

# NME

EXPRESS

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2010

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2010

## PREVIEW ISSUE

**WORLD EXCLUSIVE!**

# THE LIBERTINES

## INSIDE THEIR FINAL REHEARSALS

+

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**ARCADE FIRE**  
**BLINK-182**  
**KLAXONS**  
**CRYSTAL CASTLES**  
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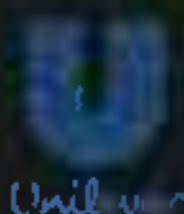


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# ON REPEAT

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



TRACK  
OF  
THE  
WEEK

## KANYE WEST

See Me Now

After the uncomfortable spectacle that was Pentecost Yeerz prior to VMAGate (or the existential ego crises that befell him after having his Messiah complex well and truly filleted by *South Park*), it's great to have Cocky Kanye back once again. Wearing out the Caps Lock key on Twitter over the past few weeks, he's kept us buzzing with Confucian observations such as "God is dope vol", "Me and Mos Def had a push up contest at Nobu last night", "Stuts on", and "Sometimes I get emotional over tents". In the same vein, the second song to be released from the album once known as 'Good Ass Job'

(now possibly to be titled 'Dark Twisted Fantasy', although who knows?) is vintage Kanye: bright, warm and sharp. The essential ingredients of a gonzo-time vintage sheen like buffed walnut

*Spots from an R&B legend and Beyoncé send the harmonies soaring*

dropped brandnames, rimaing the same word with itself over and over again and short-out-loud-layers such as "I'm like Socrates but my skin more chocolatey" are all present and correct. Guest spots from a radiant Beyoncé and Gap Band R&B legend Uncle Charlie Wilson send the harmonies soaring to the heavens as Kanye groofs and giggles on into the fade "I bet they put me back on the cover of  *Ebony*  now... are the greatest in the world, baby!" The crowning moment, though? "I'mma let you finish but I got Beyoncé on the track". Laughing at himself? Nah, laughing with himself as ever. **Emily Mackay, Reviews Editor**  
*On kanyenuniversecity.com now*



## THE TING TINGS

Hands

The Ting Tings return younger than before (if the recent press pics are to be believed) but as infectious as ever: still adept at mundane triviaism ("What are you supposed to do with two hands?") and backed by a remix from RetroGrade that adds five minutes to the original. **Tim Chester, Assistant Editor, NME.COM**  
*Get the RetroGrade remix from the Daily Download at NME.COM/blogs now*

## PERFUME GENIUS

Your Drum

Little over 90 seconds is all it takes Mike Hadreas to showcase the most fragile moment of his career thus far. This new track – accompanied by retro '80s cartoon footage – is like all his best tunes, beautifully ethereal and sparse. Considering its minuscule length, it's also rather touching too. **Matt Wilkinson, News Reporter**  
*On YouTube now*

## MANIC STREET PREACHERS

I'm Leaving You For Solitude

A new track which isn't on the new album, but which sounds like the kind of drive-time radio hit that they're going for now, being a gorgeous acoustic and piano-led sigh with an invincibly singable chorus. Actually the wicked lyric would probably make your dad cry at the wheel, so best it remains our secret. **Martin Robinson, Deputy Editor**  
*On thequietus.com now*

## DUM DUM GIRLS

Stiff Little Fingers

Named after a Talk Talk song, and now releasing a single named after Belfast's finest punk-rockers, this has the energy of the latter, the melodicism of the former and features a fuzz bassline of the type Sonic Youth do when they're doing the straight rock thing. Truly great. **Hannah MacBain, Assistant Editor**  
*On gordonsbear.net now*

## DAVID'S LYRE

Tear Them Down

Despite the strangely Biblical name and a mysterious attitude towards band membership – they like to wear masks

– this opening salvo from David's Lyre is a beautiful piece of addictive folk-pop. Swerving the banjos, its hypnotic vocals suggest it's time for folk to forget the hoedown and hit the dancefloor. **Paul Stokes, Associate Editor**  
*On MySpace now*

## DENT MAY

Eastover Wives

Damn you, Dent, sprinkling joy on to the most wrist-slitting of scenarios – a bed hopping wife nipping out to be hummed by half the town. Don't keep filling our hearts with this kind of sex-laden, Bee-Gee-lovin' sunshine. **Mike Williams, writer**  
*On MySpace now*

## GOLD PANDA

Snow & Taxis

Caribou tour buddy Gold Panda isn't right in your face and all over your radio like some of the others in the BBC's Sound Of 2010 list (we're looking at you, Miss Goulding) but, as they say, it's the quiet ones you have to watch. This track has a surface layer of chillwave tranquility, but a thumping techno heart. **Abby Fyfe, writer**  
*On YouTube now*

## THE NATIONAL

You Were A Kindness

The National write lines to snip out of songs and paste on to your heart. This song is chock full of 'em – "you made a slow disaster out of me" crows Matt Berninger, before singing of a "radiant darkness" an inadvertently perfect description of their sound. **Laura Snapes, Assistant Reviews Editor**  
*On minnesota.publicradio.org now*



## NICKY MINAJ

Your Love

Why is Nicky Minaj the best girl rapper in forever? Well, beholding what she does is impossible without awe, fear and bemusement, the hallmarks of hip-hop perfection. See the video for 'Your Love' geishas battle through a syrupy netherworld to the sampled echoes of Annie Lennox's 'No More I Love You's'. **Jamie Hodgson, New Music Editor**  
*On YouTube now*





**Kings Of Lever's Caleb Followitt**  
 - remembering he's got  
 to sing 'Sex On Fire' again



**Horis! Thee Baldcroft** -  
 actual real-life comic  
 played just a couple of songs



**The Coral's James Skelly**,  
 now a bit more subtle than  
 his previous work



**Roxane**, remembering  
 she's got to sing 'You've  
 Got The Love' again



# COMING GOOD AROUND SUNDOWN

Hylands Park offers the British old school indie glitterati in swathes today, but it's not until headliners Kings Of Leon arrive onstage that you feel in the presence of genuine rock royalty

**CHELMSFORD**  
Saturday, August 21

Once more unto the V, dear friends, once more the chart-star friendly paradise where the intrepid Child Of Indie may venture at their peril and only with precise planning and intense caution. We must block our ears past the David Guettas, Paolo Nutinis and Newton Faulkners who make their vampiric nests here all year round. And we must hunt out the rather brilliant alt-rock festival that's always hidden beneath V's more mainstream veneer.

The masterminds behind V have made it a more fiendish task than ever for us this year. The roughshod parking of an enclosed Nissan Juke Arena right up the arse of the 4Music Stage has turned the site into even more of a clogged corridor than it was before, making strict indie scheduling entirely pointless. You can just about make it from Hurts' slick electro-opera on the 4Music Stage to Passion Pit's Main Stage impersonation of an emo Mila (complete with M.I.A. meets-Scissor Sisters 'vibes' and vocals so falsetto you suspect half of their songs are only audible to dogs). But to get from there to the Nissan Juke Arena in time to catch a dribble of Reverend Black Grape from Shaun Ryder? Not unless there's a Virgin Teleportation Pod to hand, mate.

Best, then, to hang around and watch the '60s retro-folk of The Coral lined up along the stage, bowl-haired and harmonising feverishly away, they seem more like a hangover from the bad old days of Starsailor than a modern day Love. They're admittedly somewhat rousing when they do desperado western rattlers like 'In The Rain', but they're tiresome indeed when they reel out the dreadful prog-folk bollocks they should have left in the dressing-up box along with the Arthurian crowns and longstiffs. Their new single 'More Than A Lover' should really be called 'More Of The Same' – ie worthy strumming desperate for the nod from Guy Garvey and the Mercury win that 'they always deserved'.

We peacock strut over to the Main Stage



Paul Weller, announcing the end of his career

directly into the 4327th career rejuvenation of Paul Weller. And it's a cracker. Personally introduced by Il Padrino Branson himself, Weller is a man reborn. 'Wake Up The Nation' and 'Fast Car/Slow Traffic' are full of new wave bile and brutality and 'That's Entertainment' gets a new electrified lease of life. Weller has learnt lessons from Shields and Pierce that have revitalised his punk essence: his new material is by far the most exciting music he plays today. Which is surely the greatest accolade a fifty-something artist can hope for, but it means Weller is dragged down by a cumbersome back catalogue. 'Wild

Wood' is dull, 'Shout To The Top' cheesy, 'You Do Something To Me' sheer agony. A man at the very peak of his artistic powers – as Weller is right now – should be prepared to amputate such rotten, dead meat. It's a delight and a relief during Weller's set to hear him announce, "This is a new song."

Not something we're likely to hear from Florence & The Machine in a while. If there is a Miking The Hype Award anywhere in the universe, Florence wins hands down: she's stretched out her one album and four good songs over two entire summers – at Latitude she somehow dragged 45 minutes of material out to an hour-and-a-half, including two lengthy runs through 'Dog Days Are Over' and enough extraneous wailing to put those dogs out of their misery. And while there's still much suspicion surrounding

how she can play the pagan earth goddess card while still being the epitome of 21st century multi-platform syncing (heaven help her if the Channel 4 film seasons dry up) tonight she's back in her element. Restricted to 50 minutes, she's developed a tight and devastating festival tornado that whups V into all manner of frenzies. At this rate, on her next album – assuming she gives the world a LONG absence during which to grow fonder of 'You've Got The Love' – she'll be worthy of the headline slots.

Now Kings Of Leon, they've done headlining right. Since Emily Harris thrust them into the A-League they've made their raw-and-unreadiness their greatest asset. For the first 20 minutes at V they tread the previously unimagined line between Muse and The Eagles. 'Closer' is all warped electro-echoes and 'Crawl' is cyber-gothic space-fuzz as beamed into the brain of an Alabama redneck who should've gone to Specsavers. The screens are gritty black and white, the beards are ragged, Matthew's grin is seditious. Kings Of Leon are the *filthiest* major band on the planet, a loud'n'scared southern rock juggernaut spewing enough dense oil smoke across the globe to blot out the sun FOREVER.

They've kept the *danger* in their rise to the mainstream and they know it: new single 'Radioactive' is their first knowing attempt to write a stadium anthem – all cascading guitar lines, howling choruses and... shit, like you haven't heard it on YouTube already. What's

important is that it marks the point where KOL acclimatise themselves to their future and fate. While V dances on bins to 'Sex On Fire' the Kings are readying themselves for the immortals league, and doing it their own way.

Who'd have thought our hunt for this generation's true soul rebels would end at the headline slot, Main Stage at V? *Mark Beaumont*

Head to [NME.COM/festivals/v-festival](http://NME.COM/festivals/v-festival) for exclusive video interviews, picture galleries, live reports, blogs and more from the weekend's festivals

*It's actually a relief and a delight during Weller's set to hear him announce, 'This is a new song'*



Unleash the rock star  
 with KASBORN'S TOP  
 100 songs you'll love



Plan B arrives onstage  
 saluted and booed



Kate Mask shows the crowd  
 her accident while showing  
 her legs. "I'm probably not hot





# WESTON RYDER PAUPER LUNATICS

La Roux thrills and Kate Nash bombs, but the big question is: a year on from the last ever Oasis gig on UK soil, are their heirs apparent ready to swagger up to the headliner mantle?

STAFFORDSHIRE  
Saturday, August 21

From the man who whips out his toddler in the middle of the Main Stage crowd during The Kooks and sprays forth to the girls who've uncited NME's cabin and are shielding each other's squatting modesty with coats like murturion matadors, what V Festival loves more than anything this year is pissing. Pissing. Glibrous pissing. This year, as ever, the Stafford leg of V is basically a watersports event with a music festival tacked on.

When you're not filling your nostrils with the smell of piss that lingers in the breeze, at V there's nothing quite like the smell of white rappers in the morning. With one Top to hat bagged, Professor Green is bang on schedule to become 'the next Example' now that Example (also here) is ready to be 'the next Plan B'. Two years from now he'll sell out to write a record of oily soul, but for the time being he's sticking to his crap-rap, dedicating Upper Clapton Dance to his old hood, which, he confides, is "nothing like" a green field in Weston Park. Who knew?

Now top of the white UK rapper food chain, Plan B himself covers Paolo Nutini's 'Coming Up Easy' ('I always like to think this is a song about weed'). He then covers Seal's 'Kiss From A Rose', then breaks it down into skanking drum'n'bass and drops in Eminem's hook from 'Forgot About Dre'. This doesn't sound like a good idea when you write it down. And, well, frankly, it doesn't sound like a good idea when he plays it either.

"We're 20 years old this year. So happy birthday to us," witters an ebullient Rick Witter to the posse of Shed Seven fanatics who arrive after Plan B. Ah, the Sheds: they've been keeping indie blokey since 1990, and, like churches, even if you never actually go near 'em, it's still comforting to know they exist. On the other hand, one man who certainly isn't sticking to his own well-worn script is E, of Eels fame.



U In  
AQUARIUS

3

How many songs played by Kings of Leon – one less than at Hyde Park, cost a little field in The Inimitable, how?

154,167

Times that Meg White has been a V crowd to 'make your fucking hands in the sky!' Our arms are aching, Tom.

0

How many times have you seen a band play a live show in a pub?

14

Popstar's last show at a pub (the last time a band played a live show in a pub) (the last time a band played a live show in a pub)

When he breaks out 'Electro-Shock Blues' he curls round the riff from 'Twist & Shout'. There's a grut-swilling cover of Gershwin's 'Summertime'. And not only does he look different, something HAS to be very wrong when E of Eels fame is, like, a nice friendly guy.

Given the vast numbers of girls dropping their drawers for a slash on the walkways, V is clearly packed with feminists set on full equality. So Kate Nash is clearly preaching to the converted today when she does her 'girls should form more bands' stump speech. The "a cunt is a useful thing" banner she was touting round Ladbroke Park has been nixed, but the new songs still seem bewildering to everyone who only stuck their head in to sing along to 'Foundations' (ie everyone). Ryan Jarman's concluding turn (to fill in on guitar 'cos Kate's sprained her wrist), makes us imagine what it would've been

point exactly did La Roux become a great live act?

Forget about The Kooks though. Enough already. Alright, so Luke Pritchard genuinely inserts a non-cancerous lump in our throats when he dedicates a fragile solo Elvis Presley cover – 'Petunia The Gardener's Daughter' – to Ou Est Le Swimming Pool's Charlie Haddon. But all such sentimentality must be cast aside in the light of their 'new song' 'Saboteur', an 'unruly cod-Meat Loaf, quasi-Queen, semi-hard-on mess that should have their local A&R directing them back to the nearest drawing board ASAP.

Like the JFK assassination or 9/11, or Sam Pepper's eviction from the *Rug Brother* house, everyone remembers where they were when they heard the news that Oasis were no more. A year ago this weekend, they played their last ever gig on these shores, at V Stafford. So it was only logical that this year, promoters would turn to an act who've always fixed their gaze on being The Next Oasis. Kasabian are not that, obviously. No-one has ever listened to, say, 'Processed Beats' and felt that the times they were living in were uniquely magical. Kasabian remain, however, masters of the festival dark arts, and even four years ago you could draw a straight line through their trajectory that leads to the summit of a major festival. They come at it all guns

blazing. Tom Meghan has found another way to up the rock star cliché count, by wearing dark glasses onstage. "We started this band in 1999-fucking-7"

**La Roux's electro-svelte cover of the Stones' 'Under My Thumb' is so good you forget how theirs sounded**

like if Kurt had come onstage with Hole in 1992. Sort of.

It's difficult to tell whether La Roux's cover of The Rolling Stones' misogynism masterclass 'Under My Thumb' is meant to be a feminist statement. The only thing that is clear is that it is very, very good. So much so, that upon hearing it rendered in La Roux's inimitably electro-svelte style you instantly forget what the original sounded like anyway. La Roux's come a long way, baby. When exactly did she learn to sing? And when exactly did her flailing flouncing dances turn into something approaching a charismatic stage presence? 'In For The Kill' kills. 'Quicksand' levels the tent. At what

he gloars, as 'LSF' brings the curtain down. "Now we're here. Fuck Kings Of Leon." What? Even more bizarrely, immediately after the music concludes, Tom returns to the stage to chant. "Oo are we?" in a football chant style. You sense Liam Gallagher would know instinctively that this sort of thing just isn't cool. That's the difference, Tom. You can headline all the festivals in the world, you can tell everyone you're worth it, but deep down, really, you've got to just know. Gavin Haynes

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READING  
LEADS  
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# UPFRONT

WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Jamie Fullerton





THE  
MAIN  
EVENT

# TIME FOR FESTIVALS: INSIDE LIBS' BOOTCAMP

*This week The Libertines reunion turns from flight of fancy to an onstage reality. Matt Wilkinson looked into the "rollercoaster" rehearsals to see how the prep was shaping up*

**W**e're just like any other band," says Carl Barat unconvincingly ahead of spilling the beans on exactly what's been going on in the last week of Libertines rehearsals.

"Honestly, there is no standard routine for us. It changes everyday. Yesterday we changed the time we were gonna start playing about seven times, for instance. I turned up at 12, no one was here, so I ended up having my hair cut. Then I went to the studio and no-one was there again, so I went to the pub and met Pete. Came back with Peter, we got all rehearsed, we got some drinks, someone came down to measure us up for some suits. Went to the pub again, came back again... Peter got arrested in the middle of the road."

What? Nearly on there, Higgles! Peter got arrested?

"Well, he got recognised by the police who were doing a bit of lazy detective work." Carl barely pauses for breath. "But he didn't have anything on him, so we carried on doing some rehearsing, but Peter was pissed off – naturally. And then some old friends came by – Tony The Tiger, our old press officer – to watch us do a couple more songs. And then we all went our separate ways and I went back to the pub."

Just like every other band, then?

"Oh, and the Russian girl was there as well." Carl's still not finished. "She'd come all the way from Russia and met Pete so she came in yesterday too and was just silently sitting there. I dunno who she was. She was obviously coming round his house for some poetry or something. Anyway, there's your day in the life! Don't dwell on the police thing, though – Pete's quite sensitive about that."

So, there you have it – welcome to the average day for a very un-average band. The Libertines circa 2010 are officially up and running. Since sinking celebratory pina colodas at noon on Monday August 9, in a pub a walk from The Joint rehearsal studios in London's King's Cross, Pete Carl, John Hassall and Gary Powell have been working out how, exactly, they're going to make the next few weeks work in their favour. To paraphrase 'Up The Bracket's' sleeveboxes, the four-piece are 'planning the blag' all over again.



## UP THE SATLIST

The fans' 10 most requested Libs songs for Reading and Leeds

- Death On The Stairs
- The Good Old Days
  - The Delaney
  - What A Waster
  - Up The Bracket
  - What Katie Did
- Can't Stand Me Now
- What Became Of The Likely Lads
- Music When the Lights Go Out
- Don't Look Back Into The Sun

Have your say at [NME.COM/artists/the-libertines](http://NME.COM/artists/the-libertines)

As you might have already guessed, and as Gary helpfully points out, things have been "a bit of a rollercoaster" since that first rehearsal. Carl freely admits that the daily sessions have sometimes been "traught" due to various factors that include "waiting around for people to turn up", and even John – usually heroically dependable – says it's "been a real challenge" to get this far into the reunion without things going awry. But The Libertines insist they are in a good place at the moment. Morale is high, they've nailed more songs than they need to fill their hour-long Reading and Leeds Festivals sets with

and they're even in the mood to fuck with their legacy – sort of.

Carl: "You can answer me this, NME: if you say you're a fan – is it good to do slow songs and get strings in or not?"

*"If we're headlining, we have to get the 24-piece orchestra in, really. Would that be a nice surprise?" Carl*

NME: Well, it's not what you're known for, but that's not necessarily a bad thing. Carl: "I was thinking about [doing that for] 'Music When The Lights Go Out', maybe 'Tell The King' and even 'Radio America'. Those with strings, it might be nice. I mean, if we were headlining then we'd fucking have to."

NME: You are headlining it, though, really? Pretty much everyone's there to see you... why not push the boat out?

Carl: "I know what you mean. But an hour's not really a headline slot is it? And this is the thing – do we wanna surprise people that much? Is it a nice surprise? I don't know. I mean, it costs a lot hiring that stuff – and we were just thinking maybe we should do the 'leather jacket smoke furiously, sweat lots, rny pub set stuff you already know. But I really

dunno – maybe we should. Maybe I'll put that out there to the boys today. 'Get a 24-piece in.'"

Orchestras aside, from the very first song the band played together after finishing their Del Boy drinks on Day One (it was 'I Innershow', incidentally – Pete recorded it onto his Mac and put it online a few days later), the music's been coming back to the band surprisingly easily. They're super-confident with the likes of 'The Saga', 'Don't Look Back Into The Sun' and 'The Delaney', getting there with 'The Man Who Would Be King' and 'Campaign Of Hate' and working on giving 'Death On The Stairs', 'Can't Stand Me Now' and 'What A Waster' the "emotional integrity" they deserve, according to Gary. These things are like bread and water to The





Libertines' story. They built their entire legacy on being the band who refused to ride the conveyor belt of PR bullshit along with everybody else. That's where the guerrilla gigs and giving-away-your-demos-online came from. But it's this exact notion that sticks sorely in the mouth for some fans now that the band have reunited for big bucks, and are even rumoured to be travelling separately to gigs and having four different dressing

rooms at Reading and Leeds (Carl only half-denies this, saying: "We've got a lot of people coming, so we need a lot of transport and space").

Like Gary and John, his stance on the primary reasons for reforming The Libertines are still largely the same as they were at the press conference back in March. Essentially, that is, "If everybody's up for it and it's workable, then why the hell not?" But since rehearsals have started, Carl suggests that the emphasis has now shifted slightly to a point where anybody's opinion outside the boys in the band is completely irrelevant. It really is just about the four of them right now.

"I just want it to be me and my boys," he stresses. "I wanna make sure the heart is beating and the music's coming out."

Has that been difficult so far, we ask? Carl: "(Sighs) I've got so much stuff on my plate, man. I don't wanna be involved in the corporate stuff and guesties and all that shit. I just wanna make sure everything's aligned with us and our music, and not stress out about the other stuff."

But the stress is undoubtedly a massive factor in this particular reunion. John calls the next 30 days "a crucial period"

***"I want it to be me and my boys. I wanna make sure the heart is beating and the music's coming out" Carl***

in Libertine history – make or break time, effectively – while Gary says he thinks a conclusion about reuniting properly could be made directly after the Reading gig. "I think that decision will actually come at that point of time," he muses, adding that the band "would all love to continue doing this" if everything does indeed go to plan.

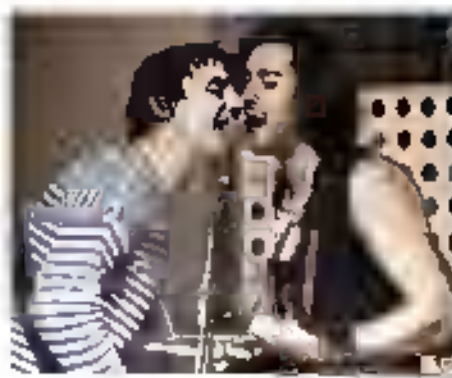
John sounds even more optimistic

when asked if the thought of reuniting properly has crossed his mind since rehearsals started.

"Yeah, it has. Yeah, I think it's obviously very important how these gigs go. Not for everyone else, but for ourselves. The focus is on these gigs, and then we'll see what happens. Really, you couldn't say at the moment [whether we'll reunite properly]. But yeah, it's definitely possible. Definitely."

Meanwhile Carl, who's from Reading and has pretty much his entire family going down for what he calls "the climactic gig" of the reunion following the two Forum shows, is typically reticent about the entire thing. Asked to pick three words to describe his current feelings, he replies instantly with "dreadfully" and "petrified", only adding "excited" after realising how negative the first two sound.

"There's certain unknowns, aren't







there?" he reasons. Does he think that ghosts from the past could come back to haunt the band? We mention the other side of the Libs' legacy—onstage hust-ups, certain members running offstage mid-song—

"I do worry, yeah. Because those things can happen. And if they do happen... I don't want those things to be the most important thing to it. I don't want that to make the fucking gig. I'd rather it be the music. I'd rather it be fucking perfect music."

After a while, though, even he concedes that in among all the nerves and worries, there's still a fire burning bright—for both the upcoming shows and the future



of The Libertines. "I'm nervous. But I'm excited—it could be everything," he says. "As people, we're all the same as ever. And mine and Peter's chemistry never changes." It's the longest time the two of you have spent together since 2004? "Yeah. It is. It's like gentle fires are warming the corridors of our hearts that have been cold since the splitting up. Yeah, the summer breeze is back in some ways. But in other ways... [cracks off]. It's slow. Day-by-day. But I do really think by the time the gigs come round, it'll be... like old times."

Of course you'll have noticed that this particular interview still has some of the pieces missing. There's an elephant in the room because the one other person we'd really like to hear from about all this isn't playing ball—or isn't being allowed to play. It's depending on who you choose to believe. We've been told prior to Carl's interview that speaking to Pete about The Libertines will be difficult because he's being "non-committal" at the moment. But his bandmate suggests otherwise. "[Yesterday] Peter went, 'Why aren't they [NME and his management] asking me to do press? That's a bit weird, isn't it?'" explains Carl. "And I was like,



Clockwise from main, facing pages: Pete and Carl tune up their guitars together for the first time in a long while; budgets haven't got any better for the Libs; they're back sharing space and a mic again; Pete tries to remember the lyrics

Clockwise from main, this page: Carl and Pete swap numbers now they are off's again; Gary and John join the band in again back to the rehearsal; Carl gets his practice in; Carl and Pete discuss the outfit order; Carl sorts his solos out



"Yeah, that is a bit weird." Do you know what I mean?"

Whatever the reason behind Pete's secrecy—and, knowing him, it could literally be anything—this is The Libertines' way through. Unconventional to the last. Prickly, shifty and difficult. Yet also prone to bouts of pure beauty and poetic brilliance. Six years may have passed for the band, but nothing's changed in that sense, and it's exactly this sort of thing that made them shine so brightly in the first place.

At the moment, some things really are just as they were when the band first

bounded onto these pages eight long years ago. Their story is still completely unpredictable—their future hangs in the balance. The difference today, though, is that the book could finally—tragically, perhaps—be about to close for good and, in just four gigs' time, we could have our final Libertine answer. Full stop. Or carry on? Brace yourselves—whatever happens, it's gonna be a big week.

Head to [NME.COM/artists/the-libertines](http://NME.COM/artists/the-libertines) for an exclusive video interview with Carl and Gary on their latest preparations ahead of The Libertines reunion shows



LEEDS



## TOTAL CROWDSURF FOREVER

*Foals' Yannis Philippakis is challenging fans to get horizontal in the tent*

Place your bets on which bands going to garner the most crowdsurfers at Reading and Leeds. Biffy? Blink? Nope. Going by past form, Foals will once again be the worthy claimants of that trophy. They might not be the festival's heaviest band but their legacy from their limbs-akimbo house party days has followed them to Rochfield and Bramham and beyond.

"When we played in 2008, it was like a mass communion of rage," says Yannis Philippakis. "It was one of our favourite shows that we've ever played – fun and unchained. There's an old school rock feeling at Reading and Leeds that you don't get anywhere else: people really releasing negative energy. If we had our way, there wouldn't be any barrier between the band and the crowd."

Not that the barrier's about to stop Yannis from plunging his back into the pit during their set; no stranger to the bumpy horizontal experience, who better to give their top five tips for crowdsurfing during Foals' show?

*Foals play the NME Radio 1 Stage at Reading (Sun 29) and Leeds (Sat 28)*

### YANNIS' TOP 5 CROWDSURFING TIPS...

**1** "Give your wallet and phone to a friend who's not going to crowdsurf. Or take the risk. It's like human Buckaroo."

**2** Always go feet first. Especially if you're going into the crowd. It adds a *Battle Royale* feel."

**3** "A certain amount of groping's inevitable. I don't think I've ever been felt up intentionally, but expect people to touch you."

**4** "If only I had the answer to dealing with security guards. Give them a wink or a dashing smile, maybe. Say thank you."

**5** "Finally, watch this video of a guy trying to stagedive during a Faith No More show – he jumps and goes head first into the barrier (<http://bit.ly/yfbc>). Apparently, he lost all his teeth and his face had to be kind of rebuilt. It'll either spur you on, or put you off jumping for life."

### News ROUNDUP

#### RODENT RUMOUR

Heard of The Rats?

No? Well, they're playing the Lock-Up Stage in Leeds on Friday and Reading on Saturday. And we hear the reason you may not have heard of them is because the name is actually a pseudonym for some Lock-Up favourites primed for a secret set. 'Frankly, you wouldn't want to miss them.'

#### PENDULUM HATE US

Pendulum have said they've got an anti-NME surprise up their sleeves for Reading and Leeds. What could it be? Here are some possibilities.

- Throw out copies of the mag defaced with immaculately drawn (yet very tiny) penises
- Give filthy looks to anyone with bad hair and a notepad
- A dirty protest in their own pants (shudder)
- Play their set twice
- Retain some dignity and just play their show

## FRANKIE'S BIG BRASS BALLS

Frankie & The Heartstrings are set to get all Rumble Strips on us when they open the Reading Festival on Friday. "We've got a couple of new songs we've been working on for the new album. We're toying with the idea of having a brass section playing with us live," Frankie Francis explains. "I don't know if it's been confirmed yet, but we do have brass on a few of the new songs so it would be pretty special. We've been doing it for our London headline shows and it worked really well, so we said if it was doable we'd do it again on the big stage." Well, someone's got to do it now. Mark Ronson's supposedly melted down all his brass to exchange for credible collaborations. And Frankie's approach for the set? Pretty confident: "We're going to attack it at a million miles an hour and leave the other bands catching up from there on."

*Frankie & The Heartstrings play the NME/Radio 1 Stage at Reading (Fri 29) and Leeds (Sun 28)*



## JETS FIRING UP FOR MAIN STAGE

For all the walking timebombs at Reading and Leeds this year, there's one band who definitely won't be screaming off in an orange dreadlocked tantrum. "There are no Axl Roses in our band," says Mystery Jets' Blaine Harrison. That's not to say they're dullards, though – they high-on caused a riot in 2008 when their set on the NME/Radio 1 Stage was cut short. "Joe Lean over ran," explains Blaine, "so we kind of trashed the place." That's not stopped them being invited back, though. "I'm in France resting in preparation for it," says Blaine. "Resting?" "preparation?" Like, times, you hearing that?

*Mystery Jets play the Main Stage at Reading (Sat 28) and Leeds (Fri 29)*



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## MACCABEES TO GIVE BIRTH LIVE

*Felix and co debuting new material on Main Stage*

**T**he Maccabees' bellies are bulging with new songs – and Felix White has said that the Brighton scamps are going to give birth to one right in the middle of the Reading and Leeds Main Stages this year.

"It's between two songs," the guitarist explained. "There's one called 'Child' and there's another one we haven't got a name for yet, but it's shaping up as a kind of David Bowie 'Heroes'-type song."

'Child' and that other one are the product of the busy boys beaverfing away on demo sessions for the follow up to 'Wall Of Arms', which they hope to have out by next spring. "There seems to be a lot more soundscapey quality to it," Felix mused. "It's going to be the best Maccabees record yet by a long way. That is 100 per cent fact."

With the chaps being so busy, we're lucky to have them at the festivals at all. "We weren't thinking of doing it, but they offered us such a great slot," Felix admits. "Every time we've done Reading and Leeds it's been a benchmark moment. It's the final celebration of 'Wall Of Arms'." Party-poppers at the ready.

*The Maccabees play the Main Stage at Reading (Sat 18) and Leeds (Fri 17)*

## CONFESSION CORNER

*Two stars' Reading And Leeds Festivals secrets*

### THE WALKMEN



The New Yorkers were supposed to play R&L in 2004 but cancelled. The reason? "We made up a phoney excuse but we didn't want to fly over there," says Hamilton Leithauser. "We just couldn't be bothered. Playing in the UK has basically been misery for 10 years. It would be funny if it wasn't such a drag. Like, what was that place? Peterborough? Oh, man." Still, there's cause for optimism about their show this year. Hamilton: "We're going to play 'The Rat'. It was long ago that we thought we were making a statement by not playing it, but I really like 'The Rat'."

### WILD BEASTS



OK, it's not a confession as such, but Tavendon Thorpe has said that by seeing headliners Blink-182 this year he'll be fulfilling a cruelly quashed childhood dream. "I loved 'When I was 15 years old I had a Blink-182 ticket. I was going to see them at the Manchester Apollo, but one of the guys [in Blink] broke his arm and the show got cancelled. I swapped my ticket for a Strokes ticket and it pretty much changed my life. I still have a burning desire to see Blink-182 and fulfil that 15-year-old's fantasy." Awesome – Wild Beasts are about to go sports-metral.

*The Walkmen play the Main Stage at Reading (Sat 18) and Leeds (Fri 17)*

*Wild Beasts play the NME Radio 1 Stage at Reading (Sun 19) and Leeds (Sat 18)*

UPFRONT **READING**



Florence And The Machine headline first ever festival at Latitude

Wyclef Jean announces he's running for Haiti presidency 'video'

Music Street Preachers preview

## GET THE NEWS FIRST WITH NME'S IPHONE APP

**T**hese iPhone apps that let you simulate drinking pants of beer or make annoying vuvuzela sounds are pretty fun, but now we're upping the ante with the launch of the new NME iPhone app. The app gives you the latest NME news, videos, interviews, photos and a band tagging service that sends you an alert whenever an new about your favourite acts break.

The NME iPhone app is available now from iTunes priced £1.19



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# MAIN STAGE? THE LOCK-UP IS THE ONLY ONE TO VISIT

*The bigger stages might have the biggest bands, but Cancer Bats' Liam Cormier reckons the rock mecca Lock-Up Stage is the only place worth moshing*



**I**f you want to see the loudest, craziest shows of the whole weekend, then forget the Main Stage, the Lock-Up Stage is totally where it's at. You're talking about probably the biggest collection of punk and hardcore bands at any festival anywhere in the world – it's an amazing thing. The nearest equivalent bill would probably be for the Warped Tour in America, but that's on a much smaller scale.

Year-in, year-out at Reading and Leeds, [Radio 1's] Mike Davies puts together these incredible line-ups that you know are going to blow your mind. That's why the rock kids buy their tickets before they've even announced who's playing, and why they spend their entire time at the festivals forming circle pits at the Lock-Up. It's also a great place to catch newer bands before they break. When we first played in 2007, it was just after lunch but people knew the songs already and it went nuts in there. That was a pivotal moment for us. It was the same with The Gaslight Anthem in 2008 – watching them back then, you just knew they were going to carry on getting bigger and bigger.

Gallows really came of age on that stage in 2007 (that dude Frank Carter even got tattooed live onstage one year, you don't

get that watching an indie band), and I remember making a crazy mission to see The Bronx (pictured) play their set in the same year. Needless to say, they absolutely killed it in that tent.

This year, it's going to be all about Trash Talk and Paint It Black – you can sense the anticipation building for their sets. It's going to be wild even though they're playing lower down the bill in the afternoon. You just don't see the sort of crowd you get at the Lock-Up Stage anywhere

else at the festival, the audience is as intense as the bands, because the kids see it as their one big weekend of the year when they can pitch their tents, get drunk and mosh to all their favourite punk acts.

It's a special moment for them, a rite of passage; a lot of them have been coming ever since they were 13 or 14. It's their festival and their stage. But there's also a load of kids who maybe don't go to punk or hardcore shows normally. They have a chance to sample it up close at Reading and Leeds, maybe for the first time, and for me that's just as cool.

Personally, I'm totally psyched about playing before The Get Up Kids. They're an older band, so some people might not know the degree to which they've influenced a lot of the newer bands, but they're legends. I cannot wait!



# IT'S 'LEEDS AND READING', NOT 'READING AND LEEDS'

*Reading may have come first, but NME's photo legend and self-declared 'King of West Yorkshire' Danny North says it's time we admitted Leeds is the greatest site*



**T**oday I've been in London, and I think I've been asked five times if I'm going to the Reading Festival. It could be six, but conservatively five. And whenever I say "No, I'm going to Leeds," everyone says, "Oh, sorry!" But what the fuck are they sorry about? I'm off to Leeds. And you should be asking if we can swap tickets.

Everyone thinks that Reading is the be-all and end-all. They talk about classic gigs such as 1993 with Rage Against the Machine at "Reading".

But it's time people got over it. Leeds has come through. Leeds has the best site, it's beautiful, and we usually get the best bands first. We've got The Libertines this year on Friday. Everyone knows they just have to come to Leeds first. Because we get them in the mood. You come to Leeds first, we bring the party, everyone goes off to Reading happy.

You can see the bands like it more. Onstage at Leeds, Lars Ulrich from Metallica spat beer down my camera. Last year, Kaiser Chiefs played their big gig before taking a few years off, and that was a beautiful celebration. Also last year Gallows had come off a too-close US tour or whatever and were simply amazing. And

I bumped into Beth Ditto in the toilets. I asked her to pose for a photo and she threw a bin at me. As a joke. I think there's a lot in common with people from the south of the USA and the northern people of England. Everyone thinks we're backwards when in actual fact we're the leaders.

I'm a Leeds boy, born and bred – well, I was born in Bradford and lived and worked in Leeds from when I was a teenager. I worked in a little factory with my old man until my photographic skills blossomed. My first time at Leeds Festival was when Guns N' Roses played with

Buckhead, and I remember Slipknot being amazing. And the Leeds site, well, it's a bit more rock'n'roll and a bit more liberal. It's edgy – a proper festival. The crowd just seems more true to what a music festival should be – about the music, the beer and the party. Also, people at Reading moan about the sound being low. I've been to seven Leeds Festivals and not once have I heard people saying the sound was shit.

I love Leeds dearly because I'm on my own now, so for me the vibes are always positive. Music is always about moving forward, and Leeds is the new Reading. Actually, it's a shame to call it that. Leeds is the new Leeds. You can't get any better. It's the home of the North.





# SPEED DIAL RIVERS CUOMO

The Weezer frontman on showcasing new album 'Hurley', and his literal mud-slinging fears of British festivals

**You're unleashing your new album at Reading and Leeds... but why is there a pic of Hurley from Lost on the cover?**

"I met him [actor Jorge Garcia] backstage when we were both on TV show *George Lopez* here in LA and I got my picture taken with him. I was looking at the picture and he looked so amazing. There's so much warmth and good vibrations coming off his face. At the same time, I knew it would be an amazing, and in some cases upsetting album cover for a lot of people."

**In what sense upsetting?**

"I don't know, people have had such strong reactions. I guess the fact that it's on the cover of a rock record is infuriating to some people."

**Is that a fattest thing?**

"Maybe it has something to do with just how warm and loving he looks. It strikes some people as wrong. That's a strange attitude."

**So the cover came before the title?**

"The title has no significance, we just wanted a picture of him on the cover with no words. And we just assumed that people would call it 'Hurley' so we just went ahead and put that on the spine of the CD. We didn't want to have another self-titled album which would just cause more confusion."

**Why so down on album titles?**

"I guess they always seem to make the album smaller to me somehow. An album title in many cases is striving to sum up the whole album and let people know the overall point and I'm never comfortable limiting the vision."

**Tell us about 'Hurley', then**

"There's a couple of songs that have '60s pop melodies and harmonies, but it's still got pretty heavy guitars. There's a song called 'Runaway' which is mid-'90s emotional rock. And a song



called 'Time Flies' which is like a bad boy country song. And a song called 'Where's My Sex?' which is psychotic."

**In what sense?**

"I sound like I'm a crazy person. It's a side of me that came out in this song."

**Is this a return to your roots after 'Raditude' which, let's be honest, didn't go down so well...?**

"Yeah, we wanted to make a raw energy, unpolished rock record because that's what we thought would make people happy. Nowadays it's impossible for an artist to not know what everyone's thinking because of the internet. It's like you're reading everyone's minds."

**Do those voices effect you?**

"I focus on people who are excited about what I'm doing. It all goes back

to the live show. When I look at an audience and I'm looking for people that are into it and they're dancing and making hand signals and singing along. That's where I get my inspiration from."

**You co-wrote a song with Mac Davis, the guy who wrote 'In The Ghetto' for Elvis, which is pretty cool. How and why?**

"He's a generation or two ahead of me and we have a mutual friend that suggested we get together. I went over to Mac Davis' house and he started playing me all these songs. He's kind of out-of-the-loop as he didn't have a way of getting the songs out there, but they were all incredible. They were like timeless classic songs. There's something about that generation. The

songs sound so classic so I was happy to get involved on one of them and bring it to Weezer. It's 'Time Flies' and that's the one that has a country flavour."

**And you've left Interscope and gone with Epitaph. Why?**

"After 18 years our deal with Geffen was finally up and it felt like time to try something new. Epitaph are big fans of Weezer and they made us a great offer."

**Does this signal a return to a more punk spirit?**

"Yeah, I mean I'm not sure if 'punk' is the exact right word but definitely 'do it yourself', the spirit of rock has come alive with Weezer!"

## SCREEN DREAMS

**More TV stars we want on album covers**

**PHIL MITCHELL**

The new y crack-addled potato head would add more misguided rock rebellion than the *Lost* guy  
**Perfect for: The Libertines**

**KEN BARLOW**

As the longest-serving actor, Corne's grey othar o could be a symbol of longevity.  
**Perfect for: The Rolling Stones**

**PINGU**

Penguins are inherently funny aren't they?  
**Perfect for: Kings Of Leon (on a big ornithological tip this year)**

**How are you after your bus crash drama last year?**

"I'm about 97 per cent recovered. I still have a few aches, but it doesn't hold me back at all during the show."

**It must have been pretty traumatic, though.**

"You know what as long as I can work I don't even notice. I don't notice if I have broken bones. I don't know what's going on. If I can work on music, I'm happy."

**Finally, what are your Reading and Leeds memories?**

"I remember once, I think in 2007, right

before we went on, the Butthole Surfers were on. It was a day where there was an incredible amount of mud in the field and the audience was throwing mud all over the place. And just as Gibby I Laynes was walking off the stage and Weezer was walking on, Gibby said, 'Whatever you people do, don't throw mud at Weezer!' Which of course, incited the most massive storm of mud to rain down on us from the audience. I hope that doesn't happen again."

**Weezer play the Main Stage at Reading (Sun 29) and Leeds (Sat 28) Festivals. Check out [NME.COM/festivals](http://NME.COM/festivals)**



## VERSUS

PETER ROBINSON Vs  
GARETH CAMPESINOS!READING  
LEEDS  
PREVIEW  
ISSUE

As they prepare for the fests, the Los Camp! man wishes he was talking to someone else



FYI

- Gareth once went to Reading as a punter
- He has not been to Leeds as a punter
- Many people have thought, obviously, otherwise they wouldn't still be doing it every year

**Hello, Gareth. How are you?**  
"I'm fine, nothing eventful to report"

**How were you yesterday?**  
"Well yesterday I went to Pizza Hut and I saw *Inception* which was a very school holiday way to spend the day. A band not on tour is very much like a teenage boy on his summer holidays"

**So you spend most of your time sitting around wanking.**

"Given the chance, yes, but it's four weeks in and we fancied a change. The main question here is who cancelled in order for you to be interviewing me?"

**It's not that, it's that we needed someone Reading And Leeds-related at short notice.**  
"And that makes us relevant"

**The time has finally come for Los Campesinos! to be relevant.**  
"I feel like I'm chatting at screws, but surely it's better for me than it is for you. You're used to talking to people who are important and clever and..."

**successful.**  
"Yes so this is something of a low for you whereas for me it's a high. It's been noticed that I might do this interview in the past but I think management and label were worried I might say something too offensive and stupid. I've melkined in the last few months."

**What sort of stupid and offensive thing might you have once regaled NME readers with?**  
"I used to try to be edgy with 'cutting one liners' but I'd always get the words wrong and it'd become offensive. These days I try to stick to criticising bands who are far smaller than us. There's only one time in a hundred that David could realistically have beaten Goliath."

**Well, that's the thing with David and Goliath isn't it. Think of all the times a giant just trampled on a small person. The fact that David and Goliath went in the book should be an indication of how commonplace it is for big people to beat up small people.**  
"And in that instance they would have ended up on *Crimewatch*, not a book"

**If you were no *Crimewatch* suspected of crimes against music, what would the crime be?**  
"Well we may be the premier indie rock band to use a glockenspiel, and that's something I hate"



**Have you got any good songs lined up for your set?**  
"A couple"

**Are they covers?**  
"We don't really play covers any more. But there's not much point in covering good songs, and we're not at the point where we can justify covering a pop song in a live lounge fashion. But Reading is a lot of fun - there are lots of people wasted looking to cause trouble and the stages are close together so you don't have to walk far"

**How about Leeds?**  
"I've never been there as a punter, but I like the north. I assume it's the same but with poorer people"

**Is that the sort of line your management and label were worried about?**  
"That's political satire! If I'd said that on *Have I Got News For You?* it would have got a smirk!"

**Are you saying this interview would be going better if it were through a different medium, involving different people?**  
"Well..."

**If this isn't good enough for you, tell me who you would rather be interviewed by. And I'll tell you who I'd rather be interviewing.**  
"Alan Carr. Who would you rather be interviewing?"

**Alan Carr!**  
"I see"

*Los Campesinos! play the NME/Radio 1 Stage at Reading (Sun 29) or Leeds (Sat 28). Check out NME.COM/festivals for more*

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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by *Jaime Hodgson*



ABOUT  
TO  
BREAK

## THE HEARTBREAKS

*Classic Smithsian indie cutting through everyman mediocrity*

**I**t's a place where people laugh at your clothes if you dress differently," says The Heartbreaks' skinnypretty frontman Matt Whitehouse of Morecambe. "Four dramatic people in a town like this stand out. But the day people stop laughing at your clothes you should jump in the ocean."

And that's The Heartbreaks – completed by Ryan Wallace (guitar), Chris Deakin (bass) and Joseph Kondras (drums). Classic English frustrated dreamers harnessing the wisdom of their local residents to create their own world in which babies are born with quiffs, novels replace iPods and choruses are as bright as the sky is permanently grey.

Just as The Smiths forged art from grey 1980s Manchester and the Manics concocted a spirit-fuelled revolution from some swings in Blackwood, the four-piece have, through romanticism, boredom and fun, gone about making elegantly British seven-inch pop a machete-cut ahead of the pack.

The sound is as classic as the idea – Suede pomp, Morawa melody and Marr guitar that tumble with controlled

trenetic snarl and on arrival in bursts of radio-hauling melody. "We get Smiths comparisons, but if we were from Glasgow, it'd be Orange Juice," Matt protests. No, it really is because the guitar sounds so Marr-inspired you half expect The Heartbreaks to have three Jarman brothers tied up in their bathroom. But that's OK, it's working for them. And they've got the runes in (buckets and) spades to justify the pilfering.

Labels are sniffing, but the band, who first came to our attention via NME Breakthrough (our online community), are holding off, although Matt says he wants the debut out within a year. And with three of the four members having moved to Manchester and the band in ascendance, he won't have to worry about looking out of place in his hometown again. "I'm at pains to not describe Morecambe as bleak – it doesn't have the harsh industrialisation of other northern towns. It's more blighted by adequacy. A mediocrity that's suffocating." Well, breathe easy – mediocrity isn't a word that'll be associated with The Heartbreaks again. *Jamie Fullerton*

### NEED TO KNOW

• Matt and Joseph worked as ice-cream sellers together when they left school

• Steve Lamacq recently described a London Heartbreaks show as "like being at the infamous Sex Pistols show at the Free Trade Hall, Manchester, June 1976" – but he may be exaggerating a bit because he organised the gig

• The band cite Del Shannon's 'Runaway' as the perfect pop song





## SCENE REPORT

## BEATS, RHYMES AND STRIFE

Look who's back – Big Dawg Westwood is setting us straight



Right, are you ready to get it cracking? We've been busy since we last spoke. Done a couple of summer tours, different country each day, trying to capture the madness of it all. Falrahi and Zane are going off, and yeah, it's definitely hot out there, let me tell you.

Anyway, Ghetts, he's about to come back with a new mixtape which is gonna be incredible. It's really setting up some levels, man. He's definitely one to watch for the end of summer and into next year. He's from Plaistow, in east London, and he's definitely the next one from the block to blow. To me, he's totally ready to go. He rides with Devlin and is someone who's really gonna come with it in the next few months. And then there's Crazy Titch, who's serving a life sentence in prison. He's about to release a mixtape called 'Crazy Times Vol 2' that he's recorded in prison. It's just getting done right now, and that's real strong too.

## BIG DAWG'S TOP 5

- 1 GHETTS  
'Artillery'
- 2 CRAZY TITCH  
'Crazy Times Vol 2'
- 3 N.O.R.E.  
'Nutcracker'
- 4 DIPSET  
'Salute'
- 5 CALI SWAG DISTRICT  
'Teach Me How To Dougie'

I have I told you about Cali Swag District (pictured)? They've come out with a jerk record called 'Teach Me How To Dougie', and it's setting the place on fire. It's real strong. They're real strong. Then there's Noreaga, or N.O.R.E., – and that stands for Niggas On The Run Eating – and he's got a joint called 'Nutcracker' which is a tribute to the old school. He's out of Queens and that's a real big record as well. What else is there? I'll tell you what – Dipset have got a new record too called 'Salute'. They broke off in their own crews for a while but now they're back together again and they're definitely gonna set things on fire. Anyway, I'm flying off to Ayia Napa at 6am, so that's all from me. I'm gonna handle that place with a live broadcast and tour. Business as usual, then!

NEXT WEEK'S COLUMNIST:  
Siruan Mobile Disco

5 TO SEE  
This week's unmissable new band shows

FOOLS GOLD  
(Pictured) Bodega Social Club,  
Nottingham, Aug 25

MAY 68  
King Tut's Wah Wah Hut, Glasgow,  
August 25

FUNERAL PARTY  
The Old Blue Last,  
London, August 26

PHILADELPHIA  
GRAND JURY  
Flapper,  
Birmingham, Aug 28

TAME IMPALA  
Rough Trade East,  
London, August 30

NME  
BREAKTHROUGH

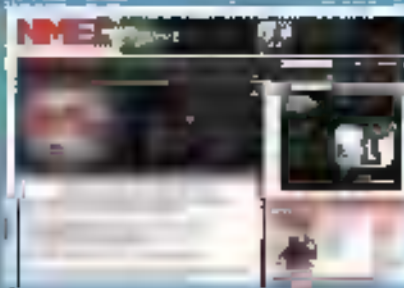
BlackBerry

## ARE YOU THE BEST UNSIGNED BAND IN BRITAIN?

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breaking music community.  
NME – NME.COM/breakthrough

The shortlisted 100 Breakthrough need your votes to help them come top in our search for the best new band in the UK. The winning band will be onstage at Club NME KOKO in London the 1st of September.

Go to the site and vote for your favourite band. Just go to [www.nme.com/breakthrough](http://www.nme.com/breakthrough) and vote for your favourite band.



## BREAKTHROUGH TIPS

## THIS WEEK:

JACK HARNETT, THESE NEW PURTANS

5) New bands shouldn't limit themselves to one or two instruments.

"I play guitar, piano, drums. I'm not particularly expert in anything. In a way I am better at writing music than playing it. Our first album is made up of a number of sounds. Just what we sounds good. If it's more fun to play drums than guitar then that's what we for. It's the only way we could do our music. At the moment we have a small group of musicians joining in on stage, so it's easier but we're trying with a 10-piece band. I'm a percussionist and a conductor at the Barbican and the Pompidou Centre Paris in October for 'Hidden Live'. I don't sound like classical instruments they sound like tones. I always feel that doing your own thing would be the best way to do it."



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GOOD NEWS! ▲  
Joy F sign to Atlantic

After a couple of years slogging it out as one of the UK's proudest DIY phenomenons, Radar Tour headliners The Joy Formidable have announced they're ready to take it to the next level. That's right, the corporate sell-outs have only gone and signed a bigboy major deal with Atlantic. They were signed by Steve Ralbovsky, the guy who landed The Strokes and King Of Leon in the States, and will be releasing via his Canvasback subsidiary. They're now completing their upcoming second album with Rich Costey, the desk-jockey behind the likes of Interpol and Muse, and its lead single 'I Don't Want To See You Like This' is out on October 11. In other Radar Tour news, the final two acts have announced our favourite new snotty punks Flats, and Rough Trade's Wilder (on selected dates), who join PJF and Chapel Club.

BAD NEWS! ▼  
Tamaryn breaks toe

California's euphoric danga-rock princess Tamaryn had a right shocker at her recent video shoot for new single 'Love Fade'. The shoot was taking place amid the pebble-lined cliffs on the outskirts of San Francisco, when she managed to break her big toe on the rocks during one particularly rambunctious dreamy dance sequence. But, since her minnow label Mexican Summer had already paid for everything that day at the shoot, she soldiered on in the name of art-rock. Eventually she ended up enduring seven hours' worth of pebble boogying with her injury, before finally giving up and limping to the hospital. The fruits of her distress can be seen this month on the Radar blog, where her brand new injury-causing video gets its worldwide premiere.



*He's a megalomaniac, perfectionist and the biggest diva in rock, right? Er no, actually. In fact, the Guns N' Roses' mainman is a model of reasoned perfectionism these days*

# THE TRUTH ABOUT AXL ROSE





# W

e've been wondering what was going through the head of whoever hacked into Axl Rose's Twitter account last week? What was it that they hoped to achieve?

Why post something so straight, knowing that it would be denied? Why not post, for example: "slash alright va top hatted freak! fancy a snog onstage at Reading? Bring your geetar! That would at least have amused the world for a couple of hours

The thing is, when news of Axl's tweet broke the majority of people shrugged and got on with their day. There were those who pointed out that all of his previous posts had been from an iPhone and this one had not (although he was pictured at Heathrow recently holding a BlackBerry), those who noted that an American would not spell 'cancelled' with two 'ls', but even the most ardent Gunners fan posting on a messageboard seemed to take the news as inevitable. Because that's the accepted perception of Axl Rose in 2010: paranoid, suffering from anthropophobia (a fear of people), impossible to work with, never on time for gigs, hits anyone with a camera, put out an album that took 17 years and \$4 million to make, which is bleated rubbish, and is mad. That's the accepted perception.

But the reality is far more boring.

Since the first Guns N' Roses show in support of 'Chinese Democracy' on December 11 last year in Taipei, Taiwan, Axl Rose has regularly (and excitedly) posted on his Twitter account (his first ever tweet simply reading, "So... this is a sound check!"). He's taken full advantage of this most direct of modern mediums to express gratitude to the fans (the message following on from a three-and-a-half-hour show at the Tokyo Dome – "3 37!! Put that in ur California call!! I la! We all had the greatest time!" – being typical); to dispel false rumours (the story about him asking for people attending Canadian dates in shirts bearing Slash's image to be ejected from venues is laughed off as "utter nonsense"); to give, on February 6, thanks for 48th birthday wishes ("esp the band 4 buvin' me to acres on the Moon!!!"); and to talk about what else has been happening on the tour ("Parties were off da chain!! N' again peeps were so great" Goes to rage a bit where n when va can!!" another). He has also posted pictures of him and the band joking in the dressing room, and one of him on a Power Plate machine, in front of a sign that says 'Copp's Coliseum does not accept responsibility for lost belongings'. Except it's had letters scribbled over so it says 'Cops do not accept responsibility'. Put his tweets next to Karve's and see who seems insane.

There has been much talk of how the web has brought about "the death of mystery" in rock'n'roll. And while in general this may be a bad thing, for Axl Rose it seems to be the reverse. Until some clown worked out his password, he has done a good job of using the internet as a tool to normalize himself in his public's eye. Axl Rose seems determined to put the genesis of 'Chinese Democracy' ("To say the making of this album has been an unbearably long and incomprehensible journey would be an understatement" as he said in 2006) and his erratic reputation behind him. For nine months now, the current line-up have been touring without incident, only not turning up, back in March, when the stage in Rio was hit by a tornado; and they have also only been late for reasons beyond their control. Says Dan Catallo, founder of the Rock 'N' Rev Festival, where GNR played two Fridays ago and had their onstage time delayed by an hour and 20 minutes because of technical issues: "I don't like people becoming a fall guy or getting blamed for things when it's not their fault. I feel bad. He came and did his job. He was the most insanely professional gentleman that I ever met."

Asked at the end of July whether Axl is difficult to be around, current Guns N' Roses guitarist Richard Fortus responded "Absolutely no. He's great to be around. He's great to hang with." Newest member and lead guitarist DJ Ashba, meanwhile, in fact tweeted but two hours after the fake Axl post went up: "Still in rapid city Buving guns with Axl," ie read, "just bought me a smith & w 44 snub nose!! America F%#k yeah!!"

Axl has done very few interviews since the release of the sixth Guns N' Roses album. One was conducted in February 2009 with long-time friend and road manager Det James. In it Axl was quick to dispel all the hyperbole surrounding 'Chinese Democracy'. The first question asked whether he was, as previously reported, trying "to create the best album ever made" "I hate's fucking ridiculous and more negative media nonsense," came the response. "We were all trying to do our best for the fans and ourselves. Obviously media, elements of the public, fans and our detractors had all kinds of things going on – high hopes, expectations, pressure, naysayers, etc. I don't think anyone would mind discovering a diamond mine and I don't think anyone in any competitive field would get very far if they didn't have dreams, aspirations or simply hope to do well. That said, these comments are more from our detractors, pulled out of their ass if not thin air."

James then pressed, asking if Axl felt his "alleged sense of perfectionism has delayed the release of the album." "No," he replied, abruptly. "Guns in any line up wasn't going to release anything all that great any sooner. And often any number of us were pushing

## PARANOID, IMPOSSIBLE TO WORK WITH, PUNCHING ANYONE WITH A CAMERA? IS THIS THE AXL OF 2010?



to try and do so with whatever we had going at the time. In regard to so-called perfectionism, I feel that has a lot to do with your goals or requirements with whatever one's doing or creating. You try to make the best calls you can at any given moment and go from there. Generally when this term is used by others in regard to me or how I work, it's said in a negative way or as an excuse for their shortcomings – and again by my detractors. Whether they are open about such or not, some people love putting others in a negative light, helps them feel better about themselves. Too many ears and too many stupid comments prove that.

This kind of considered matter-of-fact response is typical of Axl Rose interviews since 'Democracy'. You get the sense he is tired of being perceived as a lunatic who doesn't give a toss about his fans, and that his selection and method of getting his words out there is more to do with wanting to be straight with the fans rather than paranoia. In another interview around this time with *Billboard* – conducted via email – he is clearly doing his best to de-mystify the lengthy birth of 'Chinese Democracy'. Asked, simply, what it was that delayed the album's release, he responded "Without sounding facetious, what didn't? There aren't too many issues of the hundreds that happened as quickly as anyone would have preferred. From building my studio, finding the players, never did find a producer still don't have real record company involvement to getting it out mixed and mastered.

"All that aside it's the right record and I couldn't ask for more in that regard. Could have been a more enjoyable journey but it's there now. The art comes first. It dictates if not the course [then] the destination artistically. And to do so at this level in terms of quality both artistic and performance-wise both on record and live is something that's a miracle at minimum and something that wouldn't have happened, no matter how anyone tries to convince others, with old Guns, regardless of intentions. It was just as ugly in old Guns, regardless of our success."

Elsewhere, prior to this and a mere two weeks after the worldwide release of 'Democracy', through the official Guns N' Roses website, Axl posted a 7,000 word "open letter to fans" in response to questions left for him on the band's forum. Here one of the subjects he seemed most keen to tackle was exactly how the former – OK, "classic" – line up had fallen apart. "Why keep the name?" he asked rhetorically. "I'm literally the last man standing. Not bragging, not proud. It's been a fucking nightmare but I didn't leave Guns and I didn't drive others out. With Slash it's been nothing more than pure strategy and saving face, while manipulating the public like he used to me. I earned the right to protect my efforts and to be able to take advantage of our contract. I'd worked hard for where Slash's exact words were that 'he didn't care. I get that some like a different version or line-up the same way some like a specific team line up or a year of a car, but because you and I are getting played I'm supposed to throw the baby out with the bath water?'"

His feelings towards Slash – who he described as "a cancer and better removed, avoided" – are made clear. There is a description of how he was completely taking over the band, leading the way with nothing but "Slash-based blues rock" that Axl was not invited to contribute to. "I was having three-to-four hour phone conversations nearly every day with Slash trying to reach a compromise," he writes. "I was specifically told no lyrics, no melodies, no changes to anything and to sing what I was told or fuck off." Then he makes it clear that the demise had been a long time coming. "The beginning [of GNR] was fun, but it started going bad our first gig opening for The Cult in Halifax between Slash and I," he wrote. "That's when the, 'OK, I put up with all Axl's and Izzy's crap now I'm gonna be the man





trip started – with him running right out front on the ego ramp for the whole show. It was pretty funny.”

Referring to the new, current line-up of himself, lead guitarist Ron “Bumblefoot” Thal and DJ Ashba, rhythm guitarist Richard Fortus, bassist Tommy Stinson, keyboardists Dizzy Reed and Chris Pitman and drummer Frank Ferrer, he simply states: “I like touring with these guys a lot more than the old band.”

**A**nd so to all the people who insist that it is “not Guns N’ Roses without Slash” it’s not the good ol’ Guns N’ Roses, no. But then, it is not the good ol’ 1980s either. Sorry.

The main Axl Rose reunites with Slash, Izzy, Duff and Adler – which certain sources are adamant WILL still happen – then Guns N’ Roses becomes just another nostalgia act, churning out the hits to line the pockets of the managers. Right now, this weekend, Guns N’ Roses are still a going concern and this, for anyone who views rock’n’roll as a rough, dog-eared, ever-being-added-to tapestry rather than simply an endless succession of “classic” line-ups running through “the classics” for the generation is A Good Thing.

In his last interview, Axl Rose was asked whether he thought Slash could play guitar: “I prefer listening to others,” he replied. “Especially those who push their talents and use them with a level of energy that I’ve seldom heard in his efforts over the years. I’m not taking anything away from the man that are his to claim for his past efforts; it’s just that for whatever reason for me, whether the approach, style or basic hands-on technique is there, the passion and true

dedication to the art of guitar in his chosen area other than being, in my opinion, a whore for the limelight has generally seemed absent or lacking with most efforts for a long time.”

Anyone who has listened to Slash’s recent solo album *Velvet Revolver* or most of what he has put his name to since Guns would be hard pushed to disagree with this response. Slash recognizes that he is “the ultimate rock guitarist” in only a very orthodox sense, and thus since his departure from GNR has been happy merely “playing Slash” – the top hat, the legs astride, the wailing solos – rather than stretching himself. This is not necessarily a criticism; he is giving people what they want. But the truth is, his guitar style is easily imitated. So while yes, it’s going to be a bit of a messer when you look at the stage this weekend during the signature riff of ‘Paradise City’ and it’s not Slash playing it, the truth is that it will sound identical. Meanwhile, anyone who saw Slash close his solo sets with the same song this summer will attest that it was sorely, sorely lacking the most distinctive screech in the last 25 years of rock music. Go on YouTube, look up some of the recent Gunners tour dates and see for yourself. The voice – alongside Liam and Kurt – the most distinctive in the last 25 years of rock – sounds as good as it ever has; the versions of the songs muscular, visceral and exciting.

So, be excited. And be there on time. Because W Axl Rose sure as hell will be.

*Guns N’ Roses play the Main Stage at Reading (Fri 27) And Leeds (Sun 29) Festivals. Check out NME.COM/festivals for full coverage*

**“I’M THE LAST MAN STANDING. NOT BRAGGING, IT’S BEEN A NIGHTMARE, BUT I DIDN’T LEAVE GUNS AND I DIDN’T DRIVE OTHERS OUT”**

## THE OTHER GUNNERS

### BUMBLEFOOT



Replacing cult hero Buck Dharma, lead guitarist Ron Thal took his nickname from a bacterial disease that he learnt about while helping his wife study for her vet exams. He owns a guitar that is styled to look like a slice of Swiss cheese, and says of Axl: “You can be anywhere and he’ll find the best burgers.”

### DJ ASHBA



Confusingly not a turntablist (his birth name is Darren Jay), Guns’ second lead guitarist is also part of Nelly Furtado’s side-project Sixx A.M. having first met the Motley Crüe bassist and singer at the funeral of Ozzy Osbourne drummer Randy Castillo.

### RICHARD FORTUS



Rhythm guitarist, described by Axl as having “this vibe kind of like Izzy, but with amazing feel”. Is a fan of The Big Pink, Crocodiles, The Pains Of Being Pure At Heart and Titus Andronicus. Has played guitar with innumerable people, from Britney Spears to Rihanna, to O’Jays, to P Diddy to The Psychedelic Furs.

### TOMMY STINSON



A founding member of legendary alt-punkers The Replacements. Stinson had made his mark on rock’n’roll long before he replaced Duff McKagan in 1998. He made a substantial contribution to ‘Chinese Democracy’, which he describes as “unlike any other record I’ve made or would ever want to make again.”

### DIZZY REED



Invited to play on the ‘Use Your Illusion’ albums by Axl Rose, keyboardist Reed has now been a member of GNR since 1990. His initiation was less than pleasant – no-one talked to him for the first two weeks – but he is now the longest-serving member bar Axl.

### CHRIS PITMAN



Also a keyboardist, Pitman has played with Tool and is one of the few people to feature on every single song on ‘...Democracy’. He has a writing credit on ‘If The World’ – a song that he describes as being “about environmental decay in its future context”. His other band, meanwhile, is called SexTapes.

### FRANK FERRER



The current Gunners drummer grew up in New York city and had his rock epiphany when he saw Kiss play live for the first time when he was just 10 years old at New York’s Madison Square Garden in 1977. Recorded the substantial proportion of the drum parts on ‘Chinese Democracy’.



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STRIDULUM II



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# HEADLINING?! HA! HA! HA! ERR... THAT WOULD BE, LIKE, CRAZY

*So said Régine in 2005 – but now Arcade Fire are actually topping the bill at Reading And Leeds Festival and, says Gavin Haynes, there's not a better band for the job*

**A**s anyone who's seen all that footage of Nick Clegg doing his pre-election carping about 'the Tory VAT bombshell' lately will understand, the future has a way of mocking those who try to predict it. Obviously, that sort of thing would never happen to the Arcade Fire because they're way too – oh, hang on... what's that sound echoing down the corridors of history?

"I headlinin'g? Ha! Ha! Ha! Err... that would be like crazy, but yeah it sounds fun. Actually I don't know. I haven't played that big a show before so I don't know if it would be the best thing to be so far away from the people. It might be a bit diluted."

Thus spoke Régine Chassagne in 2005, when *NME* caught up with her just after Arcade Fire had stolen both shows at Reading And Leeds. Well, Régine of 2005. Meet Régine of 2010. You're playing the O2 Arena before the year is out. You're headlining Reading And Leeds. You've just had a Number One album. Nick Clegg will probably be pretending you're on his iPod by 2011. You're a big fucking deal now.

The best way to avoid dilution is to up the dosage – and that's what Régine, Win and their fellow Arcadians have managed to achieve over the intervening five years of steady climb – pouring more and more richly cathartic passion into their swirling cauldron of orchestral indie, to compensate as the arenas have gotten larger and larger.

Traditionally, they'd come around sundown. In 2005 and 2007, they had the 7.30 slots at Reading And Leeds – the sunset glaze that fell upon the site offering shades of divine benediction to what nearly everyone who saw it seemed to term a 'religious experience'. "We were side of stage at Reading," recalls Ben

Johnston of Bitty Clayo, "and it was a really religious experience watching them, I've never seen a band get the crowd going so much. Everyone was singing and having a great time..."

Also on the side-of-stage that day: members of Blur, Bloc Party, The Kills and White Rose Movement (it was 2005, OK?) – the great and the good having turned out to see what all the hype was about.

This was back at the *NME/Radio 1 Stage* – where they were squeezed between a rather drop-sued Babyshambles show, and the altogether less chest-beating proposition of Hot Hot Heat. It had been a year since Funeral had started to sweep the world by word of mouth, and six months since its belated UK release. They'd opened with 'Wake Up', and even found time to squeeze in a nippy little number called 'No Cars Go'. Before the band played 'I Headlights Look Like Diamonds', they'd asked for the lights to be turned up full, so that they could see the whole crowd. The house lights duly went up, suddenly confronting those present with the sheer scale of the crowd thronged into the tent. By the end of the song, Win Butler dove – or into the multitudes to crowd-surf. He returned to take up the keyboard duties for 'Crown Of Love' and introduced each member of the band in turn, starting up after a singalong of 'Happy Birthday' to Régine, before Richard Parry had cracked his cymbal across the crash-helmeted bounce of one of his fellow musicians, in the way that everyone used to find so amazingly cool.

One week later, they would be joined onstage by David Bowie for another performance of 'Wake Up'. For all the plaudits, the band, however, were in characteristically humble mood. Régine: "I saw people on the side of the stage but





I didn't pay too much attention 'cos there were way more people out the front and they're the important ones. It went well considering we had no soundcheck, which for a band with so many instruments is usually heading for a catastrophe. But it turned out OK. From the monitors it sounded alright."

After the Leeds show they hid from the crush of well-wishers turning up at their dressing room by going to the last place anyone would look for a bunch of super-earnest Canadian folk-rockers – the funfair. Win: "They had these carnival rides which we snuck off to so we didn't have to speak to anyone too much." Régine: "Yeah, that was fun. Our friend broke her glasses on the bumper cars. We did all the rides, even the super-expensive bungee thing." What better way to take the edge off after an exhaustingly adrenalinised breakout performance of

hand to turn the Main Stage fields the colour of real ale as it sank over the horizon. This time, they were second on the bill behind a monumentally disinterested Red Hot Chili Peppers – who seemed to be imploding onstage after one gruelling 18-month world tour run many

Arcade Fire, too, were concluding a long, intense run of dates, but the mood in their camp could hardly have been more different. By Sunday at Leeds, Win was at his most bug-eyed preachermanish. After slamming into 'Keep The Car Running', with Win bizarrely berating a member of the crowd for waving a Volkswagen flag ("Did they pay you to wave that? Take that down please"), and Régine singing 'I fault' while whipping a towel against the ground in time to the music, they closed with the classic triptych 'Neighborhood #1 (Tunnels)', 'Rebellion (Iies)', and

## "AT LEEDS WE SNUCK OFF TO THE FUNFAIR SO WE DIDN'T HAVE TO SPEAK TO ANYONE"

WIN BUTLER

chest-thumping indie anthems than by catapulting yourself 60ft into the air? Perhaps by playing just behind Björk on the Other Stage at Glastonbury 2007, bringing out a tonne of sodden souls eager to warm themselves in another religiously received mass singalong of 'Wake Up' that went down as many a survivor's Glasto highlight of that bedraggled year. "I mean, a big rock concert isn't dissimilar to a church service," Win pontificated to *NME* that year, having begun the 'Neon Bible' campaign at Islington's Union Chapel, when he and the band famously rambled to the streets to busk after the show. "I think people are innately religious. Whether it's from church or just watching MTV, you're still getting a worldview. And that's something that will never change."

After chumping Neon Bible through what seemed like a thousand muddy fields – including a headline show at Latitude – by Reading And Leeds, the rains had finally evaporated, and the sun was once again on

'Wake Up'. One spectator recalled seeing at least five of those around him in the crowd gently weeping. "This is our last show for a while now," Win offered by way of parting. "We hope to see you again in a couple of years..."

Well, not two but three years on, Win has been to The Burbs. He has since returned, bearing further insights about the nature of modern life, plus a few new thoughts on "the kids" He's keen to share.

And compared to his two ex-headliners, he's the only one with something worth sharing. No-one, after all, is looking for transcendence from Blink-182's fart attack. And if you're hoping to recapture a nitro-fuelled youth via the reanimated corpse of Guns N' Roses... uh, maybe you should get out more, yeah? In terms of the rock festival as a uniting force – in terms of musical performance as catharsis, Arcade Fire have always been market leaders. Now, they've got a slot that means everything they've been serving up thus far automatically gets magnified to heroic proportions. It's their innate bombast times by one of the highest pulpits of rock theatre.

Five years since *NME* first dared pop the question, their stately ascent is done, and Régine Chassagne's nervously dismissive answer is booming back round on the Arcade Fire. The day has dawned. It's been a long yet curiously short wait. "There's some kind of treasure in the waiting periods in my life," Win Butler says. "When I first started this band, when I look back on it now, there was a lot of free time. Nothing was going on, but having nothing going on gives you more time to be creative without a real purpose in mind. Which I think we're trying to get back to with [The Suburbs] – not having that end product in mind, just showing up and being really present in the moment. Trying to put that across." The most festival moment-y band of their era stood at the peak of their powers, and playing locals in-the-moment? Zen, meet zenith.

Arcade Fire play the Main Stage at Reading (Sat 18) And Leeds (Fri 17) Festivals. Check out [NME.COM/festivals](http://NME.COM/festivals) for full coverage

## IN THE (TIME)LINE OF ARCADE FIRE

The Canadians have long provided religious experiences at festivals – here are some of the best



The band built on the surprise success of *Fear and Hunger* by playing the *NME*/Radio 1 stage at Reading in 2005



After 'Neon Bible's release in March 2007, Arcade Fire headlined the genteel Latitude festival that summer



At Glastonbury in 2007, the band remembered to bring their huge church organ, seen in the background above



Arcade Fire backed in the setting sun on the Main Stage at Reading 2007, as they played beneath Red Hot Chili Peppers





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# HANGING ON THE TELEPHONE

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*Taking their glitch noise terrorism from punk squats to big festival stages, it's been one helluva year for **Crystal Castles**. Thing is, they just don't want to talk about it.*

***Sam Wolfson** keeps pressing redial*

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W

hen Crystal Castles first cold-cocked these shores with their wave of glitchy noise terrorism, it tended not to matter that the band themselves were shy, reluctant to speak

to journalists or just plain difficult. Their brutal assault on music itself provided enough column inches to get them everywhere.

Then just as that initial excitement died down something changed. They started to deliver spectacular tales from the underbelly of North America. In a flash they became a one-in-a-generation band who really have a story to tell. A story that began with Ethan Kath discovering 14-year-old Alice Glass singing in a punk band and her running away from home to go live with him in a squat with murderers and heroin addicts. A story that ended with the raucous, freeform noise born from this period becoming an international success, making Crystal Castles a huge name in alternative music.

That was then. These days Alice and Ethan seem back to their old ways. In an interview with *The Guardian* earlier this year, the journalist describes how before he pressed record, Ethan told stories with "engaging garrulous enthusiasm". Then, as soon as the interview had started, he shut off, becoming "a grumpy uncommunicative passive-aggressive arse".

And it appears it's the latter Ethan we speak to for a few snatched minutes on the telephone. He's in a van between New York and Chicago, where the band will be playing the next evening. As such, the phone signal is fleeting and the call is repeatedly halted. When he speaks Ethan sounds like a tape slowed down, his answers are sluggish and booming as if he has to physically ram synapses together to make his brain engage with his mouth. We're supposed to be on the phone for an hour but things don't work out that way.

**NME: How's the tour going so far?**

"We've played a few cities so far."

**How are you finding it?**

"Yeah, we've done Oakland and LA."

**It's been a few months since the album came out. How have you found the reaction at these shows?**

"We're surprised when people come out to see us. We're never expecting anything."

**You must recognise that your band's got bigger.**

"We're genuinely surprised that people come out to see us, we weren't expecting this, y'know."

**You have a lot of young fans. Do you feel you've made an impact on that generation?**

"We really appreciate that people come to see us, we're really humbled by it."

**Do you enjoy touring?**

"It's just what we do. If we didn't feel the need to play shows then we wouldn't."

**Is it better now than when you started?**

"We'd be surprised when people would come see us, and now the places we were playing are a little bigger

and we're still surprised that people come see us because we were really not expecting anything at all."

By which point we're starting to bash the phone over our head to squeeze out a different answer other than *Humbled By Our Fans Set Piece #1*. So we ask about the relationship between him and Alice on the road. Ethan gets the wrong end of the stick and sounds offended: "She's like a baby sister to me."

What we're getting at is that Crystal Castles are now in a very different world to the one they were born from. Rewarding as artistic appreciation must be their lives in the music industry are bound to be less spontaneous and far further from the edge than before they were tickled by success. How does living on the right side of the tracks affect relationships born out of constant uncertainty and danger?

"We isolate ourselves, we don't really know what's going on out there. Nothing's really changed us. And yeah, our hope was that in the 2030s or the 2040s someone would discover our recordings and put them on a compilation of found songs from the 2010 era. We didn't think that people would discover us while we existed. When Mito [Cordell of The Big Pink and Merik Records] contacted us to release our demos on vinyl and he said he wanted to press 500 copies I told him, like, you really should just press 30 copies because otherwise you'll be stuck with 470 records under your bed for the rest of your life."

Would you have preferred not to be loved in your own time?

## "WE DIDN'T THINK THAT PEOPLE WOULD DISCOVER US WHILE WE EXISTED"

**ETHAN KATH**

"I don't know."

The line goes dead.

Never mind the fact that those records are now worth their weight in gold on eBay. Ethan's constant self-deprecation and unassertiveness seem at odds with the Crystal Castles we see onstage, beating the shit out of fans both aurally and physically. We want to talk about this when we call back but things take a turn for the uncomfortable.

**NME: Would you have preferred to not be loved in your own time?**

Ethan: "I don't know."

**Do you find it difficult just existing as a band, getting to places on time?**

"We just don't make it on time. It's somebody's job to drag us around and try and get us on time and even with that we're always late. I think we were, like, 45 minutes late for that Underage show. I don't know if you heard about it."

**What happened?**

"I don't remember what happened. Sorry."

**How do you keep a sense of the realness your band had when they started?**

"We're still like scattered people, we don't have phones, we don't check the internet. I'm speaking to you on a phone that belongs to one of our crew."

**Why don't you want a phone?**

"I don't know, I just never got around to it."

**Do you prefer it that way?**

"Both Alice and I don't have phones. We've never had phones so even in the early days when I had to look for her, I had to walk the streets and try to figure out where the squat punks were hanging out."

**Where would you find her?**

"There was a few spots that they would go to. And I had to check them all and sometimes I'd find nobody. So it was kinda messy. When we're out on tour it's impossible to find her."

**So you never see her outside of the band?**

"Well, we both disappear and we both don't have phones so it's just impossible to meet up."

**Why were you so desperate to find Alice in those early days? What was it about her?**

"I've explained that pretty well."

**I mean, why were you so persistent?**

"I talked about that, man."

**To me? You haven't talked about it today.**

"Yeah, when I was saying about how powerful she was, I never saw someone so fearless and I thought that I'd discovered a poet. Because if you pay attention to what she says it's beautiful."

That was the first time you've said any of that. How do the pair of you keep touring exciting for yourselves?

"Um, that's kind of personal."

**What keeps you interested on these long tours?**

"I don't know. I don't really want to talk about personal stuff."

**Do you think I'm asking a more personal question than I am? I'm asking about what you're into.**

**What records do you listen to? Do you play chess?**

"I don't know, man."

The phone clicks. This time we don't know whether it was bad signal or whether Ethan hung up. Either way we spend the rest of that night and the next four days calling and emailing trying to get hold of Ethan again, to no avail. He told us "for me not having a phone means that people can't just get hold of me whenever they want", and this is a point we concede to him.

We asked Crystal Castles what keeps them unpredictable but the fact is we were listening to it. Moods as fuck in some interviews, talkative in others. It's impossible to tell if they're being purposefully otherwise or are genuinely fucking insane. And before they take to the stage at Reading and Leeds this weekend you're not going to know what time they'll show up, whether Alice is going to assault someone or how long it is before security shut down the tent. All you can be sure of is that it's going to be an actual riot and if you miss it, you're missing a chapter in the history of a band whose story may never be written.

*Crystal Castles play the NME/Radio 1 stage at Reading (Sat 28) and Leeds (Fri 27) Festivals. Check out NME.COM/festivals for full coverage.*



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# THE LIBERTINES



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# SOUNDCHECK

WITH

# FRED DURST, LIMP BIZKIT

*Older, wiser and considerably less of a tosser than he once was, the nu-metal maestro talks to James McMahon about why life is so good right now, and why HobNobs rule*

**NME:** Hello Fred. So, there was a time where everyone in the entire world thought you were a massive bell-end. Why was that?

"I think what happened was this. I grew up on a farm in North Carolina and it was a struggle. For a long time, I didn't have any place to lay my head, I didn't know how I was going to eat from one day to the next, I couldn't afford an apartment, then when the band got successful I made a decision to turn my back on that struggle and live my life."

Yeah, well, I think it was probably something to do with you wearing such rubbish trousers and offering everyone in the world a fight too."

"I was just hanging out with people I knew and living my life. I was so desperate not to return to that struggle that I worked so hard to make the band work. It was all I focused on – giving out fivers to our shows to every kid who came out of school, dragging the band to LA to get a record deal, networking, working, telling myself, 'I don't want to go back there' over and over. And it worked out. These days, especially since the band got back together, it does feel like people want to talk to me about the music more than anything else."

Let's talk about the music then. Your rocky relationship with guitarist Wes Borland has been well documented. How's it working out for you?

"Well, I'm in a great place now, I have been for a while and the band are really kicking it. Something magical has been happening with us since early 2009. Hey, can you give me a second?"

Sure

"(Moves away from the phone) Hey Dallas can you keep it down a little bit? Daddy is just doing an interview. I'll let you know when I'm finished. Thanks buddy. Sorry, that was my son."



## "THERE'S DEFINITELY A PLACE FOR A GOOD, SINCERE, FUN HEAVY ROCK BAND"

**FRED DURST**

It's fine

"So yeah. I was saying, the thing with the band right now is that we're not just getting along, we're actually all friends. That's the first time that's happened."

I read a great quote where you said you were getting back together because you decided you were "more disgusted and bored with the state of

heavy popular music than you were with each other". Is that the case?

"Well it was just a quote to stir some shit up really but I do think there's a place for us in music again. We all used to look at the void where we were and feel like nobody had really filled it in the time we were away – there's no other band in the world like Limp Bizkit. There's definitely a place for a

good, sincere, fun heavy rock band and we're happy to fill that slot once more."

If you don't mind me saying, Fred, I thought you'd be a massive penis. And on the basis of the 15 minutes we've been chatting, you're not. "Well, that's refreshing! I used to be enamoured that people were interested in me and the band. I spent my whole life being bullied, feeling like I was under the foot of society so to have a voice was exciting. But now I find that it's better not to read anything anyone is saying about me – my life is too busy to have any negativity in it."

I have you heard about the craze of 'Fred Durst 21st Birthday Parties'?

"You mean people dressing up as me and posting photos on the internet of themselves at their birthday parties? Yeah, Twitter told me about that."

Do you approve?

"If I can make someone's birthday a bit special, then who am I to judge? I think it's funny. I don't take myself as seriously as people think I do."

Speaking of Twitter, I asked @jamesjammcmahon what I should ask you. Most people wanted to know what your favourite kind of biscuit was. Do tell.

"HobNobs. They're amazing. Hang on. (maudlin squeal in the background). My son Dallas says definitely HobNobs."

I should probably ask you if Limp Bizkit are looking forward to Reading And Leeds Festivals.

"Oh yeah, it's going to be awesome. We love the UK and it's a great festival to play. See you there, man!"

*Limp Bizkit play the Main Stage at Reading (Sun 29) And Leeds (Sat 28) Festivals. Check out NME.COM/festivals for full coverage.*



# DON'T WATCH THEM

*Sometimes in this cruel world, you have to make difficult choices, and this weekend presents hundreds of the buggers. But before you rush off to see the big guns (or Guns), allow the poor souls going up against them to make their case for why you should go and see THEM instead*



## ENTER SHIKARI VS THE LIBERTINES

Run Reynolds: "Is this really a clash? It feels like us two different crowds. Certainly there's nothing in common between us and the Libs, but better or worse we've built our reputation on playing the shows, giving our fans something to get involved in. Anyone looking for any 'Will they turn up/be able to stand up?' tabloid drama will be disappointed with our set. We WILL turn up, and we'll tear the place to pieces – that's what we do. Reading's always appealed to a wide age range and has always thrown in stuff for the older festival goer, so we're quite happy that our set is up against one of those bands rather than splitting the under-thirties in two. People should come see us 'cos we've spunked 95 per cent of our weekend tee on making sure everyone gets a show to remember."



## WE ARE SCIENTISTS VS PARAMORE

Keith Murray: "Paramore are making a big deal about how they're definitely going to show up this year, but you shouldn't believe it. The fans have been burned so many times by this band, why trust them this time? They'll either pull a 'no-show' or they'll break up onstage after the second song, leaving you with a couple of fake amps and a CD-player to stare at for the next hour. Come to our set instead. We promise to show up, and to play for the full allotted time. Paramore simply cannot say the same thing."

## BRITISH SEA POWER VS KLAXONS

Martin Noble: "It's hard to foul-mouth Klaxons. They are a great cosmic bunch. However, there is a weakness. When they came to our Sing Ye From The Hillsides festival, Simon Klaxon was scared to play the ringing the bull game, which simply entailed swinging a bull ring on a hook. He was wiggled-out by it and didn't want to go anywhere near it. It was quite charming actually, but if it was between us and Klaxons, I'd worry that Simon will get scared of his own mic or guitar pedal and fall off the stage. I remember when we headlined the same stage a few years ago, we were a bit tired. I scaled the front of Yan's trousers fall down and all hell broke loose. It was a glorious, chaotic mess. Yan was in NME jogging on the spot in his blue Y-fronts. I'm feeling quite superficial now, so I guess it comes down to psychedelic rock + glow in the dark vs psychedelic rock + bears, greenery and half-nakedness. Either way, it's better than grown men with skateboard pants halfway down their arses on the Main Stage."





# THEM, WATCH US!



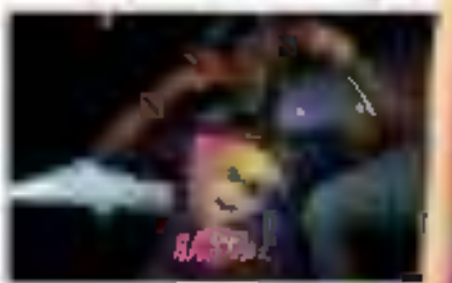
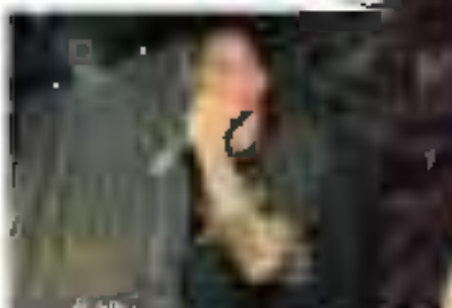
## FOALS Vs WEEZER

**Yannis Philippakis:** "People should come and see us over Weezer because we're going to be real rock'n'roll. No backing track, no trickery – just five people on a stage, and hopefully bringing the tent up. I've never met them. Some of the guys in our band like them. Jimmy and Jack did when they were growing up. I just know that one of their recent singles had a synth that sounded like a sheep on it. So for that, respect to them. If someone was to pick Weezer over us, they'd obviously be doing it to relive their slightly unhappy pubescent punk phase. Come and see us to see music that's new, exciting and alive. Music that doesn't have a pacemaker in it. I think it's good that I'm not a salesman."



## ASH Vs ARCADE FIRE

**Rick McMurray:** "While Arcade Fire are a great band, you should head over to catch Ash's set. We played our first festival five days after our A-levels so we're festival junkies. You're guaranteed a deluge of classic tunes in one hour. I think the perfect end to summer."



## CANCER BATS Vs DIZZEE

**Liam Cormier:** "Of all the bands we have to clash with, it has to be someone I was stoked to see! Dizzee puts on a great show and will get that crowd jumping. BUT we're going to have the gnarliest circle pit the Lock-Up Stage has ever seen! Shit is going to be unreal!"

## MARINA Vs GN'R

**Marina Diamandis:** "I am a woman and I am headlining Reading And Leeds Festivals! This is a very special occasion. The number of guy bands are going to massively outnumber the female bands over the weekend, wildly. GET CLOSE WHILE YOU CAN. This turn of events may make me practically 'exotic'. So I – and I hope you, too – will be milking my situation for all it's bloody worth. Guns N' Roses are great (I am bring. I only know one song and have enough visual imagery of Axl to burn a hole two inches deep into my own brain) but again... lots of sweaty guys around, Axl. Not so rare... boys like girls, girls like girls... THE BRAIDS CAN'T SAVE YOU NOW. Nobody should trust a guy with braids... That is all I'm saying."

**READING 2010** **LEEDS 2010**

NME will be bringing you the ultimate coverage of the 2010 Reading And Leeds Festivals. NME TV has preview shows bringing together all the best music from the bands on this year's bill, while we have NME's guide to the line-up and the latest news as we count down towards the big kick-off on Friday. NME will as always, be coming to you live from both sites all weekend, with the latest news, live reports, picture galleries, videos and interviews. To have a look at them, head to [NME.COM/festivals/reading-and-leeds](http://NME.COM/festivals/reading-and-leeds) round the clock during the festival. Plus make sure you get next week's issue of NME for the ultimate Reading and Leeds review, including interviews, posters and much more.



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# SOUNDCHECK WITH JAMIE REYNOLDS, KLAXONS

*Ayahwasca's biggest fan tells Gavin Haynes why his band will never split, why his Reading and Leeds outfits will dazzle and why he'd hate to be stuck in a lift with Axl Rose...*

**NME:** Hi Jamie. So you're officially back back back at Reading and Leeds. Will you be symbolically burning anything during your slot, to symbolise the death of new rave? "I wish for new rave to continue. I would never wish for its death, it will always be a huge part of our band. In my heart it lives on."

**Have you got an outfit picked out?** "There's this girl we're working with – Nova Dando. She made the outfits for the Echoes' video, and she's on fire at the moment. We're going around tonight to see her about garments for the shows. She approaches making clothes in the same way we approach making music, in that she takes fragments from loads of different things and patches them together to make a whole."

**What about visuals?** "We've got a full team that day, so Ed Warren, our visuals guy, is gonna be on board for the first time, so he's going to do his business."

**Are you worried any of the new songs might bomb live?** "Absolutely none! I think the set's really strong. We've set the balance pretty well, and we're just raring to go."

**You're putting out an EP of other tracks next year. Anything on it that you fancy giving a live whirl?** "That's not the tracks that didn't make the record – it's an EP's worth of songs we made in France. And that's whittled down to five tracks that aren't going to be played live, but will be treated some time next year with a fantastic audiovisual package."

**Any classic one-off festival covers?** "The cover we've been doing recently is 'Wonderful Life' by Black. But we won't be doing that. It's very much gonna be focusing on the record coming out."



**"I DON'T THINK WE'LL EVER SPLIT. WE CERTAINLY FEEL VERY UNIFIED RIGHT NOW"**

**JAMIE REYNOLDS**

**Any bands you're excited to hang out with onsite?** "Absolutely! First and foremost I need to have a look at the line-up. The Main Stage is very exciting that day. Cypress Hill and Limp Bizkit. I'm into the Magnetic Man stuff too. Metronomy – Metronomy are our oldest and dearest friends."

**In what year will Klaxons split, and in what year do you then think they'll reunite for a rumoured £1.5million R&L advance?** "I guess it must be necessary to split to have the money. Our intention is to complete our contract and release four records. Which will take us to 2014 or so [not on the basis of your present workrate

– *Basic Maths Ed*] I don't think our band will ever split, thank you. We certainly feel very unified at the moment."

**Between you and your fellow bandmates – which one is Pete, and which one is Carl?** "Steffan is Pete. I can be Gary."

**And who's John Hassall?** "Simon can be Carl. James can be John Hassall."

**How does your friend Anthony Rossomando feel about the Libertines reunion?** "You would have to ask him. We wanted to go to the Leeds show on the Friday but unfortunately, we can't make it 'til the Saturday."

**OK. Which is better – getting stuck in a lift with Axl Rose, or breaking down by the side of a remote highway with Blink 182 in the car?** "They both sound like an absolute nightmare. Maybe just toss a coin?"

**Do Lostprophets actually still exist in the real world, or are they simply reanimated to play R&L every year?** "I couldn't give you an answer to what the real world is."

**What about an aftershow?** "We're going to have a party with family and friends, then we've got to go to Australia next day."

**What will happen if you can't find any DM1 onsite? Any contingency plans?**

"You have to order these things in advance. Unfortunately, our tour manager won't let us do any of that these days. But thank you for asking."

**Klaxons play the NME/Radio 1 Stage at Reading (Sun 19) and Leeds (28) Festivals. Check out NME.COM/festivals for full coverage**



# REVIEWS

LES SAVY FAV, ROSE ELINOR DOUGALL, PHIL SELWAY

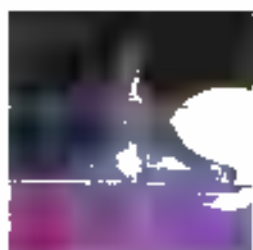
Edited by Emily Mackay



## EVERYTHING EVERYTHING

MAN ALIVE GEFFEN

*Get off that sofa and stub out your joint; Manchester's new breed just made ideas and ambition sexy again*



**T**hanks to the slackers, there are three dirty words in indie right now: ambition, intellect and effort. Everything Everything don't just fit those terms, they pole-vault over them. It probably goes some way to explaining why, over the past nine months, they've not become the chart-bothering megastars they deserve to be.

You might think that's nonsense – Roals took great pains to namedrop highfalutin composer Philip Glass around 'Total Life Forever', and the biggest influence on 'These New Puritans' 'Hidden' was 16th-century choral music. It doesn't get much more intentionally intellectual than that, and both albums did well. But the difference is that these weren't their debuts. They wonned their audience on their first records, which were still clever but

playful, giving them a solid fanbase to lead into uncharted, potentially pretentious territory. In companion, EF and their clever debut seem like the annoying new kid at school who shows off how smart they are.

But what's overlooked by those quick to shout "PRETENTIOUS" is that they truly excel at having fun. Amid the Bevoncé-does-barbershop singing, XTC riffs and mondegreen lyrics, it's the central artery that runs through every aspect of 'Man Alive'. Despite suffering from a flattering remaster of the original single, opener 'MY K2, YR BF' tells of getting caught shagging someone else's lady in tones that veer from frightened monkey whimpering to cack-koo-clock R&B harmonies. They even manage to top fellow pop pervers Wild Beasts in the sublimely

ridiculous stakes – 'Photoshop Handsome' is about an existential crisis triggered by airbrush trickery and 'Come Alive Diana' sounds like the theme tune to a gameshow where contestants compete to resurrect the deceased princess. At no detriment to their songwriting abilities, if you're taking this seriously then you deserve to be condemned to a lifetime of proud meatheaded cock-rock. Clearly, it's like nothing more than getting giddy on ideas. Sometimes they get tangled up in them, which isn't helped by the sequencing – by the time 'Final Form' hurdles along after four multifaceted songs, sears-kness sees in 'Man Alive' could do with more slow numbers for a breather, particularly as those present are utterly beguiling. 'Two For Nero', a peculiar monastic chant about fatherhood and 'Fin (The Manhole)', which recalls the awkward beauty of The Futureheads' 'Danger Of The Water' meeting The Postal Service's timid

biceps. Without that balance it can all feel impenetrable, like a high concept musical fortress.

But that's what's so rewarding about them – they don't volunteer everything on a plate next to a menu of neatly listed influences. It's down to the listener to work out what the chuff Jonathan Everything is singing about and to rejoice in their own misheard versions of lyrics. Certain images recur throughout – the fox on the album artwork 'frolics on the abattoir floor' in 'Photoshop Handsome', but trudges through a snowy pollution-tainted landscape on 'Fin (The Manhole)' – and there's no way of understanding their significance. The title of the record seems to link up with a theme of deconstructing and rebuilding the body to understand how it works: the fizz of 'Leave The Engine Rooms' offers to "tell you a secret about yourself", and famously misheard single 'Suffragette Suffragette' (is he really not singing "who's gonna sit on your face when I'm not there?") dismantles

Jonathan tongue by lung. That's what they do with pop – layer monogamous harmonies and baccardised riffs to make us look at it anew. If that sounds like too much effort, then 'Man' isn't for you. If however, the thought of it as a brilliantly unsolvable puzzle appeals, then bow at the feet of pop's new Picasso. **Laura Snapes**

**DOWNLOAD** 'Suffragette Suffragette', 'Two For Nero', 'Photoshop Handsome'

Head to [NME.COM/artists/everything-everything](http://NME.COM/artists/everything-everything) for a video interview with the band

### SAY WHAT?

Other misheard lyrics that have had us pebble-dashing our keyboards with coffee and digestives

### E lie Gou ding, 'Under The Sheets'

'We're under the sheets/And you're killing me/in our house made of bacon'

Metallica, 'One'  
'Tied to machines that make me pee'

Bloc Party, 'Helicopter'  
'Are you looking for a milk-cow?'

The Source ft Candl Station, 'You Got The Love'

'Occasionally I call out, and masturbate me new'

8



## THE LIKE

RELEASE ME POLYDOR



Never, for all their cat-eyed poise quite at the right place in the right time, these girls. Having discovered that nobody actually was thinking what they were thinking in 2006, they're now chipping their nails to scramble onto Mark Ronson's ersatz soul-pop bandwagon just as he's having it towed to the scrapyard and souzzy grunge fuzz is ruling the school. Though the likes of 'He's Not A Boy' handclap exuberantly enough, 'Release Me' feels like a condemned halfway house between the work that Ronson did with Candie Payne and Amy Winehouse, women whose genuine soul offset the stylised sheen of the production, and the narcotic Shangri-Loffi buzz currently offered by Dum Dum Girls. The title track's sexless 'Be My Baby' rhythms and listless "Woo-oohs", and the cutesy, skippy 'Walk Of Shame' make The Pippettes look like bloody L7. Beautifully constructed, of course, and there's little to offend other than the total lack of point, conviction or inspiration. Oh, wait... *Emily Mackay*

4

DOWNLOAD: 'He's Not A Boy'

## KATY PERRY

TEENAGE DREAM VIRGIN



Produced by the cream of pop: Top Trumps – Dr Luke, Max Martin, Benny Blanco – Katy Perry's third studio album (don't forget the 2001 Christian rock debut 'Katy Hudson' – Perry's name when she was 15) hormonally switches tone from elated to depressed at the drop of a cherry ChapStick. Perry was never one for subtlety – on the 'Blackout'-era Britney 'Peacock' she calls out "Stop acting like a brat/ I'mma peace-out if you don't give me that pay-off". A quartet of tracks – 'Circle The Drain', 'ET', 'Who Am I Living For?', 'Pearl' – bookend the main message of the record – Perry's no longer 'One Of The Boys', and 'Teenage Dream' seems to be about which one of the boys she's going to choose – a former lover who stifles her, or an unknown new partner – DRAMMA! Surely a hairy British comedian who speaks like David Bailey would be ideal. The word 'sweet' probably isn't the reaction Perry's going for, but alternately awkward and brash, 'Teenage Dream' is as heady as the musk of a 16-year-old's body spray. *Allyhe Malone*

7

DOWNLOAD: 'Last Friday Night'

## SHED

THE TRAVELLER OSTGUT TON



His love of broken UK beats more unruly than Berlin's loyal 4/4 kick have seen Shed, aka Rene Pawlowitz, heralded as something of a saviour of a techno scene mired in torpid uniformity. The follow-up to 2008's 'Shedding The Past' certainly feels angelic, opener 'STP 2' – emergent synth swells whirring like new, clean machinery – arriving in the ear, as much of this album does, as something immaculately conceived. Records rarely gleam like this. 'The Bot' and 'Mayday' are 2-step in an acid wash, 'Atmo – Action' looms up like Aphex Twin at his most chest-achingly bliss-sapped and 'Leave Things' totes breaks torn from jungle, but for all that you can't help but wonder where this music is meant for. Not rigid enough for Berghain and too slight and spare for UK floors, Pawlowitz seems determined to lead techno textures into new zones, areas for listening that are yet to be located. *Kev Kibaras*

7

DOWNLOAD: 'Atmo – Action'

## FACES TO NAMES...

What the reviewers are doing this week



PRIYA ELAN

I've been reading *Under The Ivy*, the great Graeme Thomson book on Kate Bush, and I've belatedly discovered *Lonely*."



LAURA SNAPES

"I've been talking to Yannis about how to protect your 'nads while crowdsurfing and embracing my role as guardian of the *NME* biscuit tin."



MARTIN ROBINSON

"Our New Music Editor has introduced me to crab-core, a twatfish emo dance craze. It's made me incredibly confused and angry, and really ruined my week."



## LES SAVY FAV

ROOT FOR RUIN WICHITA

Internet geeks leaked the album too soon, so the noisy New Yorkers have rush-released on digital



You could practically hear the 'FOR FUCK'S SAKE!' booming across the Atlantic when news of the leak of *Root For Ruin* reached the band. First

panic, then anger, then planning: fire it out digitally now and hope enough kind souls will pay actual money for it. The frustration is understandable – it's an energising, finger-pointing, isn't-jumping-up-and-down-brilliant gem of a record and you'd hope its architects would be appropriately rewarded – but the fact it hasn't been unveiled in the manner they'd have liked doesn't dim its appeal one bit.

It's instantly recognisable as prime Fav – 'Appetites' has Tim Harrington's textbook charm (that of a hopeless romantic who performs poetry solely through the medium of shouting), and the likes of 'Calm Down' and 'Excess Energies' roar with the gutsy snarl of *Archers Of Loaf* – but just because it's familiar doesn't make *Root For Ruin* predictable. To wit 'High And Unhinged' starts out jagged but ends chiming gloriously, and while 'Dear Crutches' intro has echoes of their classic 'The Sweat Descends' it becomes so brilliantly sloppy it would, if the world was run as it should, be belted out nightly by every staggering drunk in every town centre.

The sheer exuberance of much of the album

is what elevates it above the alt rock pack, as while guitarists Serh Jabour and Andrew Reuland aren't exactly the most technical players in the world (and nor would they profess to be, let's face it) the enthusiasm with which they batter their instruments makes it irresistible.

It's not perfect, obviously. 'Sleepless In Silverlake' ladles enough melody onto the punching rhythm to be a pleasant-enough LA satire but it feels laboured.

Good thing, then, that it's followed up by the heroic sounding 'Let's Get Out Of Here' which is the noise of smiling digitalis encoded for all the world to enjoy. So many bands attempt to sound this effortlessly joyous, it's to LSF's credit that they rarely appear like they're trying.

The same thing happens with another dud, 'High And Unhinged' (not especially bad, just filler), as hot on its heels is the aforementioned 'Excess Energies'. The pace is breakneck throughout and proves when guitarist Beth Jabour commented pre-release that *Root For Ruin* would sound more like Drive Like Jehu and Cursive I upus he wasn't making empty promises. But then again LSF at their best have always had echoes of those bands.

In essence, it is simply a very good Les Savy Fav album – loud, brash, damaged, confused, confusing and delightfully fun. Just make sure you pay for it. *Rob Parker*

8

DOWNLOAD: 'Appetites', 'Dear Crutches', 'Excess Energies'





# ROSE ELINOR DOUGALL

WITHOUT WHY SCARLETT

*Ex-Pipette bares her battered soul, plastering the wounds with sophisticated, seductive sounds*



Love is a many splendoured thing, but it's also a right bag of shit. No-one knows that more than Rose Elinor Dougall. A couple of years ago she concluded that her

band The Pipettes were a cute retro pastiche but not fit for a grown woman – and quit. She dreamed of her own record, something that didn't involve polka dots. Luckily inspiration arrived in the form of a boy who chucked a giant oak spear through her little heart.

The resulting collection of psychedelic folk-pop heartbreak songs is a welcome alternative to the self-aggrandising of your Florences and Marinas. Opening with 'Start/Stop/Say hi', one of a succession of criminally unnoticed singles, its seductive feel permeates the album, conjuring up images of windswept coastlines and tear-stained cheeks.

The centrepiece is 'Find Me Out', another lost single, which is as enthralling a song as

you'll hear all year. Against reverb-y guitars, whistling and a bowed musical saw, Rose's startlingly desolate vocal laments, "I don't think I am any of the things you said I am..."

She may look sweet, but there's a burning heart at play here, one that's capable of turning black. "I love watching you when you don't know I'm watching you", she intones over a drone organ on 'Watching'. Another Version Of Pop Song is a lusty take on Stereolab, but mostly the pace is languid, all shimmering guitars, stately strings and precise diction.

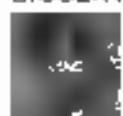
As she sings dreamily on the closing 'May Holiday' "In the future what will we make of these days of ours", you feel it'd almost suit her fatalism if this record became a nostalgic curio loved by the few. It deserves more. **Martin Robinson**

8

**DOWNLOAD:** 'Find Me Out', 'Another Version Of Pop Song', 'Start/Stop/Synthwave'

Head to [NME.COM/artist/rose-elinor-dougall](http://NME.COM/artist/rose-elinor-dougall) for a video interview

## KANO METHOD TO THE MAADNESS BIGGER PICTURE



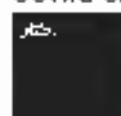
When Kano attempts to steel-plate his amiable flow, the Newham MC treads a fine line between sounding funky and nunny-ish, as he does here when

manning up to rap on 'Get Wild'. Instead, Kano's best on those pop-toned songs he loads with empathy and warmth, something he may have picked up touring with Gorillaz. He does ominous just fine on 'Crazy' and a thuggish 'Jenga', but the fractured, soulful house of 'All + All Together' with Hot Chip, the gently euphoric dig-rock of 'Upside', and the minimal 'Bassment' are where Kano shines, though never as brightly as the ravey production of Craigie Dodds and Boys Noize. **Chris Parkin**

**DOWNLOAD:** 'All + All Together'

7

## SAD DAY FOR PUPPETS PALE SILVER & SHINY GOLD SONIC CATHEDRAL



If Brit-pop Welsh wonders Catatonia had been reared in Sweden, knee-deep in shoegaze, Dinosaur Jr and not a lot else, this would be their offering to the world. Sad Day For Puppets mix the idyllic with

ramped-up reverb, gleefully flitting between serene balladry and ear-fracturing noise for their not-so-difficult second album. Wistful opener 'Sorrow, Sorrow' nuzzles you into a total false sense of security before the likes of 'Such A Waste' and the irrepresable 'Shadows' shock your system like an adrenaline shot to the cerebellum. A mood miscellany, but we'd happily hop back for another mouthful of these allsorts. **Sam Rowe**

**DOWNLOAD:** 'Shadows'

7

## KEY NOTES

Best sleeve  
of the week



I Love UFO  
'Dirty Animals'

In hindsight, covering your sleeve with the terrifying laser-gobbed prog orc army from hell was obvious really

Worst sleeve  
of the week



Katy Perry  
'Teenage Dream'

Although we're bitter that our ass doesn't taste of candy floss, at least we won't have to pick sharp sugar crystals from where the sun don't shine

Best lyric  
of the week

"I put a rainforest in an Oxo cube! Struck by lightning if I take the tube!"

Everything Everything  
- 'Suffragette Suffragette'

Worst lyric  
of the week

"If I could smack some sense into his sense I might feel alright  
The Like -  
'Wishing He Was Dead'"

## REVIEWED NEXT WEEK...

- Hurts - 'Happiness'
- Brandon Flowers - 'Flamingo'
- Summer Camp - 'Young'
- Soulboy

## ORPHAN BOY PASSION, PAIN & LOYALTY CONCRETE



Given the choice, Grimsby is probably not the sort of place you'd want to form a rock'n roll band in, though we'd wager a fair few have been born in anger there

Local heroes Orphan Boy describe their sound as 'council pop', a glib term that's worthy of tying them to the same stake as Hard-Fi and bringing out the matches. But in fact, 'Passion, Pain & Loyalty' is a scruffy little gem of an album, full of incisive, observational lyrics and memorable tunes, of which 'Popsong' – a brilliant, scathing (and very funny) critique of the perils of the music industry – already sounds like an underdog's anthem in waiting. **Barry Nicolson**

**DOWNLOAD:** 'Popsong'

8

## ONE NIGHT ONLY ONE NIGHT ONLY MERCURY



Faced with that ever-confounding question, "What do we do next after our Kooks-lite debut album sold a bit?", northern indie-poppers One Night Only

have done the only sensible thing in this day and age and gone '80s. They'd have you believe that this is a modern update of Duran Duran's world-gobbling 'Rio' whereas it's actually more like the sort of fame-obsessed, sub-stadium drivel that ended the careers of Simple Minds and Big Country – all gargantuan production bluster and entirely free of memorable hooks. That is, apart from the splendid 'Say You Don't Want It', which, oddly, really is quite wonderful. **Tom Edwards**

**DOWNLOAD:** 'Say You Don't Want It'

4

## BRUCE HAACK FARAD: THE ELECTRIC VOICE STONE IS THROW



Had he lived, Bruce Haack would be almost 70, but this Canadian early adopter of the synthesizer still helped to put the mentalism back into

experimentalism during his relatively short life. As well as designing a synth "made from young women" and a heat-sensitive keyboard to be worn on the forehead, he recorded a multitude of novelty pop hits, TV theme tunes and proto-electro oddities which come on like a heady mix of Delia Derbyshire, Brian Auger and The Tornadoes. Highlights on this ace anthology come from his demented 'Electric Lucifer' period, and include his swansong, the b-boy classic 'Party Machine'. **John Doran**

**DOWNLOAD:** 'Rita'

8

## FAN DEATH WOMB OF DREAMS THE PHARMACY RECORDING COMPANY/MERCURY



Fan Death look so amazing in their videos, as if styled by a team of Sonic Rykiel and Hans Christian Andersen, that you wonder if an audio-only album

might be a let-down. Thankfully their music's just as sassy, an alluring blend of wood-nymph whimsy and brusque disco dynamism that is what you might get if Florence swapped her Machine for Hercules Love Affair. The live strings are fundamental, ensuring that these songs have an earthy quality absent from most electropop froth. So 'Choose Tonight' sounds unnervingly like Ace Of Base, but otherwise Fan Death's quest for spooky sophisto-pop perfection is a fruitful one. **Sam Richards**

**DOWNLOAD:** 'Reunited'

8





## PHILIP SELWAY

FAMILIAL BELLA UNION

*Beautifully tender and sensitive, the Radiohead man's solo work proves drummers have feelings too*



Dumb drummers doing things other than drum? Surely there's a law against it. Given the ridicule sticksmiths with ideas above their station have suffered down the ages, it's a brave leap for

Philip Selway (no longer a mere Phil, you'll note) to give up the good life as a generally silent partner in Radiohead and go it alone. Unlike bandmates Thom Yorke and Jonny Greenwood, Selway is a less obvious candidate for an extracurricular adventure. He's just a drummer. Or is he?

This album offers something altogether more human than the solo work of Yorke and Greenwood has mustered so far. Perhaps it's not so surprising when you consider that 'Familial' is the work of someone who mans the Samsons' helpline in his spare time. Selway's sweet balladry opener 'By Some Miracle' quickly asserts Selway as a sensitive

soul whose musical identity is forged from a different blueprint to the experimental one that guides the band that made him. That's not to say that it's free of sonic exploration. Indeed, Selway eschews pummeling drums in favour of gentler percussion and intricate loops, as on the quirky acoustic track 'Beyond Reason' or the haunting 'Don't Look Down'.

Rich strings weave in and out of 'The Ties That Bind Us', while the song's lyric ('You're my son I held in my arms. I wanna keep you from my mistakes') emphasises that this is a very personal record. It's also one of heartache as is made evident in 'Broken Promises', about Selway's late mother in which he sings "Once the hurt is faded/Only the love will remain".

No RadioRingo, Selway has delivered an album so honest and thoughtful you'll see not only drummers but yourself in a new light. *Ash Dosanjh*

8

**DOWNLOAD:** 'By Some Miracle', 'Beyond Reason', 'Broken Promises'

## TWEAK BIRD

TWEAK BIRD

SOUTERRAIN TRANSMISSIONS

Our descriptive chops are made redundant here as this Illinois duo signpost their wares with songs called 'Haze in the Basement' and 'Flyin' High', cosmic lyrics that go "Open your mind, we're tunnelling through" and a sleeve that suggests the culmination of an Ibiza-fuelled tribute to Dennis Hopper. But to make certain you've got the brothers marked, think a skronkier Kyuss featuring a pubescent longhair cranking out chainsaw grooves on an axe that's half-guitar, half-bass, and a drummer with arms like pistons. Think, too, production by one of The Mekins and whacked-out flute and Theremin. Think gnarly, dude. *Chris Partida*

**DOWNLOAD:** 'Flyin' High'

7

## I LOVE UFO

DIRTY ANIMALS ASPHALT DUCHESS



You don't readily expect angry noise terror from our neighbours across the English Channel given that the French have quite rightly become synonymous with well-crafted electro-pop over the years. I Love UFO intend to change all that and it's true to say they're certainly more Parisian shmek than chic. Guitars are tuned down, amps turned up and chaos is embraced; they've got a Birthday Party record and they're sure as hell going to use it. Overall, this makes for an occasionally interesting, though not entirely pleasant listen. Switching from sinister to plain evil then back to sinister again becomes wearing about halfway through.

*Jeremy Allen*

**DOWNLOAD:** 'Die With The Snake'

6

## THE RIDER

What we're reading and observing



DVD

Sherlock

There's a new TV series of Sherlock on the way, yippee! Until then, get your fix of Steven Moffat's socially awkward detective and his mind-mangling mysteries on the BBC DVD of the first three episodes.



Exhibition  
Daydreaming With James Lavelle

It's no secret that art and music go together like fish and chips, but the new Daydreaming With L... series of festivals seeks to push the limits of the relationship between the two with a series of guest collaborators. First up - UNKLE's James Lavelle



Budding rock star lacking in actual skill? Then grab a Paperjamz guitar from Firebox.com. With its pre-programmed songs, you can even connect it to an amp. Like air guitar, but much better. Go to [NME.COM/whi](http://NME.COM/whi)



## FUNERAL PARTY

JUST BECAUSE JIVE



I am in Australia now and in a rush to the airport to catch a flight to Japan, so I only had time to listen to this song once. But I did listen, and I was virtually unaffected. The first minute has some dynamics and, dare I say, delicate moments which got me interested to hear the big chorus that never really came. The song sounds like it could have been a filler track on an Avril Lavigne album. Music for the sake of music.

## GOLDHAWKS

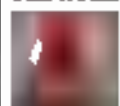
KEEP THE FIRE MERCURY



If I were a pregnant, overweight, Christian, alcoholic woman living in Nebraska I'm sure I would love this track. I don't mean to be so dramatic but when I hear a song like this I get so angry. Furious. I mean, what is this guy talking about? Keep WHAT fire? And WHY? And who is WE? I can't believe this is even happening.

## GRINDERMAN

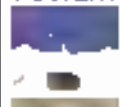
HEATHEN CHILD MUTE



I would never listen to this kind of music of my own free will, but it was an interesting listen and the song definitely paints a picture and puts out a mood, which I think is important when writing a song. I don't understand this track, but I do think it has some cool sounds on it (some of it actually reminds me of Silver Apples). I do have to ask the question: do we really need yet another rock song about a girl being all fucked up and naughty? We get it. We all get it.

## KANYE WEST

POWER ROC A FELLA



You know I do enjoy Kanye West at times. His songs can be very potent and make you feel a little bit of something. Other times, he seems lost. 'Power', sadly, is just a bit too linear for a pop single. It's a great loop and I enjoy the timelessness of Kanye's production, but there is nothing dynamic about this track. On the other hand, this could have been made 10 years ago or 10 years into the future - a quality I strive for and don't always reach. But as a single? I dunno... I don't understand the world anymore.

## LISSIE

CUCKOO SONY



There is absolutely nothing of value here on this track. It's just another stock song totally lacking in humanity. Read a book instead.

## YOU ME AT SIX

STAY WITH ME VIRGIN



NME, you made the mistake of sending me the video to this song - it made me giggle with confusion. I don't know how these bands get deals. I don't know how something so bland can be even considered good on any level. This song, this video and this band are all a part of the problem. God save us all.

Head to [NME.COM/artists/the-drums](http://NME.COM/artists/the-drums) for the band's video guide to their debut album



# LIVE

OYA FESTIVAL, DEERHUNTER

Edited by Emily Mackay



## BRANDON FLOWERS

SHIMMER SHOWROOM, LAS VEGAS SUNDAY, AUGUST 15

*With The Killers on hiatus, we join the lonesome showman for his first solo date and follow him backstage in Elvis' footsteps to talk bright lights and the sunsets of his Vegas hometown*

**D**eep in the bowels of the Las Vegas Hilton, there is a room that the CCTV cameras that carpet the casino ceiling do not see, a narrow little annex just off the luxuriant downstairs dressing room suite. It has the dimensions of a walk-in wardrobe, and in contrast to the black marble and mirror-walled grandeur of the adjoining room, is sparsely furnished: bare white stucco walls that scarcely make room for more than two people, a small vanity mirror at one end, a tatty single bed at the other, and an antiquated TV set nestled into the corner. Over the years, all manner of debauchery must have gone down on the other side of the door, but this oblong nook in a vast neon pleasure dome has the quiet sanctity of a monk's cell.

"This is where Elvis used to come to be alone," explains its current occupant, Brandon Richard Flowers, as he shows *NME* around. "Kinda spooky, huh?"

It is. You can almost picture Elvis unfurled on the bed, cheeseburger in hand, a King in quiet contemplation away from his court of hangers-on. Yeah, kinda spooky. And a little bit tragic too.

Flowers doesn't dwell too long in this room. In fact, he's finding it hard to stay in one spot for more than a few seconds at a time. Last night he played a surprise four-song set at a pool party just down the road, but tonight is his first full gig as a solo artist, and his constant walking from room to room belies the fact that he's just a bit nervous about it.

"As I get older," he says, "I get more and more confident about making music. But I still get freaked out about

being onstage. I'm trying to look for the similarities to The Killers rather than the differences. You know, there's a stage, there's a bass, there's a guitar."

Las Vegas is a city of new sensations. Driving in from the airport, you're met with a skyline that looks like it was built from the contents of a 12-year-old's Lego chest: pirate ships, roller coasters, emerald-green pyramids, a scaled-down replica of the Empire State that looks like it might morph into an angry Decepticon. This robotic geometry is as bewildering to us as it is familiar and everyday to Brandon, but the newly solo Killers frontman is taking a step into the unknown of his own tonight.

His entrance onstage at the

Shimmer Showroom is not what you'd expect from a man who once headlined Glastonbury in gold lamé formalwear. Indeed, it's almost apprehensive; head bowed and hands fidgeting, he approaches the mic nervously as the

crowd – just a couple of hundred people – erupts in applause. He opens with "On The Floor", a 21st-century gospel hymn that's infused with a coarser, more countrified vibe than the version on new album "Fleming". Perhaps it's just the setting, but it sounds not unlike something Elvis might have wrung pathos from in his Vegas pomp.

By "Crossfire", he's visibly relaxing as the audience starts

### BRANDON'S SETLIST

- "On The Floor"
- "Crossfire"
- "Bette Davis Eyes"
- "Jilted Lovers & Broken Hearts"
- "Was It Something I Said?"
- "Hard Enough"
- "Losing Touch"
- "Swallow It"
- "Playing With Fire"



singing the chorus back at him. His band have only been rehearsing together for a couple of weeks, so things are still a little rough around the edges, but that's not necessarily a bad thing; this gig is possibly his rawest and most intimate since the early days of

The Killers.

There are a couple of surprises in the setlist – the first is a cover of Kim Carnes' 'Bette Davis Eyes', the second is a taut, '60s-rock reworking of 'Dave & Anne' track 'Losing Touch' – but the curiosity surrounding 'Flamingo' is what dominates proceedings. The bluish glow that comes with a roomful of cameraphones adds an extra level of pressure, but while the internet is merely titillated by the ferocious bluster of 'Faded Flowers & Broken Hearts' and the sweet new-wave pop confectionery of 'Swallow It', we get the full force of it and it's mighty impressive.

Best of all is the climactic 'Playing With Fire', a dark, introspective anthem-in-waiting, that finds Brandon unapologetically declaring, hand-over-heart, that "I've got this burning belief in salvation and love" before ending the gig atop the PA speaker reaching out to touch the grabbing hands of the audience. It's a far cry from his bashful entrance and a sign, perhaps, that his self-belief – which wavers more often than you'd think – is, for tonight at least, galvanised.

"I enjoyed it," he says afterwards when we ask how he thinks it went. "I feel like

I'm having to prove myself all over again, which wasn't what I set out to do with this record, but that's just how it's ended up. I've got the chip-on-my-shoulder mentality back. I feel like I have to show people that what I'm doing is good, that

## *This gig is possibly his rawest and most intimate since the early days of The Killers*

it's worth the effort. But I work well that way. It's how I thrive."

There's both triumph and frustration in his voice; Flowers is a perfectionist for whom nothing is ever quite good enough, but in front of an audience of

family, friends and hardcore fans, his first show as a solo artist has gone as well as anybody could have expected. There's also a small measure of pride that the psychological barrier this gig represented was hurdled here, in his hometown, a place so musically and lyrically central to 'Flamingo'.

"I've been searching for what it is that defines Las Vegas to me," he says, "how it's affected me personally and come out in my music. And I feel like it's come to fruition on this record. This is a magical place to me. We moved from here when I was eight or nine and I always had the desire to return. Nothing ever seemed as exciting as it was here. And I'm a sucker for the sunsets. I've been all over the world, and it's a beautiful world, but there's no sunset anywhere like the sunset in Vegas."

In two days' time, Brandon will head

to LA, then San Francisco, where he expects his day-job bandmate Ronnie Vannucci to be in attendance. Right now, however, he's growing into the idea of being on his own. None of this was planned; it's just the way the cards fell. But, he says, "It's been a nice change. And in the future, if I was presented with a similar situation where the other guys in the band wanted another break... you know, I'd probably do it again."

And then he's away; his father, a jovial, white-haired sixty-something vision of himself, wants a tour of Elvis' little sanctuary. He says his goodbyes and strides off, at last looking comfortable in his own skin. **Barry Nicholson**



Paparazzi are much better looking in Nevada.



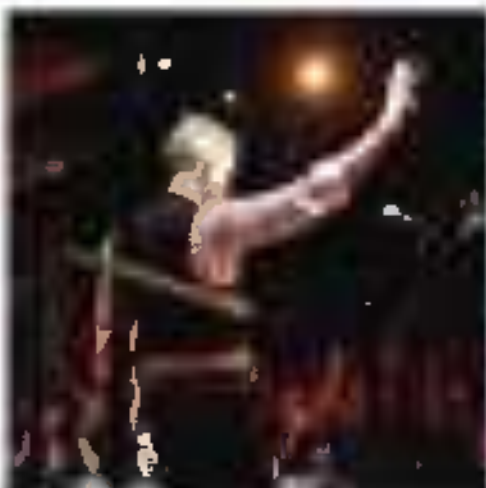
Some people lose the shirt off their back in Vegas. They could always replace them with one of those tacky items at the merch stall.



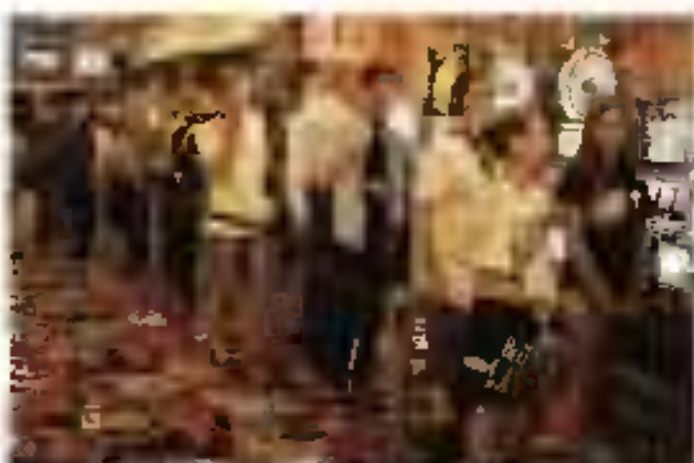
In this famous dressing room, Brandon found an intricate way to check if he was getting a bald patch.



Razor-sharp pangs, waist waistcoat... it's like the Rat Pack all over again.



In keeping with Las Vegas' variety act tradition, Brandon took time out to do a little shadow on post-act photo.



The space for the All-You-Can-Eat-End Day Buffet is full effect.





# ØYA FESTIVAL

OSLO, NORWAY TUESDAY, AUGUST 10 - SATURDAY, AUGUST 14

*Sleigh Bells ring in the festivities at Norway's sweetest week of musical treats*

Norway's capital is a city veritably heaving with bizarre dichotomies. Glance one way and find yourself visually arrested by an opera house that could trump Sweden's offering in virtually every category; turn 180 degrees and get lumbered with a dismal building site. Waltz happily to the front of almost any crowd without so much as an "excuse me," but try walking down the road without getting barged into oncoming traffic. You could re-

mortgage a small flat in Belgravia for the price of a sandwich... or bad example. It probably should be of little

surprise then that on top of collating one of the most impressively eclectic line-ups around, Oslo's finest gathering is more than slightly bemusing in its choice of most lavishly adored stars (Robyn may as well be able to part oceans, such is the frenetic reception she receives).

Proving their star quality in no uncertain terms, however, are Brooklyn noise-pop duo Sleigh Bells, who may have to credit their initial influx of crowd members to the luck of playing in the only rented stage at the festival (it is

chucking it down outside), but can fully back in the glory of the weekend, grinding masses that unlike anything in the city. Clad in some kind of neon, fishnet get-up and looking like the saucy cousin of Alison N'Heart (with added litters), 16-year-old Alexis Krauss jumps around the stage, flitting between saccharine-sweet pop song and screeching hardcore bitch. 'Infinity Guitars' blitzes through in gloriously abrasive fashion while 'Rill Rill' provides brief, enchanting respite, but when the chorus crashes in on closer 'Crown On The Ground' the whole thing turns into one glorious quasi-apocalypse. Less enchanting are just-don't-mention-Springsteen New Jersey boys The Gaslight Anthem, who lose an ongoing battle of wills against the increasingly torrential downpour to plod through

a set of largely uninspiring cuts from 'American Slang' to a crowd that seemingly are all wishing they were sat at home with a cuppa. (Brian Fallon's feeble attempt at "seeing what you're going through", ie sticking a finger out from under the stage canopy, hardly aids his cause either).

If a bunch of young guns trying to emulate their dearly beloved inspirations to a sub-standard degree isn't your bag (you crazy fools), then the weekend also boasts a veritable plethora of bona fide, genuine icons, reliving their stories in varying degrees of success. Iggy Pop

THE VIEW FROM THE CROWD



Barbra Mellema, Oslo

Who's the best band you've seen? "Major Lazer were really good. Everyone was jumping around."

Anyone else you're excited about? "We saw Ingrid Olava earlier and that was relaxed, sit-down music. The best bands so far have been Norwegian I think."

*It's Primavera without the scorching heat but with the best bits rolled into one*





Clad in a blue t-shirt and a cap, Sleigh Beller Aheims' Krauss is in her element, belting out the hits and drawing a crowd of fans. (Photo: [unreadable])



brands about like an orange, leather puppy, defying all known laws of medicine to pump out the hits and claim the title of the only person ballsy enough to come back for an encore without even headlining while Paul Weller draws a bizarrely small crowd but provides a perfect accompaniment to the new-found good weather with sun-drenched renditions of 'Broken Stones' and 'Hour To The Top'. The Specials, too, claim moments of their former excitement but fall a little too often into the slightly embarrassing old boys racket.

It is, however, entirely about five guys from California and an hour and a half of the kind of timelessly brilliant music that'll snarl through the upper echelons of any line-up you care to throw at it. "It is, we're Pavement and we're from the '90s" deadpans Stephen Malkmus before launching into 'Gold Soundz', true, these tracks may be almost two decades old, but between the quintet's onstage ease, the sheer gut-wrenching perfection of seeing Range Life backed by a Norwegian sunset and the fact that Malkmus is still at least 11 times cooler than anyone else alive, there's little else here that can even hold a candle to them.

Entirely un-arsed about holding anything to anyone (except, perhaps, the clan of worryingly pre-pubescent-looking Scandinavian dancers he's pulled from the crowd) is Big Boi — 20 minutes late, flanked around the site by a bowser the size of a mid-level island and more fun than even Kanye West can ever imagine himself to be. Met by a sea of uproarious

screams and slightly cringeworthy white-boy dancing, the wide-load legend cavorts through cuts from recent solo debut, 'Sir Iustus Leftfoot: The Son Of Choco Dusty' as well as a jovious dose of OutKast material, including old lawnmower 'Miss Jackson' and a high-octane 'Bombs Over Baghdad' to provide one of the weekend's undoubted highlights.

Over the five-day splurge of musical treats we also get Panda Bear aka Animal Collective's Noah Lennox, who brings a set of audio-visual delights that though rather unswayed to a stuffy, tepid mid-afternoon spot (by this time the intense rain has mercifully given way to a more bearable substitute of intense heat), still manages to make the likes of 'Slow Motion' a cerebral introspective highlight. LCD Soundsystem's James Murphy, meanwhile, struts through a virtuoso 'Tribulations' and 'Yeah' with the attitude of a man knowing he's going out with a bang, and The Flaming Lips' Wayne Coyne rounds off their all-singing, all-dancing pop hedonist love extravaganza by re-appearing 20 minutes later and attempting (worryingly unsuccessfully) to cross the river in his giant inflatable bubble.

It's the line-up of Primavera but without the scorching heat, the good-spirited nature of Glastonbury without the tumults of people, the eclecticism of Bestival without 75 middle-aged men dressed as Duracell bunnies. Ours is essentially pretty much all the good bits rolled into one glorious bundle. Just bring your own sandwiches. *Lisa Wright*



## DEERHUNTER

PIER 54, HUDSON RIVER PARK, NEW YORK  
THURSDAY AUGUST 12

*A stormy night in New York sees Atlanta's finest chaos theory come into its own*

Over the years, Deerhunter have refined their abstract ambient punk into something more crystalline and blissed out, in other words, pop, tempered with shoegaze's sonic sneers and heavy, heady hits. Accordingly, their live performances — which once earned a reputation for being chaotic and, in the words of Yeah Yeah Yeah frontwoman Karen O, "a religious experience" — have followed suit with less of a focus on frontman Bradford Cox's overlong stage banter and drowsy-weaving and more on, you know, playing music.

Their rain-soaked show at outdoor sorta-venue Pier 54 finds them in even more focused form, storming through a set of catalogue cuts and brand new songs from *I Hate Water Digest*, the forthcoming follow-up to 2008's double-masterwork *Microcastle/Ward Era Cost*.

If this performance is any indication, *I Hate Water Digest* looks to be the band's most accessible effort yet, as much of the new material takes cues from 2009's jangly *Rainwater Cassette Exchange*. EP The most noticeable change is guitarist Lockett Punch taking lead vocals on opening song 'Desire Lines', as well as 'Fountain Stairs'. Both songs have conventional pop structures but with added bits

— the former a Kraut-laced groove, the latter a twisted glam stomper of a breakdown — that prove that if they're getting less spiky, Deerhunter are still miles away from losing their edge. The already much-loved first single from *I Hate Water Digest*, 'Revival' makes an appearance, as does new cut 'Helicopter', which begins with an African-imbued guitar pattern that folds within itself until it resembles a topographic map of shoegaze blur.

If the new songs find Deerhunter honing their big-test craft, then the deep cuts indulge their woollier side with success. 'Rainwater Cassette Exchange's' swooning title track is re-imagined as a spartan post-punk nightmare with a Billy Squier beat, while 'Spring Hall Convert' from the band's 2007 breakthrough *Cryptograms*, is stretched out and reverb-coated for extra drama.

opening up slowly to reveal a big, gaping wound of churning noise. A two-song encore in increasingly wet weather ends, with Cox and Punch standing against sheets of rain, creating an endless torrent of feedback and static that recalls My Bloody Valentine's famed show-closing 'I Holocaust' section. Nope, they ain't going soft yet — not by a long shot. *Larry Fitzmaurice*

### SETLIST

- Desire Lines
- Hazel St
- Revival
- Rainwater Cassette Exchange
- Never Stops
- Spring Hall Convert
- Fountain Stairs
- Wash Off
- Fluorescent Grey
- Helicopter
- Agoraphobia
- Nothing Ever Happened





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DREWELL

## OCTOBER

THU 11

CAMBRIDGE JUNCTION

0223 311 011

SAT 13

SHEFFIELD LEAMMILL

0844 477 1000

SUN 14

BIRMINGHAM O2 ACADEMY

0844 477 2000

TUE 16

GLASGOW O2 A&amp;C

0844 477 2000

WED 17

NEWCASTLE DIGITAL

0844 477 1000

THU 18

MANCHESTER ACADEMY 2

0844 477 2000

FRI 19

OXFORD O2 ACADEMY

0844 477 2000

SAT 20

CARIFF MUSIC HALL

020 848 3000

SUN 21

ON CORCORAN 2

0844 477 2000

WED 23

LONDON H&amp;O

0844 477 2000

DECEMBER

WED 15

LONDON O2

0844 477 2000

THU 16

SHEPHERDS BUSH EMPIRE

0844 477 2000

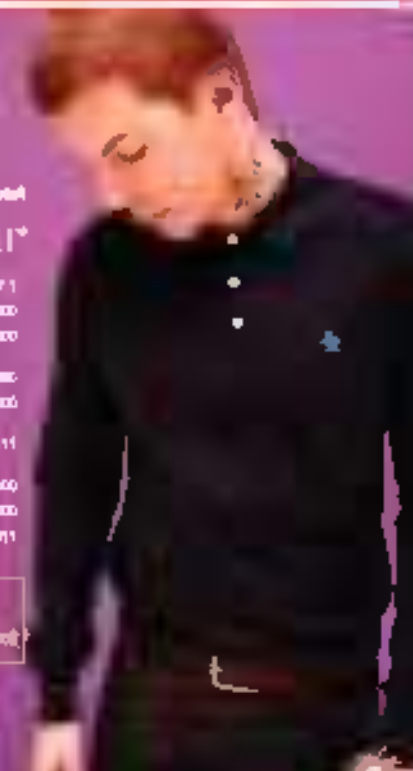
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24hr cc hotline 0844 811 0051

ALBUM: A&amp;C

[www.proffessorgreen.co.uk](http://www.proffessorgreen.co.uk)

Police Officers: Queen of the Night / Professor Green





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 performed live in its entirety plus b-sides



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William  
Ryder**

October 2016

Mon 17	Newcastle O2 Academy	0844 477 2000
Tue 18	Edinburgh HMV Picture House	0844 477 2000
Wed 19	Sheffield For Social Live	0844 477 2000
Thu 20	Liverpool O2 Academy	0844 477 2000
Fri 21	Nottingham Rock City	0844 477 2000
Sat 22	Leeds O2 Academy	0844 477 2000
Sun 23	Sheffield O2 Academy	0844 477 2000
Mon 24	Manchester Apollo	0844 477 2000
Tue 25	Glasgow O2 Academy	0844 477 2000
Wed 26	Bristol O2 Academy	0844 477 2000
Thu 27	Nottingham UEA	0844 477 2000
Fri 28	London O2 Academy Arena	0844 477 2000
Sat 29	Birmingham O2 Academy	0844 477 2000

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# THE CORAL

November

Tuesday	14	LEEDS O2 ACADEMY	0844 477 2000
Monday	15	LONDON ROYAL ALBERT HALL	020 7599 0202
Wednesday	17	OXFORD O2 ACADEMY	0844 477 2000
Friday	19	GLASGOW O2 ACADEMY	0844 477 2000
Saturday	20	LIVERPOOL UNIVERSITY	0844 477 2000

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★★★★★ The Times ★★★★★ The Sun

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plus special guests

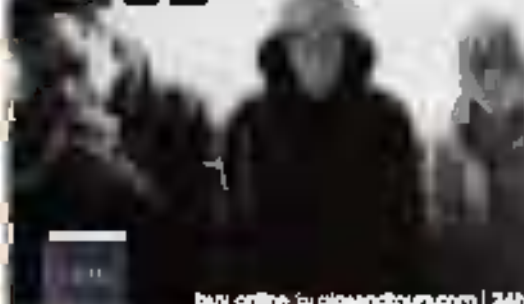
**THE VIRGINMARYS**

November

Sat 12	Manchester Academy	0844 477 2000
Sun 13	Newcastle O2 Academy	0844 477 2000
Mon 14	Glasgow O2 Academy	0844 477 2000
Tue 15	Nottingham Rock City	0844 477 2000
Wed 16	Sheffield O2 Academy	0844 477 2000
Thu 17	Leeds O2 Academy	0844 477 2000
Fri 18	Bournemouth O2 Academy	0844 477 2000
Sat 19	Bristol O2 Academy	0844 477 2000
Sun 20	Birmingham O2 Academy	0844 477 2000
Mon 21	Nottingham UEA	0844 477 2000
Tue 22	London O2 Academy Arena	0844 477 2000
Wed 23	Birmingham O2 Academy	0844 477 2000
Thu 24	Nottingham UEA	0844 477 2000
Fri 25	London O2 Academy	0844 477 2000

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FRI 03	NOTTINGHAM ROCK CITY	0844 477 2000
SUN 05	MANCHESTER ACADEMY	0161 632 1111
MON 06	GLASGOW O2 ACADEMY	0844 477 2000
TUE 07	BIRMINGHAM O2 ACADEMY	0844 477 2000
THU 09	NORWICH UEA	0844 477 2000
FRI 10	BRISTOL O2 ACADEMY	0844 477 2000
SAT 11		

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**SOPHIE ELLIS-BEXTOR**

---

**DECEMBER**

Sun	12	BATHFON CONCORDE 2	01273 673 311
Mon	13	LONDON O ACADEMY ISLINGTON	0844 477 2000
Thu	16	BOURNEMOUTH O.D FIRE STATION	0670 264 3333
Fri	17	MANCHESTER ACADEMY 2	0161 832 1111
Sat	18	BIRMINGHAM O ACADEMY2	0844 477 2000
Sun	19	OXFORD O ACADEMY2	0844 477 2000

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04 OXFORD ACADEMY	10 SHEFFIELD O <sub>2</sub> ACADEMY
05 NORWICH LEA	12 PORTSMOUTH PALMERS
06 BIRMINGHAM O <sub>2</sub> ACADEMY	13 NOTTINGHAM ROCK CITY
07 LEEPS O <sub>2</sub> ACADEMY	14 PETERBOROUGH THE GREYHOUND
08 LONDON KNUX FORUM	16 MANCHESTER ACADEMY
09 CARDIFF MILLENNIUM MUSIC HALL	17 NEWCASTLE O <sub>2</sub> ACADEMY
	18 EDINBURGH PICTURE HOUSE

Tickets from [www.lessthanjake.com](http://www.lessthanjake.com) / 01773 226 0333

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**MONDAY 04 OCTOBER**  
**LEICESTER O<sub>2</sub> ACADEMY 2**  
**TUESDAY 05 OCTOBER**  
**OXFORD O<sub>2</sub> ACADEMY**

01235 877121 / 01235 477 2000 / 01753 800000 THE OFFICIAL JAZZ UK

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 TALL SHIPS - 8.00PM



**WEDNESDAY 07 SEPTEMBER**  
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PLUS GUESTS MINUS THE BEAR

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NORWICH  
UEA  
01603 208 050

SUNDAY 14 NOVEMBER  
BRISTOL  
O<sub>2</sub> ACADEMY  
0844 477 2000

FRIDAY 19 NOVEMBER  
GLASGOW  
BARROWLANDS  
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JIMMYEATWORLD.COM

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HMV LIVERPOOL  
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MONDAY 22 NOVEMBER  
MANCHESTER  
ACADEMY  
0161 832 1111

TUESDAY 23 NOVEMBER  
LONDON BRIXTON  
O<sub>2</sub> ACADEMY  
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tour 2010

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from igu rós

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IN MAN\*

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05 GLASGOW O<sub>2</sub> ACADEMY 08444 999 990  
06 MANCHESTER ACADEMY 0161 832 1111  
08 LEEDS O<sub>2</sub> ACADEMY 0844 477 2000  
09 BIRMINGHAM O<sub>2</sub> ACADEMY 0844 477 2000  
13 BOURNEMOUTH O<sub>2</sub> ACADEMY 0844 477 2000  
14 BRIGHTON DOME 01273 709 709

NOVEMBER

26 LONDON  
HMV HAMMERSMITH APOLLO 0844 844 4748

24 Hour Ticket Hotline: 0844 811 0051 or book on-line: gigsandtours.com

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\* Invented Available Everywhere 27 September  
www.jonesfromigu.com

FRIDAY 28 OCTOBER  
MANCHESTER ACADEMY 2  
0161 832 1111

SATURDAY 30 OCTOBER  
GLASGOW CLASSIC GRAND  
0844 847 2007

MONDAY 01 NOVEMBER  
LEEDS COCKPIT  
0113 244 4050

TUESDAY 02 NOVEMBER  
BRISTOL ANSON ROOMS  
0844 871 0000

WEDNESDAY 03 NOVEMBER  
BRIGHTON CONCORDE 2  
0844 871 0000

THURSDAY 04 NOVEMBER  
LONDON KOKO  
0844 847 2007

24 hr 24/7 hotline: 0844 811 0051  
www.gigsandtours.com

\* Invented Available Everywhere 27 September  
by arrangement with the artist

## ELZA DOOLITTLE

Fri 08 Birmingham 0844 477 2000  
Mon 11 Liverpool Manque 0844 811 0051  
Tue 12 Nottingham Phoenix Phoenix 0844 413 4444  
Sat 16 Bristol Florida 0844 413 4444  
Sun 17 Brighton Koronika 0844 211 0001  
Wed 20 Glasgow Classic Grand 0844 847 2007  
Thu 21 Dundee Pot Bar 0844 847 2007  
Mon 23 London Bush Hall 0844 7724 0002

24 Hour Ticket Hotline: 0844 811 0051  
gigsandtours.com  
www.elzadoolittle.com

## NEON INDIAN

AUGUST

Wed 26 BIRMINGHAM SNEAKY PITE'S 0844 477 2000

SEPTEMBER

Wed 01 WIRRAL CENTRAL STATION 0844 811 0051

Thu 02 LONDON CAMEO 020 7724 0002

Fri 03 BRISTOL SPARTAN BUS 0117 922 3686

Sat 04 MANCHESTER MUSE INSTITUTE 0161 832 1111

Tue 07 SHEFFIELD THE HORROR 0114 272 0000

Wed 08 LEEDS NATION OF SPIRITUALISTS 0113 244 4050

Fri 10 SALE OF WENT WESTERN SOLD OUT

24 hr 24/7 hotline: 0844 811 0051 / www.gigsandtours.com

www.neonindian.com

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## delays

OCTOBER

04 BRIGHTON CONCORDE 0844 811 0051  
05 BIRMINGHAM GLEE 0844 477 2000  
06 LONDON RELENTLESS GARAGE 020 7724 0002  
08 MANCHESTER ACADEMY 3 0161 832 1111  
09 SHEFFIELD UNIVERSITY 0114 272 0000  
10 GLASGOW KING TUTS 0844 847 2007  
11 NEWCASTLE O<sub>2</sub> ACADEMY 0844 477 2000  
12 ABERDEEN TENNELLS 0844 477 2000  
14 LEEDS COCKPIT 0113 244 4050  
15 TUNBRIDGE WELLS FORUM 01892 343 111  
16 SOUTHAMPTON UNIVERSITY 023 8023 3440

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New album 'Star Tiger Star Ariel' is out now: www.thedelays.co.uk

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EE 9-4:10PM 47 AFTER  
STUDENTS 5-4:10 50PM  
E 5-4 MIDNIGHT  
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DJ JEFF AUTOMATIC

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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

*Edited by Laura Snapes*

## BOOKING NOW



### ARCADE FIRE

STARTS London O2 Arena December 1

#### DON'T MISS

As early as 'Funeral', we knew they'd be doing this someday following the ravishing success of 'The Suburbs', which surprised no-one, Arcade Fire have gone and booked a massive UK arena tour – adding a second date at the O2 after the first one sold out instantly. They've long invited comparisons to Springsteen and R.E.M., but it's the widescreen intimacy of their third record that's seen them really earn such stages. They seemed to be shooing for it with Neon Bible, a majestically God-baiting collection that wore the world's woes on its shoulders, but it's their return to the intensely personal realm of home that's catapulted them to the boards of Madison Square Gardens and tours like this. One review of that New York show declared them to be "face-meltingly" good. If by that they mean unleashing the floodgates on a torrent of tears, we'd say they're pretty bang on. [NME.COM/artists/arcade-fire](http://NME.COM/artists/arcade-fire)



#### WOMEN

STARTS Sheffield Harley, August 30  
Calgary not-women fourpiece tour their new album 'Public Strain' with support from Moxhu wonderbox, Toot Glee  
[NME.COM/artists/women](http://NME.COM/artists/women)



#### PULLED APART BY HORSES

STARTS Southampton Joiners, September 6  
Rambunctious Leedsites embark on what's sure to be a messy jaunt.  
[NME.COM/artists/pulled-apart-by-horses](http://NME.COM/artists/pulled-apart-by-horses)



#### SKY LARKIN

STARTS Brighton Audio September 10  
One of the more brilliantly fun bands take Manchester kids Dutch Uncles on the road.  
[NME.COM/artists/sky-larkin](http://NME.COM/artists/sky-larkin)



#### WILLY MASON

STARTS Birmingham Glee Club, September 13  
He's been working on his still unannounced third record for three years. Expect excerpts here.  
[NME.COM/artists/willy-mason](http://NME.COM/artists/willy-mason)



#### THE BEES

STARTS London Bush Hall, September 15  
Dig out the avahuasca for a special one-off date to preview 'The Bees' psychedelic new album.  
[NME.COM/artists/the-bees](http://NME.COM/artists/the-bees)



#### EVERYTHING EVERYTHING

STARTS Newcastle Cluny September 28  
Man alive! It's our fave pop scramblers returning for a big ol' UK jaunt.  
[NME.COM/artists/everything-everything](http://NME.COM/artists/everything-everything)



#### GRASS WIDOW

STARTS London Old Blue Last, September 30  
Kill Rock Stars' charmingly shambolic new lady warblers make their UK debut.  
[NME.COM/artists/grass-widow](http://NME.COM/artists/grass-widow)



#### JUNIP

STARTS Bristol Thekla October 3  
José González and his Swedish cohorts get the chance to tour easy listening, mildly motorik side project, Junip.  
[NME.COM/artists/junip](http://NME.COM/artists/junip)



#### MIDLAKE

STARTS Exeter Lemon Grove October 31  
Texas' finest Brit folk imitators head with their flute to the regions to play at being real druids. Probably.  
[NME.COM/artists/midlake](http://NME.COM/artists/midlake)



#### THE MEMBRANES

STARTS London Lexington November 5  
Legendary Blackpool post-punks The Membranes play their first London show in 20 years.  
[NME.COM/artists/the-membranes](http://NME.COM/artists/the-membranes)



#### MENOMENA

STARTS London XOYO November 29  
Portland Oregon's finest melancholy three bring the gorgeous long-time-coming album Mines to our shores.  
[NME.COM/artists/menomena](http://NME.COM/artists/menomena)



#### BEST COAST

STARTS London Scala, December 1  
After a triumphant one-off show at Cargo, Bethany and Snacks return for another. We want a real tour dammit!  
[NME.COM/artists/best-coast](http://NME.COM/artists/best-coast)



## PICK of the WEEK

What to see this week? Let us help



## WARPAINT

STARTS: CAMP London August 26

NME  
PICK

Back in January, Warpaint promised that their debut album would be out this summer. As yet, nada. Curses 'pon your pretty heads, Warpaint ladies, for making us wait until autumn to wallow in its beguiling charms. But at least it means that this pre-Reading warm-up will be packed brimful of new material, and the weeny confines of CAMP are far better suited to the eerie Lanchian intimacy of their sound than a cavernous festival stage. Their debut UK shows back in May were a revelation, combining motorik brutality with an otherworldly creep reminiscent of the three witches from *Macbeth* dragged into the 21st century via Urban Outfitters. If they pull it off again (and we've no doubt they will), maybe we'll forgive them the album delay.

[NME.COM/artists/warpaint](http://NME.COM/artists/warpaint)


## Everyone's Talking About THE WALKMEN

STARTS: Q2 Academy Kingston August 25  
Just one listen to the first track off The Walkmen's forthcoming sixth album is reason enough to nab a ticket to this long sold-out show. 'Stranded' bears a brass section that sounds like an '80s Christmas movie soundtracked by Jon Brion - it's up there with their stellar 2004 single 'The Rat'. [www.nme.com/artists/the-walkmen](http://www.nme.com/artists/the-walkmen)



## Don't Miss HEALTH

STARTS: The Arcology Grounds Reading August 26  
Even if you've not been able to slump up £180 for Reading And Leeds tickets, you can still benefit from it thanks to the bevy of pre-festival shows this week. Seeing HEALTH play in a formerly derelict tunnel beneath a station seems more like inviting the apocalypse into the bunker than sheltering from it. It'll be incredible. [www.nme.com/artists/health](http://www.nme.com/artists/health)



## Radar Star ZOLA JESUS

STARTS: The Arcology Grounds Reading August 26  
We've been angling for Milica Rozza Danilova to grace these shores for yonks now, but the sensible lady's been finishing her degree. Now she's finally graduated, she's bringing her abrasive, expansive goth-pop to UK shores, and what better venue for her debut UK show than a windswept seafront ballroom? [www.nme.com/artists/zola-jesus](http://www.nme.com/artists/zola-jesus)

## GIG GUIDE KEY:

14+ = 14 AND ABOVE 16+ = 16 AND ABOVE A = ALL AGES CS = CLUB SHOW  
FR = FREE ENTRY U18 = UNDER 18S WITH AN ADULT  
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

## WEDNESDAY

August 25

## BIRMINGHAM

Box Inbound Jam House  
0121 236 6677  
Ugly Duckling Ware And Hounds  
0121 444 207  
BIRMINGHAM  
The Low Anthem/Mountain Man  
Romedia 12734  
So Cow The Hope 1273 723568  
BIRMINGHAM  
The Convulsions Old Duke  
11

Crushecks Prom 0117 942 7389

## CAMBRIDGE

The Schisms/Beverly Hills/  
Hobnobbing Haymakers

## CAMBRIDGE

NY & EE Norwegian Church Arts  
19 2049 9759

Neurologically 29 2044 7658

The Yanks/Here Lies The Beauty/  
With Your Reflection  
Club 11 at 043 29 2023 2199

## CAMBRIDGE

Dirty Nothing/Heres The  
Circle/The Retrofetes Barhouse  
1245 25041

## CAMBRIDGE

Frank 01332 203545

## CAMBRIDGE

Bear In Heaven Tower Records  
01531 3391

Markus Whelan's 1 3531 475 9372

Isabel Campbell & Mark Lammon  
At 20 2 377 9999

## CAMBRIDGE

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Edwards Whole Bikes DE3 557514  
Tel: 01431 511000

Henry Rollins (Spoken Word) E4  
11 20 20

## CAMBRIDGE

My Own Private Alaska/Robot  
Orchestra/Jarvis Lbr  
11 7941 971

## CAMBRIDGE

Marie McAleer/Paul Tybak/Barry  
Murphy Robin Debb 00 35391 36540

## GLASGOW

Red Religion Q2 ABC 0870 903 3444

## Dundee/Hull/Leeds/Liverpool

Heavy Black 0141 321 7871  
Far Abol/Black Section/Emelle  
Apian's Best 0141 331 2722  
May 68/A Band Called Quinn  
0141 331 5770  
The Retrofetes/The Toyfetes Club  
Buff Club 0141 241 1777  
The Walkers The Arches  
441 585 1000

White Ace 0141 331 2722/0141 333 9637

## GLASGOW

Type Storm/The Sea Police Club 85  
462 432

## GLASGOW

Andy Stephenson Venue  
413 244 2212

Claire Cameron/Black Water/  
Gala The War 0 1474

Secret Circles Carpe Diem  
413 243 6264

Young Band Duck And Drake  
11 2 5806

## GLASGOW

Allegation Trio/Off With Their Heads/  
Exposed Garage 020 7607 1818

Colin O'Leary 606 Club 020 7352 5952

Example/James Chimes/  
Oval 1 Paper Proud Galleries

020 7482 3867

Gunguis Five Ties/Paul  
Morgan/Martin Drew Hideaway  
021 7561 0770

Hudson Melonville Barfly  
0870 902 0999

Restaurants Punk 1 971 5411

Jonathan Powell/Toolbox/They're  
All Just Projects Rill & Gate  
11 2 44 108

Kisses Heaven 1 01 7703 2020

Los Prophets/Attack Attack/  
Foxy Shazam Q2 Shepherds Bush

Empire 0870 771 21

BLA BLA Jazz Cafe 020 7916 8000

From Asylum/Bristol Sword/Good  
Good 11 71 2511

New Device/Oriental The Gell  
020 7609 31 3

Neat Thing/William Camp Basement  
0871 230 1094

Pokey LaFarge And The South  
City Three/Foxes Fine Luminance  
020 7372 7123

## Pier Little Pieretta/

The Debut/For Maria  
Dublin Castle 020 7485 1773

Both Theodora Green Hole  
0870 230 1074

Sheepskin Mover 020 7439 7250

Shock Factor Slaughtered Lamb  
021 8682 4080

Slay & The Misters/Homework  
Dyslexia/Giant Steps 93 Feet East  
247 6095

Surfer Blood The Arlington  
020 7837 5387

The Transpersonals/Pete Lawrence/  
Jazz Schisms 229 Club 021 7630 8310

The Walkmen Q2 Academy Kingston  
0870 771 200

The Water Tower Rocket Boys/  
Kingship Africa On Queen Head  
7354 999

## MANCHESTER

Beggar Joe/Miley Faye/Marwell  
Ward Roadhouse 226 0789

Cadence Rose Night And Day Cafe  
0161 236 222

Paul Carrack Palace Theatre  
0161 242 2503

Streetlight Manchester High 11  
0161 121 8180

## NOTTINGHAM

Frank Gold Bodyspace Social Club  
08713 100000

Philadelphia Grand Jury Re-Run  
Rooms 015 951 1484

Simon Folkes Muzze 0115 947 5650

## SHEFFIELD

The Crookes Grapes 014 249 0909

Ultravox Q2 Acade 0870 771 2011

## SOUTHAMPTON

The Rag Taps/12 Trenches  
11 11 1599

## THURSO

Kat Marsh/Steve Brown/Charlotte  
D'Amore 11 5 11 72 0731

## WOLVERHAMPTON

Weezer 11 11 100

## YORK

Paul Brown/Lost 11 11 11

River Prophecy/B.O.A.R. Stereo  
11 11 11









# SATURDAY

August 28

## AMMERTON

Tigers On The Vaseline Café Drummond  
01224 624642

## BELFAST

Billy Olym/Lost Prophets Custom  
House Square 01771 230 1094  
Goldenlines/Lumiere An Orca Liveed  
028 9028 8818

Avancee Rhin/Dirty Steve/Mercol  
Deficiency Lovers 028 9057 1106

## BIRMINGHAM

Dutch Cousin/Verellia/My Secret  
Life Agency R Bishop 0121 236 7426  
Khalil/Portobello Kings O2 Academy  
0800 771 2000

Philadelphia Grand Jury/Prospect  
Lane/Carnival Circus Mapper  
0121 236 2421

## BRIGHTON

The Jamhouse Hibids End  
01273 692311

Mirrors Audio 01273 624343

This Is My Epitome 3 Grays  
01273 730 040

Tudo Beato/Rolling Shins Latest  
Music Bar 01273 687 171

The Wedding Present/Cinema/  
The Ukrainians/Kiss/Shank/Peril/  
Darren Hayman/Terry O'Connell/  
The Half Sisters/Rose Leal Miner  
Coventry 2 01273 673311

## BREXIT

The Cannons The Tunnels  
0157 929 9008

Krypton/The Motherload/  
The Venerable Pledge 017 945 0996

The Dirty Reds/Tremor/The  
Hookers/Loudness 0117 926 5978

The Johnsons Old Fox 017 940 1145

Tony McFur Engine 07521 974070

Ugly Duckling The Ha 08713 100000

Vehicle From 0117 942 7319

## CAMBRIDGE

Chainstake/The Astro Zombies/  
A.D.D. Portland Arms 01223 357268

## CARDIFF

Klown Kicks/The Dogbwoys/  
Mechanical Cabinet Club For Each  
029 2023 2199

## EDINBURGH

Broken Records Liquid Room  
0131 226 2564

Harkem Specky Pete's 0131 225 1757

Henry Rol as Epoke a World EA  
LickerBELL 0131 226 0000

Pearl And The Puppets The Electric  
Circus 0131 226 1224

Place 0131 226 1224

## FALMOUTH

Martyn Lucas Princess Pavilion  
01326 21222

## GALWAY

Fight Like Apes Robin Dubh  
00 35391 586540

## GATESHEAD

The Mondrains Palace Inn  
0191 469 2478

Yade Grande Azure Blue  
0191 478 1326

## GLASGOW

The Crossover/Splinter/  
Ashley Co Inc Nip N'Sissy  
011 333 9637

The Five Aces Admiral 011 221 7705

Kadish 13th Hole Café  
014 563 1635

Kitty The Lion/Tunga n The Arctic  
Stereo 014 576 5018

Molting/Clearl Fosphate/The  
Bleeding Barrowlands 0141 552 4601



Streetlight Manifesto/Damn  
Petitbus/The Hazards Nip 0141 552 4601

Tales A Worm For A Walk Week/  
Vehela King Tuis Wah Wah Hui  
0141 221 5279

Taylor Brown/Crow Road/Tropic  
O'Hara Captain's Rest 0141 334 2722

TTF/Dream Factory/QFX O2  
Academy 0870 771 2000

MALTON  
David Gurrby/Dan Gurrby/5/Amelia

Bulhu/Erol Allcorn/Uffie Creamfields  
0151 707 1309

New York Dolls Ironworks  
01463 718555

Westlife Cowdor Castle  
01667 404 404

LEEDS  
The Eyes Of A Traitor Cockat Boos 3  
0113 241 1573

The Last Gang In Town Thornhill  
Arms 0113 256 492

The Prowlers New Roscoe  
0113 246 0778

Leeds Festival See Reading Sunday  
line-up Bramham Park 0173 230 1094

LONDON  
Abused Fear Cock Tavern  
020 7272 9204

Archie Hodge/Hoxton Square Bar &  
Kitchen 020 7613 0709

Before The Occupation Power  
Reaction/Verisae Hope & Anchor  
02 7354 1312

The Black And Red The Flowerpot  
020 7485 6040

Colou Ma Wadmacday/Donny Cole &  
The A-Grodes/Dea Rays Bull & Gore  
02 7485 5358

Congo Faith Healers The Pigskin Club  
020 77349112

Dragonette 99 020 7247 6095

Filmm Last Days Of Decadence  
07982 445657

Freezezone Grand 020 7223 6623

Magical on/Side/Side/Wind 020 7837 4112

Jadonary & The Ball Cargo  
0207 749 7840

Morman Jay Plan B 08701 05421

Omni Soulryman Corgi & Squidly  
0207 703 4760

Pete & The Test Tube Babies/  
Refuge/Bull/The Eastmays The Galt  
020 7609 3063

Shara Khan/Blaze & Candy/Nick  
Whenny Enterprise 020 7485 2659

Victoria & Jacqui/Higman's Hogman's  
Proud Galleries 020 7482 3867

Warehouse Republic/The Last Souls  
Dublin Carda 020 7485 1773

Zenitones/Jamie McDowd/The  
Angry Years Barfly 0800 917 0999

Bobby Wallins 606 Club  
020 7352 5953

MANCHESTER  
Federation Metropolitan University  
0161 247 1162

Rachel James & The Mistars/George  
Linton Fuel Cafe 0161 448 9902

MERCAVILLE  
Lounge Lizards Earl Grey  
0190 285 0952

Manxville Lame Pumpkins Cellar Bar  
0190 2603312

Sloughly Star Inn 0191 222 3111

WT Foster Band/The Zephyrs Dury  
2 0191 230 4474

NORTHAMPTON  
Mopet Bar/Bar 01604 632 534

NOTTINGHAM  
Era Rose Rock City 08713 100000

Fallface Alice 0115 947 5650

OKFORD  
Picturehouse/Army's Ghost/We  
Are Ugly But We Have The Black  
Wheatfield 01865 721156

PITTSBOROUGH  
This Is Hell Mel Lounge 01733 566100

READING  
Reading Festival Arcade Fire/  
The Libertines/Dixiee Rascal/  
The Orlis/The Maccabees/Moist  
Moose/The Gaslight Anthem/  
Mystery Jets/The Futureheads/  
The Last Shadow Puppets/Arctic  
Castles/Serj Tankian/Frank  
Turner/Kids In Glass Houses/  
Bastille/Blur/Arctic Monkeys/Of  
Skull/Everything Everything/Rob  
Thomson/Blade Brigade/Trash Talk/  
Ash/Atari Teenage Riot/The Black  
Angels/Danube Daze/Chapel Club/  
V1 Jagers/Freelance Whales/Aurk  
Richfield Avenue 0871 230 1094

SALFORD  
Rob Cross/Danny Mallow/Slim  
Gillroy 01734 867628

SHEDFIELD  
Bromheads Harley 011 275 2288

Hot Pants Leadm 0114 221 2828

Laughing Grouper/Reason/To Be  
Cheerful Here Barrack Tavern  
0114 234 9148

SHROPSHIRE  
Hides Snooty Fox 01924 374455

WINCHESTER  
Barfly & Railway Inn 01962 867795

YORK  
The Christmas Tree Exchange  
01904 641 413

# SUNDAY

August 29

## AMMERTON

The Low Anthem/Mountain Man  
The Tunnels 01224 211121

New York Dolls Lemon Tree  
01228 642230

Tiga Srahi 01224 596 111

AMMERTON  
Darius O'Keefe/Kathleen MacInnes  
An Droichhead 028 9038 8818

David Guetta/Felix Blood Custom  
House Square 0871 230 1094

BRIGHTON  
Delirious Blank 01273 711 994

Fat 44/Bud Bad Whiskey/Jack  
Rabbit Silent/Cherry Shalobell/  
Lucy Phil/Dave Mumbler/Dallit  
Concorde 2 01273 673311

BREXIT  
Area Atwood Tobacco Factory  
01273 902 0344

The Choirs/The Universal Thelks  
08713 100000

Dr Mankar/Collective/Cassette Baby  
Metropolis 0117 909 6655

Evka/Out Of Bounds/Hope  
Remains Lost/Bury The Archiver/  
The Last Broadcast/No Gals No  
Glory/Bartabout/Bats/Aurora  
The Coder 0117 945 0999

CAMBRIDGE  
Fudge Puccini The Soul Tree  
01223 477900

CARDIFF  
Magazine Gap/Under The Giffwood  
Tree The Cloak 07738 983947

CULLEN  
The Blank Rats Foggy Dew  
00 3531 677 9328

Guidelines Cobblestone  
00 3531 672 3779

EDINBURGH  
Henry Rollins (Spoken Word)  
E4 Jagger/RFT/17's Passage  
0131 226 0000

Edinburgh  
Modest Mouse HMV Picture House  
0844 847 1740

Sparrow And The Workalops Snekky  
Pete's 0131 225 1757

Taylor Brown Sneaky Pete's  
0131 225 1757

GALWAY  
New Banjo Robin Dubh  
00 35391 586540

GATESHEAD  
The Linc/Screentage/Kahmas 8d  
Quay Cricker Club 0191 4382 922

GLASGOW  
Alex Carmichael/Jon McIlroy 13th Hole  
Cafe 0141 563 1638

The Cannabees/Be Like Pablo  
Honey Steazy 0141 333 9637

Her Name Is Calla/Analogue Of The  
Sun/Laura Curran/Cappella's Reg  
0141 331 2722

Throne a/Dabla/Hey Enemy King  
Tung Wah Wah Hui 0141 221 5279

MALTON  
Tjasto/Paul Van Dyke/Sasha/  
Goldrocks/Grum Creamfields  
0151 7071309

LEEDS  
Cut Out Silages Northern Monkeys  
0113 242 6630

Gatherings New Roscoe  
0113 246 0778

Ladbrock Luke O2 Academy  
0870 771 2000

Overdrive Thornhill Arms  
0113 256 5492

Leeds Festival See Reading Friday  
line-up Bramham Park 0871 230 1094

The Survivors Magpies  
0113 240 4016

LYNNPOOL  
Lewis Boardman/Andre Gallucci  
Shipping Forecast 0871 230 1094

LONDON  
Anita Wyzdell 606 Club  
020 7352 5953

Dalhymn Specs Of Life 020 7437 7013

La Fout Fabula/The Talker Bull & Gore  
020 7485 5358

Lamaroade Bughell 020 6222 6995

Martha Walwright Open Air Theatre  
0870 060 1811

Musical Youth/The Thrust/Seah  
Rhythm Factory 020 7247 9386

P.M.L.L. Lo Probb 020 7734 1053

Space/Don Don Francis Pacha  
020 7834 4440

Streetman Mike Robin Caple  
020 7485 1773

MANCHESTER  
Palm K Black Mondo Live  
0161 834 8180

MERCAVILLE  
Daria Jazz Café 0191 232 6506

Palmerfield Head Of Steam  
0191 232 4379

The Longpans Star Inn 0871 222 3111

The Prayer Boys The Ryme  
0191 265 2500

OXFORD  
Sleepy/Delux/My Big Stuff Lave &  
Lysite 01865 250 181

PONTREACT  
The Snapp Halfpenny Lane  
0121 230 1094

READING  
Reading Festival Bink 182/  
Pain More/Wedder/Cypress Hill/  
Limp Bizkit/You Me At Six/Thrice/  
The King Blues/Klausen/We Are  
Scientists/Fools/Dead Of Horses/  
Mele Cherezo/The Drums/Wild  
Beats/Los Campesinos/Local  
Natives/The Joy Formidable/  
Goldart Assemblage/Roots  
Manu/Truska/Magnetic Man/Sub  
Focus/Metronomy/Four Tet/Holy  
Fuck/Health/Witchy Can Power  
Richfield Avenue 0871 230 1094

Cipria Phoenix Old Jorgens  
0118 951 2678

SHEDFIELD  
New Page's Wild Hogs/Jenifer  
New Barnack Tavern 0114 234 9148

SOUTHAMPTON  
The Robs Brook 023 8056 5366

SUNDERLAND  
Joy Circuit Seaburn Seafront

SWINDON  
Ode & The Babes The Reflection  
01793 534238

WINCHESTER  
Zimbo Peak Railway Inn  
01962 867795

YORK  
Skin The Lizard Roman Bath  
01904 620455



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## MONDAY

August 30

Ari Buffalo, Queens  
Hall, Edinburgh

## ABERDEEN

Dead Havana/The Tunnels  
0224 211121

## BIRMINGHAM

Sawyer/Jefferson Poppy/Less/  
Usky Hi Fi Concordia 2 0121 677301

## BOSTON

Alexander John Piers 0117 942 7339  
Models For The Radio/The  
Workhorse/Clear The Coast Fleetce  
017 945 0996Paint It Black/Craft 0117 967 4844  
Workday Ruffak/Little Black  
Horse/Pharmacia/Saint Mr Wolf's  
017 927 322

## DUBLIN

Little Glean Olympics  
3531 679 3323

## EDINBURGH

Alex Cornish/The French Affairs  
The Electric Circus 0131 226 4224The Low Anthem/Ari Buffalo  
Queens Hall 031 668Stars The Electric Circus  
0131 226 4224

## EXETER

Be/aker Cavern Club 392 495370

## GLASGOW

Health/Prayer Box/Mr Peppershot  
The Arches 0141 212The Athletics Team/Red  
Kryptonite/Snare 0141 521

## LONDON

Dead Prez/Sway/Alaska Forum  
01 7344 0044Eric More/Tiggle/Archie Collier  
Workday Barfly 0870 917 0909I Am One Project/Mickelwest  
93 Feet East 020 7247 6095

MV &amp; DC 020 7247 6095

Richard Goodwin/Voxes  
020 7439 7250Richard Goodwin/Voxes  
020 7439 7250Sean Lee/Midcamp/Alice Old Queen's  
011 7354 9991She/Kayella Le quacum bar  
01779 2227Sides/Land of the Living/Oldster/The  
Shaded Hope & Anchor 020 7354 1312  
Rock Dublin Castle 020 7485 1773  
Thane Impulse Rough Trade East  
01779 2227

## MANCHESTER

Her More Is Calla: Night And Day Café  
161 231112

## NEWCASTLE

Foulk Fairfield 0191 230 4474

## SHEFFIELD

Wanna/Wanna 0114 275 2288

## SOUTHAMPTON

This Is Hell/Tea Bags Joiners  
073 811122

## TUESDAY

August 31

## BELFAST

Giant W Paces Odyssey

## BIRMINGHAM

Gardage/The Colquhoun/Che/Barrels  
02 Academy 2 0117

## BOSTON

The Jelly Boys Coalition

## BRIGHTON

Zola Jones Ballroom 0207 283 1940

## BIRMINGHAM

Rocks Golden Lion 0117 939 5606

## CAMBRIDGE

Alex Cornish 01223 7572

## CARDIFF

Her More Is Calla/Midair/  
Halt The Pines/Wesley Transfer  
01483 82 2199

Skeleton Set Barfly 2066 7698

Women/What Gled The Globe

## CHESHAM

Mossy Face/Lancers/The Others  
May 01245 356811

## DUBLIN

Black-Sex The 0201

## GLASGOW

General Filas The Electric Circus  
011 734 224Alpine The Bear Cabaret Voltaire  
011 734 224

## EXETER

Se Jones/Forrestalater Cavern Club  
392 495370

## FALMOUTH

Katie Mason/The Frontier Rocks  
Hersey/MV & EE Miss Propoxy  
01230 1094

## GLASGOW

Indigo Central Night/Swazy

## GLASGOW

0141 333 9637

Kosmos/Mossy/Fox Out Denta

Captain's Best 0141 331 2722

Olive Scraglight 13th Floor Café  
011553 0638

## LONDON

Trash Newspapers Brixton Social Club  
013 243 5866

## LIVERPOOL

CW Broadcasting 02 Academy 2

0870 771 2000

Freelance Whales Shipping Forecast  
01230 1094

## LONDON

Ann Rivers/Girls In Trouble/Delann  
MidBath 020 7739 5095Butterflies On Strings 93 Feet East  
020 7247 6095

District 6 Barfly 0870 907 0999

Johnny Quills Hope & Anchor  
020 7354 1312

Mallory Moss/The Social Club

Bull &amp; Gate 020 7485 5388

## EMPEROR/ABSTRACT ART/THIRTEEN

The Georgian 020 7637 5387

Pop Day/Mossy Magnetic Dublin

Castle 020 7485 1773

The Royal Albert/Barn Central

011 21 1104

Richard Warren Social

011 21 1104

Sheila The Flowerpot 020 7485 6040

[Dover] 4000 Water Rats

020 7114 1102

## NEWCASTLE

Mossy/Mossy/Vach 02 Academy

0870 771 2000

## NOTTINGHAM

Ari Buffalo Boddy Social Club

0115 100001

Talking Snares/Hardback Pictorial

0115 947 1102

## SHEFFIELD

Mossy/Mossy/Mossy

0114 211 5000

Mossy/Mossy/Mossy

0114 211 5000

Mossy/Mossy/Mossy

0114 211 5000

Mossy/Mossy/Mossy

0114 211 5000

Mossy/Mossy/Mossy

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Mossy/Mossy/Mossy

0114 211 5000









# 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 Professor Green's personal theory of mortality explained (5 4 2-4)
- 2 Their singles include 'Just Because You Sleep Next To Me Down't Mean You're Safe' (7)
- 3 Dave \_\_\_\_\_, Pink Floyd guitarist (7)
- 4 18A Under which name Fred Durkin and Mick Fanning did 'The Shouty Track' (5-5)
- 5 A hold movie by Eminem to record this number (3-6)
- 6 Able to double as Bad Manners doing their song and dance routine (3-3)
- 7 16-16A A bubbly soul heading east with a Dusty Springfield song (4-4)
- 8 (See 11 across)
- 9 Hip-hop act that features Big Boi and Andre 3000 (7)
- 10 No nude turns up to fill in for Weezer's \_\_\_\_\_ 'The Sweater Song' (6)
- 11 Just part of the title needed to name Pulp's debut album in 1983 (2)
- 12 A novelised authorised version of Doves number (7)
- 13 For crying out loud, this was Pete Dinklage's band (3)
- 14 26A You'll have certain amount of time spent with Bannan's Ladies (3-4)
- 15 (See 12 down)
- 16 In the fashion of Limp Bizkit or Frank Sinatra (2 3)
- 17 "Oh \_\_\_\_\_ you will never know anything about my home/I'll never know how good it feels to hold you" Elton John (6)
- 18 27D US singer-songwriter whose albums include Frank's Wild Years and Mule Variations (3-5)
- 19 Shabba \_\_\_\_\_ was 'Mr Loverman' of the 90s (5)

### CLUES DOWN

- 1 Chelsea gone all crazy over Four Tet's new release (3-6)
- 2 Paul Weller album is a shining example to those in 5 Down (12)
- 3 31D It's a battle with oneself taking on Audio Bullys (3-3)
- 4 It was madness for Texas and Wu-fang Clan to record this together (6)
- 5 Slight adjustment to either Ellie Goulding album or Interpol download single (6)

- 6 Mary J Blige's autobiographical album (2-4)
- 7 "It's B 15, and that's the time that it's always been/ We got a message on the radio, conditions normal and you're coming home" 1980 (5 3)
- 8 These were gloomy times for US nu-metal band Coal Chamber (4 4)
- 9 12+23D+26A Folk-rock band that included Laura Marling in its line-up until mid-2008 (4 3-3-5)
- 10 Gorillaz album \_\_\_\_\_ (5)
- 11 (See 16 across)
- 12 Somebody who stood in for Ailie when things got dangerous in 2003 (8)
- 13 Last back in the of old US bebop jazz record label that featured legends Charlie Parker and Miles Davis (4)
- 14 (See 12 down)
- 15 There isn't a single person with this Alicia Keys single (2 3)
- 16 (See 28 across)
- 17 (See 33 across)
- 18 Steve \_\_\_\_\_, fronted Dream Syndicate and went 'Crossing Dragon Bridge' on his own (4)
- 19 (See 3 down)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, August 31, 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!

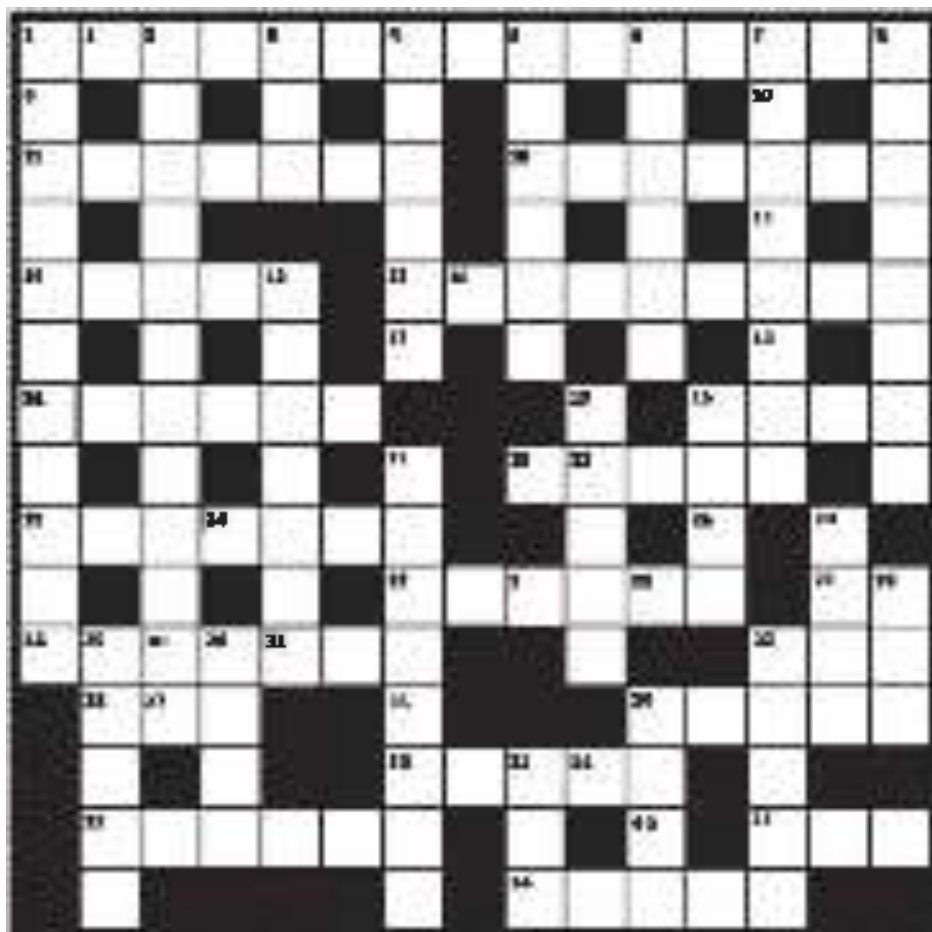
### JULY 31 ANSWERS

#### ACROSS

1+5D On Melancholy Hill 7 Rab 9 Flowers 10 Atlas 11 I Could 14 Hammer 20 Hard Rain 21 Drake 24+26A To Love My Life 27 My 28 90s Golden Age 30 Liquid No 32 Kelly

#### DOWN

1+7D Off With Their Heads 2 Mead Is Murder 3 Lingo 4+6D Nearly Lost You 7 April 13 Free Me 15 Real Thing 16+17A Ian Hunter 18 Meme 22 Revolt 23+24D Wind Of Blue 26+28D Derry-Laine 28+29D Gaby Vain



## SEVEN INCH STORIES BY PHILLIP MARSDEN





# FANMAIL

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

*Edited by Dan Martin*



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## The Big Issue

Keeping us locked in email battle this week...

# POSTCARDS FROM A MISSING PERSON



From: Carson Halpin  
To: NME

Am I the only person who's horrified at the thought of the Myers' (and Rhonda's) *LaNew Study*? No, it's a tragedy I don't think should have some body outside of the house. Higher personally can describe situations and opinions from the viewpoint of a real person, and I get a real sense. The Myers' are not selected to be a Scholastic and what they might think of this is as good as their opinion from the heart.

For those who should remain on track, however, whether it's the proximity of the release date and the success of the album is a little more difficult.

NICE's response...

### Training Manual

[illegible]

divine. The sermon ended with a prayer for unity, and then eventually, reaching the taking of communion, the celebration of the Eucharist, and the singing of the Gloria.

Project: Current and Future  
To: MIT

Table 1. *See page 10*

densely wooded and the 2 are  
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100% of the total population of  
this area group).

## References

**For Carried-Over:**  
For Filing for or after 2013:  
For 2013, The original will be  
a 1041, with a 1041-ES, PM.

**BETTER SHRED  
THAN DEAD**

### Fronts Will Consider

## THE NME

I am so tired of seeing long gone musicians on your cover! In the past year there have been three already! I'm all for respecting the dead and all that, and I appreciate how important McLaren, Hendrix and Curtis were, but you are the NEW Musical Express. Let's see some people on the cover who aren't six feet under. I doubt many people give a damn about Hendrix's death any more (NAME IS AUGUST); it was 40 bloody years ago. Get over it and put Wilder/ Los Campesinos!/Stricken City on the front page. Fuck, someone who's breathe!

**From: NME**

**Tot Wll Conder**

WTF you chabing about, Will? There's been shlt loads of fully living human beings on the cover recently- MIA, Muse, Arcade Fire, Klaxons. But since the murky last days of Jim's life count as one of the greatest rock'n'roll stories ever told, surely that makes it all of our business. Which breathing meat puppet are you suggesting is the most apt pretender to Jim's axe throne then? - DM

**Front: Will Conder**

**TOE NME**

The obvious choice for best living guitarist is James Dean Bradfield. However, his current haircut is so god damn awful I'm afraid he can't contest for it, despite the great stuff he did during the Richey Edwards years (and after). Musicians don't think enough about their hair any more. So I suppose it has to go to either that guy from The Gaslight Anthem or that other guy from Talking Heads.

From HWE

**The Will Contests**

What's wrong with James' hair at the moment? I reckon he looks quite dashing, although the 'Gold Against The Soul' peroxide period was his finest hour. You're right to factor in people's hair in this, but Brian Fallon? Really? He's not making much of an effort as far as I can see. Who has the best hair in rock right now? — **Phil**

Front: Will Conder

**TOP: NINE**

What effort in hair or in music? His hair doesn't look bad if it's not broken, don't fix it. The best hair in rock right now is Josh Hayward from The Horrors (seriously, he must wear a bowl on his head when he goes to sleep at night. Or day, I'm not sure how it works with The Horrors.) It's probably why he won the most votes on *NME's* guitarist poll. Also Rebekah Raa from Stricken City. This is someone who's really putting effort in! There should be a section in *NME* that reviews haircuts of rock stars. That'd be great.

**SOMEONE WHO QUITE LIKES DEAD PEOPLE**

From: Aaron Murdoch  
To: NME

Thank you for your recent issue looking at the rather depressing last few months of Jimi Hendrix's life. And before anyone writes in with "I don't think it's clever to take drink or drugs, thank you!" they are missing the point! It was racism and intolerance that clouded Jimi's final shows and general public perception, which drove him to these "escape capsules" (and yet despite the gloom "First Rays Of The New Rising Sun" remains his best



album!) I implore all readers to reject racism, judgements and prejudice in all forms. We may never see another Hendrix again, but that doesn't mean we should nurture a nation of stike Jeffrey clones?

From: NME

To: Aaron Douglas

Racism and prejudice are bad? Really? Jesus, I wish someone had the balls to raise this controversial notion before now. Maybe there's even a way of integrating rock and anti-

racism. From: COLE  
To: the

## HORROR OF THE HORRORS

From: James Connell

To: NME

To me, The Horrors are the best band of this decade, and I think the NME does not give them the attention they deserve. When The Smiths were at their height, this paper was the New Morrissey Express, and rightly so – they are the most important band in the history of popular music, indeed not so long ago when The Libertines (who are also fantastic) were at their explosive height this paper was primarily the weekly biography of the band's exploits. The paper's infatuation with groups such as Klaxons (decent but overrated) and The Drums (good band but the records sound tinny), among many other lesser and overrated groups, denies The Horrors the respect and coverage they deserve. 'Primary Colours' was an amazing turnaround from 'Strange House'. And no, I'm not a Shoreditch scenester.

From: NME

To: James Connell

Err, we just named Joshua as the greatest of all living guitarists only last week! What more do you think we should do to them to give them a justified amount of over-excitement? They're a bit too young for Godlike Genius... – DM

From: James Connell

To: NME

I don't think Joshua is quite the greatest living guitarist (surely Mar?) But he is the most exciting of this decade. They should be tracked down and interviewed more



## STALKER

From: Alice

To: NME

"This is me with Frankie Francis from Frankie & The Heartstrings, after their show at Wakestock"

often, more updates, more hype. They are the most important band of the decade, certain groups are given far more attention when they have none of the power. A cover very soon is the least they deserve...

From: NME

To: James Connell

Let's wait for them to stop pissing about and put out another record, and take it from there... we? DM

## 15-YEAR-OLD GIRL HATES TWILIGHT, HEARTS HENDRIX

From: Kate Cannon

To: NME

My god, emo rock is shit. Bands like Paramore just make me want to crawl in a hole and give up on music altogether. I love music, to the point of obsessive, but I just can't help but worry. What's the use in really fake American accents and the overuse of power chords when they're trying to get gls when they're 40-odd. IT MAKES ME SO MAD.

From: NME

To: Kate Cannon

Sheesh, the emo wars return; what is this, 2007? It's sad that you want to crawl in a hole and give up on music on the strength of Paramore, because there's heaps of excellent music out there. And anyways, curling up and dying? C'mon, to me that while Paramore sounds too damn noisy. E

## ATTACK OF THE FACEFUCKS

From: Kieran Nuttall

To: NME

I joined your Facebook page a few weeks ago, and I just

## THE WELCOME RETURN OF WEEZER

"It takes a special kind of person to be relevant for 17 years. And ever since 'Undone - The Sweater Song' skewered the grunge fallout with its irresistible power-pop, Weezer have maintained a gold standard, albeit of varying carats. But even when they've been crap, like on 'Make Believe' or the red album, they've never really been all that crap. The Weezer template of chugging, minor-chord euphoria never really changes. But within that they've carved out a career as varied as that of a schizophrenic chameleon (or at the very least, John Barrowman): the college pop of the blue and green albums; the rough emo of 'Pinkerton'; the heavy metal shambles on 'Maladroit'; the Day-Glo pop of 'Raditude'." Read Dan's full blog on NME.com



### Best of the responses...

Good to have them back?

They never REALLY left. Not too keen on the new song on first listen, though it could be a grower. 'Green' is still by far their best album, but as pointed out above, no albums of theirs are crap. 'Raditude' was great fun! James White

Finally, praising some of the hard work put in by these bands. Yes, I agree with most fans on the fact that they've never been quite as good as they were in the '90s, but 16 years after the blue album was first released, we've surely got to give the guys some

headroom, right? Wicked Sons

Weezer haven't been good since 1996, with the exception of 'Maladroit'. The rest are all shockingly bad, and the new song is no different. King Sandwell

say I'm enjoying being kept up-to-date with the latest news via Facebook. Although there is one thing that's really getting on my nerves. Whenever you post a bit of news about an artist like Eminem or Lil Wayne, basically anybody that's not 'indie', you seem to get quite a few comments from closed-minded twats saying how these artists shouldn't be in NME, because they're not 'indie'. If they're so naive they think it's OK to disown everything that is in the charts or not indie, then they don't deserve to be reading a fucking music magazine. They need to open their minds a bit. I bet they don't even read NME, they just buy it to look cool in front of their scenester mates. These are the people destroying music, don't you agree? Them and Oasis.

From: NME

To: Kieran Nuttall

Couldn't agree more

(although Oasis have actually split up, you may have heard). But the attitude you speak of has always baffled me, because going on the logic of those people, we would have to kill Robyn and yet Sound Of Guns would get to live. The world would go to hell faster than The Saturdays can hastily pull together a summer cash-in mini-album – DM

### CORRECTION

In the NME Icons: The Libertines limited-edition magazine, we erroneously reported that the track 'For Lovers' was re-written by Wolfman for Peter Doherty. It was in fact re-written by Mr Jake Flor without any input from Wolfman. We also stated that Mr Flor was Wolfman's manager until 2009. This is also incorrect, as Mr Flor ceased to manage Wolfman in 2005. We would like to set the record straight and apologise for any confusion caused.

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## TOM DeLONGE (BLINK-182)

### QUESTION 1

What were the two cover versions featured on 'Flyswatter', Blink's first demo from 1993?

"I'm not sure they were actually on there, but we covered 'Freak Scene' by Dinosaur Jr and then a King Weasel song."

*Half a point* It was Dinosaur Jr's 'Freak Scene' and NINE's 'The Longest Line'

"Oh shit, we did do 'The Longest Line' I actually remember playing that now, all those years ago. What a great song that is."

### QUESTION 2

Who was headlining above Blink-182 the last time you played Reading And Leeds Festivals in 2003?

"Easy. Linkin Park."

*Correct*

### QUESTION 3

Which N Sync video is parodied in the 'All The Small Things' video?

"I can't remember the name of it! All I remember from it is how funny it was and what a perfect kind of song it was to do that with but I absolutely do not remember the name of the song."

*Wrong* 'Tearin' Up My Heart

"I can't even imagine anyone naming a song 'Tearin' Up My Heart'! That's the best name I've ever heard... and the fact that there's no 'g' on it makes it even better!"

### QUESTION 4

Which song of yours features a guest appearance from Robert Smith?

"That's easy, it's 'All Of This' which is our best song. We did bring out Robert Smith onstage one time to sing 'Boys Don't Cry', but we played it like a punk band, about 30 times faster. He was drunk and he got lost and he's got all his make-up on and he's looking back at us like, 'What are you doing?'"

*Correct*



### QUESTION 5

What was your drummer Travis Barker's original stage name in his previous band The Aquabats?

"Wasn't it... Tito or something? Those were great times, when he used to wear goggles and wetsuits and stuff like that. People loved The Aquabats, man, they were so much fun!"

*Half a point* It was The Baron Von Tito



### QUESTION 6

Identify from which song the following lyric is taken: "At the risk of sounding rude/Just who the fuck do you think you are/To tell me what you expect of me today?"

"That's 'Fentozler' from our first album. Although I have to admit, if you had asked me to recite a lyric from that song, there's no way that I would have been able to. When did we play it? Oh... that would have been part of the cycle around 15 years ago."

*Correct*

### QUESTION 7

What three awards have Blink picked up at the Teen Choice Awards?

"I still have the surfboard from that..."

"I guess they must have been given for Best Band or Best Rock Band or something like that."

*Half a point* It was Choice Rock Group (2000) and Best Rock Group (2001) for the band and Choice Love Song (2004) for 'Miss You'

"Nice! That is a good love song!"

### QUESTION 8

What was the title of the 2003 episode of The Simpsons in which Blink-182 featured?

"Oh, I don't remember the title of it or anything, it was, like, the 200th episode or something like that, and all I remember was that Tony Hawk was in it."

*Wrong* The episode was called 'Barting'

*Over*, during which Bart leaves home, discovers he is living in the same building as Tony Hawk, who throws a party with Blink playing.

"We just played a Tony Hawk party, actually. He recently held a fundraiser in LA for skate parks and stuff like that, which we did. We only do things that are actually on The Simpsons!"



### QUESTION 9

Which song on the album by Box Car Racer (side-project of Tom and Travis) features Tim Armstrong of Rancid and Jordan Pundik of New Found Glory?

"That's 'Cat Like Thief'. It's an awesome song. What they did on that song was really unique at the time."

*Correct*

### QUESTION 10

In American Pie, which member of Blink 182 exclaims, "Go trig boy! It's your birthday!" while watching Jim try to lose his virginity on a webcam?

"Of course that's Mark (Hoppus), he was always better at the improv-type stuff. I saw that not long ago, and he looks so young and impressionable."

*Correct*

**Total Score**  
**6.5/10**

"Hrm... well, obviously we're not the sort of people who look back on our accomplishments and keep them categorised and archived for future use! We just do our thing and move forward! See you at Reading And Leeds!"

Blink-182 headline the Main Stage at Reading (Sun 29) and Leeds (Sat 28). Check out [NME.COM/festivals](http://NME.COM/festivals) for full coverage



*Coming Next Week*

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1

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...and did Axl show up?  
The full report on all the mayhem  
from both sites

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