado made the finishing touches to Ryan's look, Gary got cosy with the studio hound. Gary on the concept: "As a band, we loathe machismo. But I didn't want this to be too confrontational."



5

▶ Ryan opted for a classic Cleopatra black bob, found in a shop in Finsbury Park. "It fits with the song," brother Gary argued. "We're comfortable enough with all degrees of gender and sexual preference to see dressing up like this as no big deal."

THE COUNT
& SINDEN
THE ALBUM
23 AUGUST

T

dominorecordco.com
thecountandsinden.com

AFTER
DARKFEAT. MYSTERY DUTS
THE SINGLE OUT NOW

CHANGE YOUR FUTURE HERE

HUNDREDS OF COURSES

BRAND NEW CAMPUS

OPENS JANUARY '11

ENROL FROM 24th AUGUST

MORE THAN JUST A COLLEGE

BE PART OF IT!

020 7258 2721/020 7723 8826
www.cwc.ac.uk

City of Westminster College

VERSUS

PETER ROBINSON Vs PROFESSOR GREEN

The be-tatted Brit rapper, aka Stephen Manderson, talks life, death and dentures



FYI

- The "encounter with a broken bottle" he mentions was actually "getting stabbed in the neck"
- How do you kill a circus?
- Go for the juggler

Hello, Stephen. What have you done so far today?

"I've cleaned most of my house, walked my dog, had a cup of coffee and eaten a banana."

What's your dog called?

"Alfie, after the film. He's a bit of a ladies' man, or he thinks he is."

You haven't had him snipped?

"No. I wouldn't like the idea of having my balls cut off. He doesn't hump your leg, he's just a bit boisterous."

For me, "He's just a bit boisterous" sits alongside, "Oh, don't make a fuss, he's just saying hello" in terms of things dog owners say while their pets rip your face off.

"He's a Staffie, so people do see him running up and think they're going to get eaten, but he really does just want to say hello. He's very well behaved."

I recently said your album only had two good songs on it. I now concede it's slightly better than that. How many songs do you think are good?

"I think about seven are good and five are great."

INTERESTING.

"I prefer some of the introspective stuff to the more obvious singles – it's cool having something that means something past throwaway pop."

So your singles are throwaway pop that doesn't mean anything?

"No! I'm not one for compromising and my label would be the first to back me up on that!"

You know how you and Example were both on Mike Skinner's label, and you know how your next single features Example?

"Yes."

Do you think that for Mike it's a bit like watching two exes getting off with each other – upsetting but sort of arousing?

"(Laughs) I think if anything it's a compliment to him that we're both doing so well. It shows that he wasn't such a bad A&R after all and that he made the right decisions, just that it wasn't the right time."

Is your album title, 'Alive Till I'm Dead', supposed to be funny, or is it accidentally rubbish?



"ACCIDENTALLY RUBBISH?"

"(Laughs) No, I'm just a big fan of stating the obvious. To me it's just an ode to being alive. I had a small encounter with a broken bottle that almost took my life and it's about a change in outlook. I'm a lot more optimistic than I used to be."

But surely saying "alive till I'm dead" is a bit like just saying "I'm going down the shops until I come home".

"KIND of. But the alive bit is about living, rather than just being alive."

You sound a bit more posh on the phone than you do in song.

"I had my teeth done and I'm still learning to talk with them!"

During World War II, Winston Churchill's dentures were crafted so as to preserve his speech impediment, so people didn't hear radio broadcasts and think, 'Oh dear, his voice has changed, we're defo going to lose the war now.' Hopefully people don't respond negatively to your own voice change.

"Wow. See, I don't like the fact that I sound different. But it'll come back in time. I still sound like I'm from east London! But I never had a lisp before and now I do!"

It's an interesting angle for the next album. People say, 'Are you going in a new direction?' and you can say, 'Yes, everything's the same...'

"...except I'm doing it with a lisp!"

Professor Green plays the 4 Music Stage at V Festival (Sat 21 Staffs/Sun 22 Chelms). Get more on V at NME.COM/festivals

THIS WEEK'S TOP 20

THE NME CHART

NME TV

Watch the Top 10 video chart every Tuesday at 10am and 9pm and Saturday at 9am
SKY CHANNEL 382 AND NOW ALSO ON FREESAT

NME .COM

Listen to the Top 40 and learn more about each artist online
1PM EVERY MONDAY AT WWW.NME.COM/CHART

NEW TO THE PLAYLIST



- GRINDERMAN 'Heathen Child'
- LES SAVY FAV 'Sleepless In Silverlake'
- MAGNETIC MAN 'Karma Crazy'



- EGYPTIAN HIP-HOP 'Moon Crooner'
- DEERHUNTER 'Revival'
- OF MONTREAL FEAT. SOLANGE 'Sex Karma'
- PANDA BEAR 'Slow Motion'

- 1 MARK RONSON & THE BUSINESS INTL 'BANG BANG BANG' (Columbia)
- 2 EMINEM 'NOT AFRAID' (Aftermath)
- 3 NEW DEVLIN 'BRAINWASHED' (Atlantic)
- 4 MARINA & THE DIAMONDS 'OH NO!' (Poly)
- 5 PENDULUM 'WITCHCRAFT' (Nonesuch)
- 6 MUMFORD & SONS 'THE CAVE' (Capitol)
- 7 PROFESSOR GREEN FT ED DREWETT 'I NEED YOU TONIGHT' (V2)
- 8 PENDULUM 'WATERCOLOUR' (Nonesuch)
- 9 ARCADE FIRE 'WE USED TO WAIT' (Saddle Creek)
- 10 ROBYN 'DANCING ON MY OWN' (Rock-A-Vol)
- 11 MUSE 'NEUTRON STAR COLLISION (LOVE IS FOREVER)' (Roc-A-Fella)
- 12 BIFFY CLYRO 'GOD & SATAN' (Capitol)
- 13 EMINEM FT LIL WAYNE 'NO LOVE' (Aftermath)
- 14 HURTS 'WONDERFUL LIFE' (Moxie)
- 15 NEW GET CAPE. WEAR CAPE. FLY 'COLLAPSING CITIES' (Epic)
- 16 GORILLAZ 'ON MELANCHOLY HILL' (Polygram)
- 17 FLORENCE + THE MACHINE 'COSMIC LOVE' (Island)
- 18 MUMFORD & SONS 'ROLL AWAY YOUR STONE' (Capitol)
- 19 ROMBAY BICYCLE CLUB 'IVY & GOLD'/'FLAWS' (Island)
- 20 RUSKO FT AMBER COFFMAN 'HOLD ON' (Epic)

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional and digital retailers, iTunes, Amazon, and other digital music service providers. Singles are eligible for the chart if they have featured on the playlist of NME TV or in NME magazine.

OFFICIAL
charts company

PIECES OF ME JACK STEADMAN

The Bombay Bicycle Club man on the style of Ron Burgundy, the philosophies of Flea and the joys of walking round Hampstead Heath

My first gig

BLACK REBEL MOTORCYCLE CLUB

"I think my first proper gig was Black Rebel Motorcycle Club playing somewhere in London. I was 13 and a big loser, I remember thinking, 'Oh my, is that a joint going round?' and my mother picked me up afterwards."

The first song I fell in love with

'URGE FOR GOING' BY JONI MITCHELL

"I first fell in love with a girl listening to this song in her bedroom over and over. Joni Mitchell is the most beautiful songwriter in the world, and this part of my life was the most significant. The songs I was writing finally became deeply personal and emotional, with Joni Mitchell my mentor."

My style icon

RON BURGUNDY

"He's my hero. When I grow old I want to be as charming and well dressed as he is. At the moment our band don't really have the style part down. This was made clear when a journalist sat with us in a dressing room and asked us when the band were turning up."

The book that changed me

FLEA MASTER SESSION

"This was actually a VHS, but it did come with a book inside. This was Flea talking about his philosophies of life and then playing some bass. I was very young and all of a sudden thought how cool it was to just love everyone and everything and harness all this 'cosmic energy'."

My favourite film

TOKYO STORY

"I love the films of Yasujiro Ozu. I saw *Tokyo Story* at the BFI after reading a review and shortly after we played in Tokyo, and I developed somewhat of an obsession with Japan. His films are perfect for a hangover in that the camera never moves, he simply finds his perfect frame and leaves it there."

My favourite painting

'THE ELEPHANT CELEBES'

BY MAX ERNST

"When I saw it in the Tate I was blown away, which rarely happens to me with art other than music. I know little about painting but am happy to continue this way. Sometimes I wish I knew nothing about music and still had that child's naïve appreciation."

Right now I love

FLYING LOTUS

"I have loved everything he has done since '1983'. He is the nephew of Alice Coltrane and makes electronic music somewhere between J Dilla and Sun Ra."



My Favourite Lyric

'DRAMAMINE' BY MODEST MOUSE

"Any of the lyrics from that song are great but I particularly like: 'We kiss on the mouth but still cough down our sleeves'. Isaac Brock is one of my favourite lyricists, and this song describes perfectly any long-term relationship, when one starts hiding things."

My favourite place

HAMPSTEAD HEATH

"This is where I have spent all my summers since I was 14, and I still get lost and find new parts of it. Me and my friends spend the day swimming in the ponds and having barbeques and then we might make a bonfire when it gets dark. I find that the best way to have a conversation with someone is walking side by side around Hampstead Heath, because you don't have to look at them, and I feel more relaxed."



Clockwise from top left: the VHS for *Flea Master Session*; Ron Burgundy from *Anchorman*; Yasujiro Ozu's film *Tokyo Story*; the artwork 'The Elephant Celebes'; the sleeve to Modest Mouse's 'This is a Long Drive For Someone With Nothing to Think About', which features 'Dramamine'; Black Rebel Motorcycle Club playing the Garage, London, in 2005; 'Hits' by Joni Mitchell

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

KATY B

Dubstep's first proper pop star is ready to rave

You'd be in the club raving to these garage tunes and thinking, 'This singer is amazing! Who is she?' Lying on an Ibiza beach, a little piece of south London amid the local bronzed bods, Katy B reflects on her spiritual godmothers; the garage divas who've slipped between the gaps of session singer and superstar, landing slap bang on the 'no hats, no hoods' circuit somewhere off Peckham Road. You want to tell her that her fate leads somewhere new, that the newly appointed princess of dubstep's future looks as bright as the Balearic sun. But just a day away from performing the biggest set of her career – at Annie Mac's Ibiza Rocks blowout – two holiday reps divert attention by ramming home the enormity of her immediate job at hand. "These guys tried to sell us tickets to the afterparty of the event we're headlining!" she laughs. "They said: 'There'll be 2,000 people there!' I was like, 'Oh, and that's the afterparty!'" Still, she's done her prep. She's been honing her club craft for

nearly five years now, a preoccupation she didn't let the long arm of the law get in the way of. "When I first started performing 'Tell Me' [her trailblazing debut cut with DJ NG], I wasn't supposed to be in the club." Really? Sounds dodge. "I was 17 and only had a doctored photocopy of my passport."

Now 21, a pipe-flexing stint at Croydon's Brit School put her in pole position to become the go-to gal for all the bigtime bass-heads, from Rinse FM don Geeneus to DJ Zinc and now Magnetic Man. But it's her teaming with Benga on 'On A Mission' that's set to trample the mainstream under a skanking beat. Her neo-soulful vocals lend a layer of slinky gloss over knotty dubstep swing and rubberised arpeggios, creating a centre piece of rave-pop that leads the wave of big-room dubstep breaking commercial sphere as we speak.

Star quality, proper pop anthems, a true takeover movement... who knows what exactly those '90s sirens lacked. But whatever it was, Katy's already dispersed any such concerns. But I would love to have seen the look on those holiday reps' faces at about jam when the headline act hit the stage... *Louise Brailey*

NEED TO KNOW

- Alongside the piano, Katy B studied the French horn as a child
- She studied music at both the Brit School and Goldsmiths, but her lifetime aspiration is to run a shop that sells nail varnishes
- She was thrown out of a hotel in Ayia Napa when she was 19. "It was a bit rosey," she says of the establishment

The Buzz

The rundown of the music, videos and scenes setting the blogosphere on fire this week



1

THE DOUGIE

So the next US hip-hop dance phenomenon is here, and guess what, it's Radar's favourite since 'the Soulja Boy'. Why? Firstly, because it's impossible to 'do the Dougie' and not look a total ninny, no matter how thick and icy your chain, or how low-slung your denim. Secondly, because after watching at least five alternate versions of Cali Swag Crew's frustratingly named 'Teach Me How To Dougie' promo we're still none the wiser as to a) who or what 'Dougie' is, or b) how to do it. In fact, all we know is that it looks silly and involves a Fonzie-style hair-combing motion. We're not sure if it's meant to be an ironic title. Despite a perfectly catchy soundtrack of faux-Indian minimalist West Coast hip-pop, it can make for frustrating viewing if approached with choreographic aspirations.



2 MUCHUU

At least three times a week Radar answers the phone to someone using the fact that Nick Grimshaw has played a band's single to try and get in the mag. Here are the first one of these conversations to bear fruit. Muchuu are a Herefordshire bro/sis duo that sound like Ellie Goulding had she used Fever Ray's Sacred Spirit-brand world electronics.



3 MIAMI HORROR'S 'SOMETIMES' VIDEO

You know how there's an argument for Spiller's 'Groovejet...' being the best song of all time? Well, now imagine the same track, without Sophie Ellis Bextor, but with Swedish concept-pop gods The Tough Alliance, and used on a Uniqlo ad campaign? Struggling? Well, watch this hunk of Aussie dreamwave.



4 NIKI & THE DOVE'S DEBUT 'UNDER THE BRIDGES'

Neither called Niki nor an ornithologist, Malin Dahlström treads the same cobbled Gothenburg streets as The Embassy and Lissvik; proving that there's *definitely* something in the glögg. Her debut 12-inch is out on Moshi Moshi this month.

5 MELODICA, MELODY AND ME'S OCTOBER TOUR

After somehow weathering the inevitable all-out carnage that was the Bombay Bicycle Club acoustic tour, MMM are venturing on tour with a fully-stocked arsenal of miniature guitar-looking instruments. If whispers are right, this could be the stint that elevates them to a nu-folk plot next to Mumfondonia.



TOM ORLEY, RYAN O'SHAUGHNESSY

BAND CRUSH



Skream

"You have to check out Kito: she's an Australian DJ who's making a really interesting and original new take on dubstep. She's one of my favourite artists right now, her beats are amazing."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

KUDURO

Originating in the ghettos of Angola, then exported to the Angolan immigrant communities in Portugal, kuduro's the off-beat African take on electro-house. It came from Angolan producers attempting to mimic '90s house tunes, and now finds global ambassadors in the likes of Lisbon's Buraka Som Sistema and fans in - surprise, surprise - MIA and Diplo.



YOUNG EMPIRES

FLOWERPOT, LONDON MONDAY, AUGUST 3

CAUGHT LIVE

For the first 10 minutes you're convinced Young Empires are miming. The vocals are too production-desk perfect, the

riffs too complex and elaborate for these Canadian scruffbags to pull off single-handed - the whole thing sounds too MTV Awards for a wet Monday down the Flowerpot. You start looking around for DAT machines, T4 producers, drum risers made out of bricks of unmarked major label moolah and Simon Fuller lurking at the back of the room ticking a box marked 'chart-shagging Foals' while juggling phone calls to Linda Perry's 'people'. Unsigned bedroom bands with 426 MySpace friends playing their first UK toilet tours after eight months together just don't come this *immaculate*. Or this suited to day jobs as underwear models.

Then supernaturally pretty singer Robert Ellingson accidentally misses a line of dry-ice vocal and you realise that, hey, sometimes they do. See, Toronto's Young Empires are that rare beast: the end of a genre family line. Their roots are in Rapture-ous funk-punk. But they've assimilated the mathmania of Battles, the gloss'n'grandeur of The Killers and the calamitous quiver of

Arcade Fire to create an optimum full stop to the noughties. For any other band to adopt the Williamsburg Wack-A-Wack after this would be as pointless as welding a rocket engine to your toaster: in the irresistible cowbell electrofunk of 'Against The Wall', the electro-Kershaw of 'Rain Of Gold' and the slab of Yeasayer-covering 'All These Things That I've Done' genius that is 'White Doves', Young Empires have consummately summated this generation's achievements in rock. They

The Toronto band are master weavers of our disparate indie threads

are, in essence, indie's Davina McCall showing us the last decade's Best Bits.

Not that they're total re-tread merchants; no, they're master weavers of our disparate indie threads, forging a fine tapestry of future-disco thrills. Now we've seen their Bayeux, though, fingers crossed for a Mona Lisa album. **Mark Beaumont**

SCENE
REPORTDISCORDANT
MUSIC
MUTATIONS

Milo Cordell unveils his latest underground discoveries



As I write I'm currently trying to find my passport – we're about to fly out to Chicago to play Lollapalooza. I'm psyched to be playing it, even more so as we're doing a club show the night before with this band **White Car**. They're kinda like early Ministry before they turned heavy.

They play with a whole bunch of TVs onstage and they've got an EP coming out on my friend's label Hippos In Tanks. The first track, 'No Better', is really cool. **Fluker Love**, meanwhile, is Andrew Goldspink. As his MySpace states, it sounds like 'Loveless' recorded for £1.50. But what it lacks in recording technique it makes up in... recording technique, if you know what I mean.

Echo Lake probably have a similar record collection to **Fluker Love**. They were once a bedroom project but have now mutated into a five-piece. You can feel these guys being around for rather a long time, and I also wouldn't be surprised if we ended up being label mates with them.

I'm also loving **Games**. It's a side-project of Oncoatrix Point Never (aka Daniel Lopatin), who I feel has put out one of the albums of the year in 'Returnal'. **Games** starts almost where 'Returnal' finishes – blissful keyboards and vocal swells – but is slightly more pop focused. It's more influenced by '90s R&B than Aphex Twin, and the songs are more contained and refined. Finally, **Chocolate Girl** has been something we've been playing around the Merok office for some time now. It's kinda two-step influenced dubstep – I'm sure **NME's** New Music Editor can think of some witty genre to call it! – and I'd say the choice cut from his MySpace is 'Bless Me'. Anyway, I've got a plane to catch, so thanks for listening...

NEXT WEEK'S COLUMNIST:
Tim Westwood

MILO'S
TOP 5

- 1
WHITE CAR
'No Better'
- 2
FLUKER LOVE
'Out Of Love'
- 3
ECHO LAKE
'Young Silence'
- 4
GAMES
'Heartlands'
- 5
CHOCOLATE GIRL
'Bless Me'

5
TO SEE
This week's
unmissable new
band shows

YOUNG FATHERS

Sneaky Pete's,
Edinburgh,
August 20

ALLO DARLIN'

Portland Arms,
Cambridge,
August 21

BEAR IN HEAVEN

(pictured below)
Cargo, London,
August 21

NEON INDIAN

Shipping Forecast,
Liverpool, August 22

MEGAFUN

Crawdaddy, Dublin,
August 23

NME
BREAKTHROUGH
BlackBerryARE YOU THE BEST
UNSIGNED BAND IN BRITAIN?

NME Breakthrough is the online breaking music community from NME – NME.COM/breakthrough

Our Judges have picked favourites in the NME Breakthrough search for the most exciting unsigned act in the UK – and now it's your turn to vote on our shortlist. The winners will play London's Club NME KOKO, get a one-page lead Radar feature in NME and come to NME HQ to get an EPK made for them. Go to NME.COM/blackberry/page/artistcompetition to vote.



BREAKTHROUGH TIPS

THIS WEEK:

PINK EYES, FUCKED UP

4) New bands need to "put on a show"

"A band can write amazing LP after amazing LP but to go out and play those LPs live involves an entirely different skill set. On recordings, musicians are free to be artists – they can be as pretentious as they want. But when a band plays live they are entertainers and thus must entertain their crowd. That is not to say that every band has to smash glasses into their heads and make corny jokes (I have that strict copyrighted). The ones that stand out and have had a lasting impact on me have always been the ones that have tried to have an honest connection to the audience. Personally, I would rather see a band try and fail at making a real, honest, engaging, entertaining evening than a well-polished, soulless band just going through the motions."



To add NME Breakthrough as a contact on your BBM and get updates on the latest new music and Breakthrough stories – access your BlackBerry Messenger folder, click invite contact, type the PIN: 2219C9BD, click send and wait for NME to confirm you as a contact. It's that simple.



GOOD NEWS! ▲

Drums Of Death debut

After a prolonged stint hurling himself around darkened rooms wearing henchmen-esque tuxedos and caked in Halloween ghoulish make-up, everyone's favourite one-man death-techno typhoon, **Drums Of Death**, is set to release his debut album. Originally it was slated to hit record store shelves in May. However, **Drums Of Death** – real name, yep you guessed it, Colin Bailey – has done some last-minute tweaking, having had guidance from Greco Roman's Alexander Waldon and Hot Chip's Joe Goddard. As a result it's been subject to a series of delays. Now the LP, 'Generation Hexed', featuring evil-faced neo-classical oddball Gonzalez on piano, will be released on Monday September 20 on the Gucci Soundsystem label. God knows what it's going to sound like.



BAD NEWS! ▼

Hurts get gassed

Hurts and their touring crew were all very nearly gassed to death recently. The incident occurred when they were heading back to the UK from Germany on a newly acquired tourbus. The bus had just been fitted with a new air conditioning unit, which had been situated rather foolishly next to the exhaust pipe. Humid temperatures meant they'd cranked the A/C to its max, and as they were drifting to sleep that night the fumes started. Unfortunately they were stuck on the motorway, so had to proceed with their journey with the A/C and the windows all open. When they got to London, a doctor certified the entire party as suffering from carbon monoxide poisoning. Despite being advised to recuperate, they have insisted they will adhere to all touring commitments.



2010 Barclaycard Mercury Prize
An Album of the Year



VILLAGERS Becoming a Jackal

*"What a beautiful and remarkable debut...
'Becoming a Jackal' exudes a confidence that speaks
of a rare talent and a significant new find"*

★★★★ THE SUNDAY TIMES CULTURE

'An album of multiple dimensions, cracked and tender'

★★★★ TELEGRAPH

'Depth, sincerity and beauty in abundance' 8/10 NME

'Rich with risk and imagination'

★★★★ UNCUT

*'Both epic and totally fragile, this album is an utterly
stunning introduction into a truly special artist'*

★★★★ THE FLY

*"Painful sincerity without mawkishness,
and at times approaches the bitter
romanticism of Leonard Cohen"*

NEW YORK TIMES

*"His songs colonise your head so completely
that removing them would require an exorcist"*

★★★★ Q

2xLP WITH ETCHING & DOWNLOAD /
CD / DIGITAL

www.wearevillagers.com www.dominorecordco.com



WILD BEASTS

2010 Barclaycard Mercury Prize
An Album of the Year

TWO DANCERS

*'ONE OF THE YEAR'S INDISPUTABLE MASTERPIECES'
ALBUM OF THE WEEK ★★★★★ THE SUNDAY TIMES*

*'EVERY SONG REFLECTS THE METICULOUS
INTELLIGENCE OF MASTER STYLISTS.
IT'S HARD TO TAKE YOUR EARS OFF THEM'*

★★★★ MOJO

*'THEIR LUXURIANT SECOND OFFERING SHOULD
THRILL EXISTING FANS & WIN NEW ONES'*

★★★★ Q

*'THE BEST NEW BRITISH GUITAR BAND
OF THE LAST COUPLE OF YEARS'*

★★★★ UNCUT

*'WONDERFUL' ALBUM OF THE WEEK
THE OBSERVER*

'SUPERB' ★★★★★ THE FINANCIAL TIMES

★★★★ OBSERVER MUSIC MONTHLY

★★★★ THE TELEGRAPH

★★★★ METRO



LP / CD / DIGITAL



www.dominorecordco.com
www.wild-beasts.co.uk



“The pigeon shit has made us *MORE* famous than *ANYTHING* We’ve ever done...”

...THAT MAY BE SO, BUT WITH **KINGS OF LEON** ABOUT TO UNLEASH THEIR FIFTH ALBUM, IT MAY NOT BE FOR MUCH LONGER, SAYS **BARRY NICOLSON**

Oddly, Kings Of Leon and I have an unspoken agreement: we only ever meet in hotel rooms. Our first encounter came in a dimly lit single-sleeper at the K West hotel in London, a couple of hours after the band had just picked up two gongs at the 2004 NME Awards (Best New Band, Best International Band). I can't remember the exact circumstances of my arrival, but I certainly hadn't been invited. I don't even know whose room it was. I just sort of... ended up in it. Luckily, everyone was lubricated enough by that point to regard *NME*'s presence among them as essentially benign.

It was an eye-opening, *Almost Famous* sort of scene. Queens Of Noize were orchestrating events; the drummer from Jet sat with his boots on the table, drunk as a lord; the bassist from The Vines was hanging around, looking vaguely uncomfortable. At one point, Har Mar Superstar popped his head around the door. If memory serves correct, Dolf Datsun was in attendance. There were a lot of uncorked bottles, a lot of rolled-up banknotes. And in the middle of it all were Caleb and Matthew Followill.

Matthew was sprawled on the bed, talking to a girl I didn't recognise. Caleb was slouched against a wall chatting to Mairead Nash. At one point they squeezed past me on their way to the toilet and locked the door



PHOTOGRAPHY
DEAN CHALKLEY

behind them. They stayed in there for a good while, doing whatever it is ascendant young rock stars do with attractive young ladies in locked hotel bathrooms.

There was a weird vibe in that room, both kind of glamorous and yet kind of seedy, and nobody seemed to be having all that great of a time, though it

didn't stop anyone from trying. Downstairs, there were a lobbyful of liggers who would've happily sacrificed limbs to be there, but personally, I found it all a bit reptilian, as though the mood might darken at any moment and the Black Mass would begin.

Each subsequent encounter has always come in a room just that little bit larger and more opulent than the last. Today, we're in another one. This one is in the heart of New York City's upscale Tribeca and is owned by Robert De Niro. It's a duplex suite that boasts two bedrooms, three bathrooms, floor-to-ceiling – and it's a very high ceiling – windows, a private sauna and a steam room. A TV with the dimensions of a doorframe pops up from an oak-panelled sideboard at the press of a button; a particularly nice touch. The imported European beer in the ice bucket is complimentary, but only because this place retails at a bankruptcy-inducing \$5,500 a night.

“If we wanted to,” says Jared Followill, speaking from what *NME* can only assume is past experience, “we could



rent out this room and have a mountain of cocaine right there on that table. We could cancel the show in New Jersey tonight, fill this place with girls, and just party. I mean, we could..."

"Yeah, buddy," winks Caleb in our direction. "We're just waiting for you to leave."

Except they're not, and they won't. Jared may have blitzed Manhattan last night with The Stills – "They wanted to go out and find some girls," he recounts, prefixing this story by swearing to God that it's true. "so I texted my friend and he swung by to pick us up in a Greyhound bus he'd filled with women. I think it might have been the greatest night of their lives!" – but he concedes that he rarely reaches what he calls his 'full potential' these days. And, while the entire band chug beer steadily throughout our interview, it's only a nerve-calming exercise ahead of the helicopter ride that will take them to tonight's gig. Despite what you may have heard to the contrary, Kings Of Leon are, when you get down to it, all about business.

And just lately, business has been booming. Their last album, 2008's 'Only By The Night', is nudging towards worldwide sales of 7m, and while it was a divisive record for many in the UK – though not divisive enough to discourage 65,000 people turning up to see them play Hyde Park back in June – in America, it's transformed them from perennial indie semi-achievers to Grammy-laden rock'n'roll aristocrats. At this precise moment, it's not too much of a stretch to call Kings Of Leon one of the biggest bands in the world.

This is all new territory for the Followills. For one thing, the pressures and expectations of American

success are markedly different from those that come with the popularity they've always enjoyed in Europe. For another, it's made Kings Of Leon, for the first time in their lives, uncool. This is a band who have played ping-pong with Prince Harry. A band whose shows Justin Bieber is known to turn up to. A band who are, at least to a certain section of longtime fans left with a bad taste in their mouths from the slick, ubiquitous success of 'Sex On Fire' and 'Use Somebody', nothing less than sellouts.

"It hurts my feelings to hear people say that," says Caleb Followill in his soft Southern croak. "There was something about that last album – and, in my opinion, it was just the popularity of it – that made people think it was something we did on purpose. Like we'd planned it. But the way I look at it is, if I happen to be a good cook and I open a restaurant, am I selling out? If someone is injured and I'm able to help them and decide to become a doctor, does that make me a sellout?"

"We could have sold out so much more," adds Jared. "We turn stuff down constantly, everything from the cheesy shit that a lot of other bands would actually end up doing, to just appearing on TV shows, to playing corporate gigs for huge money. To us, that's what selling out is. It's doing stuff that you wouldn't normally do because you're getting paid a lot of money to do it."

Like what, we ask?

"I don't know if we'll get into trouble for saying this, but we got an offer to appear on an episode of *Ugly Betty*. They wanted us to play ourselves. We were supposed to come in and help her out with some problem or other."

"Didn't we turn down *Glee* as well?" queries Caleb.

"We did," Jared confirms.

"I've never seen that show," he replies. "Apparently everyone loves it. We had some people call us up wanting to know if we'd allow 'Use Somebody' to appear in the trailer for their movie, and we turned them down. Next day, they called back and tried to put us through to the star of the movie – I won't name names, but he's an incredibly famous actor – to let him try and convince us to agree to it. I was like, 'Man, don't even waste your energy...'"

Don't Waste Your Energy. If Kings Of Leon have a motto, those four words are it. Even as their braincells burned in the neurological and pharmaceutical forest fires ignited by the success of 'Youth & Young Manhood' in 2003, nobody could have ever accused them of being averse to old-fashioned hard work. Indeed, as Caleb says, "I don't even like being famous. I don't want that. I just want other bands to respect us, and if they don't respect our music, then they have to respect our work ethic. We work harder than anybody. We're non-stop."

Their collective energies have most recently been channelled into 'Come Around Sundown', the band's fifth album in seven years, and the reason that we're here today. It's a fork-in-the-road record for Kings Of Leon, arguably the most critical of their career. The word is that it's a return to their roots: a raw, countrified rock'n'roll record that will reward the faithful and repulse the 'Mom jeans' crowd back into listening to Taylor Swift, or whatever it was they listened to before 'Only By The Night' came along. The truth – or at least, the truth of the four songs they play us today – isn't quite so black and white.

Recorded in New York with regular producers Angelo Petraglia and Jacquire King, Caleb describes the making of 'Come Around Sundown' as, "Kind of a depressing experience. If we'd made it in Nashville, we'd be out playing basketball or goofing off. Here, I'd wake up and hail a cab to the studio, then spend 12 hours a day in a room with no windows. It felt like we were going to the office. But that can be good as well as bad."



THE NEW SONGS

NME'S FIRST LISTEN TO THE KOL TRACKS

Back Down South

A languid, gently paced acoustic country ballad that sounds like it was written on a back porch somewhere, punctuated by lonesome wails of lap steel and a wistful, festival-ready chorus. It's a clear return, if not exactly to the sound of 'Youth & Young Manhood', then at least to the downhome spirit of it.

Radioactive

It's fairly certain – though not yet set in stone – that this will be the first single. Built on a busy rhythm and twisty-turny, high-pitched guitar riff, the song is basically one long, glorious, gospel-style chorus that seems to be about self-redemption: "It's in the water/It's in the story/Of where you came from". It's big, bold and confident-sounding, but rest easy, indie aesthetes: we're a long way from 'Sex On Fire'.

The Immortals

Driven by some intricate bass work from Jared, this is the moodiest and least immediate of the new songs we hear. A darkly brooding verse – "Go on, get lost," sings Caleb, "Jump in the waters/When they are raging" – suddenly collides with a shoegazey wall of guitars on the chorus, and the end result is not unlike 'Because Of The Times' standout track 'McFearless'. A likely grower.

Mary

Hearing this for the first time was a bit of a 'Holy shit!' moment. Grungy '50s chords, doo-wop backing vocals and a searing solo from Matt make for four minutes of rock'n'roll fun. According to Caleb, the song predates 'Only By The Night' and is the favourite song of all the band members' girlfriends.

Matt reckons it's been "one of the smoothest records we've ever made. No arguments, no fistfights. Nothing like that."

You wonder if perhaps they miss being the perma-intoxicated, free-brawling Kings of old. On 'Only By The Night', Caleb would record his vocals with a bottle of whiskey in hand, semi-delirious from the painkillers he was guzzling for a dislocated shoulder inflicted by Nathan. But despite admitting that there are times "when I'll get mad over something and think to myself, 'Fuck this, I'm gonna go do some drugs,'" he now says that, "at this point in my life, I'll do almost anything to avoid a fight."

But we ask anyway. The best story we've heard about the recording of the last album was that Caleb broke into Nathan's room while he was sleeping and started stabbing his mattress with a knife in a fit of rage.

"Take that story and flip it," says Jared between snorts of laughter.

So...

"He broke into the room," interjects Caleb, jutting an angry finger at Nathan. "He stabbed the mattress. It was all him. I don't use weapons."

"Yeah," retorts Nathan. "You use the frying pan."

"You broke my guitar!"

"This shit is so funny," Jared sniggers.

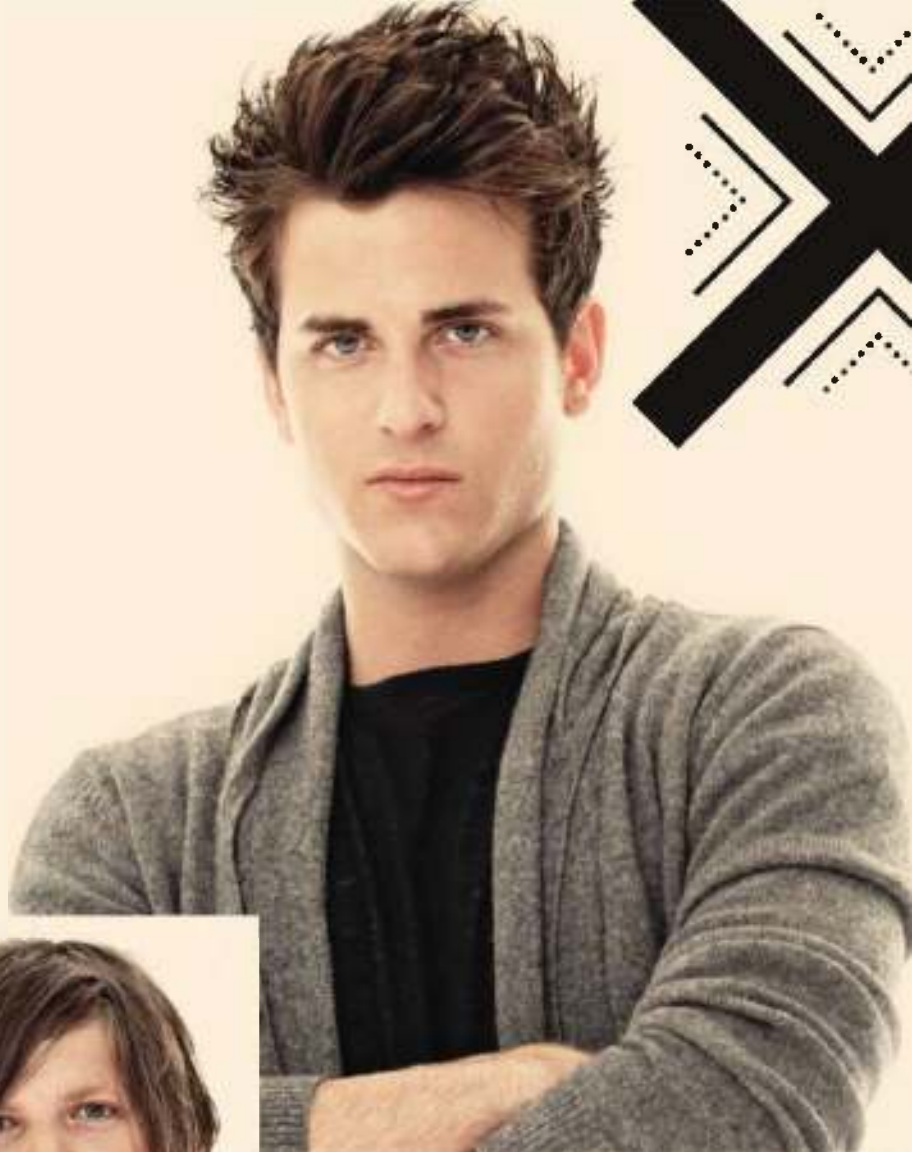
"It's funny now," agrees Caleb. "But it's a miracle he didn't seriously hurt somebody."

"It's a miracle I was shacking up with a nurse the night you hit me upside the head."

"And what was his name again?"

It's been a while since Nathan stalked Apache-like into anybody's bedroom with a knife between his teeth. But according to Jared, "There was a different kind of tension on this record. Look, the only thing I care about is writing good songs. I don't want to consciously try to write a popular song, but at the same time, I don't want us cutting off our nose to spite our face by purposefully writing songs that aren't going to be popular. And there was definitely a feeling of being pulled in both directions. Every once in a while someone would be like, 'Let's make this worse than it can be,' and then there were other times when somebody would say, 'Let's make this more popular than it should be.'"

The songs we're played nestle somewhere between



what Kings Of Leon are and what people want them to be again. In fact, what we hear is most readily comparable to their best album, 2007's 'Because Of The Times'; big and expansive, but also rough-hewn and ever-so-slightly grungy. The standout for us is a lovelorn rustic country song called 'Back Down South'.

"That song came from Matt messing around on a little lap steel," says Caleb. "He played the melody to me and the first lyrics that came into my mind were 'Come on down and dance, if you get the chance...' I think because we recorded the album in New York, we somehow rediscovered a bit of our country side, whereas if we'd been in Nashville, where you're surrounded by country music, that never would've happened. But we were like, let's get a bit of fiddle on there, let's have the pizza delivery guy in the studio singing the chorus with us. We wanted it to have that kind of rootsy feel. There are a few songs on the album that are like that, where we just stripped it back to the essence of what the song was."

When Nathan tells us that, "I promise you, when we went in to make this record, writing a song like 'Sex On Fire' or 'Use Somebody' just wasn't on our minds," we believe him. But like it or not, those two songs have cast an inescapable shadow over the Kings. For Caleb especially, the attendant superstardom they've brought hasn't always been a comfortable fit.

Nathan takes everything in his stride, and Matt – possibly by virtue of saying so little in interviews – at least gives off the air of unflappability. Jared is cocksure and movie-star handsome enough to seem born for it all. But the middle brother is a different matter. In a recent interview, Caleb described 'Sex On Fire' as a "piece of shit" and derided their newfound legion of fans as "not fucking cool". Of all the Followills, he seems to be the one who's most

HURTS

WONDERFUL LIFE

THE SINGLE – 22.08.10
CD/7" / DOWNLOAD

“A band going to
redefine 21st century
British pop music”

DISORDER

informationhurts.com



MEET YOUR FAVOURITE ARTISTS

Heading to V this year? Come over and see us at the
NME Signing Tent where you can have your photo taken



*White Lies, Seasick Steve, The Charlatans, The Magic Numbers, Passion Pit
and many more waiting for you!*

NME FIND US IN THE MAIN ARENA

DON'T MISS OUR V FESTIVAL REVIEW ISSUE - ALL THE BANDS, ANTHEMS & NEWS FROM THE WEEKEND - **ON SALE AUG 25**



obviously conflicted about what's happened to the band in the last couple of years.

"I was being hard-headed," he says now. "It happens. Once you see that people like your music, it can scare you a little bit. And I was scared. To me, 'Sex On Fire' was a quirky song. We wrote it for a little bit of fun. We never thought we'd have 20,000 grown men screaming 'YOUR SEX IS ON FIRE' at us every night. But I've come to terms with it. Twenty years from now, people will be sitting in a bar and it'll come on the jukebox and they'll start singing along, then they'll wake up in the morning and go, 'Jesus, did I really do that?' It'll be like a Journey song. For a while there, I turned into someone I wasn't proud of. I wasn't appreciative of the admiration we were getting, and I said some things that I'm ashamed of. I hurt people who were genuine fans of the band because I was embarrassed to look out from the stage every night and see people who weren't like me."

Because relatively little is yet known about 'Come Around Sundown' – the album was only announced on the morning of our interview, and the lead single is yet to be confirmed – its release has recently been overshadowed by the story that Caleb describes as having "made us more famous than anything we've ever done".

You know of what we speak: July 23, the Verizon Wireless Amphitheatre in St Louis, Missouri. A pale rain of pigeon shit, a show pulled after three songs, and an online fallout almost as toxic as the turds themselves. The band know this topic is going to come up in every interview they do for at least the next six months. But today – strangely – they almost seem eager for us to broach it. After all, everyone else has had their say on Pigeon-gate: why shouldn't Kings Of Leon?

"I take full responsibility for it," says Jared, matter-of-factly. "But people think there was one pigeon, that it shat on me one time, and that I walked offstage and

that was it. Which is insane. We knew it was gonna happen to us before we went on, and our management told us we didn't have to do it, but we didn't want to cancel the show without giving it a shot. So I walked up there, trying to think positive, and within 30 seconds, SPLAT. Right on my face. Can't touch it, can't move. I've just got to stand there playing. We finished the song and I wiped my face, started the second song, then BOOM. On my right arm. And I'm thinking, good lord, two for two. Third song, BOOM. On my left arm. Three for three. We play 20 songs in a set."

Couldn't you just have moved from that spot?

"People have been asking me that. The problem is I use so many pedals that I can't move.

The first song we played was 'Closer', which I have to use a foot-pedal on for the entire song. I need to keep rooted to that spot."

But how come both support bands managed to finish their sets?

"I was willing to pull through, but our management wanted us offstage. They told us they weren't gonna allow me to catch a parasite, or get an infection in my eye and be forced to cancel the whole tour. Our crew members have families to support. We couldn't afford to potentially cancel the whole tour – or even just two or three shows – for one gig. It sucks for the fans, obviously. But we'll find a way to make it up to them."

"We still love St Louis," adds Caleb. "And we'll go back and take shit on the head again if we have to." "I was actually afraid for the next couple of shows," admits Jared. "I've taken the brunt of all this because people automatically assume it's all on me. I thought people would be down in the front row throwing shit at me. Literally throwing shit."

"I guess now there is that risk of someone throwing human poop at us," agrees Caleb. "There's probably someone out there who's mad enough at us to come to a show and try to start round two."

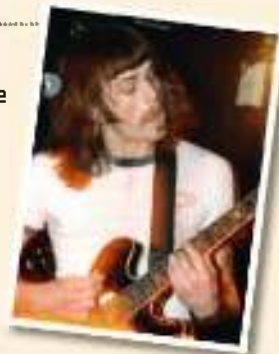
You know that old adage about birdshit being an omen of good luck? This whole experience may yet play out well for Kings Of Leon; it's already amassed them more column inches than any other event of their entire career, all of them on the eve of the release of 'Come Around Sundown'. But more than fortuitous defecations from above, what Kings Of Leon really need right now is a third way down the fork in the road. They've worked damn hard to get to where they are; they're not about to undo all that by reliving their young manhood for the sake of others. On the other hand, however, no courtship is so transparent, no pursuit so ultimately unrewarding, as that of mainstream success.

It's a conundrum, alright. We'll know how it went when we arrive at the next hotel room.

THE ASCENT OF KINGS HOW THE BOYS MADE IT TO ROCK ROYALTY

First British show 2003

A week before the release of the 'Holy Roller Novocaine' EP and at the height of the New Rock Revolution (remember that?) Kings Of Leon begin their love affair with the UK at this tiny, celeb-studded gig at the Garage in north London.



'Youth & Young Manhood' 2003

Delivering on the hype with a debut album of Southern-fried garage-rock classics, 'Youth...' is the recipient of a glowing 9/10 review in *NME* and sells 250,000 copies, but charts at a poor 113 in the US.

Glastonbury 2004

Their biggest gig yet – as second headliners on the Pyramid Stage – doesn't quite go according to plan. Looking slightly lost and humbled by the size of the crowd, what should have been a triumph in fact ends up as something of a disappointment.

'Aha Shake Heartbreak' 2004

The band's second album is a more mature effort than their first, though the Followills themselves are at the time going off the rails with drugs and booze. They also decide to shave off their trademark facial fuzz, to the consternation of female indie fans everywhere.

'Because Of The Times' 2006-2007

Caleb takes his last line of cocaine on New Year's Eve 2005, and the band begin recording their third album in March of 2006. On its release a year later, 'Because Of The Times' becomes their most successful record to date, charting at Number One in the UK and doing decent business in America. Critics are split, but *NME* awards it 8/10.

Glastonbury 2008

Prior to the release of 'Only By The Night', the band make up for their 2004 Glasto let-down by taking the headliner mantle and delivering a set that leaves nobody in doubt that they're on the verge of something BIG.

'Sex On Fire' 2008

The first single from 'Only By The Night' becomes Kings Of Leon's first UK Number One; in fact, their first big hit of any kind. It also tops the US Billboard Modern Rock chart. Caleb, however, admits he thinks that the song is 'terrible' and that the band only wrote it for a joke.

Grammys 2010

The mainstream crossover is complete; the Kings pick up three Grammy Award nominations in January and take home the coveted Record Of The Year Award, and all of them for the simultaneously loved and loathed 'Use Somebody', which is the song that breaks them in America.

Hyde Park 2010

The band headline a huge show in London's Hyde Park to 60,000 people, in the process debuting four songs with working titles from much-anticipated new album 'Come Around Sundown'.



FOR MORE ACTION FROM V FESTIVAL...

NME TV features the bands on V's bill all week, while *NME.COM* brings you news, blogs, videos and photos from both sites. Plus get next week's *NME* for the ultimate V review

FIST-CLENCHING BALLADS
SYNCHRONISED DANCERS
A 7FT OPERA SINGER...

ARE HURTS FOR REAL?



Their songs ape '80s power hits and they are untouchable in the European charts – now Hurts are dead set on bringing back the magnificent, heartfelt ballad into the modern age. Hamish MacBain meets them to find out more

By the end of the half an hour that we spend with Hurts, they have rebutted accusations of being 'pretentious cunts' ("We write pop music, which is the complete antithesis of what it means to be pretentious"), of 'sounding like fucking Westlife' ("I suppose we do, a bit") and of having 'trite, clichéd lyrics' ("We see them as simple and direct"). They've done so with the grace, ease and conviction of people who know EXACTLY what they are doing.

Hurts also apologise for being covered in make-up (having just come from their first high gloss photoshoot for a Sunday supplement), drink a coffee and a beer, and talk about their music's success in Europe ("the Greeks and Spaniards go, 'Oh, it's so uplifting'; the Germans go, 'It's so depressing, so dark'"). Not surprisingly they are gushing about the fact that they have persuaded Kylie to sing on their song 'Devotion'.

"We just wrote a little letter," smiles Theo Hutchcraft (the singer and coffee drinker). "Two weeks later she wrote back and said yeah. The album is about the trials and tribulations of women. We chose her because her voice has such a perfect tone."

Fantastically, this collaboration has come about after Ms Minogue's label rejected a remix they did of her latest single 'All The Lovers'. "Putting an opera singer on it was, in hindsight, not the way to go," notes synth man Adam Anderson. This may be true.

Hurts also explain the way they dress is to do with "male pride and dignity in the face of extreme insecurity and unhappiness". As well as 'OK Computer' and 'Purple Rain', with straight faces they've declared "all the Coldplay albums" to be an important part of their genesis. And in describing the qualities they hold dear in music, they have – if Microsoft Word is to be trusted – used permutations on the word 'emotional' no less than 26 times. That's nearly one a minute.

To recap: just over a year ago, Hurts did not exist. They were two blokes on the dole in Manchester. Post being included in 'Best Thing Since Sliced Bread For 2010' lists, they played their first ever gig on February 22 2010 at St Philips Church in Salford. Backing vocals were provided – as they have been at every show since, including those on the NME Radar Tour in April – by a static, 7ft-tall opera singer named David, who was recruited after his "frightening" performance in *The Pirates Of Penzance*, witnessed by Theo and Theo's nan. A week on Monday, their second single 'Wonderful Life' – complete with video featuring a tripe of, erm, "interpretive" female dancers doing their thing in a swimming pool and sleeve depicting a suited man on the edge of a tall building – will become their first ever bona fide hit (and, of course, in pop music, hits are important).

"It's been a bizarre few months," admits Theo. 'Happiness' is an album that is going to split opinion, and that – frankly – a lot of people

are going to detest. To look at Hurts, you might expect them to deal exclusively in the Depeche Mode styled synth pop exhibited on debut single 'Better Than Love'. And they *do* do that well (see also: 'Sunday'). But, in truth, the vast majority of the songs on their debut album are unashamed, giant, "emotional" ballads that, depending on how you see things, are either 'Vienna'-esque or... sound like fucking Westlife. Really, at least three of them – 'Blood, Tears & Gold', 'Stay' and 'Unspoken' – you could slip on at Ultimate Power, the staggeringly successful London club night where the entire semi-ironic crowd's fists are clenched all night to an unrelenting soundtrack of Whitney'n' Jennifer'n'T'Pau.

"But why should it always be people who sit on the top of the pile who make that music?" says Theo. "Why can't people at the bottom of the pile make that music as well? It's a



"WHEN YOU HAVE FUCK ALL AND YOU'RE SAT IN A BEDSIT, YOU HAVE TO SHOOT FOR THE MOON"

THEO HUTCHCRAFT

challenge – it's like taking on the man. It's like trying to get control back from this kind of... glass ceiling of a world of music that travels the charts, why shouldn't people in their bedrooms compete with music like that?"

A fair point. But surely if one is attempting to subvert the mainstream, one must do more than replicate what the mainstream is doing?

"Well, I think the details and the music within those ballads separate it from being a Westlife song," reasons Adam. "Care has gone into every sound to make sure there is depth in the recordings and hopefully that lends it more integrity. The ballads for our album weren't handed to us on a plate. There wasn't a factory that invented them. We sat in a room without any money, and wrote them ourselves. So they come from a very natural place."

Theo: "It's funny that people are afraid of it, they feel like they have to do the same old thing. But you have to be ambitious. I mean when you have nothing, when you have absolutely fuck all and you're sat in a bedsit, why not just shoot for the moon?"

Adam: "People are gonna love us or hate us.

I'm very comfortable with that, because the ones that love you are gonna love you more *because* people hate you."

Increasingly, Theo notes, as well as being "girls, rather than boys", these devoted fans are Greek, and Cypriots. And Germans. And Spaniards. Hurts, fat, in their homeland will shortly be decided by the public's feet, but in mainland Europe they are close to becoming bona fide superstars. They have already had the biggest track of the year in Greece and performed at their equivalent of the Brit Awards, bagged Number One in the airplay charts in Cyprus, and Number Two in Denmark – by the time you read this, they're likely to have hit the top spot in Germany. Theo is "fascinated by how English songs go into charts abroad when people don't understand the lyrics. It's all based on the emotion and the sentiment." In line with this, he believes that "it is not what you say, but how you say it." Thus, the words in Hurts' songs are almost exclusively about love, either doomed or hopeful "I'll never let you down, baby"; "Say goodbye in the pouring rain"; "Things will never change/Our hearts will always separate"; and, of course: "Never give up, it's such a wonderful life." In stark contrast to the clothes, the videos and The Show that initially smack of lofty sophistication, these are words that are – depending on how you see things – fantastically direct, or naff beyond belief.

Theo: "A lot of the criticisms, we just go, 'Yeah' most of the time. It's actually something we pride ourselves on – the simplicity of the emotions and the imagery – it's easily relatable. It's what you do with the simple imagery. How much depth you give it is up to you. What you are trying to say is not going to have any more gravitas if you use an adjective. There's no less depth in something that has less words."

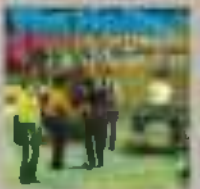
Theo also describes the videos as being merely "simple ideas". In fact, he describes everything that Hurts do in similar terms. In their eyes, Hurts merely believe "in trying to make things and putting a lot of time and a lot of effort and making things different and making things in our own vision". Hurts are having a go at being magnificent, at least.

Either they are that band in marvellously sharp suits who are trying to reclaim the ballad from the nasty claws of the factories by singing beautiful, ambitious, histrionic love songs that come from the heart, with a little help from an opera singer and Kylie Minogue. Or they're "pretentious art wankers" (a more common jibe than "cunts", apparently) but without the depth and sophistication that pretentious art wankers are supposed to have. And making no bones about that fact, either.

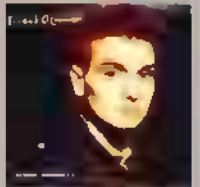
Your call. Me? I'm leaning towards the former...

Hurts play the Nissan Juke Arena at V Festival (Sat 21 Chelms/Sun 22 Staffs). Get more on V at NME.COM/festivals

THEO'S TOP 5 BALLADS



The Hollies – 'He Ain't Heavy, He's My Brother' "The greatest song ever written. Every second of it is perfect."



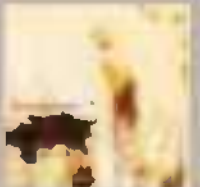
Sinéad O'Connor – 'Nothing Compares 2 U' "Prince's potent ode unlocked by one truly incredible voice."



The Verve – 'The Music of the Spheres' "This is the Mode at their most beautiful. What Spector would have sounded like if he'd lived in Berlin."



The 1975 – 'The Sun in My Glasses' "Such endlessly sad lyrics but such hopeful melodies."



Nine Inch Nails – 'Hurt' "This is one of the most intense and raw songs ever. No hope. Just pure pain."

THE BAND THAT MAKE **MUMFORDS** LOOK LIKE **MOTLEY** **CRUE**

Oxbridge folkies **Stornoway** love reading, playing chess and saving the planet. So what's all this about onstage necrophilia, snuff habits and punch-ups? **Mark Beaumont** finds out...

Brian Briggs' eyes narrow, steaming with murder. "We are getting into violence now. For the latest video me and Ollie were trained how to fight, so we were beating each other up. It was so violent that MTV have had to censor the video." Jesus, why? "It's something called chess-boxing," Brian says, lounging in an Arabian-style dressing room backstage at Camp Bestival. "You do a round of chess and then a round of boxing." Bassist Oliver Steadman nods. "It's a mixture of the visceral and the cerebral."

"Jon [Ouin, keyboards] was referee, Rob [Steadman, Ollie's brother, drums] was ring-master and me and Ollie were fighting," Brian explains. "It was quite fun, we had ladies dabbing fake sweat on us and a man showing us how to look like we were making deadly punches."

Are you going to use your new found skills?

Brian consults his inner Ray Winstone. "Yeah, on Mumford & Sons."

Shitting hell. Do not adjust your *NME*, this really is folk feud fighting talk from Stornoway – the nature-loving Oxford University alumni who've all got masters in complicated subjects and list their hobbies as ornithology, hiking trips and Hacky Sack. We expected to spend our hour with the UK's finest folk wannabe-Scots discussing breeds of chaffinch, the elemental properties of magnesium and the myriad obscure folk heroes that inspired their incredible debut album 'Beachcomber's Windowsill' – a pastoral wonder of seascapes and heartbreaks,

and a glaring omission from the Mercury shortlist. And that's exactly what we did. But we also got deep about onstage necrophilia, burning the internet, snuff habits, wizard cults and battering Mumford. So the question is: are Stornoway the most dangerous bunch of boring upper class bird-watchers you'll ever meet? Er, probably not.

How are you enjoying the massive psychedelic crèche of Camp Bestival?
Brian: "I feel quite excited because we've just driven through a part of the country which I have fond memories of

leading the double life that's been tormenting me. It's organic chemistry."

You've a reputation for being a bit pipe-and-slippers – is that fair?
J: "Absolutely."

B: "There's a box of snuff that Jon brings out in rehearsals."

O: "Cherry-flavoured snuff."

J: "It's like dung, it's horrible."

How many lines can you do in a night?
J: "Three is probably best."
O: "When you blow your nose it comes out black."

"WE WENT OFF THE RAILS ONCE AND ENDED UP IN A BATH, SMELLING QUITE A LOT. WE PREFER BOOK CLUBS AND STAYING IN"

JON OUIN

I've worked in Dorset on two separate occasions, once on the Isle Of Portland and once in Swanage. In Portland I was living in a hotel for five months working with seabirds that had been in oil spills."

Which one of you was a Russian translator?

Jon: "I was briefly a translator, I lived in Siberia. I was there when they had the [Russian language] *NME* launch. I used to learn my Russian from *NME*."

And the scientist?

Ollie: "I finished my chemistry masters about a month ago, now I can stop

You must let your hair down on the road though, surely?

O: "We once had 15 people trying to climb into two rooms in a Travelodge which had been double booked."

Rob: "Jon likes sleeping in the bath on the last night of each tour."

J: "Yeah, that was quite horrible."

But that was the only time we went off the rails, ending up in a bath, smelling quite a lot. But generally we like book clubs and staying in."

What do you like to read?

J: "Religious tracts."

R: "Cult stuff."

O: "I'm reading a book called *The Elfish Gene*, which is about growing up being addicted to Dungeons & Dragons. This guy who played obsessively thought he was a wizard and eventually started taking magic mushrooms to induce hallucinations. After that he became very interested in the occult."

Has it turned you on to dungeoneering?

O: "That phase is over."

R: "We haven't been into Warcraft for a couple of years."

Mumford & Sons – what a bunch of bastards, eh?

O: "Are they any good at chess?"

B: "Amazingly, after all this time we've still never been on a hill with them or met them."

J: "That's because they're sitting around going 'what a bunch of bastards Stornoway are!'"

O: "I read a blog about their gig in Chicago a few months ago and they stole our trademark move of giving facts to the audience. Brian will often say 'last night



ROCK'S TOP TREE-HUGGERS

Stornoway's Brian Briggs is a conservationist-turned-folk-pop-hero, but which other artists have successfully communed with nature?



an ASBO was given out to such and such and Mumford & Sons apparently turned up in Chicago and started saying, 'Here's a fact about Chicago'."

J: "I don't think we own copyright on facts."

O: "But it's one more little tiny irritating thing."

B: "The next thing they'll be learning how to fight."

Is it annoying that they're seen as a bit cooler than you?

B: "Is dressing up as a scarecrow cool?" Stornoway. "OOOOHHH!"

B: "Without their massive success we probably wouldn't find ourselves on the

Radio 1 playlist, so we're not going to complain about it, but we also don't feel any real connection to them."

'We Are The Battery Human' is a shanty-esque call to arms to unshackle ourselves from laptop culture: "We have to go online each day/But inside we don't get no reception... so join the new revolution to free the battery human/'Cause we were born to be free range". What's so bad about the internet?

B: "There's nothing wrong with the internet, I think it's absolutely brilliant. It's just that I believe that the extent to which our society, both work and home,



JULIAN COPE

When he's not out shagging ley lines, the Arch Drude is often to be found touring the stone circles of Europe and writing guidebooks about them called things like *The Modern Antiquarian*.



BRITISH SEA POWER

Huge fans of orienteering and onstage foliage, BSP would often give journalists grid references as to where to meet them for interviews and recorded a soundtrack to rural island life doc *Man Of Aran*.



WILD BEASTS

Children of the Lake District town of Kendal, Wild Beasts rarely reference their rural surroundings in song but their folkish falsetto rock certainly smacks of Kate Bush wafting around some Lancashire hillocks wailing out for her Heathcliff.



ANIMAL COLLECTIVE

In 2003 the US indie heroes recorded an album called 'Campfire Songs' in woodland outside their studio in order to faithfully capture the sounds of the forest on the record and, if you will, collaborate with nature itself.

tends to be indoors has meant that people have very much lost touch with the outdoors and actually suffer as a consequence."

J: "The internet should be banned"

Burned?

J: "Banned. No, burned, yeah! That shows my understanding of how it works. I think wi-fi should be burned! Let's kill it!"

You met at Oxford University via an ad Brian placed on the (spit, scabbers!) internet and reportedly played early shows in banana costumes; were those the weirdest early gigs?

O: "We were doing Tina Turner covers at the time. We did 'GoldenEye'. It was part of a really fun time when we used to wear masks onstage and had transvestite goth players."

B: "Before it all got serious. We weren't especially confident in the early days."

R: "We had someone doing acrobats hanging from the ceiling at one gig."

J: "With a porn soundtrack behind."

O: "Necrophiliac acrobats..."

There was live necrophilia onstage at your early shows?

R: "As live as necrophilia can be."

Your album was almost entirely self-recorded on eight-track in university bedrooms – does it reflect your listening habits at the time?

B: "I listened to a lot of reggae and dub at university, that obviously doesn't come into it at all. I love classic blues, bits of soul, Van Morrison. The ideas that I'm working on at the moment could be influenced by anyone from

Elvis to Bert Jansch. With the album we chose songs that we felt would make sense together. It doesn't showcase the whole spectrum of everything we've ever done."

You wrote a song about zorbing, which is basically rolling downhill in a massive plastic orb. Have you ever done it?

O: "We all went zorbing near Dorchester."

B: "The guy who invented zorbing, called Andrew Akers, got in touch because he'd heard the song and put us in touch with his colleagues here in Dorset and they invited us down."

J: "I felt sick afterwards."

B: "You've got a choice of hydro-zorbing or harnessed. So you're either rolling with the ball or you're basically in a water slide with other bandmates and they're both brilliant fun."

Are you currently writing a song called 'Water-Skiing In The Bahamas'?

B: "It did cross my mind. A whole album about extreme sports might be good."

Extreme sportsmen? Chess boxers? Countryside fundamentalists? Snuff addicts? Maybe there's more to indie's poshest PhD than wobbly guitars and fruity teas after all. In fact, strap these incendiary devices to your self and meet us in your nearest internet café. Actually, forget that, there's a fascinating documentary about crockery on later. We're all off round to Brian's for a slideshow presentation and a cuppa.

The growing pains of



As they hit 13, things have gone a bit weird for Interpol. Their most recognisable member has quit, the supermodel girlfriends have gone and they're back on an indie label. However, as Sophie Heawood finds out, they are happier in the shadows. Typical teenagers...

Turning 13 is never easy, as any post-pubescent will tell you. For Interpol, New York's most intense and brooding band, it has been particularly angsty. Dropped by a major label after their third album didn't hit the promised bigtime, they recorded their fourth album by themselves and with their own cash, before returning cap-in-hand to their old label Matador. Then, before they could start touring the record, Carlos D., who had once been the scourge and delight of New York's single ladies with his vampiric looks and bed-hopping ways, quit the band. A Nietzsche-quoting, elastic-armed bass player, and classical composer on the side, Carlos was the most recognisable of the four-piece band. Does it feel like they've lost one of their family?

"Mmm," says frontman Paul Banks, sitting at the bar of a Montreal hotel, on tour in Canada to promote the forthcoming album. He lights up a Marlboro but doesn't smoke it, sitting in measured contemplation as the ash grows and grows. "Everything shifts. But it's not so much like a family, it's more like a marriage. A relationship. With family, no matter what goes wrong, they're still your family. And in a relationship, anything can go wrong and it's OK as long as you still love each other." He looks serious. "But once the love starts to dwindle, and things go wrong – you're like, 'Fuck you.'"

So Paul, if your phone rang now, and you looked down, and it was Carlos calling – would that be weird?

"Erm. Yes."

Do you wish he had stayed to see this record through?

"I... I don't really wish anything," he says. "Some things you can control and some you can't. We are doing fine."

Paul's face might be serious, but his body is dressed in bright green from head to toe, like an elf, plus some gold bling and a baseball cap that says 'I LOVE JESUS'. He says he loves Michael Cera, Russell Brand and Jonah Hill: "The new generation, they're into some funny shit." He still lives in Manhattan because "all the babes in Williamsburg would distract me"; he loves hip-hop "much more than the music I'm supposed to like", and he hands me his iPhone to play me a new rap act called The KNUX. "Their flow is amazing *and* it sounds like Nick Zinner on guitar!"

The other two members of the band both agree with Paul that they couldn't have made Carlos stay. Sam Fogarino, the drummer, of Italian descent and instantly warm and conversational, explains that, "Carlos had his foot out the door a long time ago, even on the last record. His conflict rested in the fact that he enjoyed writing and recording music with the band. It's this phase here, doing interviews and then the travelling roadshow, that he didn't want. He's a man that can never be forced to do anything. And, with due respect, that tunnel vision of his own will hopefully get him to where he needs to be. But it can't work here. We all gotta be unified." Sam is now married, with a baby girl who "blows my mind on a daily basis". He and his family recently moved to Athens, Georgia, partly because their dear friend Michael Stipe of REM lives there – they hang out beside his swimming pool a lot.

And then there's Daniel Kessler, designer-suited lead guitarist. He's known in the studio as 'One Last Thing Kessler', because he's so exacting, agonising over leaving half a second longer between songs. Not that he's alone in being a perfectionist – this group could teach military dictatorships a thing or two about control. But they couldn't control Carlos and he couldn't control them. "Obviously it wasn't our ideal, we didn't want Carlos to leave," says Daniel. "But it was something that we knew was very much on his mind while writing the record. And we all talked it through so much. He loved the music we were writing and he put a lot of work into it – but his future is about not being in a rock band. It wasn't, like, 'How did we get here? Oh my god' I wish we'd said this to him! Because there's nothing left to be said when someone has dedicated 13 years to a band and now they want to take their life back in their own hands. I think he needed to change his life. And by that point we all very much understood."

Like any normal pubescent, Interpol have been sprouting new bits. They roped in David Pajo – formerly of Slint and Tortoise – to fill in for Carlos on tour duties, and Brandon Curtis from Secret Machines has taken on a side-of-stage keyboard-playing role. The three core Interpolites immediately brighten up at the mention of their two new best friends. Daniel's life was changed by a Tortoise album; Paul listened to the post-rock band Slint obsessively in high school, and Sam still wakes up every morning to the mental image of the 1991 'Spiderland' cover. They are full of words like "awesome", "the greatest guys", "we have the same sense of humour", "amazing". So actually, things are working out pretty well. So much so that they've finally given a record the simple title 'Interpol'. Why?

Paul: "When we were working on them, the songs were taking on a gravity – I guess more of an ownership. You grow older, you become more self-possessed. I think we've had albums where we were striving to get somewhere, but this album, we made it once we'd arrived at that place we were striving for. So it's not an effortful sounding record, but it's more ambitious than anything we've ever done. The last record was us trying to break new ground for ourselves. Whereas I think that, this time, we're there."

That last one in 2007, 'Our Love To Admire', "didn't get a fair treatment", according to Sam. "I think on a certain level it was actually doomed to fail. I think it smelt of a label trying to blow it up, to be honest." But they still don't get why people were so bothered about them changing labels in the first place. "Everyone else of our size as a band was on a major label," points out Paul. "The White Stripes, Yeah Yeah Yeahs, TV On The Radio – everyone else had gone to a major. But somehow it really mattered to people when we went and did it – even though all it changed was the budget for radio."

As for going back to their old record label Matador, says Sam: "I think we each did a little tap on the door. We said, 'Hey, remember us? (He gives his thick black eyelashes a sensual flutter)' Still think we're sexy?" It was weird when we left Matador – but we had a little bit of a cocky sense of adventure. And, of course, everything that happened to us happened to 80,000 other bands too. The only thing different to us is that we were lucky enough to not burn a bridge with them." Daniel agrees: "It never even felt like we left them. We were still

friends, one of the guys sub-let my old apartment. I would go out to dinner with our publicist. These are people that we love, we adore. We didn't even have to shake hands."

Older and wiser in other ways too. "The only thing that ever fucks with me in the music business is the emotional component," admits Paul. "And actually in this case I had to be reminded by my brother that, 'Business is business, dude, you gotta take away the personal side.' It's really more of a matter of are you really gonna take all the press personally? Or are you gonna look at it, like, you gotta do the press to be in the business. It's really to support your sales so get over any personal feelings you might have towards the press themselves. It's sort of a wasted fight, though." You'd think the press might have got to him more when he was dating Danish fashion model Helena

Christensen, who now lives in New York city. But he says the paparazzi left him alone because they didn't know who he was. "I also think you have to court that kind of stuff at the time. If I had wanted all the red carpet shit I could have had it. I don't understand that side of things at all. I just don't ever want anything to do with that bogus nonsense fame."

Which is the whole thing about Interpol the band. Ambitious they might be, yes, but they've never quite managed to combine that furious, ambitious drive with a confident, breezy easiness at being in the public eye ("I know you've supported me for a long time" as they sang on 'NYC', "but somehow I'm not impressed"). And so they have slunk back to the cult shadows where they can work with as much depth as they like. Doomed but, more likely, blessed, to stay just beneath the radar forever.

INTERPOL 2002-2010

Paul Banks on the albums so far



TURN ON THE BRIGHT LIGHTS (2002)

"I love all of our records, but '...Bright Lights' is so comfortable to look back on because we had four or five years to go through the adjustments for those songs and get it just right. We started playing together as a band in 1997 and this was our first record."



ANTICS (2004)
"'Antics' was our big stress record. People assumed the third one was, but I was more

aware that if you do a good job on your second that's a big statement – and if you fuck up your second record that's also a big statement."



OUR LOVE TO ADMIRE (2007)
"I always thought you needed five listens to get our records. And

then with this one, I said you needed 10-15 listens to appreciate it. We would never put out a record where there's not something to 'get'."



INTERPOL (2010)
"This one sits with me better than the last two records of ours. It's true that I beat

myself up about stuff, and kind of have criteria of how good my shit has to be, all the self-analysis – but this time I loosened myself up creatively so I could get to the good ideas with less resistance."

“JOHNNY PUN THE FACE. IT

An ex-Razorlight drummer's solo project? What, you cry, have we done to deserve this? But, as Mark Beaumont discovers, Andy Burrows' I Am Arrows are nothing to be scared of

You join the cavalcade of limousines and tour buses leaving the stadium. You're led by police escort at high speed to the airport. You drive directly on to the runway and climb the steps to the plane, where drinks are served and cigars handed out prior to take off. Then, around half an hour into your flight, an assistant shuffles down the aisle and passes on the message that the time has come for your audience with El Honcho Mephisto.

"Someone comes down the aisle and goes, 'Bono is ready to see you now,'" says Andy Burrows, reliving his flight on U2's lemon jet. "Then you wander up to the front and have a chat with Bono. I was constantly staring at Larry Mullen because he had some contraption on his arm. He was obviously trying to fix something. All the time Bono was talking all I could do was look over at Larry's arm at this squiggly thing. It was amazing."

He stares into his pint, reminiscing about his five years as the drummer in crowd-splitting indie bods Razorlight. "I here's no denying that was a mental five years. Five years of events and scenarios that I would never in a million years have dreamed of experiencing. Tours were selling out the whole time and singles were racing up the charts. Things like Live8 and meeting Nelson Mandela and supporting U2 and flying on their plane between gigs. Even now I'm piecing it together in my head how successful that band were. I know it wasn't Coldplay or Muse but it was far bigger than I'd ever expected."

He sighs, contented "I remember it fondly but I'm glad to be out the other side. It's good to be physically and mentally here."

Fair play, but what about those world tours and fancy

friends? Were they not enough of a sweetener to get rid of that weird, slightly tangy taste that being a member of a band fronted by Britain's most ridiculous man might leave?

Apparently not, as Andy upped sticks (ahem) in March last year, citing "personal reasons", signing to Razorlight's label Universal a mere 11 days later under the solo moniker I Am Arrows and turning his hand to West Coast summer pop in the shape of debut album 'Sun Comes Up Again'.

So what was the final straw? Anything to do with a certain tight-trousered singer?

He looks around the Hampstead pub garden, awkward. "There's no one thing, it was a build up of tiny things. It really wasn't a place I was capable of staying any longer."

Camden's Hawley Arms, October 2006. The bar is buzzing with industry and celebs boozing it up after the Vodafone Live Music Awards. Notable among their number are Razorlight's Johnny Borrell and Andy Burrows – joined-at-the-hip bezza mates intent on getting the party started by leaping behind the bar and pulling their own pints. Then: heated words, punches thrown, a shocked scramble. And the cracks in Razorlight burst open for all to see.

"I wouldn't say that was a full-on fight," Andy recalls. "I was so drunk that night I can't remember it. It was something to do with an original demo me and him had done of 'America' and I was going 'I like that version' and he said, 'I didn't like that version'... it was pathetic. I was absolutely fucking hammered and I wound him up and he punched me in the face, which was quite funny but quite dramatic at the same time. I sobered up quite soon afterwards because everybody

got really flustered and then it was in the pages of *The Sun* and *The Mirror* the next day."

The incident sparked rumours of intense personal tensions in the band, culminating in an onstage altercation between Johnny and bassist Carl Dalemio in Lyon in 2007 and reports of rows between Andy and Johnny during last year's US promo trip. Were the pressures of life on the road making Borrell live up to his billing of rock's biggest asshole?

Andy pauses. "Um... he's... no, he's not an asshole, that's not what he is. Him and I clashed, it's as simple as that. I never knew what the next day was going to bring. It started to wear me down. There were days I felt really close to him, long periods of time, but the other side of it was too rocky, far too turbulent to be made up for by those times."

He'd throw rock star tantrums?

"Yeah, and if Johnny kicked off then that's a big deal because he's the frontman and it's his band. I didn't know how long I could put up with having zero control over my own situation. I just wasn't happy at all, it wasn't a very pleasant environment. You're spending a lot of time travelling around with each other and living in each other's pockets. The bands that survive that kind of schedule are the ones that have a real love for one another, the kind of love where you give a shit about one another. And we weren't strong enough as a four, at all."

The demon booze didn't help matters either. "The first two years of drinking were really fun but the last three had become medicinal. It'd just got ridiculous. It's probably best for [Johnny] that I'm out of it. There's a lot about him that I admired and bits about him that I miss, but I don't regret having quit the band for one second."

And neither should we, since I Am Arrows might just become the best drummer-turned-frontman band since Foo Fighters. Unsure of which direction to take, Andy fled to Brooklyn to hang out (and drum) with We Are Scientists and there the demos for the pastoral summer pop of 'Sun Comes Up Again' came together: a record with the lush, home-grown Californiadelia vibe of The Shins, Beck, Brendan Benson or Elliott Smith. "Although I'm not a huge Neil Young and Crazy Horse obsessive I've always been into nice big three part harmonies so that was naturally there," says Andy, "and that does have a West Coast thing about it. It's funny, lots of people have said to me it's West Coast and lots have said it's fiercely British and I guess that's a really good summing up of it."

Finally in control of his own fate ("it felt massively liberating and hugely therapeutic – I got more out of writing this record and recording it than any session with a therapist"), Andy recorded the album in

JOHNNY B BAD *Why Andy left Razorlight*



1 Too much pasty white flesh on view at every gig



2 The tourbus was far too small



3 Billowing white shirt + pyromania = danger

NCHED ME IN WAS FUNNY"



London, playing almost all of the instruments himself, and thereby debunking every drummer joke (hey, what do you call a man surrounded by musicians?) ever cracked. From the fleet, funky first single 'Green Grass' through the 'Golden Brown'-ish harpsichord waltz of 'So Long Ago', to the rich and sumptuous

pop of 'Nice Try', I Am Arrows sound far closer related to Broken Bells than the boy Borrell.

"Broken Bells is my favourite record of the past few years," Andy enthuses, "I love that! Americans are allowed to be very emotionally open and yet still make a record that's widely accepted as being credible or critically acclaimed. Sometimes it's difficult for us to know exactly

"IF JOHNNY KICKED OFF THEN THAT'S A BIG DEAL BECAUSE HE'S THE FRONTMAN. I DIDN'T KNOW HOW LONG I COULD PUT UP WITH HAVING ZERO CONTROL OVER MY OWN SITUATION"

how to express ourselves, we're more reserved."

Andy admits that to get his "super personal" feelings across on the record, "I spoke my own made-up language." Hence, lyrically, 'Sun Comes Up Again' is a rather slippery, opaque little bugger. There's a general air of disquiet and loss, recurring images of people or relationships being "broken" and lots of restlessness – 'Green Grass' is the story of a girl decamping to Hollywood, 'Far Enough Away' is full of images of "Running on a wall", and the heartbreaking 'Hurricane' finds Andy singing of the need to have his feet bolted to the floor. What are you running away from Andy? Your old band? Johnny's hissy fits?

"Yeah, yeah, yeah!" Andy laughs. "I think so! I can honestly say most of the stuff you're going to pick up on is probably going to be 50 per cent true, because all of the words on it are either directly related to a situation or mixed up and fuzzled up and put into a song."

OK – are we correct, then, in deducing that 'Battle For Hearts & Minds', with all its talk of beds and crying mothers, is about a parental trauma being repressed with lots of casual sex?

"HA! HA!" Andy guffaws. "No, there's no casual sex going on! That song is probably the most personal of all of them and a little bit fucked up, and me trying to work out how to sing a song about feeling that way. It's funny to stumble across accidental interpretations and go, 'That's what I meant, yeah!' But no, it's not. Unless totally deep down and subliminally it is..."

See, Andy Burrows has hidden depths and talents that even he's only just realising.

Maybe one day Johnny Borrell will discover that kind of depth too. Until then, the best that we can hope for is that someone tells him we can see his willy through those white kecks. Put it away, lad. Put it away.

NME MUSIC PHOTOGRAPHY AWARDS With **Nikon**



Have you shot the year's most rock'n'roll picture? Well, enter the first ever NME Music Photography Awards now!

Enter your best photos taken in the past 12 months at any music event, of any music artist and you could win top-of-the-range Nikon camera equipment.

Open for entry from today – amateur and professional photographers can upload pictures at nme.com/photoawards

FOR MORE DETAILS NME.COM/PHOTOAWARDS



Photos: Dean Chalkley / James Oatkinson / Andrew Keiridall / Andy Willsher



SONIC EDITIONS

—*Limited Edition Music Photography*—

NME

Sonic Editions presents:
The NME Collection

20 Iconic images including
Muse, David Bowie, Blur,
The Strokes, The Beatles,
The Clash and more.

The NME Collection features 20 images,
limited to 495 of each, available from £59
framed at www.soniceditions.com/NME

Visit SonicEditions.com/NME

FUTURE SUPERSTARS

It's been an amazing year so far for new music: so good that we thought we'd make a list of our Top 50 Best New Bands. Check it out at NME.COM/50newbands – and as an added extra, here are some posters of a few of our favourites



YUCK

PHOTO BY
ANDY WILLISHER

THE DRUMS

PHOTO BY
PAMELA LITTKY





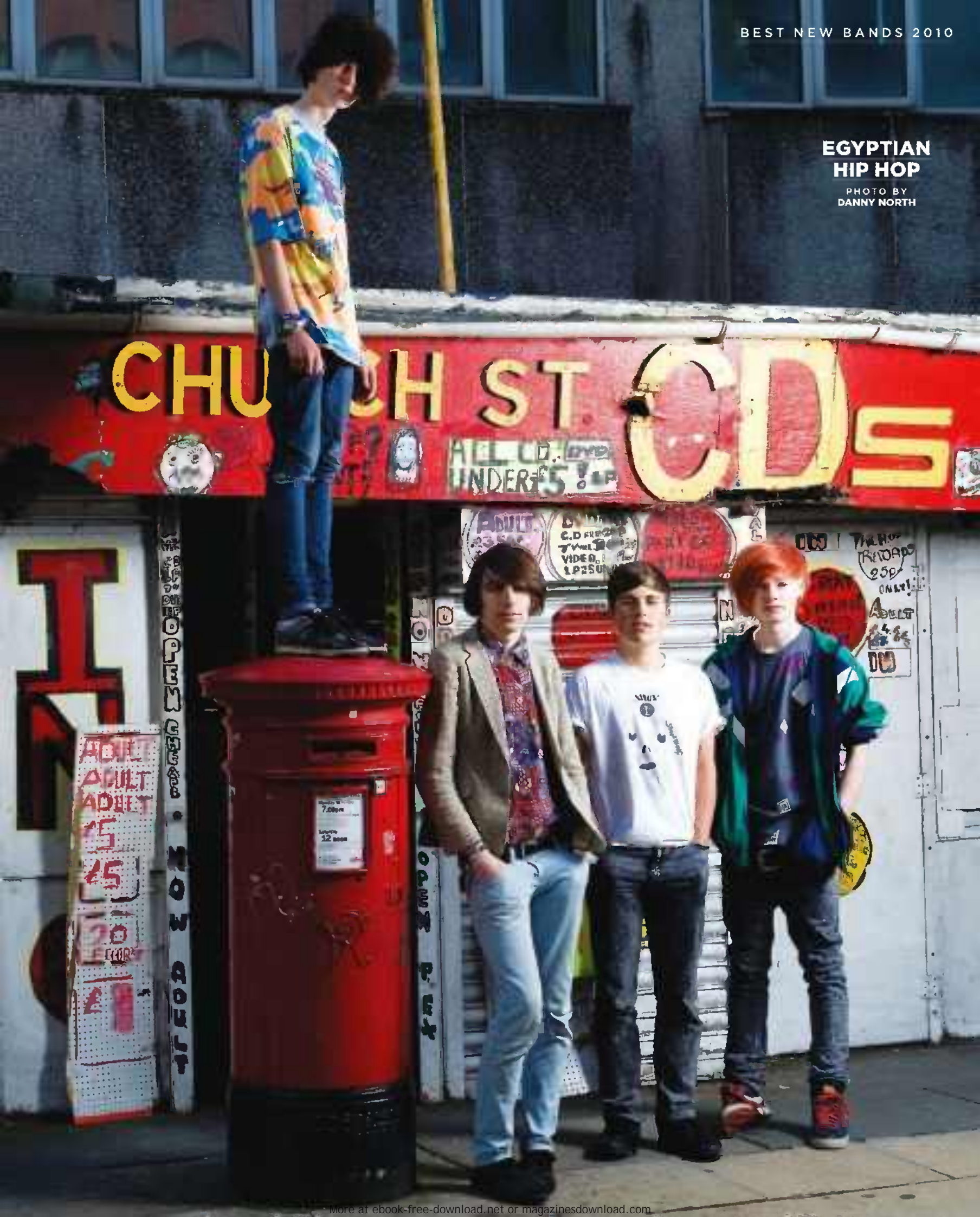
BEST COAST

PHOTO BY
BEN RAYNER



EGYPTIAN HIP HOP

PHOTO BY
DANNY NORTH





ENGLAND'S *DREAMER*

When **Rose Elinor Dougall** left *The Pipettes*, she wasn't sure where her life was going. But, as **Emily Mackay** discovers, the country girl in the city has created a stunning debut solo album that could put her in the company of credible stars such as Florence and co

PHOTOGRAPH: BEN RAYNER

**"IT WAS EASY TO
HIDE IN THE PIPETTES.
THIS IS FAR SCARIER"**

Rose Elinor Dougall

record, even though it was recorded in the city and written in the city, doesn't really have a lot to do with the city. I like how at the edge of everything it is here, that bleak, wilderness kind of thing..."

Rose was certainly feeling at the edge of things in the confusing days after the then-22-year-old jacked in a serious major-label deal to go it alone for the first time since joining the 'self-manufactured' pop act at 17. She returned to Seven Sisters as often as she could to clear her head. And while her Pipettes alter-ego 'Rosay' batted her eyelashes and hand-jived exuberantly, Rose herself was feeling increasingly constricted by and disengaged from the Pipettes' stylised pop.

And then came the final, Photoshopped straw. "Interscope repackaged the album," she explains wryly. "We got the new copies

back and I realised they'd airbrushed me, actually shaved down my arms and legs, and

I was like, 'Right, so I'm too fat to be on my own fucking record?' It just became like, 'This isn't really what I signed up for.'"

So Rose dotted her last polka in 2008 and returned to London to the slightly confusing business of just being Rose Elinor Dougall again, writing and studio-polishing the songs that became 'Without Why' over the course of 18 months.

"I was trying to find my feet, and I'd just been dumped into this new life," she recalls uncomfortably. "I'd split up with my boyfriend and was just... out in the world again. So I guess the album was always going to be a little bit introspective. I had this opportunity to write a personal record and it felt like the right thing to do."

The poignant result of that period is a lush, languid and musically sophisticated debut full of everyday disappointments, intimate confidences and calmly bared feelings. Its influences, though never heavy enough to rupture its uniquely bewitching atmosphere, range wide, spanning indie-pop, modern classical and folk, the whole recalling the classic singer-songwriters of the early '70s: Sandy Denny, Joni Mitchell, yes, but also Bridget St John, Dory Previn, John Martyn and Fred Neil (who soundtracks the journey back to London on Rose's iPod - Serge Gainsbourg gets the nod on the way out). Rose grew up with her musician dad's record collection, but her own love of The Smiths, Steve Reich and Penguin Cafe Orchestra informs the album just as much, and she's very clear that this is not a folk album.

"I've always been more interested in Sandy Denny's songs that she wrote herself rather than the old numbers that she did," she asserts. "I never really saw the point of rehashing that music because so many people have done it so brilliantly and it just seems like a pointless endeavour."

Though she describes 'Without Why' as a studio record, Rose has recently gathered round her a tight-knit backing band called (ironically) The Distractrons, who she says are already pushing her writing

into a more immediate direction. Her brother Tom, ex of the Jing Jang Jong, on guitar ("even though he's a little shit, we have an unspoken understanding"), is joined by Ralegh and Al on guitar and drums, respectively, plus Rose's rediscovered nursery school chum Georgia Lee on bass.

"I did a few little gigs on my own," she explains, "and I was like, 'This is kind of a drag, I don't know if I wanna shlep around the country all on my tod.' I always wanted to play with other people, I was never that desperate to go and be a solo artist."

Rose is, however, in complete control this time around, and 'Without Why' is that rarest of things, a complete stylistic volte face. "The Pipettes, it almost feels it was me," she agrees, "but it also feels quite strange that I did any of that stuff in a way, now that I'm about to put out my own record. There was something easy to hide behind about that band, you didn't really have to lay yourself on the line personally... This definitely is a lot more scary!"

FIVE ALBUMS THAT INSPIRED 'WITHOUT WHY'

**BROADCAST,
'TENDER BUTTONS'
(2005)**

Rose: "This came out at a similar time to when I was thinking about doing my own thing. The way it made reference to the past but existed in its own time had a big impact on the way I thought about writing."

**COCTEAU TWINS,
'VICTORIALAND'
(1986)**

"I love the way Robin Guthrie's guitar melodies and Elizabeth Fraser's vocal melodies intertwine with each other, that Wall Of Sound thing, and also using the voice as an instrument."

**BRIDGET ST JOHN,
'ASK ME NO
QUESTIONS' (1969)**

"She's an English singer from the '60s. I love the way she positions herself as a woman, she has quite a low voice and there's nothing really pretty or twee."

**PENGUIN CAFE
ORCHESTRA,
'MUSIC FROM
THE PENGUIN
CAFE' (1976)**

"It's kind of contemporary classical music. It has all these repetitions and motifs that run through it that change and evolve. It creates pictures, which was something I was really interested in for myself."

**JULIE LONDON,
'JULIE IS HER
NAME' (1955)**

"I always really adored her vocal delivery, it's modest and melodic but when you listen to her sing you feel like she's really had a life. It's really good late-night music."

The risks are more than compensated for by the rewarding intimacy of the results - not histrionic, not over-sexualised, not over-stylised, 'Without Why' is powerfully relatable. "I really hope so," she nods, heavy dark hair tumbling forward. "I think that would be the best thing I could get out of putting a record like this out. I've struggled to relate to quite a lot of the female singers that are out at the moment and have been for the last few years. It's honest enough for people to have a reaction to, I hope."

Step up Mark Ronson who, having read a review of her 'Start/Stop/Synchro' single in these pages, asked Rose to contribute to his forthcoming 'Record Collection' album, for which she wrote the song 'The Night Last Night' and sang on two others.

"It came at quite a good time, because I was so entrenched in my own world," recalls Rose.

Did she fear being Ronsonised, after getting trapped in Pipette World? "I was a bit unsure," she admits.

"I definitely wasn't interested in just being some bint that was wheeled on to sing a cover. And had it have worked out like that then I might not have pursued the involvement. But I was excited that he wanted to do something really different."

It makes sense that she can move between worlds easily, for Rose is now firmly, confidently, just Rose. "Which I think seems to be unfashionable or something," she laughs. "It seems to be that a lot of girls that are out there doing sort of vaguely similar stuff to me, they all sort of have their angle, like, visually, and I rejected that. I wanted to try to exist a little bit more naturally and still communicate."

As the album title (a quote from Angelus Silesius, 17th Century German mystic fans) suggests, here there is no angle, no reason. "I'm not sure if that's good enough these days," she says wryly. "We shall see whether my experiment pays off or not."

Head to nme.com/artists/rose-elinor-dougall for a video interview

It was kind of a nightmare when I started playing gigs," laughs Rose Elinor Dougall, reminiscing over the memories of her first post-Pipettes live shows. "I was like 'Oh fuck, what am I gonna wear?' I'd never had to think about it before..."

We're sat outside the Tiger Inn near the Seven Sisters cliffs on the South Downs, discussing why leaving behind the polka-dot-uniformed post-feminist pop pastichers to make her album 'Without Why' was the best thing she ever did.

The Downs, a childhood haunt of Rose's, are a soft roll of springy hills that drop sharply into a slate-and-turquoise sea as white cliffs; like the soft chalk's been sliced with a cake knife. Rose, who says she still doesn't feel like a Londoner after more than five years in the city, seems at home here, comfortably ambling past anoraked tourists in her black lace dress and trademark smoky cat's eyes.

"It was always quite an important thing for me to get out of the city," she says, as children gambol round a flagpole on the green in front of the pub and wasps do their best to infiltrate drinks and attack faces. "The

REVIEWS

ZOLA JESUS, SCOTT PILGRIM, FREELANCE WHALES

Edited by Emily Mackay



KLAXONS

SURFING THE VOID POLYDOR

It's finally here and thank Christ, it's nothing like the album it could have been. Yay for slave-driving major labels!



Forgive us for stating the obvious, but it's important to remember that 'Surfing The Void' is not the album Klaxons wanted to release. If it was, they wouldn't have handed in whatever gag-prog odyssey it was that they originally did before being swivelled round, shoved out of the door and told not to come back until they'd written at least three tunes as overbearingly enormous as Jamie Reynolds' love of 'The Grid'.

No, this album is the sound of compromise. And compromise is always bad, right? Compromise is Nick Clegg and David Cameron. Compromise is an hour of *Match Of The Day*, an hour of Jennifer Aniston's *Picture Perfect* then missionary. Compromise is 'Forth' by The Verve.

But you know what? Sometimes it takes

a person in a sensible suit to tell you that your destiny is to make an album of planet-surfing tech-pop with Jupiter-sized choruses. Not the prog-hole MDMAlicious opera, or whatever it actually was, that flopped through the Polydor Records mail-hole in the first place. Because, although it might be nice for some of us pitching our tents in little sites of artistic expression, toasting 'creative freedom' while licking 'Congratulations' 12-inches, the fact is that during the intensely laboured three years it took to settle on and release this, being told what's what has forced Klaxons to make one of the best pop albums of the year – but still one of the most individual and ambitious.

Emergency airlift producer Ross Robinson, known for his work with Korn, Slipknot and other bands who almost exclusively appear on black hoodies sold near the front counter of

HMV, has turned out to be a peculiarly inspired choice. His L.A. work ethic has drilled in a discipline and tightness that only heightens the album's steeliness. A-list lead single 'Echoes' could afford to be nothing less than a perfect re-introduction, and, as you'll know, luckily it is. Its immediacy isn't a false dawn either. Just like Kaiser Chiefs did when they embarked on the post-Parva rounds to get signed, Klaxons have understood how vital

it is for them now to ensure that no song has anything less than a chorus so big it's got its own gravitational pull.

JAMES RIGHTON SPEAKS!

"We were talking about opening a Difficult Second Album Crisis Clinic in the white desert in Egypt where we shot 'Echoes'. We looked into the costs, and we could have a whole house built out there for ten grand all-in, so we figured we could all chip in and just do it. We'd have an in-house recording and rehearsal studio, and then we could have talks and workshops. You could even visit the set of 'Echoes', if you get bored. And if it all goes wrong, you can get a job there as an engineer in the studio."

'Same Space' has a *Star Wars* stomp that ducks into a screwy electro-burble riff-chorus while James Righton sings with boy band lungs, then the madcap title track, with Jamie's monk-chant falsetto, crashes waves of off-note weirdities. 'Venusia' boasts an 'Ashes To Ashes' lurch-gallop and Cydonian chrome chorus that marks it out as the best song on the album – and one that Matt Bellamy would melt down his gyrocopter to have written. 'Cypherspeed' is a Cyberman chase through The Cooper Temple Clause's fried frontal lobes – the whole album sounds sci-fi. But, with Simon Taylor-Davies' walloping guitar scree lancing through it, it also sounds distinctly like the work of four individuals who have transcended the genre-meld they spearheaded when new rave broke in 2007 and become a great British band.

It might have seemed as if Klaxons' second album stop-start story could have overshadowed the record itself. But weirdly, by being serial blabbermouths from the off, the group have ensured their run of failures have been documented, digested and dismissed by the public long before this thing actually hits the shelves. As such, Klaxons have somehow found themselves with a clean slate and an album that can be judged simply on whether it's any cop. That they've succeeded so well is an enormous relief, and a bolster for the argument that maybe, musically, it's creative freedom rather than compromise that's overrated. Maybe, if we went about locking our arty young hopes in basements for a few weeks at a time while screaming "WRITE THE EFFING HITS!" through the keyhole more often, we'd get one or two more records close to being as fantastic as 'Surfing The Void'. **Jamie Fullerton**

8

DOWNLOAD: 'Venusia', 'Twin Flames', 'Same Space'

Head to NME.COM/artists/klaxons for videos, interviews and blogs

MINUS THE BEAR

OMNI DANGEROUS



After nine years, three records and countless EPs, Minus The Bear have produced an enigma with their fourth album proper. The Seattle prog-rockers are still knee deep in debt to Pele (the US band, not the footballer) for their sophisticated math-rock tendencies. Supplemented by alluringly crisp synths, the hooks are as infectious as ever. Tracks such as 'Excuses', 'Animal Backwards' and, in particular, 'Into the Mirror' caress the ears with hypnotic funk, yet these triumphs are only ripples against a stronger tide, as lyrically 'Omni' is a damp blanket. Opener 'My Time' has all the vomit-inducing pop-rock stylings of Maroon 5, whereas 'Hold Me Down' is merely an electric version of Patrick Swayze's *Dirty Dancing* 'classic' 'She's Like The Wind'. After nearly a decade on the scene, perhaps this is the band's last stab at mainstream success, but here's hoping that like the comical names of their early offerings, we can put this down as just a phase. **Sam Rowe**

DOWNLOAD: 'Into The Mirror'

6

FACES TO NAMES...

What the reviewers are doing this week



BEN HEWITT

"Warm cider, The Fall and Factory Floor: was this the best Field Day ever? Impending homelessness followed, but I still cling to the memory of that day."



JAMIE FULLERTON

"I've been reading Bukowski's *Pulp*, telling people *Toy Story 3* should win an Oscar and hoping Peter Whittingham doesn't leave Cardiff City."



DAN MARTIN

"I briefly gave up on all music that wasn't 'Body Talk Pt 2' by Robyn, then wore a Lady Gaga T-shirt to a Manics gig and considered myself subversive."



ELLEN E JONES

"I'm hoping British gangster flicks will get a kick up the bum from ace new kitchen sink crime drama *Down Terrace*. Not a Danny Dyer cameo in sight."

!!!

STRANGE WEATHER ISN'T IT? WARP



If you've ever seen !!! live you may recall lead singer Nic Offer's flailing, psychedelic worm-like stage presence as a defining feature of their eccentric,

otherworldly funk. Tempering this propensity for bendable, poseable disco prog, 'Strange Weather...' returns as a more disciplined, ziggurat kind of groove odyssey, where the modular sounds are rhombus and the emotional undercurrents darker and more demure. Perhaps it's the effect of recording part of this album in Berlin, the monolithic city of formulaic, angular, austere grey; one with a thriving, pneumatic underground trance scene of its own. Or it could be down to the experiences of losing members throughout the recording process (such as vocalist and drummer John Pugh), not to mention the tragic death of drummer Jerry Fuchs, who fell down a Williamsburg lift-shaft last year. Whatever, the cause and effect are only echoed as vague memories through the straight density of 'AM/FM' and 'The Hammer', which decimate rather than disentangle. Perhaps we'll look back on this as !!!'s ??? record. **Alex Hoban**

DOWNLOAD: 'The Hammer'

7

WOMEN

PUBLIC STRAIN JAGJAGUWAR



Women's self-titled debut was a curious beast; flitting between dense, claustrophobic layering and sweetly distorted pop, it opened its heart out

only to then immediately smother itself in impenetrable drones and discordance. Second time round, however, it seems the Canadian four-piece's guard has somewhat been penetrated, as (though it's by no means an easy ride) 'Public Strain' is an album that invites you in and lets you at least stay for tea. Opener 'Can't You See' proffers frontman Patrick Flegel deadpanning over pleasantly abrasive soundscapes, sounding not unlike a thinking man's Wavves, before the record takes a chirpier turn for the major chord. We already knew that Women could aim for the head, but the likes of 'Penal Colony's' melancholy choral balladry and 'Venice Lockjaw's' sweetly nostalgic lullaby prove that they can now bury their way down to the heart just as well. **Lisa Wright**

DOWNLOAD: 'Venice Lockjaw'

8



ZOLA JESUS

STRIDULUM II SOUTERRAIN TRANSMISSIONS

Goth's new figurehead expands her debut release, creating a dark masterpiece in the process



Remember when goths were the most castigated tribe in the school playground? Huddled together in the corner, clad in their dodgy-smelling leather, seeking

shelter from the vicious barbs of their more popular peers? They used to have the monopoly on awkward teenage shuffling, but now every trendy kid seemingly has a copy of *Twilight* on their bookshelf and an iPod crammed full of Bauhaus rarities. Goth is cool again, and unless you possess a snazzy collection of liquid eyeliner and your skin sizzles in the sunlight, you're nobody.

She'd probably bristle at the suggestion, but 21-year-old Nika Roza Danilova – aka Zola Jesus – is the poster child of this resurgence. Sure, she may have swapped her raven tresses for platinum blonde locks but, still, her pale visage and jet-black wardrobe is as goth as it comes. More importantly, she makes music that revels in the most identifiable tropes of the genre. 'Stridulum II' – her first full-length release and an expansion of earlier US EP 'Stridulum' – is the gorgeously ethereal soundscape of a thousand years of heartbreak unleashed into one mighty howl. Take 'I Can't Stand', in which reverb-laden synths plucked from the nightmares of Edgar Allan Poe quiver underneath cacophonous drums, with Danilova mournfully intoning: "It's not easy to fall in love". Even her repeated caveat of "It's going to be alright" sounds like hollow futility

rather than confident self-reassurance.

It's her voice, though, which is the deadliest weapon in her arsenal. Whereas original gothic goddesses such as Lydia Lunch had vocals so coarse they could strip black nail varnish, Danilova is a classically trained singer. Her lush operatic tones form the crux of 'Stridulum II', lending both bleakness to the melancholic 'Trust Me' and fragility to the softer, twinkling piano strains of closer 'Lightsick'. Most remarkable of all is her performance on 'Night', a breathtaking gloom-pop masterpiece which starts with a haunting backdrop of sighs and shrieks before giving way to her lovelorn confessional. "I'm on my bed" she moans wistfully, channeling the spirit of every bedroom-inhabiting broken-hearted teen, before belting out: "At the end of the night, I can be with you".

The rub, perhaps, is that 'Stridulum II' does sometimes veer from atmospheric into formulaic. The standard modus operandi of spooky-introduction-builds-to-huge-crescendo feels slightly one-note on the likes of 'Run Me Out' and 'Sea Talk', and, subsequently, the nagging doubt that Zola's monochrome aesthetic is more fully-formed than her creative palette never completely disappears. Still, similar accusations could be levelled at The Horrors – artists equally skilled with a stick of kohl – and their debut was nowhere near as accomplished as this. To think where she could go from here is, in every sense of the word, truly frightening. **Ben Hewitt**

DOWNLOAD: 'Night', 'I Can't Stand', 'Lightsick'

8

PAMELA LUTTY



FREELANCE WHALES

WEATHERVANES COLOMBIA/MOM+POP

The Owl City it's OK to like go in for the krill with a dreamy, enigmatic and beautiful debut



Christopher Nolan's movie *Inception* has baffled its way to worldwide obsession by taking place in the realm of the dreamscape. It's also tripled its box office receipts because it takes that many viewings for anyone to understand what the devil is going on. You suspect that if Leo DiCaprio's 'extractor' Don Cobb were to enter the dreams of Freelance Whales' Judah Dadone he'd be as outfoxed as global cinema audiences. The singer with the Queens-based blog darlings crafted 'Weather Vanes' through the unlikely process of dream-journaling. We don't know if Dadone's yet achieved his goal of lucid dreaming, but at least he's created one of the loveliest indie records of the year.

Trying to puzzle out the meaning of these songs will only lead to confusion. It's better to just languish in the bizarre invention of his language; the contorted loneliness of an "icebox heart". The ketamine arousal of a girl in "pixelated fishnets". The sort-of confession, on 'Starring', that

"this is me starring in a stranger's nightmare".

The band have created a sumptuous backdrop, too, for these linguistic enigmas. US indie has taken a turn for the psychedelic with Local Natives and Yeasayer, and Wavves and Best Coast have revived the cult of the slacker. But Freelance Whales take vibing out to a new level of horizontal altogether. The whole thing wafts along in a pastel anasthaesia, Dadone's vocals rubbing against barely-there songs crafted with shards of synth, glockenspiel and harmonium. Conversely, the only times 'Weather Vanes' descends into twee is where it tries too hard to be noticed. The loveliest moments, like 'Ghosting', are so ambient they could sit as comfortably on a yoga video as on a blog. It should be disgusting and hippy and yet it's beautiful.

Perhaps that's why it's taken so long to seep out over here; waiting over six months after the US with a leg-up from a major label, it seems curiously cute and old-fashioned, something too innocent for this modern world. Something, in fact, a lot like a dream. **Dan Martin**

DOWNLOAD: 'Ghosting', 'Hannah', 'Channels'

7

HERZOG

SEARCH TRANSPARENT

Herzog's Nick Tolar is a landscape gardener from Cleveland, which is the kind of borderline Midwestern town the deadbeat characters in Bruce Springsteen's 'Nebraska' dream about escaping to when they're not committing mass murder or incest. Tolar, however, pisses on this fantasy, presenting an image of a place bereft of balls and ambition. "I grew up on the streets of West Boulevard, where life isn't really all that hard," he grumbles, plucking an acoustic guitar as trashed beats welcome in 30 minutes of miserable/uplifting American indie spliced with Dylan. This isn't bullshit slacker rock. It's the real fucking McCoy. **Huw Nesbitt**

DOWNLOAD: 'Living Alone'

7

MAGIC KIDS

MEMPHIS TRUE PANTHER SOUNDS



Memphis sextet Magic Kids started out in the midst of the city's celebrated garage-punk scene, but you'd hardly know it on the basis of this airheaded and obsessively nice-ified debut album. They do airheaded and nice to a tee, mind: 'Hey Boy', 2009's hype-accruing debut single, is about as good as polka-dot cupcake indie is gonna get in 2010, sounding like either Granddaddy timewarped into C86, or a shame-free Beach Boys homage. This latter element is returned to more than once across the album's duration (29 minutes and outthere), with songs such as 'Skateland' benefitting from micro-orchestral flourishes and simple, careful production. **Noel Gardner**

DOWNLOAD: 'Skateland'

6

KEY NOTES

Best sleeve of the week



Zola Jesus

'Stridulum II'

Mine's an ice-cream with sprinkles and a Zola Jesus flake please.

Worst sleeve of the week



!!!

'Strange Weather, Isn't It?'

"What shall we put on our album cover, dudes?" "Our name?" "That's boring, though." "Make it big'n'shiny?" "Oh, OK then, yes!"

Best lyric of the week

"Sucker, do you really want it/Tell me you can have it/The truth is like the North Pole and I'm handing out the magnets", The Count & Sinden, 'Do You Really Want It'

Worst lyric of the week

"Dimensions of time are coming undone" Klaxons - 'Surfing The Void'

REVIEWED NEXT WEEK...

- Everything Everything - 'Man Alive'
- Rose Elinor Dougall - 'Without Why'
- Maximum Balloon - 'Maximum Balloon'

EELS

TOMORROW MORNING E WORKS

Hold on to your heartstrings because Mark 'E' Everett's bi-polar emotional gauge is on the upswing. It's not exactly the party soundtrack of the summer, but 'Tomorrow Morning' finds the Eels mainman nervously emerging from the relentless gloom of the last album 'End Times' (released just eight months ago) and finding that it's not all bad. The tender optimism of tracks like 'The Morning' and the gorgeous, harpsichord-led symphony 'Oh So Lovely' are wonderfully uplifting, but there's still room for some snarky self-deprecation on 'Baby Loves Me' too. Even so, it's great to find that for once in his life, E seems to be genuinely waving rather than drowning. **Hardeep Phull**

DOWNLOAD: 'Oh So Lovely'

7

THE COUNT & SINDEN

MEGA MEGA MEGA DOMINO



On the scene since 2008's dancefloor-burning 'Beeper', astonishingly, this is The Count & Sinden's debut album. A plethora of guest turns, from Katy B to Bashy, Trackademicks to Rye Rye, make for a veritable cornucopia of sound. Or, as Sinden more succinctly puts it, 'world music from Essex'. The Mystery Jets-featuring 'After Dark' courts the Copacabana crowd, while Katy B's 'Hold Me' is a gentle ragga jam. At its best, 'Mega Mega Mega' represents a vibrant cross-section of the British musical underground. At its worst, it's bog-standard chav-rington fodder ('Panther'). Make up your minds, boys. **Ailbhe Malone**

DOWNLOAD: 'Hold Me'

6

JAMAICA

NO PROBLEM CO OP MUSIC



Ah, to be swaying in the balmy moonlight with this French duo right now... Um, sorry did we say that out loud? It's just that Jamaica's debut reminds us of sweaty, drunken dancefloor romps with Daft Punk, Phoenix and The Teenagers. And while 'No Problem' is a little one-dimensional in its sonic palette - each track propelled by jaunty 'Discovery'-esque scratchy riffs and pounding basslines - its frisky, flippant good-time spirit, airy 'go get 'em' feel and the instant hum-ability of Antoine Hilaire and Flo Lyonnet's melodies are an intoxicating combo. Time to get our heads out of Arcade Fire lyric sheets and into the summer spritzers. **Camilla Pia**

DOWNLOAD: 'Jericho'

7

GRASS WIDE

PAST TIME KILL ROCK STARS

Lots of the original riot grrrls are now Real Adults with respectable jobs, mortgages and stretch marks, so it's awesome to read that Hannah, Raven and Lillian want to kick-start an intelligent new ladycentric movement. 'Uncertain Memory' couldn't do their intention greater justice if it went round routinely torching the last gaudy vestiges of Girl Power: their cute atonal harmonies sound like Deerhoof's Satomi Matsuzaki fronting The Long Blondes with Sleater-Kinney's blood-fresh rawness. The only problem is, so does the entire album. Sure, there's the odd thoughtful spot of violin, as on 'Give Me Shapes', but the record's relentless rawness eventually bleeds into a murky burble. **Laura Snapes**

DOWNLOAD: 'Uncertain Memory'

6



SCOTT PILGRIM VS THE WORLD UNIVERSAL

Nerds' nerd Edgar Wright takes on Hollywood with laughs, riffs and kapows with knockout results

FILM OF THE WEEK

How's this for a nerdy set of references: sound effects from *The Legend Of Zelda*, the songs of '90s Canadian indie band Plumtree and fight choreography from Japanese anime. These are the weapons *Shaun of The Dead* director Edgar Wright has amassed for his 112-minute assault on Hollywood. It never had a chance.

Based on the comics by Bryan Lee O'Malley, it tells the story of Toronto-based wet blanket, Scott (Michael Cera). A bass player in local garage band, Sex Bob-Omb, Scott does little else 'til Ramona Flowers (Mary Elizabeth Winstead) moves to town. She just might be exactly the fuchsia-haired, dimension-bending girl he's been waiting for, if only he can get over her complicated romantic past.

You'd ordinarily expect a drip like Scott Pilgrim to sit in coffee shops talking of his relationship insecurities at length. Mercifully, this is not that movie. Instead, he must confront

Ramona's history in the form of *Street Fighter*-esque battles with her seven evil exes, a league of emo-styled superheroes who say things like, "You punched me in the boob!"

Wright launched his career directing *Spaced* and this might be the closest he's come to the cult sitcom since. The humour is still fused from non sequiturs and it focusses on the unemployed. Only now Wright has at his disposal a cast of Hollywood's hottest young things and a six-figure post-production budget.

There's no question he got value for money. The Nintendo-homaging graphics are relentless, the supporting performances are hilarious, and the music for the film's (fictional, alas) bands has been provided by Beck, Broken Social Scene and Metric. In fact, there are so many goodies on screen, and they zip across it so fast, that your senses will struggle to keep up. Be warned: post Pilgrim, sensibly-paced films may no longer cut it – like a particularly enchanting ex, he'll ruin the rest for you. *Ellen E Jones*

9

LUKE ABBOTT HOLKHAM DRONES BORDER COMMUNITY

Nature and technology work in harmony for Norwich's Luke Abbott, a man whose heart seems to send electro pulses beating through his veins. Just as Kraftwerk recorded paeans to their native Germany's autobahns, Abbott's work blooms and flows with all the rolling energy of the Norfolk Broads. Krautrock sheens shift time signatures underneath ping-pong beats cascading and bouncing off of each other – often into abrupt endings that make each track feel like a glimpsed snapshot beamed in from Abbott's mad treehouse; or perhaps the final breaths of a Game Boy caught in the reeds and burbling under the waters. *Jason Draper*

DOWNLOAD: 'Trans Forest Alignment'

7

WILDBIRDS & PEACEDRUMS RIVERS LEAF

For all that's written about Sweden's drums-and-vocal duo W&P harnessing a primal urge to holler wildly and bang stuff, the two EPs paired here suggest rather more ingenuity is involved in their craft than simply awakening their inner troglodyte. With assistance from wintry soundscaper Ben Frost and the eerie incantations of Björk's preferred hired-hands, the Schola Cantorum Reykjavik Chamber Choir, Mariam and Andreas tread gently this time. Emerging from a foreboding ambient mist in the 'Retina' half, they ring with hope on the stunning 'Iris' songs, steel pans flashing prismatic melodies around Mariam's soulful wallops like the dawn light through icicles. A fine evolution. *Chris Parkin*

DOWNLOAD: 'Peeling Off Layers'

8

THE RIDER
What we're reading and observing



Book
Holy Rock'n'Rollers: The Story Of Kings Of Leon
Joel McIver traces the lives of the Followills from garage kids with bad mullets to the slick stadium behemoths they are today, featuring an introduction from Brian The Pigeon (possibly not true).



Exhibition
Ninja Tune: 30 Years Of Beats + Pieces
Black Dog Gallery, Aug 20 - Sep 16, free
To commemorate two decades of the label that brought us Roots Manuva and Spank Rock, Black Dog Publishing are showing the label's innovative artwork for free. Just don't expect to see any Speech Debelle covers.



Win!
AUDÉO HEADPHONES
Audéo Perfect Bass earphones are fitted with specially designed, in-built filters that actually 'tune' sound waves to boost low frequencies and provide cleaner bass tones. To win a pair go to NME.COM/win.



BIFFY CLYRO

GOD & SATAN 14TH FLOOR

"It is more blessed to give than to receive". Maybe so, but I'm not sure if we needed another single from 'Only Revolutions'. This feels like it should be enjoyed as part of a bigger whole; a serene album track that works in the dynamic of a larger body. On its own, it feels a little tired, comparative to the melodic power at that Biffy are known to deliver.

BRANDON FLOWERS

CROSSFIRE VERTIGO

"Killers are quiet like the breath of the wind". No dispute Brandon has a handle on melodic pop songs. The shimmering 'Crossfire' is no exception as it pounds and soars, chiming guitars and atmospheric synth providing a perfect bed for a vocal that shows a gentler sensibility. It's nodramatic departure from The Killers, but there is a more introspective touch.

EVERYTHING EVERYTHING

MY KZ, YR BF GEFEN

"Isn't life a series of images that change as they repeat themselves?" Rhythmically daring and structurally exciting, Everything Everything combine chaos and harmony beautifully. Melodies come and go, but are ultimately underpinned and interjected by a belting pop chorus. I'm just hoping there'll be enough sonic fluxes down the line.

HURTS

WONDERFUL LIFE RCA

"And when I saw you crying, I cried too". Some songs evoke pleasure, escape, nostalgia, hurt; this is devoid of any and incites only mild irritation. Tommy used to work on the docks and Susie has met the man of her dreams, apparently, not that anyone gives a fuck, third person pointless lyrics and about as much soul as a dried pea. It says nothing.

THE LIKE

WISHING HE WAS DEAD DOWNTOWN

"No rage like love to hatred turned". Barbed nursery rhyme verses, San Fran psychedelic '60s pop and retro soul production make a diverting, enjoyable mix. Led by Z Berg's arresting vocal, the track has balls and manages to balance a naïve charm with a sizeable V sign. I'm usually reluctant about anything with such a retro sensibility, but there's enough of a new slant to make The Like an intriguing listen.

ROSE ELINOR DOUGALL

CARRY ON SCARLETT

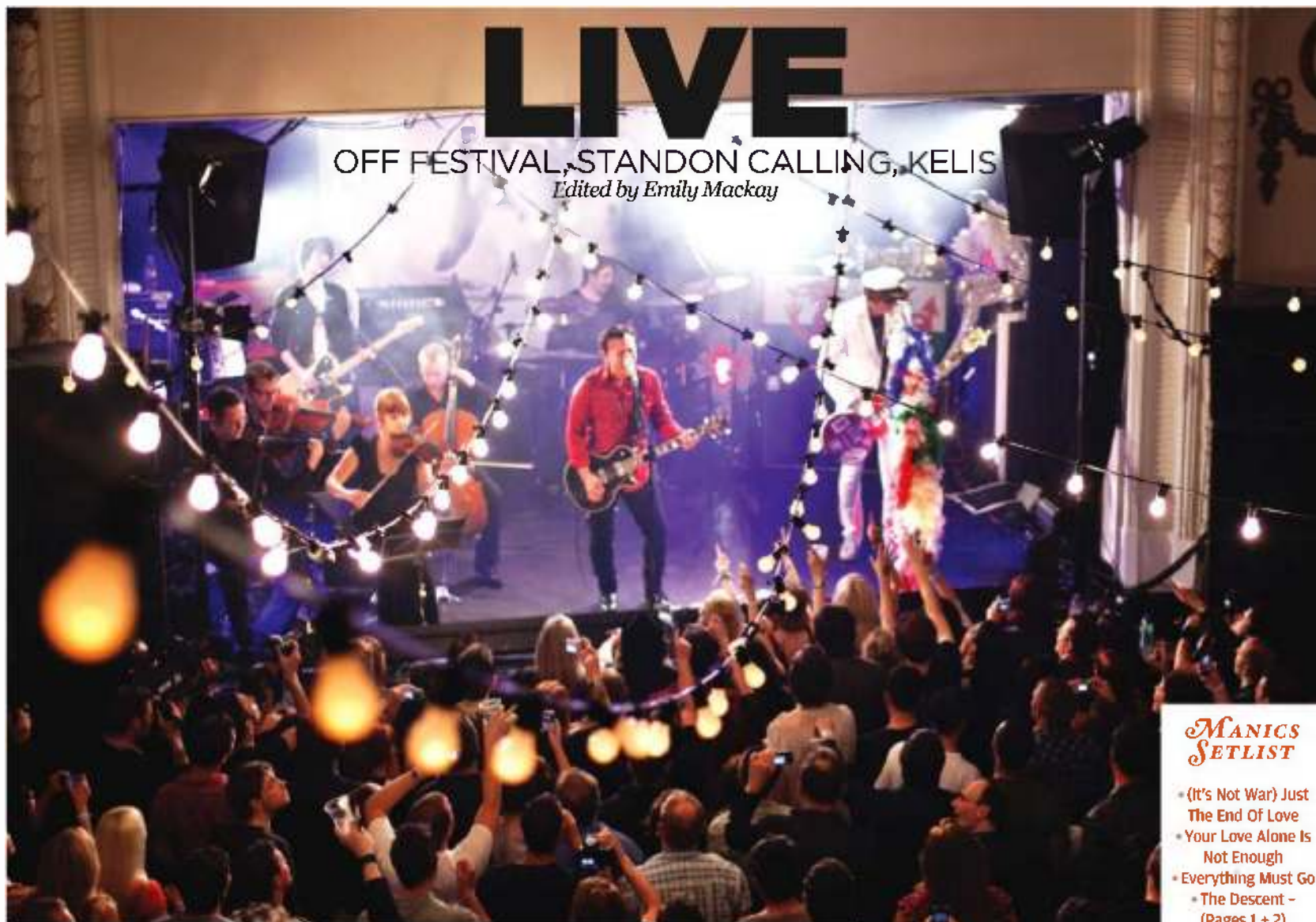
"Hearing is believing", she tells us. Perception, senses, whatever's at work here, I don't wholly believe Rose Elinor Dougall's conviction when she sings "Carry on living". It's hardly life affirming. Even the backing vocals sound a bit bored. An inoffensive pattern of quite tired-sounding parts that fail to reassure, excite or, for that matter, go anywhere.

The Joy Formidable are headlining this autumn's *Emergence Radar Tour* commencing on September 27

LIVE

OFF FESTIVAL, STAND ON CALLING, KELIS

Edited by Emily Mackay



MANIC STREET PREACHERS

HAMMERSMITH WORKING MEN'S CLUB, LONDON THURSDAY, AUGUST 5

Still a bunch of wilfully difficult, contrary old curmudgeons; impassioned, exciting and wonderfully honest – 20 years on and the Manics are as vital as ever

That's an edit for Radio 1," says Nicky Wire after a ballsed-up attempt at '(It's Not War) Just The End Of Love', gets the Manics' not-so-secret gig in this tiny west London venue off to a wonky start. "But let's face it," he adds ruefully "it's all they're going to fucking play." It's an astute point. For while Manic Street Preachers' imminent new album 'Postcards From A Young Man' has all the string-glossed, anthemic tendencies that made them stars in the late '90s, what chance do these ideologues have in a

fragmented post-radio age when what masquerades as leftfield music seeks succour in apolitical nostalgia? What might be an admission of doubt is there in the lyrics of the album's title track: "I don't believe the absolute any more"... Such honesty and the technical mistakes that recur tonight should not be taken as an indication of a band that has lost its mettle or its way, though. That much is evident by how well the new material sits alongside a set that

stretches right back to early single 'Motown Junk', which rips into life after a snippet of The Jam's 'Town Called Malice'. Despite another fluffed start for 'Motorcycle Emptiness', it still sounds glorious and triumphant and rude, a guitar solo to taunt and flagellate drab indie. 'You Love Us' is introduced by Nicky Wire claiming that Gorillaz have ripped off his habit of wearing a sailor's hat. "Why do I get annoyed by something as trivial as a fucking hat?" he asks after the song ends to frantic applause, "It was supposed to be all peace and love tonight..." With nary a pause, his childhood friend James Dean Bradfield replies: "Because we never change. You'll always debate and theorise, and I will always fuck up."

And that is Manics in a nutshell: camaraderie and love, an intelligent belief that some things in life are still worth fighting for. And they end, as they always do, with 'A Design For Life', and it still has all that impact, even now when, under the Coalition budget, libraries will give us at least 20 per cent less power. But hey – if you only want to get drunk, at least the cider tax has been cancelled. But that just means we need the Manic Street Preachers now more than we ever have: as James Dean Bradfield, red shirt now soaked in sweat, sings at 'Postcards...'s defiant, euphoric end: "I will not give up, and I will not give in". *Luke Turner*

MANICS SETLIST

- (It's Not War) Just The End Of Love
- Your Love Alone Is Not Enough
- Everything Must Go
- The Descent – (Pages 1 + 2)
- Motorcycle Emptiness
- Motown Junk
- Kevin Carter
- You Love Us
- If You Tolerate This Your Children Will Be Next
- Faster
- Jackie Collins Existential Question Time
- Postcards From A Young Man
- Autumn Song
- Some Kind Of Nothingness
- A Design For Life

The Manics still have a belief that some things are worth fighting for



Clockwise from
main: Dum
Dum Girls;
Pulled Apart By
Horses; The
Flaming Lips;
The pork
knuckle posse



OFF FESTIVAL

KATOWICE, POLAND THURSDAY, AUGUST 5 – SUNDAY, AUGUST 8

Heavy-handed security and oppressive rules dull the charms of an excellent, eclectic line-up

On paper, OFF looks awfully good: an incredible selection of leftfield music, set in a Polish forest, devoid of beered-up English hooligans (that is, until **Pulled Apart By Horses** arrive on Sunday) and small enough to traverse in a matter of minutes. Similarly, in theory, Communism seemed like a pretty smart idea... we all know how that panned out. It's a historical reference that feels apt for a number of reasons here: swathes of burly guards in military boots patrol the grounds, planes fly overhead towards the nearby Polish Air Force base and alcohol is served only in designated areas – you can't watch a band with a pint, which is as much of a problem as it sounds. Then there's the food... now,

being vegetarian we expected a tough ride in this part of Europe; but we didn't expect a choice between fries and microwaved cheese bread for our four-day weekend. That said, when we spotted the pork knuckle kebabs we were glad meat wasn't even an option. Perhaps due to some Polish bylaw that states 'music festivals must not be enjoyed', the atmosphere is as flat as the Grolsch (OFF's only draught beer), and everybody looks too bored to be angry about it all – except, that is, for the steward who decides the best way to remove NME's snapper from the photo pit is to punch him in the back of the

*The atmosphere is flat,
but the weekend is not
without musical treats*

head. Still, the weekend harbours a fair few musical treats: **Matmos** join forces with **Ecstatic Sunshine** on the opening night for a one-off audio-visual collaboration (way less wanky than it sounds); **Efterklang** and **Black Heart Procession** both dazzle on Friday in the misguidedly-named Offensive tent; **Dinosaur Jr** blast through **The Hits** the following evening despite not having any of their own gear (the airline dispatched it to a different country, much to J Mascis' chagrin when we spot him in the hotel lobby), the aforementioned Leeds tykes bring their riot-punk to a Polish audience for the first time and utterly triumph despite an anti-social timeslot, while **The Raveonettes** remind us that call-and-response harmonies, fuzz-laden guitars and songs about sex aren't a recent invention of West Coast twentysomethings. **Dum Dum**

Girls stick to that formula, and although the eager crowd that greets their arrival on the Offensive stage don't seem to dig the Rolling Stones cover they open with, in 'Bhang Bhang, I'm a Burnout', 'It Only Takes One Night' and 'Jail La La' they have three of their own bona fide '60s-sounding pop classics. Folk around us seem preoccupied by the rather fantastic outfits, but the tunes and the chops are just as sharp. Later, we spot them at the side of the stage enjoying **The Flaming Lips**, who deliver pretty much the perfect closing set: 'She Don't Use Jelly', 'Yoshimi Battles The Pink Robots Pt 1' and 'Do You Realize??' – need we say more? The laser hands, glitter cannons and confetti are all things we've seen before, but the joy Wayne Coyne and co inspire never gets old. It's a much-needed fix of fun at the end of a weekend that's mostly been anything but. **Rob Webb**



THE VIEW FROM THE CROWD



Big Jeff, Bristol
 "It's been really fun. The whodunnit thing is interesting, and the set-up is really nice. Fucked Up were great, as they are every time I've seen them. Pink Eyes was a lot calmer than he usually is – he didn't split his forehead open. I also really enjoyed Etienne de Crecy for the visions – he was in this big cube and the flashing of the lights made me have hallucinations."

STANDON CALLING

STANDON, HERTFORDSHIRE FRIDAY, AUGUST 6 – SUNDAY, AUGUST 8

If Agatha Christie curated a festival while on silly drugs, it would be a bit like this

The increased fear of crime at this year's festivals has led to increased security, but even Standon Calling's resident bobby,

Commissioner Ben Dilloway, couldn't prevent the kidnapping of Lord Bingham from the stoop of his own bank on Friday night. But is Ben in fact in cahoots with Bingham? And is that even a real bank? Nary a soul has ever seen behind its lavish gold façade. And what's happening behind the human cat-flap that leads into Ms Katherine Alibhai's gallery?

No, NME hasn't accidentally stepped into a *Sherlock*-meets-*The League Of Gentlemen* special. Our investigative skills are rusty, but what we do know is that Standon

Calling have cooked up an artfully executed game of whodunnit to go alongside their stellar musical line-up, even down to producing rival daily newsheets. *The Bingham Reactionary* (the "daily guide to all important and proper goings on"), and its gonzo adversary, *The Downtown Wolf*.

But back to reality. Festival restraints mean **Factory Floor** can't play at their usual ear-viscerating volume, but their set still feels like undergoing open frontal lobe surgery with Giorgio Moroder at the scalpel. Going from them to **El Guincho** is like having sherbert rubbed into the

wound, though the similarities between the two are surprising – Pablo Díaz-Reixa's chirruping tropical loops are just as propulsive as **Factory's**, though obviously more joyous, chinking together like a Newton's Cradle made of fluorescent marble.

"Whatever happens at Standon Calling, stays at Standon Calling, whether accidentally eating shit," yells **Pink Eyes**, referring to the gag-inducing misfortune of his friend, "or smoking too much weed before you go onstage." But if **Fucked Up** are baked, you can't tell. The band dutifully hammer through their hardcore disco punk, and although every song sounds pretty much the same, that's not what matters: exercising vigilance against getting grappled into one of Damian's surprise sweaty headlocks is much more important. He shows his softer side when, after initiating a circle pit, he

aborts it because he doesn't want someone to break their leg tripping over the matting. Aww, punk with a heart.

It's testament to Standon Calling's adventurousness that **Liars** are tonight's headliners, and they own the slot, despite exhausting the best of 'Sisterworld' too early. The tense opening of 'I Still Can See An Outside World' chimes as Angus Andrew emerges through shafts of smoky light, intoning "I love youth" with a deathly hollow voice. The wind picks up at the terrifying scree of 'Scarecrows On A Killer Slant', with Angus' grizzled mane

It's testament to Standon Calling's adventurousness that Liars are headlining



Clockwise from main: a rare shot of Pink Eyes without any blood gushing out of his forehead; Liars draw the crowd into their 'Sisterworld'; Delorean, who are essentially a load of old Balearics



billowing such that he looks like an imposter on the set of a pop video directed by David Lynch.

Saturday, and *NME* is granted a peek inside The Bingham Trust, which, it transpires, isn't a bank, but an interrogation lab with bands hooked up to a polygraph machine to see if their lyrical woes are sincere. If they were to subject Sparrow And The Workshop and their dated Scots Americana to the machine, it'd scribble off the Richter Scale. They're crippling dull and unfeeling, particularly in contrast with Esben And The Witch. Rachel Davies' voice is like a gale down dark woodland tracks, and the drums crack like limbs bursting at the joints as she and Daniel Copeman bash the living granny out of them. It's like stumbling in on witch trials for the modern age.

It seems that when leaving The Beta Band, Steve Mason left behind any trace of ingenuity he ever had. His set on the Main Stage is so torpid that when it starts pissing down, the majority of the crowd take the chance to scarpers to the Crooked House stage for Joe Gideon And The Shark, who make like Nick Cave fronting The Fiery Furnaces, and are every bit as thrilling as that sounds. As ever, These New Puritans sound as though Jack's body has been possessed by a 16th century Gregorian monk, with the rest of the band trying to exorcise its presence with a ferociously visceral beating that increases our excitement about their October performance with the Britten Sinfonia 50-fold.

After a quick dip in the underwater disco on Sunday morning, *NME* once more dons its investigative hat. We visit Commissioner Ben, who leads us into his Tardis and invites us to take the train to Barbados. Katherine Alibhai invites us to roll into her gallery and dubs us "powerful lady!", pledging her trust in *NME*.

Feeling seriously weirded out, we decide it's time to give sleuthing a rest. Wild Palms disappoint massively, sounding like The Drums minus Wham! – basically an incredibly dull Postcard Records cast-off. North Atlantic Oscillation's name suggests earnest post-rock, but they in fact sound like a bedroom 65daysofstatic, spacey in a budget-Red Dwarf fashion rather than intergalactolyptic Muse-style. Twisted Licks headliners Delorean are a weird proposition: if it were 4am and *NME* had been licking the toads that hop around the pool, this might be fun. At 8.30pm on Sunday, it's difficult to understand the hype – they're essentially playing a tepid Café Del Mar set on guitars, full of predictable looped vocalising and tempered euphoria. They've got nothing on the excitement of the night's finale – Commissioner Ben comes sprinting past, hauls Hunter out of his office, drags him into The Bingham Trust and ties him to a chair. Bingham admits to robbing his own bank to fund a trip to Barbados, his moustache falls off, everyone whoops and free bottles of whisky are passed around. What a brilliantly bizarre ending to a thoroughly English weekend. *Laura Snapes*



KELIS/ROBYN

WEBSTER HALL, NEW YORK THURSDAY, AUG 5

US R&disco and Swedish dance-pop go together like er, bananas and cream

Since her stylistic transfiguration from shouty R&B star to honey-voiced electro queen, Kelis has found a whole new audience – and she knows what they like. When she arrives onstage tonight, wearing a sparkling wig and a metallic blue catsuit, she solemnly intones, "I came here for one reason and one reason only: to dance," before bursting into a juddering, euphoric rendition of 'Emancipate', followed seamlessly by 'Scream'. As she sashays about, the rapidly filling dance floor explodes into sweaty, jumping life.

Performing almost every song from 'Flesh Tone', Kelis plays expertly to her new beat-focused audience, airing older material only in heavily remixed form. When 'Milkshake' appears, it's barely recognisable, Moulinexed with Madonna's 'Holiday' and transformed from an aggressive stomp into an E-fuelled rave: one synchronised booty-shaking break later and she has the crowd eating out of her hand. It's the perfect segue into 'Acapella' which, live, is a grinding, strobe-lit affair, and as she finishes on 'Home', the roiling beats whip the room into a frenzy: we're one pair of white gloves and a whistle

away from being back in the early '90s, and the largely gay, male audience laps it up. "She's like the new Cher!" gasps one excitable fellow to my left.

Robyn, by contrast, is less disco diva and more hyperactive schoolgirl. Prancing on in a sawn-off bomber jacket and cow-print trousers, she leaps headlong into 'Fembot', all pretension cast aside as she whirls about. Her sheer, innocent

exuberance carries over into the audience: 'Cry When You Get Older' inspires fist-pumping and pogo-ing aplenty, and when she busts out a synth-soaked cover of Kid Rock's 'Bawitdaba' that sounds like it's been filtered through Soulwax, the place goes absolutely mental. Suggestively eating a banana during 'Don't Fucking Tell Me What To Do' gilds the lily somewhat, but by this time she's wearing a towel round her shoulders like Rocky, and any concept of what's appropriate has already left the building with its tail between its legs. Finishing with an encore of 'Dream On' and 'With Every Heartbeat', she leaves Webster Hall in a frothing, hollering outpouring of jubilation. This is how you do pop music. *Nick Leftley*

THE VIEW FROM THE CROWD



Brendan & Sam

Brendan: "Robyn was amazing!"

Sam: "It's so rare to go to a dance music concert here in America."

Brendan: "Kelis' outfit was amazing. We loved the move from R&B to disco diva, but then, you're talking to New York gays. We're fine with any transition to dance music!"

ON THE ROAD WITH CEREBRAL BALLZY

*Fancy some vomit, pizza, sleeping pills and hardcore thrills?
Then join Brooklyn's wildest band on their car-crash tour*

OLD BLUE LAST, LONDON

MONDAY, AUGUST 2

You know it's gonna be worthwhile tailing a band when their lead singer's sick on himself just two songs in.

Tonight, Honor Titus is roaring, watched by bodies wet and sore in heat. The words coming out of his mouth are harder to detect than his overriding aura of fucked-ness, making him look like a man who wishes to drown in and sweat out alcohol simultaneously. The rest of Cerebral Ballzy flank him: Mel Honore resolute as he punches bass into a guitar melee stirred up by Mason Orfaea and Jason Bannon, two white kids moved to Brooklyn from Santa Barbara to skate and drink away the excuse they gave their parents (New York University). Guiding this feral junket along is Abe Sanabria Jr, the drummer with bared teeth, biceps and chest, all of which seem closer to bursting with every beaten skin. The set can barely contain itself, built as it is from punk hiss and brat goad – brats goading brats, and goading themselves.

"I've just been skating and drinking beer and eating tacos for three weeks," slurs Honor, stomping agitated with palm pressed to arsehole. "To be honest I just really need to shit. Oh God, I gotta shit so bad... fucking now."

No turds transpire, but as the band launch into a song called 'Shit Rag', Honor's torso succumbs to reflex jerks, pie eyes swivelling behind spat beer clouds. As bandmates thrash, he shoves his fingers into his throat, recoils and pukes, wiping the slime back through his cropped afro like DIY hair mousse. Direct, from gut to scalp: autonomous grooming for the modern-day male.

NATION OF SHOPKEEPERS, LEEDS

WEDNESDAY, AUGUST 4

The day begins at the flat Cerebral Ballzy are borrowing in Finsbury Park, north London. Behind a stack of empty pizza boxes, Honor is talking to girls on the internet. "These chicks from Camden sent us a message," he explains. "They said, 'We couldn't make it to your show but we saw pics. Come fuck us.'"

Later, through the fug of burnt Thai stick that fills the band's second van (the first one, untaxed, was seized by police at Somersphere Festival a few days ago), Mason talks about their



experiences in the UK so far, and how the shows compare to those they play in Brooklyn warehouses and pizza parlours.

"The last one we played before coming to Europe was crazy," the affable guitarist says, fingers toying with matted hair. "In one corner some dude was shooting up, in the other this chick was getting eaten out and in the middle people were fighting with a swing."

I'm trying to decide how you'd turn a swing into a weapon when we pull into a service station outside Leeds. As the quintet skate the car park clad in punk garms, we're leered at by van men with faces like wet, slapped ham, and a mucky boy heckles with the lack of imagination you'd expect from a 10-year-old. I ask Honor where he found the lucky feather that dangles from his car. He tells me he found it in jail.

Why were you in jail? "Some dumb drunk shit." What bird is it from? "I don't know. I don't wanna know," he replies in consonant-crushing Brooklyn drawl. "It might be a pigeon. I just tell people it's from a hawk."

He smiles. With so many ham-faces around you can afford him a little ego-protection. There's more boasts later in the venue's beer garden – "I've been to England about as many times as I've worn a condom," declares Honor, before settling himself in the laps of blushing local girls out for a quiet, post-work drink. Honor licks their faces and they leave. His bandmates softly berate him.

The show itself is a frustrating one: Ballzy are ferocious, but they're met with that vacuum that opens up where a mosh-pit should be whenever punk

aggression encounters hipster fear. Three floral-dressed doliies clutch handbags anxiously as Honor and Mason sortie out into that dull gap – still, they're met with stand-off: which is strange, because tonight and always Cerebral Ballzy are a party band. I stopped caring about being punk when I was 17, but, for all that scene's rigid etiquette, at least people had a vague understanding of how and when to move to music. A show this compulsive and wild deserves more than bobbing heads.

There's more anti-climactic confrontation on the way out, as drunk Cerebral Ballzy and drunk support band Eagulls – who loaned Jason an amp head earlier – clash over a perceived lack of gratitude and skating skills. Squaring up, Honor tells the kid he has to bend his knees when he ollies. The kid tells him to "fuck off back to America" and that "true skaters say thanks". New York laughs, Leeds fumes with its embarrassed girlfriend.

RELENTLESS BOARD- MASTERS, NEWQUAY

FRIDAY, AUGUST 6

After two hours' sleep, I walk over to rejoin the band as the streetlights flicker off. In

Finsbury Park, a 40-year-old, Academy Award-winning director is telling Honor "the world needs you" on Facebook. They're still discussing last night's laid women when we all drop sleeping pills and get in the van.

Waking up a groggy six hours later, Boardmasters is rank; it looks like the end of the world. Clouds have shut the sky off and wind and rain lash at dreadlocked surfers and 16-year-olds from Surrey celebrating the end of their GCSEs. The show isn't great either – a 2.45pm slot means there's too much space in the tent, and music made to kick back against bodies struggles to find its target.

On the long drive back to London, Cerebral Ballzy discuss what else they're kicking against.

"We started because we were tired of all the indie-rock, synth-pop bullshit in Brooklyn," Jason asserts.

"Why is this music being created here? It's not what life is like here at all."

What is it like?

"Fast, gratuitous, debaucherous,"

interjects Honor. "Hot chicks, fat chicks. Chicks without legs. Chicks with three tits. St Mark's, fights, robberies. Alleys. Graffiti. Skate spots. Lots of pizza."

"Playing it dumb's how we keep it honest and immediate. Besides, everyone hates that fucking kid who goes on about how many books he's read and fucking yadda yadda..."

"He walks into a party talking to every girl about his Oxford education," suggests Jason.

"And we walk in throwing beer at people," finishes Mason. "You can call it dumb, but it's how we live. We don't give a fuck."

That lack of a fuck to give was what first took them from Brooklyn's skate spots to its rehearsal rooms two years back, so it makes sense they should cling to this lifestyle and ride it 'til it breaks. Whether covered in puke, piss or applause, Cerebral Ballzy remain geared: a 10-legged, 20-wheeled tribute to beer, smoke and blare. *Kev Kharas*

VIEW FROM THE CREW



**Dan Kendall,
tour manager**

Are you managing to keep the boys in check?

Dan: "The tour's gone well so far. You see them in the videos and you think they're gonna be out of control, but they're cool guys. They wanted to go out looking for beers and babes on the first day they were here and I ended up having to separate them from a drunk meathead in Camden. All in all though, it's gone well."



Monday, London
Just be thankful he didn't shit himself as well...



Wednesday, Leeds
Mason decides to take a break from the tourbus



Wednesday, Leeds
One day they'll be able to employ someone to do this

Wednesday, Leeds
You know the old saying - the band that pisses against a wall together stays together



Wednesday, Leeds
On tour it's sex, drugs, rock'n'roll - and fry-ups



Wednesday, Leeds
Band in stereotypical 'larking around local monument' pose



Wednesday, Leeds
"If you say you're in Kings Of Leon, then we reckon you must be"



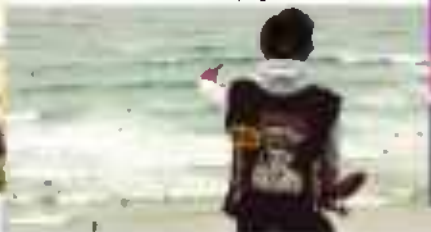
Wednesday, Leeds
Honor leaps, crowd prepares to get out the way in case he throws up again



Wednesday, Leeds
Has someone split their pint? Or is that obscene amounts of sweat?



Friday, Newquay
The band enjoy some typical British seaside weather - cold, wet and windy



Newquay, Friday
Honor was told to check out Wavves, so he did...



Newquay, Friday
Honor gets some well-needed rest after all the "fast, gratuitous, debauchorous" behaviour

The WOMBATS



TUESDAY 19 OCTOBER
SOUTHAMPTON
JOINERS
02380 632 601

WEDNESDAY 20 OCTOBER
STOKE
UNDERGROUND
01782 206 000

THURSDAY 21 OCTOBER
LEEDS
COCKPIT
0113 245 5570

FRIDAY 22 OCTOBER
HEREFORD
JAILHOUSE
0115 993 4166

SUNDAY 24 OCTOBER
NOTTINGHAM
RESCUE ROOMS
0845 413 4444

MONDAY 25 OCTOBER
GLASGOW
KING TUTS
08444 999 990

TUESDAY 26 OCTOBER
LONDON
HEAVEN
0844 847 2351, 020 7734 8932

FRIDAY 29 OCTOBER
LIVERPOOL
STATIC GALLERY
0844 477 2000

TICKETS ON SALE FROM THEWOMBATS.CO.UK/STORE
ARTISTICKET.COM / SEETICKETS.COM / CROWDSURGE.COM
24 HOUR TICKET HOTLINE: 0844 811 0051

TICKETS ON SALE 9AM WEDNESDAY 18 AUGUST

NEW SINGLE TOKYO (VAMPIRES & WOLVES) OUT 27 SEPTEMBER
THEWOMBATS.CO.UK MYSPACE.COM/THEWOMBATSUK

A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH CODA



ELLIE GOULDING

PLUS GUEST SUNDAY GIRL
+ BRIGHT LIGHT BRIGHT LIGHT

OCTOBER	
18 NEWCASTLE O ₂ ACADEMY	0844 477 1000
19 GLASGOW O ₂ ACADEMY	08444 999 990
30 EDINBURGH PICTURE HOUSE	08444 999 990
NOVEMBER	
01 MIDDLESBROUGH EMPIRE	01642 253 557
02 LEEDS O ₂ ACADEMY	0113 245 4650
03 MANCHESTER ACADEMY	0161 612 1111
05 PRESTON 53 DEGREES	01773 891 000
06 SHEFFIELD O ₂ ACADEMY	0844 477 1000
08 LINCOLN ENGINE SHED	SOLD OUT
09 NOTTINGHAM ROCK CITY	08713 100 000
10 LIVERPOOL UNIVERSITY	0151 256 5555
12 CARDIFF UNIVERSITY	08450 508 258
13 BRISTOL O ₂ ACADEMY	SOLD OUT
15 BIRMINGHAM O ₂ ACADEMY	0844 477 1000
16 SOUTHAMPTON GUILDHALL	011 8061 1601
17 FOLKESTONE LEAS CLIFF HALL	0844 847 1776
19 LONDON HMV HAMMERSMITH APOLLO	0844 844 4740
22 BRIGHTON DOME	01273 709 709
23 CAMBRIDGE CORN EXCHANGE	08450 508 258
24 NORWICH UEA	01603 508 050
26 READING HEXAGON	SOLD OUT

0844 811 0051 / GIGSANDTOURS.COM / ELLIEGOULDING.COM
A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH CODA
THE NO.1 ALBUM 'LIGHTS' OUT NOW | MYSPACE.COM/ELLIEGOULDING

Teenage Fancub

Plus guests



WEDNESDAY 8TH DECEMBER • LONDON HMV FORUM

0844 847 2405 | 020 7734 8932 | 0844 811 0051 | GIGSANDTOURS.COM

A Metropolis Music presentation by arrangement with Zigg

exit calm

Plus special guests

October

Fri 01 Manchester Roadhouse	0161 832 1111
Thu 07 Bristol Fleece	0137 929 9008
Tue 12 Sheffield Boardwalk	0844 844 0411
Thu 14 London Hoxton Bar & Kitchen	020 7734 8932
Sat 16 York Fibbers	0844 477 1101

24 hour ticket hotline 0844 811 0051 | gigsandtour.com

New Single "Don't Lock Down"

out 13 October on Club AC30

DEBUT ALBUM OUT NOW

www.exit-calm.com

www.myspace.com/exitecalm

Metropolis Music presentation by arrangement with X-ray



RICHFIELD AVENUE • READING

Festival of the Republic
PRESENTS

BRAMHAM PARK • LEEDS

AUGUST BANK HOLIDAY WEEKEND

ALL TICKETS
SOLD OUT!

READING: FRI 27 • LEEDS: SUN 29

READING: SAT 28 • LEEDS: FRI 27

READING: SUN 29 • LEEDS: SAT 28

GNR
GUNS N' ROSES

Queens
of the
Stone Age

BIFFY CLYRO
LOSTPROPHETS
NOFX

GOGOL BORDELLO • BILLY TALENT
A DAY TO REMEMBER • YOUNG GUNS

**ARCADE
FIRE**

THE LIBERTINES

DIZZEE RASCAL
THE CRIBS
THE MACCABEES
MODEST MOUSE

THE GASLIGHT ANTHEM • MYSTERY JETS
THE FUTUREHEADS • THE WALKMEN

blink-182

PARAMORE

WEEZER
CYPRESS HILL
LIMP BIZKIT

YOU ME AT SIX • ALL TIME LOW
THRICE • THE KING BLUES
MOTION CITY SOUNDTRACK

COMPERES: HUW STEPHENS (READING) / COLIN MURRAY & GILL MILLS (LEEDS)

NME / **STAGE**

LCD SOUNDSYSTEM

PHOENIX • MUMFORD & SONS
DELPHIC • YEASAYER • THE BIG PINK
TWO DOOR CINEMA CLUB • GIRLS
NEW YOUNG PONY CLUB • SURFER BLOOD
FRANKIE AND THE HEARTSTRINGS

LOCK-UP STAGE

ALKALINE TRIO

SICK OF IT ALL • AGAINST ME!
HATEBREED • STREETLIGHT MANIFESTO
STRIKE ANYWHERE • THIS IS HELL
STATIC THOUGHT • CIVET • THE SKINTS
CRAZY ARM • BLOOD OR WHISKEY

PENDULUM

ENTER SHIKARI • CRYSTAL CASTLES
SERJ TANKIAN • FRANK TURNER
KIDS IN GLASS HOUSES
HADOUKEN! • 3 OH 3 • BAND OF SKULLS
EVERYTHING EVERYTHING • ROLO TOMASSI

LOCK-UP STAGE

BAD RELIGION

THE GET UP KIDS • CANCER BATS
ZEBRAHEAD • TRASH TALK
THE RATS • PAINT IT BLACK
OFF WITH THEIR HEADS • CEREBRAL BALLZY
RANDOM HAND • MORAL DILEMMA

KLAXONS

WE ARE SCIENTISTS
FOALS • BAND OF HORSES • KELE
THE DRUMS • WILD BEASTS
LOS CAMPESINOS! • LOCAL NATIVES
THE JOY FORMIDABLE • GOLDHEART ASSEMBLY

DANCE STAGE

Roots Manuva **MAGNETIC MAN**

RUSKO DJ SET • SUB FOCUS DJ SET
METRONOMY • FOUR TET
CHIDDY BANG • HOLY FUCK • HEALTH
THE JAPANESE POPSTARS • LIGHTS
L'AMOUR LA MORGUE DJ SET*

Marina Diamandis

THE SUNSHINE UNDERGROUND • BLOOD RED SHOES

ADAM GREEN • ALAIN JOHANNES • ALBERTA CROSS • AVI BUFFALO • CHAPEL CLUB • THE CHEEK • CHIEF • THE CROOKES • DARWIN DEEZ • EGYPTIAN HIP HOP • FOOLS GOLD
FOXY SHAZAM • FREE ENERGY • FREELANCE WHALES • FUNERAL PARTY • GAGGLE • GAEL KAKUTA • GENERAL FIASCO • GIGGS • GOLDHAWKS • HARLEM • I BLAME COCO
KASIUSS • KASSIDY • THE LIKE • MINUS THE BEAR • PULLED APART BY HORSES • SOUND OF GUNS • SUMMER CAMP • TAME IMPALA • VILLAGERS • WARPAINT • YUCK

Festival of the Republic
PRESENTS

ASH

ATARI TEENAGE RIOT • THE BLACK ANGELS

**BRITISH SEA
POWER**

CARIBOU • ONE NIGHT ONLY

intro **duo** STAGE

AMY'S GHOST • ARCS AND TRAUMA • THE BRILLIANT THINGS • BLACKLISTERS • CLUB SMITH • END OF LEVEL BADDIE • EXIT INTERNATIONAL • G.A.N.G. • GALLOPS • THE INVASION OF • KVELERTAK
LADY FORTUNE • LAFARD • THE LAW • LITTLE FISH • LOVE EMDS DISASTER • MIAMI MIDS • THE MIGHTY STEF • MOTION PICTURE SOUNDTRACK • MR FOGG • MY FOREVER • NERVES • OUR FOLD • PEERS
PENGUIN • REAPER IN SICILY • REDTRACK • ROTATING LESLIE • RUNAROUND KIDS • SHOCKPARADE • SKETCHES • SOUL CIRCUS • STAGECOACH • WE'RE ONLY AFRAID OF NYC • WILDER • WOT GORILLA?

THE ALTERNATIVE STAGE

EMO PHILIPS • JASON BYRNE • STEPHEN K AMOS • KEVIN BRIDGES • RUSSELL KANE • RUFUS HOUND • ANDREW LAWRENCE

ANGELS EPTITHENIDOU • ABANDOMAN • ADAM BLOOM • AFRIKANBOY • ANDREW O'NEILL • BARRY CASTAGNOLA • BEARDYMAN • BRIAN GITTINS • CHARLIE BAKER • CHRISTIAN REILLY • DJ GOLDIEROCKS • EDDIE ARGOS • GLENN WOOL
INEL TOMLINSON • INSTIGATE DEBATE • JJ WHITEHEAD • JOSH WIDDICOMBE • LAURA DOCKRILL • LUKE WRIGHT • MATT ABBOTT • MATT KIRSHEN • MATT REED • MC DAVE TWENTYMAN • THE MIDNIGHT BEAST • MILTON JONES
REBEL BINGO • RINASC • ROBIN INCE • SMASH & GRAB • STEVE GRUBBIN • SWAP-A-RAMA • TOM DEACON • TOM STADE • WARINO • POPCORN COMEDY HOSTED BY JON PETRIE WITH GUESTS CARDINAL BURNS AND FERUS CRAIG
TRANSCESIVE RECORDS & FRIENDS PRESENT LEEDS FESTIVAL CLOSING PARTY WITH EVERYTHING EVERYTHING, SLOW CLUB, EGYPTIAN HIP HOP, CHEW LIPS, GAGGLE • DJs • FILMS: SUCH • THE DOORS, WHEN YOU'RE STRANGE



READING FRI • SUN • 10PM - 4AM:
WITH STEVE LAMAGO, BETHAN ELFFYN & THE VINYL VENDETTAS
HUW STEPHENS, MY EX BOYFRIENDS RECORDS & SILENT ARMYA DJS



LEEDS THU • SUN
11PM - 5AM



THURSDAY NIGHT: DANCETOTHERADIO WELCOME TO LEEDS WITH
GET CAPE WEAR CAPE FLY • CHICKENHAWN • BEAR IN HEAVEN • SPECTRALS • THE NEAT

HEADLIGHTS ON



intro **duo**

INFO LINE 020 7009 3001 MON - FRI 10AM - 6PM (NO BOOKINGS ON THIS LINE) FOR OPENING TIMES, TRAVEL AND PARKING INFO PLEASE CHECK WEBSITES FOR DETAILS

LICENCE GRANTED. BILL SUBJECT TO CHANGE. ARTISTS NOT IN ORDER OF APPEARANCE

*LEEDS ONLY



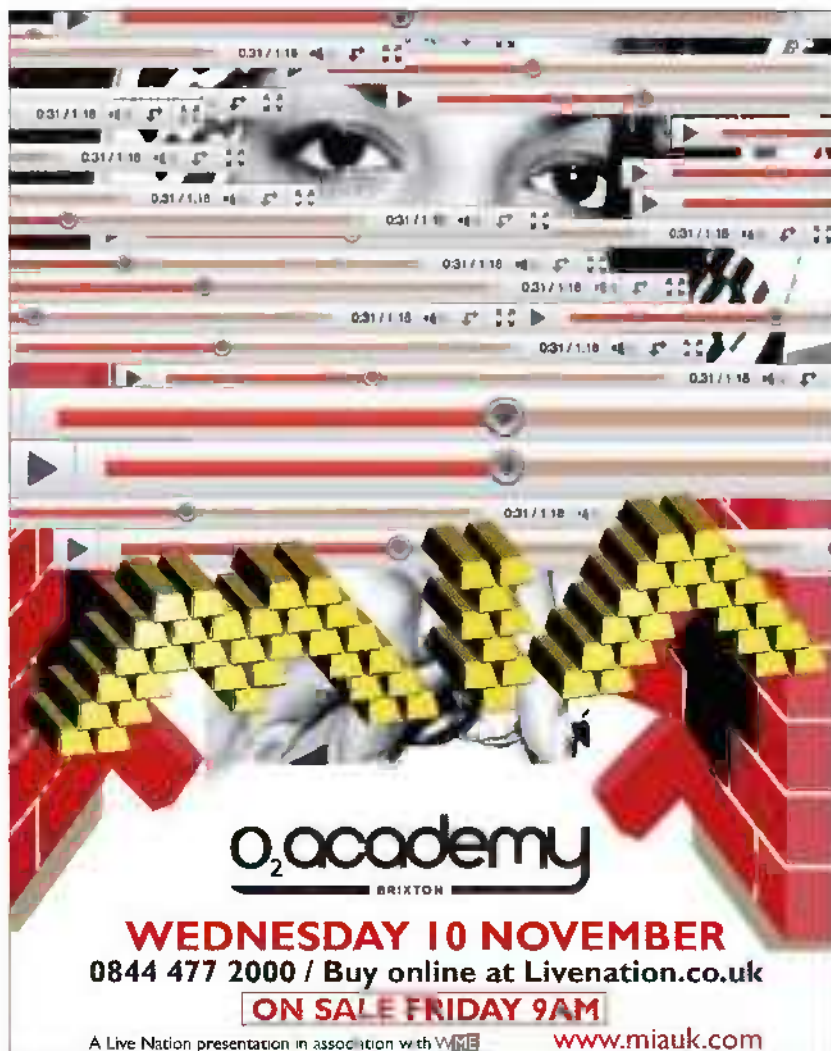
NME hmv



SEE WEBSITES FOR
DOWNLOADABLE PROGRAMME GUIDE
AVAILABLE FROM 23RD AUGUST

READINGFESTIVAL.COM • LEEDSFESTIVAL.COM

More at ebook-free-download.net or magazinesdownload.com



o2academy
BRIXTON

WEDNESDAY 10 NOVEMBER
0844 477 2000 / Buy online at Livenation.co.uk
ON SALE FRIDAY 9AM

A Live Nation presentation in association with **WME** www.miauk.com

academy events sent

ACADEMY EVENTS BY ARRANGEMENT WITH ITS AND NORTHERN MUSIC PRESENT

OFFENSIVE

Saturday 18 September
Newcastle O₂ Academy2

Friday 24 September
Liverpool O₂ Academy2

Tuesday 28 September
Birmingham O₂ Academy2

Tickets available from: 0844 477 2000
or buy online at ticketweb.co.uk

"SELF PRESERVED WHILE THE BODIES FLOAT UP"
OUT 06 SEPTEMBER 2010 ON SUTHERBALL MUSIC

www.myspace.com/offensiveuk
www.northernmusic.co.uk www.omerch.com

AUTUMN TOUR 2010

DAN LE SAC VS SCROOBUS PIP

THURSDAY 14 OCTOBER
HATFIELD THE FORUM

THURSDAY 21 OCTOBER
LEICESTER O₂ ACADEMY

BOX OFFICE: 0844 477 2000
BUY ONLINE: TICKETWEB.CO.UK

DUN GEN

PLUS GUEST
JIM MOLYNEUX

NOVEMBER

Sun 14 BIRMINGHAM O₂ ACADEMY3 0844 477 2000
Mon 15 MANCHESTER ROADHOUSE 0161 880 1311
Tue 16 LONDON O₂ ACADEMY ISLINGTON 0844 477 2000

ALSO AVAILABLE AT: TICKETWEB.CO.UK & ALL USUAL OUTLETS

WWW.MYSPACE.COM/DUNGEN
WWW.DUNGEN-MUSIC.COM

AN ACADEMY EVENTS & THE ROADHOUSE PRESENTATION



www.academy-events.co.uk www.myspace.com/academyevents

CHERRY GHOST

MONDAY 27 SEPTEMBER
HATFIELD THE ATTIC

THURSDAY 07 OCTOBER
SHEFFIELD O₂ ACADEMY2

FRIDAY 14 OCTOBER
BIRMINGHAM O₂ ACADEMY3

SUNDAY 17 OCTOBER
LIVERPOOL O₂ ACADEMY2

FRIDAY 23 OCTOBER
NEWCASTLE O₂ ACADEMY2

TICKETS AVAILABLE AT: 0844 477 2000
BUY ONLINE: TICKETWEB.CO.UK

IF YOU WOULD RATHER WATCH THIS BURNING SHORELINE BUY NOW

Power Entertainment Ltd requires:

FULL TIME BOOKER/PROMOTER & ASSISTANT

Full time Booker/Promoter required to book live events and Club nights in our 800 capacity Bloomsbury Ballroom located in West End of London.

Must have experience in booking large scale events and have excellent contacts with agents and promoters.

Excellent salary (bonus linked) for the right candidate.

Full time Booker/Promoters Assistant required assisting in all aspects of promotion of live Events and club nights.

Good organisational and planning skills required together with a positive and enthusiastic approach.

Experience required in a similar role.

Applicants must apply in writing for both posts to:

Siobhan Sweeney Human Resources Manager

Power Entertainment, Unit 9, 65 Maygrove Rd, NW6 2EH

THE FALLS
Music & Arts Festival



INTERPOL • JOAN JETT & THE BLACKHEARTS • THE NATIONAL
THE LIVING END • PUBLIC ENEMY • REMORING YEAR OF A BLACK PLANET • KLA XONS
ANGUS & JULIA STONE • TAME IMPALA • THE RAPTURE • LADYHAWKE
COLD WAR KIDS • SLEIGH BELLS • PEACHES BLEUTHRANGAZA • HOT HOT HEAT

PAUL KELLY • ASH GRUMFIELD • CHILDREN COLLIDE • THE BEAUTIFUL GIRLS • THE SOFT PACK • DAN SLEZAN
THE MORNING RENDERS • THE COOL KIDS • JUNIP • BETTY DAISY & LEWIS • MARRIA & THE DIAMONDS
THE MIDDLE EAST • CLOUD CONTROL • YACHT CLUB BUS • WASHINGTON • BOY & BEAR • SALLY SEITHMAN
THE BAMBOS • TULIANA CARTEL • A. TRAE • EDAN THE DEEJAY • BAID (VAMPIRE WEEKEND) • SUEB • SEARDYMAN
THE CUBAN BROTHERS • WORLD'S END PRESS • CASHMORIS • DAN KELLY • DARARA J FAMILY • JAMAICA
CHARLIE HARR • JONATHAN BOULEY • THE AZABELS • BIG SCARY • LAST DINOSAURS • SAMPOLOGY • (IN DJ SET)
EAGLES & THE WORK • JINJA SAFARI • THE KING JEAN • THE PUBLIC ENEMY AFRO ORCHESTRA

FUNK N SOUL RETRO REVUE

LORNE • 26TH DECEMBER • BETTY DAISY & LEWIS • THE MELBOURNE SEA ORCHESTRA • ANNA'S GO-GO ACADEMY
MISS GOLDIE • DJ RUSS DEWBURY • DJ MANCHLO • DJ HIGH JAR SLIM • THE PUTBACKS • THE MELBOURNE
MARION BAY • 27TH DECEMBER • ANNA'S GO-GO ACADEMY • PIERRE BARON • DJ SHMA PEEL • DJ KAND • DJ CHRIS GEL

MARION BAY, TASMANIA DEC 28 2010 - JAN 1, 2011
LORNE, VICTORIA DEC 28 2010 - JAN 1, 2011

WWW.FALLSFESTIVAL.COM

SPONSOR: 



KELE

PLUS **Cockn BullKid**
(ALL DATES EXCEPT BRISTOL)

Monday 15 November
BRISTOL HMV INSTITUTE LIBRARY
0844 248 5037

Tuesday 16 November
GLASGOW ALIENS
0844 499 9990

Thursday 18 November
MANCHESTER RITZ
0161 832 1111

Friday 19 November
SOLD OUT

Saturday 20 November
BRISTOL MOTION
0870 444 4400

GIGSANDTOURS.COM
24HR CC HOTLINE 0844 811 0051

WWW.JAMKELE.COM
WWW.MYSPACE.COM/JAMKELE

NEW ALBUM 'THE BOXER' OUT NOW

AN SJM CONCERTS OF CONCERTS & VAMP PRESENTATION
BY ARRANGEMENT WITH 13 ARTISTS & COALITION MANAGEMENT



CHASE AND STATUS LIVE

NOVEMBER 2010

THURSDAY	11	CARDIFF UNI GREAT HALL	029 2078 1458
FRIDAY	12	NEWCASTLE O ₂ ACADEMY	0844 477 2000
SATURDAY	13	LIVERPOOL O ₂ ACADEMY	0844 477 2000
SUNDAY	14	PRESTON 53 DEGREES	01 772 893 000
TUESDAY	15	CAMBRIDGE JUNCTION	01 223 511 511
WEDNESDAY	17	BIRMINGHAM HMV INSTITUTE	0844 248 5037
THURSDAY	18	LEICESTER O ₂ ACADEMY	0844 477 2000
FRIDAY	19	PORTSMOUTH PYRAMID CENTRE	023 9282 4398
SATURDAY	20	EDINBURGH PICTUREHOUSE	0844 847 1740

TICKETS ON SALE 9AM THURSDAY 19 AUGUST

BUY ONLINE: GIGSANDTOURS.COM | TICKETS MADE BY
24HR CC HOTLINE: 0844 811 0051 | 0844 825 3825

CHASE & STATUS 'LET YOU GO' FEATURING MALL DUTY 13 AUGUST INCLUDES REMIXES BY
MIDNIGHT WITH ICE KERO AND FEEL ME IT'S A CHASE & STATUS VAMP MIX

WWW.CHASEANDSTATUS.CO.UK | WWW.MYSPACE.COM/CHASEANDSTATUS

AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH WME & J&J MANAGEMENT

WWE
JO



BLACK REBEL MOTORCYCLE CLUB

PLUS SPECIAL GUESTS

DECEMBER 20 0

THU 02 PORTSMOUTH PYRAMID CENTRE
023 9282 4355

FRI 03 NOTTINGHAM ROCK CITY
0844 413 4444

SUN 05 MANCHESTER ACADEMY
0161 832 1111

MON 06 GLASGOW O₂ ACADEMY
0844 499 9990

TUE 07 BIRMINGHAM O₂ ACADEMY
0844 477 2000

NORWICH UEA
01603 508 050

BRISTOL O₂ ACADEMY
0844 477 2000

SAT 11 LIVERPOOL MOTION

buy online @ gigsandtours.com | 24hr cc hotline 0844 811 0051

THE NEW ALBUM OUT NOW FEATURING THE NEW SINGLE

SJM CONCERTS & METROPOLIS MUSIC BY ARRANGEMENT WITH RIVERMAN MANAGEMENT & ITB PRESENT

TO CELEBRATE THE RELEASE OF

BATTLE FOR THE SUN

REDUXED EDITION ALBUM

PLACEBO

PLUS SPECIAL GUESTS
evadne

EXTRA DATE ADDED

MOND ~~SOLD OUT~~ TUESDAY 28 SEPTEMBER
LONDON O₂ BRIXTON ACADEMY
0844 477 2000

WWW.GIGSANDTOURS.COM 24HR CC HOTLINE 0844 811 0051

NEW ALBUM CONTAINS A BONUS DISC OF 10 NEW & REMIXED TRACKS INCLUDING 'TRIGGER HAPPY HANDS'
PLUS AN EXCLUSIVE T-SHIRT DESIGNED BY PLACEBO AND ATTICUS



MARK RONSON & THE BUSINESS INTL

PLUS SPECIAL GUESTS

MON 27 SEPTEMBER
BRISTOL O₂ ACADEMY
0844 477 2000

FRI 01 OCTOBER
GLASGOW O₂ ABC
0844 499 9990

TUE 28 SEPTEMBER
BIRMINGHAM HMV INSTITUTE
0844 248 5037

SAT 02 OCTOBER
MANCHESTER ACADEMY
0161 832 1111

WED 29 SEPTEMBER
LONDON HATCHWAY EMPIRE
020 7403 3331

SUN 03 OCTOBER
LEEDS O₂ ACADEMY
0844 477 2000

buy online at gigsandtours.com | 24hr cc hotline 0844 811 0051 | www.markronson.co.uk



HURTS

October

01	Brighton Concorde 2	01273 673 311
02	Loxley Cockpit	0113 245 4550
03	Glasgow Oran Mor	0844 499 9990
04	Manchester Ritz	0161 832 1111
05	Birmingham HMV Institute	0844 248 5037
06	Bristol Trinity	0844 811 0051
07	London O ₂	
08	Shepherds Bush Empire	0844 477 2000

buy online at gigsandtours.com | 24hr cc hotline 0844 811 0051

New single 'Kissin' Time' out now | Debut album out 21.09.10
www.hurts.co.uk

EVERY **KOKO** FRIDAY **CLUB NME**
www.koko.uk.com www.koko.uk.com

THIS FRIDAY

JOANA & THE WOLF
SECRET CIRCUITS
DJ JEFF AUTOMATIC

TICKETS - 0844 847 2258

1A CAMDEN HIGH STREET, NW1 7JE
(MORNINGTON CRESENT TUBE)

9.30PM - 4AM: FIRST 100 FREE
£5 B4 11PM £7 AFTER
STUDENTS £2: B4 10.30PM
£4: B4 MIDNIGHT
WITH STUDENT CARD

COMING SOON

MIRRORS
CRUEL BLACK DOVE
DJ JEFF AUTOMATIC

JAMAICA
OCELOT
DJ SIMON SUBSONIC + ED WILDER

JOE & WILL ASK?
YOUNG FATHERS
DJ JEFF AUTOMATIC

27 AUG
03 SEPT
13 SEPT

PROUD MARY

LIVE at PUNK
Soho, London W1
Thursday 2nd September 2010

Doors open 7.00pm
Tickets £12

With support from Shelta Rawfox
& Stephen Aravena

Check proudmary.co.uk or contact rld003@aol.com
for info & tickets

NEW ALBUM
'Ocean Park'
Available September
& on full UK tour

rowfox

NEVER MISS AN ISSUE OF UNCUT



ONLY £8.95

CALL 0844 848 0848

www.uncutsubs.co.uk/subsoffer

Subscribe from £8.95 every three months, that's a saving of 35%. Direct Debit is only available to new UK subscribers. Please allow up to 6 weeks for delivery of your first subscription issue. If Uncut changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For enquiries and overseas rates call +44 (0)330 3330 293, or email ipesubs@quadrantsubs.com

Enter at nme.com/weekender

NME
Weekender
5+6 NOVEMBER
PONTINS CAMBER SANDS
SUSSEX

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

SPECIAL GUESTS

Babyskambles

BRITISH SEA POWER

PLUS THE BEST NEW BANDS OF 2010

CHAPEL CLUB • EGYPTIAN HIP HOP • BABESHADOW • SHARKS • FLATS • CHEW LIPS • WILD NOTHING CASTROVALVA • 2:54
FICTION • AMERICAN MEN • GOLDHAWKS • ENVY • WILDER • CITADELS • THE CROOKES • YES CADETS • MINNAARS • ERRORS

Also including UNDERGROUND REBEL BINGO • QUIZZES • COMEDY & SCREENINGS TBA...

Visit NME.COM/weekender for line-up news and ticket information or call 08700 11 00 34

PRICES
START
FROM £85*

PLUS MANY
MORE ACTS TO
BE ANNOUNCED

*Based on 6 people sharing a 4-bed chalet

PERSONALISED & CELEBRITY PARTY MASKS

10% DISCOUNT CODE: NME001

01926 814292 info@mask-arade.com

www.printedmasks.com

RED ZONE MANAGEMENT

We are looking for newly signed or already established artists to support and manage. We are highly experienced and have an unrivalled contact base.



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

Parkway House, Eastleigh Works, Campbell Road, Hants SO53 5AD. Tel: 02381 769076
Email: info@redzonemusic.co.uk
www.redzonemusic.co.uk

LOUD CLOTHING.COM
OFFICIAL BAND TEES & MERCHANDISE

THE UK'S BIGGEST RANGE OF MUSIC T-SHIRTS!!!

DOWNLOAD 1000S OF MP3 ROCK, METAL & PUNK ALBUMS AT LOUDCLOTHING.COM

GET 10% OFF!!!
DISCOUNT CODE: NME1510

FREE DELIVERY ON ALL UK ORDERS
GIVE US A CALL - 0845 226 8381 VISIT US AT - WWW.LOUDCLOTHING.COM

Really Useful Box Music Storage Solutions

Storage

Size	CP	Price inc VAT
100L	50	£10.99
200L	100	£15.99
300L	150	£19.99

CD Storage

Size	CP	Price inc VAT
10	10	£3.99
20	20	£5.99
30	30	£7.99
40	40	£9.99
50	50	£11.99

Singles

Size	CP	Price inc VAT
100	100	£3.99
200	200	£5.99
300	300	£7.99

Hi/Cartridge

Size	CP	Price inc VAT
10	10	£3.99
20	20	£5.99
30	30	£7.99
40	40	£9.99
50	50	£11.99

Recline Available

Size	CP	Price inc VAT
1 Bay	10	£19.99
2 Bay	20	£35.99
3 Bay	30	£49.99

Save 10% @ our Internet Shop (Mainland UK only) - visit www.reallyusefulbox.com

Really Useful Products Ltd

Unit 2 Network North
Foxridge Way
Northampton
Northamptonshire NN4 7TN
Email: enquiries@reallyusefulproducts.com

Tel: +44 (0)1924 898477
Fax: +44 (0)1924 898588
www.reallyusefulproducts.com

DJTEES.COM

T-SHIRTS that ROCK!

PAGE 70

T-SHIRTS that ROCK!

DJTEES.COM

FishtailParkas.com

The Worlds Number One For 100% Original Vintage US Army Fishtail Parkas



M-1951
M-1965



BAND AID

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



DITCH THE VEGGIE?

Our lead singer has recently been turned on to vegetarianism by a new lady friend, and is being really sanctimonious about it. How do we get it through to him that we like our post-gig kebabs?
Carnivorous, Glasgow

It's tricky when a member of any group undergoes a sudden ideological bodyswerve – for example, it is rumoured that NWA split up because Dr Dre met some police officers who actually turned out to be nice guys. The thing to remember, and to remind him, though, is that veggies are idiots and meat is delicious, and fry bacon whenever you can. He'll be back soon.
Uncle Pete

WHAT SHOULDN'T WE USE?

We're looking to incorporate other instruments into our sound, so we can switch things up onstage. Are there any that have no place in modern music?
Many Strings To The Bow, Richmond

Many Strings..., imagine that you are a painter. Well, musical instruments are to music as colours are to a painting – why would you want to limit yourself? That said, if you even think of getting a saxophone on there, I will hunt you down and make you swallow it whole.
Uncle Pete

IT'S MAKING ME HURL!

I get such violent stage fright before gigs that I vomit, and we only play the local toilet circuit. How bad is it going to be if we ever make it big?
Scaredy Cat, Brighton

Stage fright affects people in different ways – I, for example, can't do this weekly column without getting plastered first, which is why the standard is what The Editor calls "unpredictable". Vomiting is common, so don't be perturbed by it – in fact, embrace it as being part of the gig ritual. For one thing, it's a sign that you are getting into "the zone", and for another, you'll be really thin. In rock, thin people are best.
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

RECORDING STUDIOS

Mill Hill Music Complex
0208 906 9991
London NW7
Established 1978
Rehearsal: from £25 per hour (inc PA and full backline)
Recordings: Large live rooms, great drum sound, Apple Mac G5 & Soundtrax desk all from £16-25 per hour
PA's, & Backline for hire
Main Dealers for Fender, Ibanez, Laney & many more at great prices
Storage available – cupboards to shipping containers
Free Strings, Drums, Bells, Bottles or Pringles for New Customers (Check website for full details of offer)
10 Minutes from M1/M25
5 mins walk from Mill Hill Busway
Thameslink, 20 mins by train from Kings Cross, No stairs, Ample Parking
www.millhillmusic.co.uk

DB DUPLICATION

CD/DVD PRESSING
Special Packages
Inc Mastering
CD Albums x1600 Discs
£750.00 +VAT
CD Single x1000 Discs
£534.00 +VAT

Other Packages Available
Contact Us For More Details
chris@dbduplication.co.uk
Tel: 020 8501 8281
www.dbduplication.co.uk
www.fidelityduplicating.com

BonaFideStudio
recording and rehearsal studio
London EC2; open 24/7
demos – singles + albums + voice overs +
sound engineering + live recording
recording + mastering + mixing +
programming – full production –
jingles + ringtones
Recording from £12.50 ph incl engineer
Rehearsals from £5 ph incl bfane
www.bonafidestudio.co.uk
020 7684 5350 or 020 7684 5351

STATION STUDIOS
North London premier rehearsal studios.
Backline, storage, ground floor, air conditioning. Best deals for new bands?
Ask about our special Saturday rate
020 8 361 8114
www.stationstudios.co.uk

SONGWRITERS WANTED

nthekeyof.com
home of songwriters

It styles
Focus on quality
A platform to publish your best work

CLOTHING & ACCESSORIES

AWESOME MERCHANDISE
THE ONLY BEST
VALUE SOURCE OF PRINT
AND MERCHANDISE
RINGS, STICKERS, TOTE BAGS, BOTTLE OPENERS, POSTERS, FLYERS, BUSINESS CARDS, PVC BANKERS, AND MUCH MORE
AWESOME MERCHANDISE
WWW.AWESOMEMERCHANDISE.COM
INFO@AWESOMEMERCHANDISE.COM
TELEPHONE - 01753 245 5667
33 BARNSTON HOUSE - CROYDON STREET
LEEDS - LS11 9RY - UNITED KINGDOM

CHAT

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944
18+ Hotdesk 0844 944 0844
0871 = 10p per min. Network extras apply. Live calls recorded. SP 40

WOMEN CALL FREE*
0800 075 9128
*0800 = Free from BT Landline

CHAT OR DATE
10p PER MIN
0872 100 1002
18+ Hotdesk 0844 944 0844 Network extras apply. Live calls recorded. SP 40

ÜBER COOL CHAT
So cool, it's sub-zero!
10p PER MIN
Chat, date & flirt
0872 100 0467
18+ Hotdesk 0844 944 0844 Network extras apply. Live calls recorded. SP 40

TUITION

LEADING VOCAL COACH

To the famous
www.punk2opera.com
Tel: 020 8958 9323

CD & DVD DUPLICATION

muscventures.com
album is ready to go
A specialist in producing volume CD
manufacture at competitive rates from
units onwards. Our website provides instant
quotes for disk speed & more. All CDs are glossy,
unscratched and pressed to the highest industry
standards. Highly recommended. We have over 18
years in the industry.
CALL US ON
0845 686 0001
www.muscventures.com

To
advertise
here
phone
0203
148
2989

NME

1960
19-60.com

Steps to world wide...
winkle picker...
domination

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



MOGWAI

STARTS: Bournemouth O2 Academy, February 17

DON'T MISS

There's been monumentally exciting tidbits coming out of camp Mogwai recently: first this tour, then the news that they've started working on the follow-up to 2008's 'The Hawk Is Howling', with Paul Savage, producer of their debut opus, 'Young Team'. Unfortunately that indicates that a new record by February is a bit of a tall order, but if you can't wait until then to get your fix of gloomy Scottish post-rock, you're in luck – the band have just released a live album, 'Special Moves', accompanied by their critically acclaimed live DVD, 'Burning'. Rather than crappy camera angles and dull dressing room platitudes, La Blogothèque's Vincent Moon filmed the band in intensely close, crackly black and white over three nights at the Music Hall Of Williamsburg. Grab a copy, then close the curtains, turn up the volume and hunker down with it until February comes. NME.COM/artists/mogwai



MAXIMO PARK

STARTS: Manchester Warehouse Project, September 23

Frontmen going solo usually indicates an infinite hiatus – not here. NME.COM/artists/maximo-park



MARK RONSON

STARTS: Bristol O2 Academy, September 27

Apparently he's no longer a wanker, or a brassy offender. Go see. NME.COM/artists/mark-ronson



KELIS

STARTS: London Shepherd's Bush Empire, October 1

Italo-disco's new high princess returns to UK shores after a joint jaunt with Robyn. NME.COM/artists/kelis



MICE PARADE

STARTS: Liverpool Kazimier, October 6

Electronica types launch their eighth album, 'What It Means To Be Left-Handed'. NME.COM/artists/mice-parade



PERFUME GENIUS

STARTS: Manchester St Phillips Church, October 18

Few encapsulate claustrophobic anxiety live like Mike Hadreas. NME.COM/artists/perfume-genius



XIU XIU

STARTS: Dublin Darklight Festival, October 19

Much of Xiu Xiu's latest was written on a Nintendo DS. Pop along and bleep the night away. NME.COM/artists/xiu-xiu



YANN TIERSEN

STARTS: Edinburgh Picture House, October 27

Swot up on the OSTs to *Amélie* and *Goodbye Lenin!* before you go. NME.COM/artists/yann-tiersen



MICAH P HINSON

STARTS: Birmingham Academy 3, October 30

The outspoken Texan returns in support of '...And The Pioneer Saboteurs'. NME.COM/artists/micah-p-hinson



ARIEL PINK

STARTS: London Garage, November 1

Tie a grubby white jumper around your shoulders; yacht-rocker Ariel is back for his sole UK date this autumn. NME.COM/artists/ariel-pink



EDWYN COLLINS

STARTS: Brighton Komedia, November 4

Orange Juice's former frontman is back and fighting fit to tour his seventh solo album, 'Losing Sleep'. NME.COM/artists/edwyn-collins



THE NATIONAL

STARTS: Brixton O2 Academy, November 29

New York's stately five-piece add a third London date to their winter UK tour. NME.COM/artists/the-national



ATP NIGHTMARE BEFORE CHRISTMAS

STARTS: Minehead Butlins, December 3

Oneida, Thee Oh Sees and John Butcher join the Godspeed-curated festival this winter. NME.COM/festivals

PICK of the WEEK

What to see this week? Let us help



GREEN MAN

STARTS: Brecon Beacons, Wales, August 20 - 22

NME
PICK

It's factually proven that it's impossible to enjoy dreary trudges up soggy hillocks with your family – squished sandwiches, stinging nettles and stepping in cowpats is no-one's idea of fun. But nestled among the inevitably damp knolls of the Brecon Valleys, the folk behind Green Man have been cultivating a musical family that you wouldn't huff about going rambling with. Green Man matriarch Joanna Newsom is back for her fourth appearance – her third as headliner – along with papa Alasdair Roberts, the loveably avuncular Billy Bragg and coltish younglings Mumford and Marling. There's fizzy newness aplenty too, with Summer Camp and Bear In Heaven, and, with an orgy of tasty organic eateries to frequent, nary a squashed sarnie in sight.

NME.COM/festivals



Everyone's Talking About
CAITLIN ROSE
STARTS: CAMP
Basement, London,
August 19

As if there weren't enough precocious young folkies making us feel old, along comes Caitlin Rose. Aged 22 and hailing from Nashville, she smokes like a *Mad Men* character yet sings like Linda Ronstadt, and has ravished our hearts with phenomenal debut, 'Own Side Now'.
www.nme.com/artists/caitlin-rose



Don't Miss
TRASH TALK
STARTS: Purple Turtle,
London, August 20
If there's any band around right now that knows how to channel Henry Rollins, it's Trash Talk. They've rarely been off tour in the past five years, leaving a trail of bloody destruction in their wake. Hopefully these shows will last a little longer than the brutal 17-minute running time of their 'Eyes & Nines' album.
www.nme.com/artists/trash-talk



Radar Star
WILD NOTHING
STARTS: Luminaire,
London, August 20
No matter how hard you practice dancing like Duckie Dale or dying your hair Ringwald red, John Hughes and the sassy '80s world he created are never coming back. But his beautiful teenage myopia lives on through the halcyon synth melancholy of Wild Nothing. Catch Jack Tatum and his band at this rare UK show.
www.nme.com/artists/wild-nothing

GIG GUIDE KEY:

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

WEDNESDAY

August 18

BELFAST

Feeder Queens University
028 9097 3106
Paolo Nutini Custom House Square
0871 230 1094

BRIGHTON

Afrodelle Gemini Bar 01273 327888
Fisherman's Chronicles Fishbowl
01273 777 505

The Telescopes/Polno/Tysarc

Hector's House 01273 681228

BRISTOL

The Argent Dawn/Tides Of Virtue/
Feral Eve Bierkeller 0117 926 8514
The Bronze Medal/Scout Killers
Louisiana 0117 926 5978
Forest Sun Prom 0117 942 7319
Will Killen Old Duke 0117 927 7137

CAMBRIDGE

The Narcissists Portland Arms
01223 357268

CARDIFF

Drafts/Samoans/We're No Heroes
Buffalo Bar 02920 310312
Neuropol Barfly 029 2066 7658

CHELMSFORD

David Simon/Eight Deadly Sins/
Brazenrat Barhouse 01245 356811

DARTFORD

Razorlight/Alexandra Burke
Donnybrook Stadium 0844 277 4321

EDINBURGH

Amy Macdonald Corn Exchange
0131 443 0404

Chew Lips The Electric Circus
0131 226 4224

John Cooper Clarke E4 UdderBELLY's
Pasture 0131 226 0000

Lauren Pritchard The Electric Circus
0131 226 4224

Pokey LaFarge And The South City
Three St Brides Centre 0131 622 7246

Steve Mason The Liquid Room
0131 225 2564

GLASGOW

Big Bad Bad/Catcher/Epico
Buff Club 0141 248 1777

Depths/Caesura Cavern Club
01392 495370

GLASGOW

Big Bad Bad/Catcher/Epico
Buff Club 0141 248 1777

Findlay King Tuts Wah Wah Hut
0141 221 5279

John Grant Captain's Rest
0141 331 2722

Kris Tennant 02 ABC2 0141 204 5151

Sabbat/Imperial Vengeance/
Cinders Fall Ivory Blacks

0141 221 7871

LEEDS

Ambiguous Phrases/Tiny Giants/
Attack Of The Duck Sized Horses

Elbow Room 0113 227 7660

The Besnard Lakes Brudenell Social
Club 0113 243 5866

Drum Eyes The Well 0113 2440474

Travelling Riverside Sandinista!

0113 305 0372

Young Band Duck And Drake
0113 246 5806

LIVERPOOL

Control/Slide/Floor Targets Initiate
02 Academy 0870 771 2000

The Control 02 Academy 2
0870 771 2000

Stripped And Bare Heebie Jeebies
0151 709 2666

LONDON

The Americans/Mescal Circus The
Flowerpot 02074856040

Andy Cutting Green Note
0871 230 1094

A Grave With No Name/Blue On
Blue/Dignan Porch/Heavenly

Jukebox Social 020 7636 4992

Cecilia Ståhl 606 Club 020 7352 5953

Death Disco/Black Soul Strangers
Arts Club 020 7460 4459

Degrees Rising 93 Feet East
020 7247 6095

Flying Lotus ICA 020 7930 3647

The Fuzz/Kat Marsh Troy Bar
0207 739 6695

Killah Priest Rhythm Factory
020 7247 9386

Kong/The Blacklsters Old Blue Last
020 7613 2478

Lonely The Brave Purple Turtle
020 7383 4976

Mark Lanegan Union Chapel
020 7226 1686

Mick Thomas/Michael Barclay
100 Club 020 7636 0933

Mirrors/Shake Aletti The Lexington
020 7837 5387

Roll Deep 02 Academy 2 Islington
0870 771 2000

Sean Redmond/Jonny Quits
Monto Water Rats 020 7837 4412

The Spinning Wheel/
TeamAvsTeamB/Pete Hickman

Good Ship 020 7372 2544

Stephen O Malley/Steve Noble
Cafe Oto 0871 230 1094

Supanaut/Desert Storm/SilverLith
Dublin Castle 020 7485 1773

While She Sleeps/TRC/Feed
The Rhino Barfly (Upstairs)

0870 907 0999

Little Feat Indigo @ The O2
0870 701 4444

NORWICH

Metronomy DJ Set Brickmakers
01603 441118

NOTTINGHAM

Trojan Horse/Karlhide/Grande Duke
Chameleon 0115 9505097

PRESTON

Enter Shikari 153 Degrees
01772 893 000

SHEFFIELD

Philadelphia Grand Jury Forum
0114 2720964

SOUTHAMPTON

Fish Brook 023 8055 5366

InMe/Broken Links/This Manhattan
Joners 023 8022 5612

Stars Of The Search Party Hamptons
Bar 07919 253 508

TUNBRIDGE WELLS

The Wedding Present/Voo
The Forum 08712 777101

WAKEFIELD

The Rialties The Hop
0871 230 1094 +14

WINCHESTER

Silvone Felice/I Remember Tapes
Railway Inn 01962 867795

YORK

Azuma Vega Basement
01904 612 940



THURSDAY

August 19

BATH

Enter Shikari Pavilion 01225 447770
BELFAST

Florence And The Machine Custom House Square 0871 230 1094

BIRMINGHAM

The Christians Jam House 0121 236 6677

False Pretence/Whatever Tomorrow Brings/Highly Charged Super Cocks O2 Academy 0870 771 2000

Rotunda/Save Your Grace/Left For Red Actress & Bishop 0121 236 7426

BRIDPORT

The Damned Electric Palace 01308 428354

BRIGHTON

Ants In The Carpet Sidewinder 01273 679 927

Neon Indian Audio 01273 624343

The Wallers Concorde 2 01273 673311

BRISTOL

Moscow Drug Club Old Duke 0117 927 7137

New Interest/Iko Louisiana 0117 926 5978

Roving Crows Prom 0117 942 7319

CANTERBURY

Wires Faulty/The Unanswered/Dark Theory/Trigger To My Mind Beer Cart Arms 0871 230 1094

CARDIFF

Henry's Funeral Shoe Barfly 029 2066 7658

The Move The Globe 07738 983947

Simone Felice Buffalo Bar 02920 310312

CHELMSFORD

The Buck Brothers/Crash Mansion Barhouse 01245 356811

DUBLIN

The Bionic Rats Turk's Head +353 1 417 9900

Feeder Academy 00 3531 877 9999

Madeline Hawke Bewley's 00 3531 6727720

Owen Brady Cassidy's 00 3531 6708604

EDINBURGH

Frankie & The Heartstrings Sneaky Pete's 0131 225 1757

John Cooper Clarke E4 UdderBELLY's Pasture 0131 226 0000

Pokey LaFarge And The South City Three St Bridges Centre 0131 622 7246

Sleepy Sun Sneaky Pete's 0131 225 1757

EXETER

Hit The Switch/Triplets Cavern Club 01392 495370

GALWAY

Estel ft Steve Mackay Róisín Dubh 00 35391 586540

GATESHEAD

Riff X/Elenbak/Running With Wolves/Closed Quarter Three Turns 0191 487 0666

GLASGOW

The Chords/The Laynes Ivory Blacks 0141 221 7871

Philadelphia Grand Jury King Tuts Wah Wah Hut 0141 221 5279

Slim Pickins The Wise Monkey 0871 230 1094

GUILDFORD

Stars Of The Search Party/Dead Poets Boilerroom 01483 440022

LEEDS

Broken Ground Verve 0113 2442272

Canaya Nation Of Shopkeepers 0113 203 1831

The Gentleman's Pistol Duck And Drake 0113 246 5806

Jack & Gill's Daughter The New Conservatory 0113 246 1853

Phoenix Rising New Roscoe 0113 246 0778



Steve Mason Brudenell Social Club 0113 243 5866

Victoria & Jacob/Standard Fare/My Mye/Runaround Klds Carpe Diem 0113 243 6264

LIVERPOOL

John Grant Static Gallery 01517079090

Benet McLean Quartet 606 Club 020 7352 5953

The Besnard Lakes Garage 020 7607 1818

Damn Jamnag/Bela Lugosi/Blues/Kicaberry Silver Bullet 020 7619 3639

Futurecop Hoxton Square Bar & Kitchen 020 7613 0709

Ignug Monarch 0871 230 1094

Ihsahn/Xerath Electric Ballroom 020 7485 9006

Jason Derulo O2 Shepherds Bush Empire 0870 771 2000

Jess Klein/Matt The Electrician Slaughtered Lamb 020 8682 4080

Kasabian O2 Academy Brxton 0870 771 2000

The Laurel Collective The Flowerpot 02074856040

Lotte Mullan/Jinder/Marcus Bonfanti Green Note 0871 230 1094

Miss Needs & The Masquerades/Woman's Hour/The Flack Rhythm Factory 020 7247 9386

One Night Only/I Am Arrows Dingwalls 020 7267 1577

The Pretty Wreckless O2 Academy Islington 0870 771 2000

Purified In Blood Barfly (Upstairs) 0870 907 0999

Pushing Hands/MIAOW/John McIvor Lock Tavern 020 7485 0909

Sam Amidon/Caitlin Rose Camp Basement 0871 230 1094

Seb Chew/Leo Greenslade/Zarif Arts Club 020 7460 4459

Stephen O Malley/Steve Noble Café Oto 0871 230 1094

Stereo Decade/Hello Mexico/This Part Is Us 93 Feet East 020 7247 6095

Steve Mason Brudenell Social Club 0113 243 5866

Victoria & Jacob/Standard Fare/My Mye/Runaround Klds Carpe Diem 0113 243 6264

Twin Falls/Sam Salkin/Emily Wood/Joseph Watkin World's End 020 7281 8679

The Telescopes/The Enters/Francis 0113 243 5866

Twice My Size/Jazz Wagon/We Forgot Kevin/Me And The Mountain Hope & Anchor 020 7354 1312

Twin Falls/Sam Salkin/Emily Wood/Joseph Watkin World's End 020 7281 8679

2000FastWomen/The Tapestry/The Crooked Fiddle Band Dublin Castle 020 7485 1773

MANCHESTER

The Big Jam Iguana Bar 0161 881 9338

Stick In A Pot/Juey/Peter Aldridge/Picnic Area Fuel Cafe 0161 448 9702

Through Blind Eyes/Virginia Tech Roadhouse 0161 228 1789

NEWCASTLE

Farewell Atlantis Pumphreys Cellar Bar 0191 2603312

Toxic Melons/The Langtalls/The Flytes/Too Spicy Head Of Steam 0191 232 4379

NOTTINGHAM

M1 Connect/RatBiter/Cavalry/Strangling Maze 0115 947 5650

PRESTON

King Charles/Sparrow And The Workshop/Thomas Truax/Ivan Campo The Mad Ferret 01772 257180

READING

Vices/Everyone/Daniel James Oakford Social Club 0116 255 3956

SHEFFIELD

The Beeds/Luxury Stranger/The Hudes Penelope's 01246 436 025

SOUTHAMPTON

The Deering Joiners 023 8022 5612

Unwritten Ending/This Fall/Snoozer Talking Heads 023 8055 5899

SWINDON

Kit Hawes The Rolleston 01793 534238

Nightvision/The Love Rockets 12 Bar 01793 535713

TUNBRIDGE WELLS

Zigo/KP & Squiz/Go For The Face The Forum 08712 777101

ABERDEEN

Blackheart Lemon Tree 01224 642230
BELFAST

Stereophonics Custom House Square 0871 230 1094

BIRMINGHAM

CaptainHorizon/No Americana

Actress & Bishop 0121 236 7426

Musgraves/Pope Joan/The Benwahs Flapper 0121 236 2421

The Red Lemons Jam House 0121 236 6677

BRECON

Green Man Festival: Doves/Beirut/John Grant/Flornn Regan/Erland & The Carnival/Mountain Man/Fuck Buttons/Sleepy Sun/The Hundred In The Hands/O Children Glanusk Park 0871 230 1094

BRIGHTON

The Besnard Lakes Jam 0871 230 1094

Dub Defendant The Hope 01273 723 568

Folkface/Amy Wyke Audio 01273 624343

The Hi-Sides/The Translents Prince Albert 01273 730499

Roadworks Neptune Inn 01273 736390

BRISTOL

Goldfish Don't Bounce Full Moon 0117 924 5170

Jamilleh Mr Wolf's 0117 927 3221

Mirrors/Wilder Start The Bus 0117 930 4370

Who's Next The Tunnels 0117 929 9008

CAMBRIDGE

Chloe & The Soundjacks/The Running Mayfairs/Villa Savoye Junction 01223 511511

CARDIFF

Before The Escape Clwb Ifor Bach 029 2023 2199

MLE/Karnadeva Barfly 029 2066 7658

Time To Breathe The Globe 07738 983947

CHELMSFORD

Hounds/Reach For The Lazars/The City Joy Cons Barhouse 01245 356811

DARLINGTON

The Chapman Family Inside Out 01325 381238

DUBLIN

Blue Shack Cassidy's 00 3531 6708604

James Lavelle Crowdaddy 00 3531 478 0225

EDINBURGH

Confusion Is Sex The Electric Circus 0131 226 4224

Plan B HMV Picture House 0844 847 1740

Professor Green Liquid Room 0131 225 2564

Slam/Funk D'Void Cabaret Voltaire 0131 220 6176

Young Fathers Sneaky Pete's 0131 225 1757

GALWAY

Declan O'Rourke Róisín Dubh 00 35391 586540

GLASGOW

Echofela Box 0161 236 4355

The Gap Year Riot! O2 ABC2 0141 204 5151

How To Swim/Sunset Song Captain's Rest 0141 331 2722

Jill Jackson King Tuts Wah Wah Hut 0141 221 5279

Kerrie Lynch/Julia And The Doogans/So Many Animal Calls/Juan Pablo 13th Note Cafe 0141 553 1638

The Mockers Nice'n'Sleazy 0141 333 9637

Toy Tin Soldier Griffin 0141 331 5171

The Zephyrs Stereo 0141 576 5018

FRIDAY

August 20

Toy Tin Soldier Griffin 0141 331 5171
The Zephyrs Stereo 0141 576 5018

GUILDFORD

The Unwanted Boilerroom 01483 440022

NITCHIN

My Pet Junkie Club 85 01462 432767

LEEDS

Ghh Wire Club 0870 444 4018

Man Get Out/The Temps/The Idles Carpe Diem 0113 243 6264

Original Gravity Band Duck And Drake 0113 246 5806

Paolo Nutini O2 Academy 0870 771 2000



Red Car Bums Cardigan Arms 0113 274 2000

The Red Guards Of Paris Packhorse 0113 245 3980

The Strangers Thornhill Arms 0113 256 5492

Tigers That Talked/Get People Elbow Room 0113 227 7660

The Welsh T Band The Owl 0113 256 5242

The Yabbas New Roscoe 0113 246 0778

LIVERPOOL

Bunny Munro/Little Secrets O2 Academy 0870 771 2000

The Verdict Shipping Forecast 0871 230 1094

While She Sleeps/Hollow Dreams/Calrisian Masque 0151 707 6171

LONDON

frYars (DJ set) Old Blue Last 020 7613 2478

Burn The Negative Windmill 020 8671 0700

Butterflies On Strings/Fused/Casimir Hope & Anchor 020 7354 1312

Calling Cairo/Giant Steps Monto Water Rats 020 7837 4412

Crowns/Buster Shuffle/Medkine Club The Flowerpot 02074856040

Daytona Lights/Chapter 24 The Lexington 020 7837 5387

The Drop/DJ Derek/Sky Larkin DJs Big Chill House 020 7427 2540

Dutch Order The Gaff 020 7609 3063

Flawless/Steve Westover/Tom Upton Pacha 020 7834 4440

Halbrush Heroes Jazz Café 020 7916 6060

Hexicon Barfly (Upstairs) 0870 907 0999

Izzi Dunn Green Note 0871 230 1094

Joana And The Wolf/Secret Circuits Club NME @ Koko 0870 4325527

The Kill Joys/Lantern Pike Dublin Castle 020 7485 1773

The Loose Cannons 93 Feet East 020 7247 6095

Mitch Winehouse The Pigalle Club 020 77348142

Ms Dynamite Fabric 020 7336 8898

The Original Sinners/Mista Kite 100 Club 020 7636 0933

O'Casan Underbelly 0207 613 3105

Roof Light/Anton & George Gramophone 020 7377 5332

Shed Seven O2 Academy Islington 0870 771 2000

Sunny Murray/John Edwards Trio/Tony Bevan Cafe Oto 0871 230 1094

Toy Toy Royal Vauxhall Tavern 020 7582 0833

Trash Talk Purple Turtle 020 7383 4976

Velvetines/My Echo/Stereo Juggernauts O2 Academy 2 Islington 0870 771 2000

Wild Nothing/Frank (Just Frank) Luminaire 020 7372 7123

MANCHESTER

Brown Brogues/Paddy Steer/Louche F.C. Fuel Cafe 0161 448 9702

The Crookes Moho Live 0161 834 8180

The Loose Kites Grindsmith 07796 546 489

The SilpHouse Fairys/Dirty Little Minds Roadhouse 0161 228 1789

NEWCASTLE

An Cruisín Lan The Cumberland Arms 0191 265 6151

Diablo Commercial Hotel 0191 414 2705

The Longsands The Station 0871 230 1094

Micky Oliver/Kid Kirby Branding Villa 0191 284 0490

Mother Firefly/Toronto Sun Dog & Parrot 0191 261 6998

Starridium/Kids Under Bridges Pumphreys Cellar Bar 0191 2603312

Sticky Fingers Star Inn 0191 222 3111

Witchcraft Black Bull 0191 414 2846

NOTTINGHAM

SATURDAY

August 21

ABERDEEN

Irons.chase.tigers/He Slept On 57/
Turning 13 The Tunnels 01224 211121

BEDFORD

Thunderbird Five Esquires
01234 340120

BELFAST

Heroes Before The Fall Laverys
028 9087 1106

BIRMINGHAM

Ignominious Incarceration/The
Argent Dawn/And Hell Followed
With/Honor Is Dead Eddie's Rock
Club @ BUSK 0121 643 2093

BRECON

Green Man Festival: The Flaming
Lips/Johnny Flynn/Fanfarlo/Wild
Beasts/The Besnard Lakes/These
New Puritans/Avi Buffalo/Summer
Camp/Islet/James Blake Glanusk
Park 0871 230 1094

BRIGHTON

The Bug Concorde 2 01273 673311
Dub Defendant Northern Lights
01273 747 096

Go Kat Go 3 Graces 01273 730 040
Kadialy Kouryate/Jally Kebba Susso
University 01273 643193

Kid Kanevil/Gilla Fortune Of War
01273 205 065

Part Chimp/Lamp Hector's House
01273 681228

Proper Gander Volks Tavern

01273 682828

Tenek/Analog Angel Prince Albert
01273 730499

BRISTOL

DC Fontana Prom 0117 942 7319

El Harvo/Kid Bongo/Christophe
Start The Bus 0117 930 4370

The Hit Ups Fleece 0117 945 0996

Oblio Fire Engine 07521 974070

Prime Funk Collective/The Ricochet
Baritones Mr Wolf's 0117 927 3221

The Water Tower Bucket Boys
Old Duke 0117 927 7137

Yes Rebels/Parrington Jackson
Louisiana 0117 926 5978

CAMBRIDGE

Allo Darlin/The Sumbathers
Portland Arms 01223 357268

Tom Hingley Haymakers
01223 367417

CHILMSFORD

V Festival: The Courteeners/
Kings Of Leon/Stereophonics/
Paul Weller/Editors/The Coral/
Passion Pit/Feeder/Florence + The
Machine/White Lies/The Temper
Trap/Newtown Faulkner/Paloma
Faith/The Magic Numbers/Elle
Goulding/Tinie Tempah/Hurts
Hylands Park 0871 230 1094

DUBLIN

Estel ft Steve Mackay Crawdaddy
00 3531 478 0225

Johnny McEvoy Cherrytree
0871 230 1094

John Grant Whelan's
00 3531 475 9372

Piaid Twisted Pepper 353 18734038

EDINBURGH

The Gap Year Riot!/The Broadcast
Studio 24 0131 558 3758

Tango In The Attic/The Mixups/The
Rioters Liquid Room 0131 225 2564

We Were Promised Jetpacks
Liquid Room 0131 225 2564

GALWAY

Rarely Seen Above Ground Roisin
Dubh 00 35391 586540

GLASGOW

Aldo Cruickshank Griffin
0141 331 5171

The Angles/The Ghosties/Edge Of
Noise O2 Academy 0870 771 2000

The Coy Dogs/Modus O2 ABC
0870 903 3444

Crumpled Tenners/The Jlgawotts/
The Core Maggie May's 0141 548 1350

The Law/Bruce & Jamie Watson
King Tuts Wah Wah Hut 0141 221 5279

The Patriots Nice'n'Sleazy
0141 333 9637

Raoul Duke/The Deadwoods
Barrowlands 0141 552 4601

Screaming Eagles The Wise Monkey
0871 230 1094

Strawberry Ocean Sea/Heart Beats
Stereo 0141 576 5018

X-Men/Lotos Lojos/Born By Wires
Captain's Rest 0141 331 2722

GUILDFOE
Assembly/Funeral For A Friend DJ
set Boilerroom 01483 440022

HITCHIN
Gideon Conn/Out Of The Trees/
Martell Club 85 01462 432767

LEEDS
Adelaide Harlequin Royal Park
Cellars 0113 274 1758

Black Diamond Bay Carpe Diem
0113 243 6264

Boneyard Bables/Knock Out Kaine/
The Ocean Between Us/After The
Departure Cockpit 0113 244 3446

China Shop Bull/East Park Reggae
Collective/Drunken Balord Dry
Dock 0113 391 2658

Feed Me Duck And Drake
0113 246 5806

Jonnythefirrh Verve 0113 2442272

The Lovesick Cowboys Seven Arts
0113 262 6777

Nick Davies Band New Roscoe
0113 246 0778

Rakketeers Thornhill Arms
0113 256 5492

LIVERPOOL
Findlay Shipping Forecast
0871 230 1094

The Little Hydes O2 Academy 2
0870 771 2000

The South O2 Academy
0870 771 2000

LONDON
Assassins/Joe Black/Cherry
Shakewell Last Days Of Decadence
07982 445657

Bear In Heaven Cargo 0207 749 7840

Cassette Jam/Doorty/Tom Staar/
Disco Of Doom Big Chill House
020 7427 2540

The Chords/Supernova/The
Universal Garage 020 7607 1818

Feeling Gloomy O2 Academy 2
Islington 0870 771 2000

Final Flash/The Lovely Eggs
Bull & Gate 020 7485 5358

Jazzman Gerald/Dean Chalkley/Si
Cheeba Silver Bullet 020 7619 3639

Jeremy Stacey 606 Club
020 7352 5953

Kites/The Unfortunate Incident
The Wilmington Arms 020 7837 1384

Piney Gir/Liz Green/Hot Brew
The Gallery Cafe 020 8980 2092

Ricardo Villalobos Fabric
020 7336 8898

Sabbat/Imperial Vengeance
Underworld 020 7482 1932

Samsara 93 Feet East 020 7247 6095

The Spartans Tommy Flynn's

020 7609 7162

Sunny Murray/John Edwards Trio/
Tony Bevan Cafe Oto 0871 230 1094

Tick Tick Boom Club Purple Turtle
020 7383 4976

White Bone Rattle/The Shoe Strung
Barfly (Upstairs) 0870 907 0999

360/Red Wire/The Guns Of Pig
Alley Dublin Castle 020 7485 1773

MANCHESTER
The Marlvaux/Throw Catch Catch/
Blind Pilots/The Chase Joshua
Brooks 07790 060562

My Computer/Good Neighbour/
Bright Young People/Ajah
Roadhouse 0161 228 1789

The Something Story Academy
0161 832 1111

Soul Of Man/Ninelves The Cat
Sound Control 0161 236 0340

Violet Youth/Ryan Lamey/
Freshkiss Ruby Lounge 0161 834 1392

MIDDLESBROUGH
Our Secret Sins/Black Mountain
Poets/Cult Image Uncle Albert's
01642 230 472

NEWCASTLE
Get Real Pumphreys Cellar Bar
0191 2603312

The High Rise Diaries Head Of Steam
0191 232 4379

Insanity Earl Grey 0191 285 0352

Tubesnake Star Inn 0191 222 3111

NOTTINGHAM
Paper Tiger/Skiman & The
Elementz/Harleghblu Bodega Social
Club 08713 100000

Patchwork Grace/The Myways/The
Jet Boys/I Only Date Models The
Central 0115 963 3413

Trash Talk/Raptors Rescue Rooms
0115 958 8484

OTLIV
The Big Picture Three Horseshoes
01943 461222

PRESTON
Nice Peter/The Black And Reds/The
Laze The Mad Ferret 01772 257180

READING
Pete And The Pirates/Soweto
Kinch/Benlin City Forbury Gardens

SHEFFIELD
Black Toad New Barrack Tavern
0114 234 9148

Famous Class/CountMein!
Corporation 0114 276 0262

Soundclash Boardwalk
0114 279 9090

SOUTHAMPTON
Jean Genie Brook 023 8055 5366

SUNDERLAND
Sky Larkin Independent
0191 565 8947

SWINDON
The Demolition Rhythm & Blues
Band The Rolleston 01793 534238

TUNBRIDGE WELLS
Tom Williams & The Boat/Dan Clews
Band/Night Without Sleep
The Forum 08712 777101

WAKEFIELD
Disco Machine Gun The Hop
0871 230 1094

Candid Squash The Red Shed
0871 230 1094

WINCHESTER
Lost Morals Railway Inn
01962 867795

WORCESTER
V2A Marrs Bar 01905 613 336

SUNDAY

August 22

BELFAST

Cannibal Corpse Spring & Airbrake
028 9032 5968

The Grin Palace Laverys
028 9087 1106

Jedward Waterfront 028 9033 4455

BRECON
Green Man Festival: Joanna
Newsom/Tindersticks/Mumford
And Sons/Laura Marling/Field
Music/Efterklang/Girls/The
Tallest Man on Earth/Bear In
Heaven/Darwin Deez Glanusk Park
0871 230 1094

BRIGHTON
Dubrockers Black Lion 01273 711 884

Forever Young Neptune Inn
01273 736390

BRISTOL
The Besnard Lakes/Final Flash/
Twin Falls Fleece 0117 945 0996

Eddie Martin Old Duke 0117 927 7137

Gouranga/Ono Palindromes
Louisiana 0117 926 5978

Willow Tree Tobacco Factory
0117 902 0344

CHELMSFORD
V Festival: Kasabian/Faithless/
The Kooks/Paolo Nutini/Madness/
Seasick Steve/Skunk Anansie/Pixie
Lott/The Prodigy/Doves/Calvin
Harris/Jamie T/Eels/Shed Seven/
Plan B/Professor Green/Pet Shop
Boys/La Roux/Kate Nash Hylands
Park 0871 230 1094

DUBLIN
The Blonic Rats Foggey Dew
00 3531 677 9328

EDINBURGH
Beirut HMV Picture House
0844 847 1740

Jon Fratelli/Hip Parade The Electric
Circus 0131 226 4224

GLASGOW
Eruption Records The Wise Monkey
0871 230 1094

The Hijacks/The Murderburgers/
Buzzbomb/The Stay Gones 13th
Note Cafe 0141 553 1638

Pareto/Scores/3 Times Over King
Tuts Wah Wah Hut 0141 221 5279

Schnapps/She's Hit/Organs Of Love
Stereo 0141 576 5018

LANCASTER
Avi Buffalo Library 01717 3942651

LEEDS
The Prowlers Duck And Drake
0113 246 5806

Redstar Carpe Diem 0113 243 6264

Tag Team Preacher/We Run Riot/
The Insight Northern Monkey
0113 242 6630

The Tom Attah Blues Explosion
Nation Of Shopkeepers 0113 203 1831

Ugly Duckling Hifi Club 0113 242 7353

LIVERPOOL
The Hexmen Blues Band Foghertys
0151 734 3906

Neon Indian Shipping Forecast
0871 230 1094

LONDON
Brothel Creepers/The Insults Dublin
Castle 020 7485 1773

Carlos & The Bandidos/Dollar Bill
Dingwalls 020 7267 1577

The Carpet Sellers/Wild Zeros Stags
Head 020 7739 6741

The Crawdaddys/The Snakeoil
Rattlers/JD Smith Silver Bullet
020 7619 3639

Gwyneth Herbert 606 Club
020 7352 5953

Maya Dunietz/John Butcher/
Eddie Prevost Cafe Oto
0871 230 1094

The Real Tuesday Weld/
Yearner Babies/The Good Gods!
Bethnal Green Working Mens Club
020 7739 2727

Sebastian Melmoth Hope & Anchor
020 7354 1312

Streetlight Manifesto/Mouthwash
O2 Academy Islington 0870 771 2000

White Town/Amor De Dias/Allo
Darlin The Lexington 020 7837 5387

The Wounded Kings/Grave
Miasma/Craven Idol Bull & Gate
020 7485 5358

NEWCASTLE
The Neutrons/My Other Life/
Paul Fischer & The Plastic Angels
The Tyne 0191 265 2550

Riot Star Inn 0191 222 3111

NOTTINGHAM
Luxury Stranger/The Hell I Am/
Old School Premonition Maze
0115 947 5650

SOUTHAMPTON
Brotherhood Of The Lake Joiners
023 8022 5612

Trash Talk Unit 02380 225612

WAKEFIELD
Alunah/Blackburn's Bastard Of The
Skies Snooty Fox 01924 374455

WINCHESTER
Deviant UK Railway Inn 01962 867795

WORCESTER
Tastyhead/WarSystem/Nomad 67
The Pheasant 01905 27022

Virgil The Accelerators/Tallulah
Fix/Smokestack The Old Rectifying
House 01905 619622

Jon Gomm Marrs Bar 01905 613 336



GET IN THE GIG GUIDE!

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

MONDAY

August 23

Girls, Academy,
Dublin

BELFAST
Suffocation/Limelight 028 9032 5942

BRISTOL
The Slackers Metropolis
0117 909 6655

DONCASTER
The Boy With A Brown Vintage Rock Bar
0871 230 1094

DUBLIN
Girls Academy 00 3531 877 9999
Megafaun/Cat In Hat/Katie Kim Crawladdy
00 3531 476 0225

EDINBURGH
Bear In Heaven The Electric Circus
0131 226 4224

Elf 'Paperboy' Reed Liquid Room
0131 225 2564

Field Music Sneaky Pete's
0131 225 1757

Henry Rollins (Spoken Word) E4
UdderBELLY's Pasture 0131 226 0000

Kassidy The Electric Circus
0131 226 4224

Mika HMV Picture House
0844 847 1740

EXETER
The Wounded Kings/Pombagira
Cavern Club 01392 495370

GLASGOW
Lostprophets/Young Guns
02 ABC 0870 903 3444

The Remnant Kings
Box 0161 236 4355

Simon Lynne 13th Note Café
0141 553 1638

LEEDS
Bludger The Well 0113 2440 474

Fight The Front Line Royal Park
Cellars 0113 274 1758

Johnny Powell The New Conservatory
0113 246 1853

Speed Live New Roscoe 0113 246 0778

Swampcandy Oporto 0113 245 4144

LONDON
Amy Crowther/The Beautiful World
Hope & Anchor 020 7354 1312

Bad Religion 02 Shepherd's Bush
Empire 0870 171 2000

The Brothers Rusputin/The
Trippers/Paul Child 93 Feet East
020 7247 6095

Charlie Wood 606 Club 020 7352 5953

Flowers Of Hiroshima Old Queen's
Head 020 7354 9993

Harlem/Spectrals/The Lucid
Dreams Hoxton Square Bar & Kitchen
020 7613 0709

Kill Her Killer/Small Favours Old
Blue Last 020 7613 2478

My Own Private Alaska
Dublin Castle 020 7485 1773

Pull In Emergency Barfly (Upstairs)
0870 907 0999

Sway Queen Of Hoxton 020 7422 0958

MANCHESTER
Jason Derulo Academy 0161 832 1111

NEWCASTLE
The Broadcast/The Gap Year Riot!
02 Academy 0870 771 2000

Honest Thief Star Inn 0191 222 3111

NORWICH
The Olympians Arts Centre
01603 660352

NOTTINGHAM
Mucous Mules/La Folie/Roshan Rai
Maze 0115 917 5650

SHEFFIELD
Get People Forum 0114 2720964

SOUTHAMPTON
Give Me Pink Joiners 023 8022 5612

TUNBRIDGE WELLS
Sparrows/Zodiac/Circle Of Rage
The Forum 08712 777101

WAKEFIELD
Terzo Lizello Snooty Fox
01924 374455

TUESDAY

August 24

BELFAST

Bear In Heaven Speakeasy
028 9027 3106

BRIGHTON

The Slackers The Hydrant
01273 608313

BRISTOL

Nuala Golden Lion 0117 939 5506

Simone Felice Bonaventure
0117 929 9008

Tonica Dantos Mr Wolf's 0117 927 3221

CARDIFF

Harlem Buffalo Bar 02920 310312

CHELMSFORD

The Xrays/Flick The Switch/Naming
Crisis Barhouse 01245 356811 +16

DUBLIN

Belrut Tripod 00 353 1 4780225

The Besnard Lakes Academy 2

00 3531 877 9999

Limp Bizkit Olympia 00 3531 679 3323

EDINBURGH

Dan Le Sac Vs Scroobius Pip Liquid
Room 0113 271 2564

Henry Rollins (Spoken Word) E4

UdderBELLY's Pasture 0131 226 0000

Jason Derulo HMV Picture House

0844 847 1740

The Phantom Band The Electric

Circus 0131 226 4224

GALWAY

Mark Lanegan Roisin Dubh

00 35391 586540

GLASGOW

Chewing Tinfoil/The Snipes/
The Lie Detectors/Nine Percent

Unknown 13th Note Café

0141 553 1638

Dominique Young Unique Captain's

Rest 0141 331 2722

Eels 02 Academy 0870 771 2000

Lostprophets/Attack! Attack! 02

ABC 0870 903 3444

Proud Mary King It's Wah Wah Hut

0141 221 5279

LEEDS

Lifescreeen The Well 0113 2440474

Neon Indian Brudenell Social Club

0113 243 5866

LONDON

Arlo Guthrie/Dala Dingwalls

020 7267 1577

Avi Buffalo Cargo 0207 749 7840

Black Daniel/Raven Beats Crow/

Youngusband Old Blue Last

020 7613 2478

Brand New Colony Enterprise

020 7485 2659

Criminal Records/Kurt/Capelle

Proud Galleries 020 7482 3867

The Delta State/The Deeds/

The Bianca Story Dublin Castle

020 7485 1773

The Fancub/Fallen Breaks/

Kruk/Cartavetro Hope & Anchor

020 7354 1312

Fulcher, Smith And Dance/Out Like
A Lion/Second Head 93 Feet East

020 7247 6095

Ignominious Incarceration/And

Hell Followed With/Honor Is Dead

Purple Turtle 020 7383 4976

James Page The Flowerpot

02074956040

Phantom/King Antics The Lexington

020 7837 5387

So Cow/Kamikaze Practice Barfly

(Upstairs) 0870 907 0999

MANCHESTER

Bad Religion Academy 0161 832 1111

Sing Out Choir Zion Arts Centre

0161 226 1912

Ugly Duckling/Kinny Sound Control

0161 236 0340

NOTTINGHAM

The Chords/The Universal Rescue

Rooms 0115 958 8484

Oldboy/AutoGenic/The Mojo Rsin

Maze 0115 947 5650

PORTSMOUTH

Yeastayer Wedgewood Rooms

023 9286 3911

SHEFFIELD

MY & EE Harley 0114 275 2288

SOUTHAMPTON

Streetlight Manifesto Joiners

023 8022 5612

The Valiant Joiners

023 8022 5612

Yeastayer, Wedgewood
Rooms, Portsmouth

O₂ customers can get Priority Tickets to thousands of gigs nationwide
up to 48 hours before general release. Just register at o2priority.co.uk
When Priority Tickets are gone, they're gone. Terms apply.



THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1+9A Black holes and revelations of a big bang (7-4-9)
 7+19A It's just how things were for Reverend & The Makers (3-5-2-6)
 9 (See 1 across)
 10+22D "It's a cruel, cruel world to face on your own / A _____ to carry along", 2009 (5-5)
 11 Apes one member of Portishead (7)
 12 Interpol can sit around while album is being recorded (6)
 15 "Everybody needs to know it's the _____ / Every day we've got to hold on", Badly Drawn Boy (4-2-3-3)
 18 Wilco's first album found in a flea market (1-1)
 19 (See 7 across)
 23 (See 20 down)
 24 Perhaps fit yards of this old material by The Futureheads (5-3)
 25 Partnership who created a 'Dimension' for holding huge amount of seasoning (4-4)
 27 And he's somehow the bassist for Bombay Bicycle Club (2-4)
 28 Their albums include 'Daisies Of The Galaxy' and 'End Times' (4)
 29 "Why won't it _____, like they said it would", JJ72 left out in the cold with the answer (4)
 30 (See 26 down)

CLUES DOWN

- 1 "_____ finish last anyway, and that's just the problem", 2010 (4-4)
 2 On the face of it, two different appearances made by Babybird in 1996 (4-9)
 3 I'm more upset ending up with nothing of a David Byrne album (3-4)
 4 Crowded House were banging on about '_____ In My Feet' (5)
 5 Brighton gig includes member of Bloc Party (4)
 6 She was born Robyn _____ Fenty in Barbados, 1988 (7)
 7 Band who named themselves after Harry Dean Stanton character in the movie Paris, Texas (6)
 8 Joe _____, country rock singer from Amarillo, Texas - but with a name suited to somewhere in Cambridgeshire (3)
 13 'Hurry Up Harry' was a 1978 hit for _____ 69 (4)
 14 Hope Of The States' recording of this album just wasn't right (4)

- 16+24D Hockey being nowhere near genuine enough on this performance (3-4)
 17 Partnership of Jules De Martino and Katie White (4 5)
 18 A killer of a number from The Orb (8)
 20+23A "Sup up your beer and collect your fags / There's a row going on down near Slough", 1979 (3-4-6)
 21 "I, I will be king and you, you will be queen", 1977 (6)
 22 (See 10 across)
 24 (See 16 down)
 26+30A This isn't an old number from Howard Jones (3-4)

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

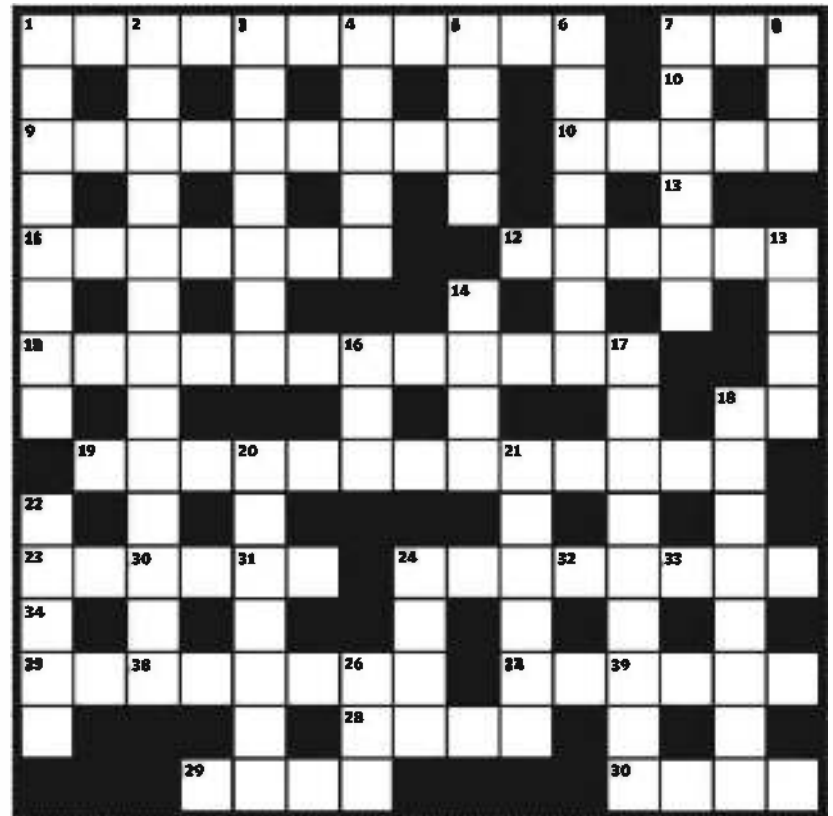
Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, August 24, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

JULY 24 ANSWERS

ACROSS
 1 Best Friend, 6 Wire, 8+12D Roll Away Your Stone, 9 Konk, 10+6D Finest Worksong, 11 Oasis, 13 Elastica, 16 Sonnet, 17 Rainmaker, 18 Ace, 19 Homme, 20 Kosheen, 23 Rusko, 25 EMI, 26 Roe, 29 Specials, 30 P.O.D..

DOWN
 1 Born Free, 2 Silent Alarm, 3 Foals, 4+28A I Can Do That, 5 Doors, 7 Rain, 14 Tenderoni, 16+15D Sarah Cracknell, 18 Ant Rap, 19 Hurts, 22 Earth, 24+21D She Said, 27 Oto.



SEVEN INCH STORIES BY PHILLIP MARSDEN



FANMAIL

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

Edited by Mark Beaumont



LETTERS@NME.COM



FACEBOOK.COM/
NMEMAGAZINE



TWITTER.COM/
NMEMAGAZINE



NME.COM/BLOGS

The Big Issue

Keeping us locked in email battle this week...

Win!
THE LETTER OF
THE WEEK WINS
£50 TO SPEND AT
zavvi.com



RONSON'S NEW VERSION

From: Jack Macbeth
To: NME

Your interview with the 'new' Mark Ronson (NME, 7 August). It was appalling. The man seems to be beating himself up all the time and you gave him no sympathy. Who cares if he is a bit full of himself. He's Mark Ronson! I think I would be way more full of myself if I was him. He is one of the best modern musicians in my view. 'Version' wasn't a blip. 'Version' was the best album of that year and Mr Ronson should be really proud of it.

NME's response...

From: NME

To: Jack Macbeth
'One of the best modern musicians', Jack? Really? Up there with Damon Albarn, PJ Harvey or Arcade Fire? After one flop album, a bunch of shite covers and a poor man's rip-off of Fatboy Slim? Whenever I hear the crushingly average 'Bang Bang Bang', I'm instantly transported inside the troubled starlet's brain: I'm at a VIP table in a high-class New York bar with Sean

Lennon, Donatella Versace and Ricky Kaiser Chiefs sometime in 2008 when a coked-off-his-nashers manager gets in my face screaming 'OK, so you're just a DJ/producer, you can't sing and all the songs you've written have died on their arse... but look at you Mark! You're too good looking to NOT be a pop star! Then he presses a copy of Daft Punk's 'Discovery' into my palm and disappears with half of The Saturdays - MB

From: Jack Macbeth

To: NME
Well if you think he's so crushingly average then why have you published an interview with him saying how good his new stuff is?

From: NME

To: Jack Macbeth
You may have noticed, Jack, that these completely opposing opinions on Ronson have completely different names on them! Crazy! - MB

'BANG' ON!

From: Joe S

To: NME

Mark Ronson has reinvented himself as a musician, and I think that many will agree when I say 'Bang Bang Bang' is a much more satisfying tune than his god-awful cover of 'Just' by Radiohead. I have certainly decided to give Mr Ronson another chance, as the reinvention can only be described positively. I love that he was saved from drowning by Macca in '79 as well. You know you're gonna be famous when an occurrence like that takes place. Well done, son.

From: NME

To: Joe S

You want to know the fullest extent of Mark Ronson's reinvention, Joe? Twitter has put him on a list of people it daily recommends that I follow. Me! A man who's only ever wanted to follow Mark Ronson into remote wooded areas at night carrying a cheese slicer and a sharpened sickle. Congratulating Ronson on 'Bang Bang Bang', though, is a bit like entering your three-year-old for the Turner Prize because she's managed to draw stick legs on to her potato-print cow. Personally, if I'd have known Macca was in the area and primed to go Baywatch on Ronson's ass back in '79, I'd have lobbed another couple of bricks in the sack - MB

MUMFORD & SONS: BUNCH OF ***** ALLEGEDLY

From: Joe Higton

To: NME

Mumford & Sons are a bunch of middle-class, open-shirt-wearing, beard-sporting, tanned ***** (Christ, Joe, aren't you even

going to give us a single consonant as a clue here? 'Gents'? 'WASPs'? 'Kurds'? 'Bonos'? - MB). Why do you support them? What do you think Liam Gallagher thinks of them? (Awooooga! Hilarious use of the word 'probably' approaching! - MB) They look down their noses on everyone (probably). It's all public school snobs, sitting around playing the banjo while thinking posh thoughts and writing folky rubbish.

From: NME

To: Joe Higton

I fed your letter, Joe, into the office What Would Liam Gallagher Think Of Them? machine, which has been continuously spewing out withering Manc fighting talk about any band who can scrape together an A-level between them since 1995. Breathlessly I awaited one of the standard ticker-tape responses along the lines of 'Fookin rag week, is it?', 'Ave they took on the mafia, like? Cos I 'ave' or 'What a fookin bunch of Bonos'. Instead it thought for a few minutes, blew some sparks from the back and printed out a single line of code. It read: 'Do they wanna buy some jeans?' - MB

PILFERING PROF?

From: Vanessa Rhodes Bemays

To: NME

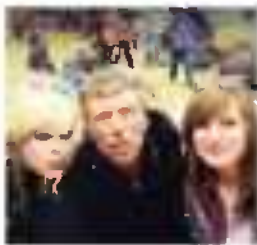
I am a 13-year-old indie-loving girl, but to keep myself up-to-date I listen to an R&B radio station (I may also secretly like it, too. But shhh). One of the songs aired a lot at the moment is annoyingly catchy: Professor Green ft Lily Allen - 'Just Be Good To Green'. But a few days ago I was watching a '90s chick flick and during a house-party scene there was a song playing in the

background that I recognised the lyrics to – eventually I realised they were the words and tune to ‘Just Be Good To Green’. After a bit of digging on Google and Spotify, I found no less than 12 covers of the song. It prompts the question: does this all count as ‘taking inspiration from others’ or is it just shameless plagiarism, without even as much as a nod or mention to the origins of the sound? Have we progressed into an age where we come upon such a drought in our own creativity that we must constantly draw upon others and recycle lyric after lyric, tune after tune? I have no problem with covering songs, but has it got to a point where all albums should come with a disclaimer, listing where the songs were stolen from? Surely we haven’t run out of lyrics to be written, guitar sequences to be made up, so does this mean that modern day artists have simply got lazy, or are they just irredeemably dull? And after all, if we prize genuine individuality and originality so greatly, shouldn’t the actual authors be given the credit and publicity they deserve, so that when we listen to something we can distinguish between when it is truly fresh stuff, and when it is just stolen?

From: NME

To: Vanessa Rhodes Bernays

You’ve cut to the beat-skipping heart of the modern songwriter’s dilemma here, Vanessa. With over five million songs now released in the history of rock, how can you possibly be certain the catchy little spine-twangler you just wrote has never been hummed by humans before? And who can reasonably claim to ‘own’ a couple of notes in a particular order? You could pick any song at random and put together a plagiarism case around it. ‘We Used To Wait’? A sped-up ‘Feeling Good’. ‘Don’t Upset The Rhythm’? The theme from *Dogtanian And The Three Musketeers*. ‘Boyfriend’ by Best Coast? Um, every other song by Best Coast. In blatant cases like Prof Green (and pretty much every rap song ever),



STALKER

From: Stevie

To: NME

Here’s a picture of me and my mate Ellie when we met Bez at the Kendal Calling Festival.

permission for the ‘steal’ would have been sought, granted, paid for and referenced in the song credits – he’s merely playing the same familiarity card that’s made millionaires of Westlife, Steps and Noel Gallagher. But your suggestion that bands start crediting original sources for every riff, chord change and tambourine rattle plays into the hands (and pockets) of the old guard and kills music as an evolving art. Since Coldplay settled out of court with Joe Satriani over the mild similarities between ‘Viva La Vida’ and ‘Tedious Instrumental’ Plank-Wank No-One’s Ever Heard (Part 673) the floodgates are open for established acts to claim authorship over any massive hit they fancy in order to make the same amount of cash they used to in the ‘70s – MB

From: Vanessa Rhodes Bernays

To: NME

You’re so right, Coldplay had their signature all over it, whereas ‘If I Could Fly’ was in a completely different style, and a deeply uncool one at that. Signature is everything. The line you have to draw is between duplication and development. The point where you can credit it with genuine creativity is when it’s done in a notable style. Look at ‘A Whiter Shade of Pale’ – its use of Johann Sebastian Bach. As long as it all results in great music, is that not the point? In a review of *She Wants Revenge*, also at the centre of a copying controversy, the successful defence pointed out that ‘All art derives from influence; great art does something new with it.’ That’s the task.

VOTING SLIPS DON’T LIE

Everyone’s having a good old chuckle over Wyclef Jean’s plan to run for president of Haiti. Actually, I’m not sure we should be laughing. We should be appalled. Haiti is one of the poorest, most benighted nations on Earth. This year’s earthquake was just the latest in a string of natural disasters. What the country needs is a leader who can rebuild its obliterated infrastructure – not a deluded pop star who hasn’t lived there since he was nine, and believes his fame is the only experience he needs. Can you really imagine Wyclef Jean holding forth on the world stage? You can just picture meetings of the UN Security Council: Sarkozy, Merkel, Berlusconi... and the bloke who sang ‘Gone Till November’. So please, ‘Clef’, show some respect for Haitians and leave the governance of their country to someone who actually knows what he/she is doing. Then get back to doing what you are good at. You can start by reforming the Fugees. Read Luke Lewis’ full blog on NME.com

Best of the responses...

The people at the moment are looking for a familiar face to help them get through it all. Don’t know much about Haiti politics, but as long as he’s more of a figurehead and the politics is left to professionals I don’t see a problem. Dave

Wyclef Jean has been building and payrolling his own town in Haiti ever since he found fame, employing a huge number of locals who’d otherwise not have jobs. He gave Haiti an airport. That’s big business. He’s been the ambassador of Haiti for years and has done a huge

job in teaching the western world about his homeland. A great number of people wouldn’t know where Haiti is or what it was if it wasn’t for him. This is not a Bono/Chris Martin/Thom Yorke exercise in goodwill. Tony

From NME

To: Vanessa Rhodes Bernays

Alright, alright, enough of this ‘13-year-old indie girl’ bullshit, we know it’s you Paul Morley, you’re not on Bebo now... – MB

SLACKER LETTER HEADLINE? WE CAN’T BE ARSED

From: Guy Honeymoon

To: NME

Wavves and Best Coast are two of the best bands to come out of the States in recent memory but I don’t think they can really be classed as slackers. Bands don’t really get to be that good without the people in them being ambitious, driven, hard-working people (Three words, Guy: My, Bloody and Valentine – MB). If they were really slackers they would be working in Taco Bell and struggling to organise a band practice.

From: NME

To: Guy Honeymoon

Trouble with slackers these days, they just put so much bloody effort in. Time was Pavement thought ‘tuning up’ was having a fish sandwich between sliffs, now these new ‘slacker’ bands barely fit in 15 hours of *Red Dead Redemption* and a Kevin Smith marathon between takes – MB



STALKER

From: Rhiannon

To: NME

My friend Megan and I bumped into a very smiley Faris from The Horrors in Camden a few weeks back!



WANT TO GET NME FOR THE BEST PRICE POSSIBLE?

To subscribe, go to www.nme.com/offer or call 0844 848 0848 and quote 115
For full T&Cs call 0844 848 0848

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week SERGE PIZZORNO (KASABIAN)

QUESTION 1

Can you name any of Jay's (Mehler, guitarist) previous bands?
"Mad Action was one. They were brilliant, proper psych-Americana. They're all sound chaps too."

Correct

QUESTION 2

Which Kasabian song did The Rascals cover live?

"The Rascals? Oh wow. At a guess I would say... no, I can't even think what it would be. I do like Miles, though, he's a fucking wonderful lad."

Wrong – it was 'Shoot The Runner'

QUESTION 3

Who did Tom get his jacket from for your Glastonbury 2009 gig?
"Oh, that was [Small Faces mainman] Steve Marriott's daughter, Mollie. We were in a rehearsal studio and she came along because she knew the woman who ran it. Her and Tom just got talking, and I think she saw a twinkle in Tom's eye that reminded her of Steve, and she said, 'Do you want his jacket?' It's a great jacket! It's the wrongest thing ever but it's fucking amazing!"

Correct



QUESTION 4

What memento did you bring with you to your first NME photoshoot?
"Ah, I remember this! You did this thing where we were one of the 10 best upcoming bands, I think, and we were told to bring something personal to the photoshoot that meant something to us. I brought all of my baby teeth that I'd kept in a little pot. It was pretty weird."

Correct



QUESTION 5

What did you do with your jacket after scoring your legendary 'wonder-goal' on Soccer AM?
"I just took it off and threw it on the floor! I wish I'd just carried on and gone into London, actually. I should have just run straight off and not come back, but I didn't. I had to go back onto the set. It would have been perfect if I'd just have gone out in London for like three days or something, you know? I do wish I'd just carried on. It's funny, I think I'm known more for that goal than the fucking tunes. It takes the piss!"

Correct

QUESTION 6

Which role was Tom offered in Sofia Coppola's movie Marie Antoinette?

"Argh, I can't remember the exact name. Is it von someone? Nope, can't remember. It is true, though – they wanted him to play that role. It was pretty mental. I think we'll definitely see Tom in something one day. He's the sort of person who'll win an Oscar one day and you'll be like, 'What?!' He's great at that stuff."

Wrong – Count Hans Axel von Fersen. Tom turned it down to concentrate on the band

QUESTION 7

What did Linda Kasabian do?
"She drove the getaway car and was part of the Manson family. We're all quite intrigued by that world. We all used to watch documentaries on it and stuff. It's quite addictive when you get into it. It's pretty

mental. I love the name. I think it's known more for the band now rather than the whole Manson thing."

Correct

QUESTION 8

Where was the harmonica hidden in the 'LSF' video?

"Was it in a bucket of water? I like that video, the Winston reference from Tom at the start always makes me laugh. We just worked really closely with Wiz, who directed it. We trust him – he came forward with a plan and we just went along with it. It was the early days then and he came in with the idea of a prison full of women, and we didn't really need to know any more than that, to be honest. We just went, 'Yeah!' We were a bit wet behind the ears then."

Correct



QUESTION 9

What line comes after "a jack-knife rabbit just poked me in the eye" on 'Road Kill Café'?

"It'll come to me in a minute... 'Polish your greens with potato and a pie', is it?"

Correct

QUESTION 10

What was the name of the bar in San Francisco where you all drank during the 'West Ryder...' recording sessions?

"Laszlo! I'll never forget that place. The landlord was a real stand-up guy – he'd just keep it open for us. We'd come in after the studio and hit the bar. It was great!"

Correct

Total Score
8/10

"Nice one mate, I'm happy with that. That's not too bad at all, really!"

Kasabian headline the V Stage at V Festival (Sat 21 Staffs/Sun 22 Chelmsford). Check out NME.COM/festivals for full coverage

Coming Next Week

OUT
WEDNESDAY
AUGUST
25

READING
2010

&

LEEDS
2010

SPECIAL PREVIEW

THE LIBERTINES

Will it be death or glory?

GUNS N' ROSES

Inside the mind of Axl Rose

JOSH HOMME

Bands quiz the Queens man for R&L advice

FOALS

Yannis' guide to crowdsurfing

PLUS PRE-FESTIVAL INTERVIEWS WITH

**KLAXONS • MUMFORDS • MACCABEES
BLINK-182 • MYSTERY JETS • THE DRUMS
CRYSTAL CASTLES • WEEZER
ENTER SHIKARI • FRED DURST!**



RIZLA+ It's what you make of it.