

# INSIDETHIS

"The radio edit says, 'Forget You"

GUESS WHICH ONE OF HIS SONGS CEE-LO GREEN IS TALKING ABOUT



"I WEAR COOL UNDERWEAR"

NICK CAVE REVEALS ALL THE SECRETS OF GRINDERMAN



"PEOPLE WERE SHAGGING WALLS"

EVERYTHING EVERYTHING'S ALBUM RELEASE PARTY WAS RATHER YUCKY

# WEEK

11/09/2010



"I think it's way rarer to find a band without any stoners in around here"

POOR NME GOES TO LA TO GET HIGH WITH THE NEW STONER SET



"HE'S AXL FUCKING ROSE, THAT'S WHO"

THE 'COCK IN A GOOD WAY' OR 'COCK IN A BAD WAY' DEBATE RAGES ON



#### "I FUCKING HATE THAT TWAT"

THE 25 MESSIEST BAND BUST-UPS. YES, NOEL AND LIAM GALLAGHER MAY FEATURE

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"WE LOOK LIKE THE BASTARD FATHERS OF THE HORRORS"

THE CHARLATANS LOOK BACK AT THEIR 20-YEAR HISTORY

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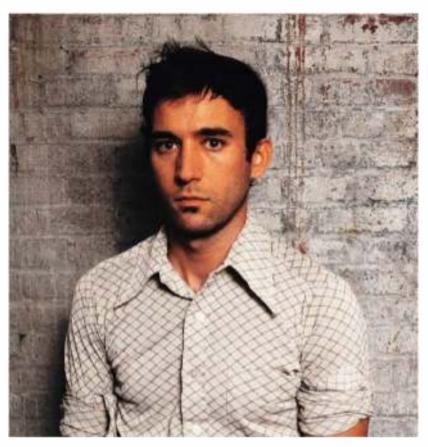
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# ON REPEAT

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





#### **SUFJAN STEVENS**

I Walked

It's five years since Sufjan Stevens released his semi-seminal album 'Illinois'. Which is just about long enough for it to have passed into history as a totem of US indie, rather than something we can realistically expect him to follow up with similar aplomb. Indeed, his 2006 Christmas project aside, its follow-up was 2009's 'The BQE': a soundtrack album about a road, and the recent disappointing EP, 'All Delighted People'. So it's with equal parts trepidation and expectation that we await October's 'The Age Of Adz' – his first album of proper songs since. Those holding out for more of *On The Road* – envisaging string chest-tugs (thinking about 'Chicago' still

It has a melody as lovely as a baby rabbit bearing a bouquet of flowers makes your spine feel like someone's sprinkled it with sherbet, doesn't it?) might be disappointed to hear he's made an electronic album. You know, like Bright Eyes did with 'Digital Ash In A

Digital Urn'... BUT' Going on this, we should hold out hope that Sufjan's got it in him to make another album so touching it'll make us forgive his constant wearing of Jerry Seinfeldstyle 'sports pumps' all over again. The song is a slow robot shuffle of Vangelis-ish synth burbles, yes, but wait – a choir! And Sufjan's wide-eyed lip-wibble whisper! And a melody as lovely as a baby rabbit bearing a bouquet of flowers! Phew. Really, this guy could somehow make the noise of a toaster malfunctioning more human and life-affirming than a birthing video.

Jamie Fullerton, News Editor
On sufjanstevens.bandcamp.com now



#### KURRAN AND THE WOLFNOTES

Your Four Limbs

"I love you, but I'm so confused!" is what most folk suffering from heartbreak would like to scream, but Kurran and his Wolfnotes manage to get the bittersweet message across in a more poetic, less psychotic way. Featuring thundering drums and guitars over ice-cream van-style xylophone, it's a perfect little folk track.

Abby Tayleure, writer On stereogum.com now

#### **GRINDERMAN**

Evil (Factory Floor Remix)
Two of the planet's nastiest forces
collide on this unsettling track. Factory
Floor's post-apocalyptic production
sounds like a rave in an abattor, while
Nick Cave chillingly sneers "Who needs
my children, my little lamb?" over the top.
Ben Hewitt, writer
On thequietus.com now

#### **ROBYN**

Hyperballad (Live Cover)
Swedes know Bjork is a genrus. So much so, they've just presented her with the esteemed Polar Music Prize. Who better then, to deliver a gorgeous tribute to this glorious single than fellow Scando weirdpop goddess Robyn?

Emily Mackay, Reviews Editor

On YouTube now

#### HESTA PRYNN (FEATURING TIM HARRINGTON)

Easy Bear

New York's finest alt.hip-hop-hottie-puckish-rave-punk returns with this flippin' amazing danceable, grunge-pop heartbreak duet with Tim Harrington from Les Savy Fav. Hesta Prynn is the cool funny alt.superstar you wish presented the news every night.

Martin Robinson, Deputy Editor
On stereogum.com now

#### **BRUCE SPRINGSTEEN**

Save My Love

An unexpected blast from the Boss' past. Taken from his 1978 sessions and destined for a forthcoming deluxe reissue of the 'Darkness On The Edge Of Town' album, 'Save My Love' contains Springsteen's stadium swagger, yet also has a raw quality exposing the bare bones of a legend in the making. Paul Stokes, Associate Editor On stereogum.com now

#### WARPAINT

Ashes To Ashes

So, Warpaint team up with War Child for the new 'We Were So Turned On' David Bowie tribute album. The blissed-out LA she-devils add an air of little-girl-lost mystique to his 1980 original, but also twist it from a battle-bruised nursery rhyme into something way more primitive and downright seductive. What's not to like?! Matt Wilkinson, News Reporter On Tunes now

#### OLOL

In The Dark

JoJo, the 13-year old tween wonder who set pre-pubescent pulses racing with 'Leave (Get Out)' back in 2004 is all grown up, and a potential cred-pop powerhouse. So bassy and breathy it's like listening to your own heartbeat through expensive headphones, this is what lust sounds like in 2010.

Mike Williams, writer
On YouTube now

#### **TWIN SHADOW**

Slow

Twin Shadow has hands down the best 'tache/quiff combo of 2010, like a hip NYC version of The Cartoons. He has a promo video where, after an awkward Q&A, a white tee/denim jerk professes a love for "muscle cars", before summoning the spirit of Arthur Russell. Jaimie Hodgson, New Music Editor On pitchfork.com now



#### WHITE HINTERLAND

On drownedinsound.com now

Icarus (worriedaboutsatan Remix) 'Kairos', Casey Dienel's second album under the White Hinterland moniker, was criminally underrated. Here, worriedaboutsatan turn 'Icarus' into a swirl of delicately flickering IDM and miniature sparkle as Dienel's voice evaporates into the snowstorm.

Laura Snapes, Assistant Reviews Editor



FRONT ROW "It's all coming back to me..." says
Jonathan Faerything. Did you really do
karaok in the interest of your own
album, Min Alive', a drink in each hand?
"Um, ye . We'vere out with Guy Garvey
in Manche it is and he slapped it on in this
empty bar. At first I thought, 'No way',
then a few songs in I was like, 'Actually,
YEAH! Let's put this on!"

"You were crawling around, doing this David Copperfield meets Michael Jackson twitch," laughs bassist Jeremy. Jonathan grins. "Before that, everyone was disparately shagging the walls."

Post Reading and Leeds and their nare sistic release celebrations, Everything Liverything aren't feeling too sunny as they haul into Rough Trade East on Wednesday (September 1) for their second instore this week. But there's no

time for rest as 200 fans are queuing outside, waiting to see them ignite the brain bending harmonies and obstacle course scramble of 'Man Alive', Number II in the midweeks as they play tonight.

"No-one would ever have taken us seriously if it weren't for bands such as Klaxons and Wild Beasts," says Jonathan "If we'd come out during that post-Libertines wash of shit, we'd have been laughed out of town.

There's giggling aplenty during their set, but only at the incongruous falsetto warble emanating from Jonathan – during 'Suffragette Suffragette', it sounds like he's swallowed Dirty Projectors and they're all trying to escape from his gob at once. On 'Tin (The Manhole)' Jonathan and Jeremy whack out their best Mariah Carey screes while drummer Mike and guitarist Alex

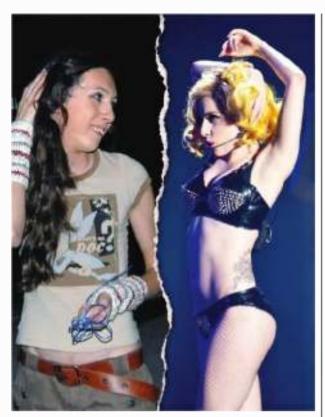
SETLIST
- Suffragette
Suffragette

- QWERTY Finger
  - Schoolin' • Tin (The
- Manhole)
   MY KZ YR BF
- Photoshop Handsome

try not to crack up, and the end of 'Photoshop Handsome' is so unhinged that Jonathan almost pings Jeremy's eye out with his guitar. Super-fans all comment that it's the best they've ever been, and even the newbies are impressed; Laura Marling appears from around a corner, admitting to never having heard them: "What amazing musicianship! I can't believe how in tune they all are!" It's a good job she didn't witness the karaoke then.

Everything Everything are the first hand to sign up for an NME Radio session since it relaunched – see facing page for details

Head to NME.COM/artists/everythingeverything to watch a video interview with the band



#### GAGA FAN'S ULTIMATE, ER, 'TRIBUTE'

Male Bulgarian devotee getting the snip to look like his idol

Band logo tattoos, sleeping all night in a gutter to bag a front-row crowd slot, posting dodgy bedroom-recorded cover versions of songs on YouTube – we're down with all types of fandom. But we can't find a hat big enough to tip to Bulgarian Penio Daskalov, who has announced that he is actually having a real-life sex change to look more like Lady Gaga.

"I really admire the way she has created herself, so when I've had my operations I won't be quite a man or quite a woman," said Penio - who was once a housemate on the Bulgarian Big Brother, which may go part of the way towards explaining what kind of mental state he's in. He added: "I've already contacted her management and told them what I am doing and how I'd like to record a duet with her."

Good luck with that, Penio - but if Gaga won't share microphones with you, we reckon just get in the Dizzee Rascal collab queue, he'll get round to you eventually.



HOUND AGAIN
Snoop Dogg's
releasing a sequel to
his '93 debut,
'Doggystyle', named
'Doggystyle II: The
Doggymentury'.
Here are a few more
sequels we're
waiting for:

Arctic Monkeys:
'Whatever You Say
I Am... OK, We're
Kind Of Like That':
Rock lifestyleshunning Alex
Turner pens lyrics
from his NYC pad
about how they kind
of did end up getting
into the swing of the
pop star game a bit.

Oasis: 'Definitely'
Definitely': Noel
and Liam simply
re-record their
debut, admitting
they were wrong
everytime they
declared a newie,
"As good as
'Definitely Maybe".

Guns N' Roses:
'Appetite For
Destruction: Still
Hungry': Over
widdly-woo rock, Axl
Rose admits his
constant lateness is
due to late delivery
of backstage
roast dinners.



#### NME RADIO GETS NEW SCHEDULE

Everything Everything set for first session

NME Radio has a new schedule, a big loud mass of brilliant sound waves firing out of your radio like jets of water from a top-end Super Soaker. Head to NME. COM/radio for all the info about how to listen and and how to get the new NME Radio app for your iPhone.

We've already lined up our first musical guests since the relaunch. Everything Everything are coming into the office to record a semi-acoustic session – it'll be broadcast next week. Keep checking NME COM/radio for details. Meanwhile, here's the weekday schedule to tape to your bedroom door:

#### 8am-11am: More Music Mornings

8am, 8.30am, 9am, 9.30am, 10am: Music Minute – 60 seconds of the biggest music stories from NME 8.15am, 8.45am: Reality Check – what's happening ourside the world of music

**9.30am:** *NME* Artist Of The Week – we spotlight the week's *NME* cover star **10am:** The *NME* Years – an hour of classic *NME* music

11am-3pm: With Chris Blumer 11am, 12pm, 1pm, 2pm; Music Minute

11.30am: Connect 4 – guess the connection between four songs

12pm: On Demand - you pick the tunes 1.30pm: NME Artist Of The Week

2pm: The NME Years
3pm-7pm: With Ben Evans

3pm, 4pm, 4.30pm, 5pm, 5.30pm: Music Minute

**4pm:** On Repeat – the essential tracks you need to hear this week **5pm:** Feedback – the best rants, raves and reviews left on NME Radio's

and reviews left on NME Radio's feedback line

**6:30pm:** *NME* Artist Of The Week **7pm–11pm:** With Owen Davies

7pm-9pm (Mondays only): The NME Chart

**8pm:** Radar – we look at the best new bands in *NME*'s world, including this week's *Radar* band of the week

**9pm:** Artist of the week

**10pm:** *NME* Breakthrough track of the day – the best new music via Breakthrough supported by BlackBerry





album and that memoirs book, for which he did NOT take inspiration from Jade Goody



"I've been so stressed these past few months, it's unreal," admits Carl Barât. Surprisingly, he's not talking about The Libertines. Granted, he may still look every inch the rock hero that only eight years in the public eye can deliver, but, as he sits surrounded by leafy manuscripts and a battered typewriter, he's now undeniably treading a different path.

As well as a new, upbeat and largely distortion-free solo album which is out on October 4 Carl's been penning his memoir He et to release a book. Three Penny Memon, alongside the self-titled record, though as the 32-year-old attests, what his first foray into literature most certainly isn't is a celebrity-style story. "Absolutely NO I is it my version of Jade: My Autobigraphy! I don't want it to be as conceited as me saying T've lived the life...'. That's gross!'

Instead, over a slender 170 pages ("It's linear!") he'll be ruminating over the last decade. "It's about The Libertines and Dirty Pretty Things – it's my account. It's quite cathartic. It explains why I wanted to be in a band in the first place and how I got that band together. And it's about why one band died and why another was born and why that died." Carl claims that he hasn't skipped the more tragic details. "There are some fucking lows in there. It goes into how drugs fucked me up. But it's not trashy"

It should be a good companion to the new album, too. Working alongside songwriters including Milke Snow's Andrew Wyatt and The Divine Comedy's Neil Hannon has resulted in the most diverse album of Carl's career, with songs veering from upbeat pianobased numbers to classic pop reminiscent of The Style Council. "It started in morosity, if that's even a word," Carl explains. "You know - just me at the piano. And then it evolved. It's about eviscerating heartbreak and then birth again. That's quite a spectrum." Indeed, the Bowie-ish strut of 'So Long, My Lover' ("It's not about Pete!") still surprises him because it was written without help. "I don't have much confidence and I don't like to write too much on my own because I couldn't bear it if someone said it was really shit?

Confidence issues notwithstanding, is this new, softer side born of a calmer outlook on life after the band chaos? "I don't want to scream any more, it's indecipherable," he says "And anyway, no-one wants to hear me screaming now."

# SPEED DIAL CEE-LO GREEN

The Gnarls Barkley man has scored an internet sensation with 'Fuck You' - and, fittingly, his album is all about "foreplay"...

## Fuck You'is about losing your girl to a richer guy. He must be loaded...

"(Laughs) He is pretty loaded. No, it's a fictitious account of love lost. But it's a trial that we've all been through some time or another, and I think that's why people can relate to it."

#### It's already chalked up four million views on YouTube...

"It's pretty amazing, but you can't miss it. Everyone wants to know where they can purchase it, because it's not for sale at the moment. But it will be very soon."

Well, they won't be able to play it on the radio with a big swear in it. "There is a clean version. Not as fun, but more appropriate for younger ears."

The swear word would seem to be fairly instrumental to the song. "The edit says 'Forget You'."

So a bit like when they redubbed Robocop for TV and changed 'motherfucker' to something like 'muddy funksters'.

"(In bad dubbing voice) Forget you! Yes, it is a little strange. But it's OK."

Tell us about your forthcoming album, 'The Lady Killer'. It's been a few years in the making... "Almost three years, which has allowed

me to amass quite a bit of material. I've recorded 70 songs, but I have to narrow that down to 14. I would describe it as mood music. Foreplay, if you will. It's definitely the scenic route, a bit of a journey. It's sexy and sophisticated. An evening in the life of Lady Killer."

You've co-written songs for Pussycat Dolls and Jennifer Hudson - any more plans for collaborations with pop's, er, 'elite'?

"Not formally, but with everything that's happening to me at the moment, I think I'm going to be getting some calls. Some people are gonna want to sit down with me."

bigger than his You have a song, 'What Part Of Forever', on the new Twilight soundtrack. Are you a fan?

"I saw New Moon. I understood what its charm was. It is not for me per se. But pretty cool for the demographic."

Did you ever have a goth phase? "Yeah, I did. I definitely went through a period of my life when I was listening to The Cure.'

#### Did you master the Robert Smith hairstyle?

SWEAR WITH US

could've tried

· 'PUCK YOU'

'PLUCK YOU'

'FUDGE YOU'

Cee-Lo wreaks

revenge by sending

his ex Cornish fudge

until her silhouette is

"(Laughs) No, I didn't quite pull that one off. I wore a lot of black. It wasn't that I was trying to not be seen so much as

that I felt invisible. It was a way of saying 'I care that you know Í don't care', you know? But I think Gnarls Barkley had a bit of that mid-tempo, melancholy vibe to it."

#### Is there a future for Gnarls?

"I just spoke to Danger [Mouse]. We laughed about the song, and he let me know he was rooting for me. I think that's a good sign that we'll work a lot recently - we almost never talk about music. we just do it. But he did mention he has some new musical territory that he wants us to go in. So I'll go and see him, ready to be surprised as usual."

together in the near future. He's been busy with Broken Bells, and we haven't talked

Can you still listen to 'Crazy', or have you heard it enough for one lifetime?

"I feel separated from it. I guess I've always felt separated from it - recording it was an out-of-body experience, and I had no clue what it might become. So I am satisfied with being separate from it. It's not my song, it's our song now."





#### HATERS CLOCK OFF – WHY AXL ROSE IS STILL A LEGEND

He may not have been punctual at the Reading And Leeds Festivals, but **Axl Rose** doesn't have to play by our timetables, argues NME's **Jeremy Allen** 



ew legends come with 'punctuality' on their résumés. Mark E Smith is never on time. Amy Winehouse, a fledgling legend if you will, is dependably tardy. You know your friend who always turns up an hour late for coffee or doesn't show at the cinema for that Werner Herzog double bill you've been excited about for months then texts you at 2am as you're dozing off with a lie like: "Bus hit child. FML". Well, Axl Rose is a bit like your

He might look like Mick Hucknall at a linedancing convention, or ex-footballer Alan Brazil wearing a Stetson these days, but there's one thing you can be sure of, he's Axl fucking Rose, that's who. His appetite for destruction has not withered with age, it just takes him longer to leave the house.

friend, only less considerate.

"I was standing down the front for the whole fucking first hour that they were meant to be onstage What a total fucking shambles," complained Milo Cordell from The Big Pink, a not untypical reaction. "Then I left before it all kicked off at the end. Disaster." But Milo, were you not aware this was the man behind 'Chinese Democracy', a record in gestation for 15 protracted years? Axl's procrastination became such that, in 2003. The Offspring threatened to release 'Chinese Democracy (You Snooze You Lose)'.

With this knowledge the question must be asked: why the surprise? Here is a lunatic who nearly caused a riot in Newcastle in 2006 when he refused to appear until somebody had cooked him a roast dinner. If you were confounded by Guns N' Roses' late late show then you need to learn some rules of life:

- 1) Never skimp on haircuts or razors
- 2) Always leave the house with clean pants in case you're in an accident.
- 3) Nothing is certain except for death, taxes and Axl Rose refusing to play ball 'til his Aunt Bessie's have risen

"What's so civil about war anyway?" he wailed profoundly in 1991, and it's "war" he's declared on the organisers, claiming they had some kind of deal in place so GN'R could play happily 'til dawn regardless of needless, tedious district council regulations. Organiser Melvin Benn was not

surprised. Prior to the shows he'd told NME "there isn't an option for them to carry on late" and afterwards said "bands often say things like that when they are curtailed" Axl clearly didn't see it this way.

"The cops and the promoters wanna fuck us in the ass!" he screamed at Leeds. "Fuck you!"

But the thing is, we mere mortals with our despot alarm clocks and tinpot timetables, dancing to the beat of our circadian rhythms and clocking on and off, we have no concept of what it's like to sporadically hire and fire a man called Buckethead. So let's allow Axl to be a legend in his own time, OK?

In NME last week, Tim Chester called Rose "one of music's biggest jokes". But the thing about those shows, most importantly, is that the assembled still got to hear 'Welcome To The Jungle', 'Sweet Child O' Mine', 'You Could Be Mine', 'November Rain', at Reading an exclusive acoustic 'Paradise City' with the sound cut and, er... DJ Ashba's guitar solo. The latter element aside, not that bad considering the fuss that's been made and the slaggings. Joke perhaps, but an entertaining joke. a diva, a dictator and a demigod be is also. On the Friday he was crucified, but at Leeds on the third day, he was just Axl Rose. What else did we expect - and really, would we have wanted anything else?









#### NME FESTIVAL POLL 2010 IS GO!

Voting's open at NME.COM now. Here's Frankie from Frankie & The Heartstrings' choices

#### BAND OF THE SUMMER:

THE CRIBS

"They've got people singing to the guitar parts and the lyrics. Would we cross-dress like they did for their last video? Yeah, we already paint each others' toenalls when we're bored."

#### **BEST FESTIVAL: GLASTONBURY**

"We were hanging out by the Park Stage, I remember Jarvis Cocker was Dling German techno. We got lost and found each other at 7am... one of our members got lost in a forest with Paloma Faith while I was doing forward rolls with Jamie Klaxons and Florence. I did five or six. Jamie hit a rock on the way down. He won't remember it."

#### DRUG OF CHOICE: NONE

"My booze of choice is always

a nice whisky, and cans of lager. Drug of choice? I'm not a man who does that, but a lot of other people were handing ecstasy piloes around."

#### BIGGEST FESTIVAL LETDOWN: THE LIBERTINES

"I don't think we'd be a band if it wasn't for them, we watched them expecting the same thing as 2002. I don't know that the spark was there. Seeing them the first time round I was left a little bit deflated this year."

#### **IDEAL 2011 HEADLINERS: PULP**

"Maybe a reunion of Pulp for the Pyramid Stage at Glastonbury? Will it happen? Nah, But going by the trend, maybe we should split up before our album's out then reform for next year's festivals. Create a bit of buzz."

Head to NME.COM/festivalpoli to have your say on these categories and more



#### CARDIFF BARFLY SWATTED

The UK toilet circuit lost another soldier last week as the Cardiff Barfly closed its doors. The Libs. Yeah Yeah Yeahs. Interpol and pretty much anyone else who's been in NME recently has played there, but a Barfly source told us there Just weren't enough people going. See NME.COM/blogs for some Cardiff Barfly indie memories.

#### YOU WHAT?

"I knew he could work with George [W Bush] well, and with none of the prissy disdain of his ilk" That'd be Tony Blair on Bono, in his new book. No news on the chapter about Jon McClure yet



The news is not good. Internationally renowned butter salesman John Lydon has now turned the attentions of his former brand – sorry, band – to selling a Sex Pistols perfume. There are even plans in place to roll out a 'Never Mind The Bollocks...' soap in its wake. So, which leather jacket-ed punk types will go into the beauty or bathroom business next? Here are the hypotheticals:

SEX SMELLS

will move into beauty next?

Last week a Sex Pistols perfume

went on sale. So which rockers

#### **GALLOWS**

Frank Carter and Cartier. Frank bogs off his Relentless sponsorship and signs to the elite jewellers. Appears in concert shirtless but festooned in diamonds. For insurance reasons, he is only allowed to dive into the moshpit while encased in a Wayne Coyne-style hamster-ball.

#### レブ

In keeping with the vogue for ironic/ angry/kooky 'feminine protection' campaigns, all-female grungers L7 reform and strike a blow for whatpasses-for-feminism by starting their own tampon line. The campaign features re-run clips of Donita Sparks throwing her loaded blob-stick into the crowd at Reading 1992. Slogan: 'A tampon so comfortable you won't want to throw it away'.

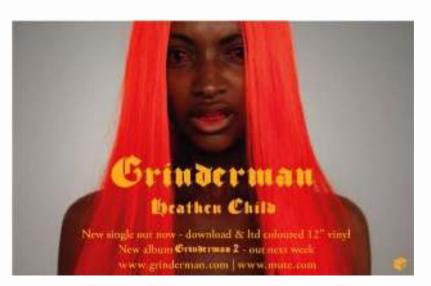
#### **TOWERS OF LONDON**

Donny Tourette announces that he is to marry Chantelle from Big Brother in a canny publicity stunt that gets him as far as the back half of the Daily Star and half a column in Heat. On the back of this, the pair then set out a his'n'hers range of low-end toiletries that are to Lidl what Katie Price's colognes are to ASDA.

#### RANCID

Simply a poorly made tartan cloth ball filled with rancid meat, worn around the neck like a medieval perfume-dispenser, it manages to noticeably improve the odour of their fans.





# PETER ROBINSON US IRWIN SPARKES

The Hoosiers man wants to create his own smell and admits to having verbal diarrhoea



 $\mathcal{F}YI$ 

 This interview also included the phrase: "The album's been out a week and we haven't even gone platinum"

 Irwin recently 'kicked off' with his label about the aforementioned album not being stocked in Gatwick Airport

• The Hoosiers are, apparently, insomniacs Hello, Irwin. I gather you are abroad?

"Today's our day of promo in Switzerland, and it's only me doing it. I'm priming myself for my solo career."

It's the solo career they've all been waiting for...

"As well, of course, as the range of fragrances."

What would your fragrances smell of?

"Hoosier Musk. It would be a mixture of fruits and spices. Maybe we should make it the first drinkable fragrance."

I drank some Brut once at a Christmas do. Whenever I opened my mouth you could smell it. So I spent the rest of the evening feeling the need to explain to people that I was not wearing Brut, but had merely drunk some.

"Don't try to link that story back to our music."

Well, the thing that would prevent me linking this back to your music is the fact that there is no pleasant surprise on listening to your music.

"Ooh. Ooh, that hurt. I served that up on a plate, though. It's probably too obvious to print, though, so I suppose you won't, will you?"

No joke has ever been too obvious for this column.

"So I have noticed. Do you actually have questions written down?"

No.

"No, I didn't think so."

Well the thing is, Irwin, when I interviewed you before for this column, I didn't have any questions written down, and yes that was amateurish and irresponsible but the results were incredible, so this time the lack of questions is deliberate.

"A lot of people conduct interviews but don't care about answers."

My problem, Irwin, is that I care too much. I CARE TOO MUCH ABOUT THE HOOSIERS.

"I am well aware that there is thinly disguised contempt from many journalists when it is quite apparent that they got into the business because of their love of The Smiths and now



they're asking X Factor contestants about their favourite make-up. (Silence) It's your turn to speak."

I was trying the old journalistic trick of 'leaving a pause so the pop star feels the need to fill it, thus blurting out an amazing or hilarious truth'.

"That terrifies me. I'm trying not to emit any foul slurs but it's hard."

It is interesting that you are terrified of silence. Did you have an unpleasant encounter with quietness as a youngster?

"Well, of course. I always fill silence. It's verbal diarrhoca, I suppose. I'm doing *Never Mind The Buzzcocks* soon and I've already started writing notes."

Bon mots?

"That list is PARTICULARLY long."

So this obsession with needing to fill silence with some sort of sound, does that explain your musical career?

"Let me do that question justice. (Long pause) No, not really."

What are you hiding?

"An enormous erection. Not mine, someone else's."

What are you hiding long-term? "Like most people in this game, an obvious lack of talent."

Most musicians have that sort of panic quite frequently – 'am I good enough, am I just getting away with it, when will I be rumbled?' But it must be particularly acute for a member of The Hoosiers.

"You have NO idea."



BRANDON FLOWERS
1 'CROSSFIRE'

2 HURTS 2 'WONDERFULLIFE'

3 CHANYE WEST

4 3 INTL BANG BANG BANG

5 SIFFY CLYRO

6 4 EMINEM

7 9 MUMFORD & SONS

8 S NICKS MINAS

9 10 THEXX

10 6 RLAKIONS

11 7 DEVUN 7 BRAINWASHED

12 11 PENDULUM WITCHCRAFT

13 12 PROFESSOR GREEN FTED DREWETT

14 8 JETS AFTER DARK DOTTO DESCRIPTION

15 13 EVERYTHING EVERYTHING

16 15 ARCADE FIRE WE USED TO WAIT

17 17 MUREFORD & SONS ROLL AWAY YOUR STONE

18 14 MARINA & THE DIAMONDS

19 16 BURNES ON MA DAM.

20 ANTONY & THE JOHNSONS THANK YOU FOR YOUR LOVE!

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RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio SKY CHANNEL 0184 NME COM/RADIO

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NEW TO THE PLAYLIST

'Run With The Boys'

• FREELANCE WHALES

'Hannah'

\* MARK RONSON & THE BUSINESS INTL

'The Bike Song' • GLASSER

'Home' • SHE'S HIM

'Foois Rush In'
• FRANKIES THE

HEARTSTRINGS
'Ungrateful'

OFFICIA

OFFICIAL charts company

# Pieces Of Me ANAND WILDER

The Yeasayer man on hijacking Prince's style, drumming with cutlery, Amazonian kidnappings and the paradox of consumerism

#### The first song I fell in love with 'BIKE' BY PINK FLOYD

"That was the first song I became obsessed with. Now I think it's goofy and stupid, but as a 12-year-old, that song made sense."

#### My first album 'PLEASE PLEASE ME' BY THE BEATLES

"My mom and I bought all The Beatles' albums in chronological order in the '80s. I have distinct memories of using cutlery to drum along on my high-chair at dinner."

#### My favourite album 'ROXY MUSIC' BY ROXY MUSIC

"I got into it quite late. Roxy Music kind of passed America by. I discovered them via some really nerdy recording magazine, where some engineer mentioned them. I said: 'Who is this band? Brian Eno's in this band?' It gave me a new way of thinking about music and the integration of synths. It's not as polished as you'd expect. They totally rock out – there's a lot of jazz improv solos, and sleazy saxophones."

#### My favourite film THE EMERALD FOREST

"It's a little campy, but I really love it. It's about a young boy, played by Charley Boorman, whose father is a construction baron building a dam in South America. The son is kidnapped by the local Amazonians. He's raised by them, then he grows up and has to destroy the dam because it's encroaching on their environment. It's amazing ~ especially the psychedelic drug scene where he turns into an eagle."

#### Right now I'm loving

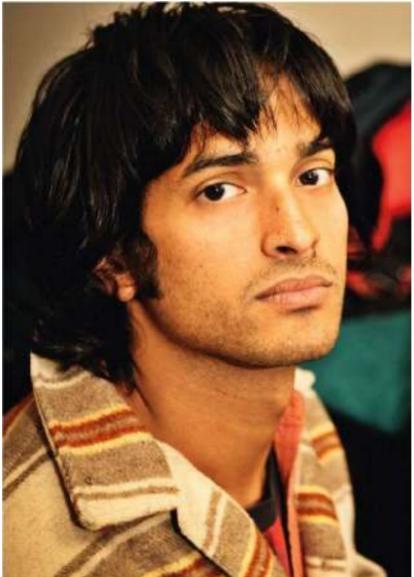
"They've supported us a lot lately, and they're a band I'm still in awe of. The way they make music, the way they compose music, is so inspiring. The songwriting is brilliant -- which is often overlooked with them, because people tend to focus on the textures."

#### My favourite artwork THE WEATHER PROJECT BY OLAFUR ELIASSON

"I visited London for the first time in 2003 and went to the Tate to see this. It's this 'sun' that shifts colours. It was amazing the way people got involved in it: everyone was lying on the ground, looking up at themselves, basking in this enormous artificial sun."

#### The book that changed me SLAUGHTERHOUSE FIVE BY KURT VONNEGUT

"Vonnegut always had this caustic, sarcastic wit that I felt was missing from a lot of the



books that were assigned to me at school. It's hilarious, and wonderfully imaginative, and really withering about the human race."

#### My favourite lyric 'FREEDOM OF CHOICE' BY DEVO

"Freedom of choice is what you got/Freedom from choice is what you want" - It's the paradox of the consumer society, isn't it? I find I might be happier if people just told me what to do next, rather than having to make choices all the time. It's something I've been thinking about particularly because so much of my life these days is just getting on the bus to be driven to the next show."

#### My style icon PRINCE

"More in spirit than in execution. The dance moves, the vocal tics maybe, the general sense of cool I've copied, but I don't think I could ever pull off any of his jumpsuits."















Clockwise from top lett:
The Weather Project at
the Tate Modern in 2003;
the sleeve of Roxy Music's
'Roxy Music'; Brian Eno,
who features on 'Roxy
Music'; Devo in action live;
Pink Floyd's 'The Piper At
The Gates Of Dawn', on
which 'Bike' features;
some new band we've
never heard of; a
still from the film
The Emerald Forest

# WHAT DO YOU THINK OF THE NEW NME?

Let us know your thoughts on the magazine & win stuff for doing it!

s vou'll have noticed, over the last few months the NME has gone through some radical changes, and as our valued smart and sexy readers, we'd love to know what you think of the revamped mag. As such. we've set up an online survey where you can have your say, and as a bonus, win some cracking

prizes for doing so. Take a look at the mag and considers some things. Do you have a favourite section? What do you think of how it looks? Which bands would you like to see more of? Who would you like to see on the cover? What about the NME gets on your nerves?

What makes you want to arm yourself with a spear and head down to NME Towers to impale the staff?

Go to NME com haveyoursay by Tuesday, 21 September 2010, gct these things off your chest, and we'll be forever in your debt. You'll also be entered into a draw to win prizes such as a top of the range Denon CD Player and amp, and a purchmy reward card loaded with £650 worth of points.

NME is your magazine, so please tell us what you think of it.



DENON

CD player & amp We've got a Denon DCD-SIOAE CD player and Denon PMA-510AE stereo amplifier up for grabs. That's getting on for £500

worth of gear!

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Denon have been building class-leading audio gear for 100 years, so they know more than a bit about how to make your tunes sound top. Just hook up some speakers and await your neighbour's knock...

#### VALUE PROPERTY I

Loads of hmv goodies Receive a purehiny rewards card loaded with 65,000 points equivalent to having spent £650 at hmy. Your points can be redeemed online at hmv.com/arena against a wide range of rewards, including signed CDs, gig tickets and much more\*.



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19 BRISTOL - O2 Academy
21 NORWICH - Norwich UEA
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# RADAR

#### FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



#### The 'witch' behind 2010's darkest new sound turns out to be a dweeb

lec Koone seems like one elusive dude.
Under his Balam Acab moniker he crafts an isolated, near-mystic brand of electronic pop that is almost impossible to pin down. Its smudge of slo-mo drum rolls, haunted helium vox and warped freak-folk drone has a genuinely alien quality to it. It's like he's taken his sampler into the wilderness of some far-flung lonely planet.

With that in mind, it is pretty disarming when his quiet, slightly tremulous young voice finally emerges from the telephone static, after what seems like weeks of his label trying to track him down. "I just find it funny," he says when asked about his anonymity. "It wasn't really meant to be quite like this. I mean, I'm just a college kid in New York making electronic music in my room. I never meant for it to be enigmatic or anything. People just read into it in crazy ways..." he trails off, as if anticipating my next question. See, there's an elephant straddling the phone line here. A giant, sacrificial clephant clad in a white hood and with

a pentogram carved into its hide. "The thing with the whole 'witch house' or 'drag' thing, or whatever doesn't anger me or anything," he explains in reference to the dubious titles the category-hungry have given to the aesthetic he and his Tri Angle labelmates such as oOoOO share. It's essentially the bedroom electronic equivalent of black metal. This new Tri Angle sound invokes the intrinsic weirdness and tension of contemporary crunk-spawned hip-hop and darker elements of '80s dream-pop into a thrillingly spooked new dirge. Alec continues: "It's just there's a lot more to it than that, I don't want to be associated with something so transient." It's true, debut EP 'See Birds' is, in fact, devastatingly pure and ornate at times, as informed by the exotic loops of Animal Collective's Panda Bear or the rustic, remote psych-pop of someone like Grouper as it is the intoxicated suburban sludge of supposed scene pioneers Salem, "I feel like people expect me to be some dark guy sitting in my room painting my nails black, surrounded by candles in a cape convening with the afterlife," he laughs. "It's... erm, creepy!" Jack Shankly

#### NEED TO KNOW

- Alec studies Music Education at Ithaca College
- He used to make indie-rock that sounded like Pavement
- His label Tri Angle is an offshoot of the influential left-field blog
   Jazz Funk Greats, in association with legendary Cologne techno label Kompakt

## The Buzz

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



#### **ALEX WINSTON**

Shit's gotta be tough if you're a budding quirky cred-pop siren in August 2010. With many of your would-be contemporaries lying strewn around record company gates (all major labels have gigantic, creaky wrought iron gates, btw), dropped casualties of the FloRouxMarinaGouldBoots hysteria of the past, it's always gonna be a slog. But in this climate, 21-year-old Alex Winston is the massive fuck-off lioness with an ovary-quaking rumble of a roar. The almost upsettingly hot Detroiter manages to sound in 30 seconds of her debut single on the The Knocks' HeavyRoc imprint, the catchiest new prospect to crop up in '10. They say the best songs take three listens to kick in, but in the case of 'Choice Notes', it's immediate; think Marina playing Brittany Murphy's character in 8 Mile.



#### **2 ODD FUTURE**

LA's Odd Future (beats like El-P pranging out on GarageBand, rhymes like a pubescent Rick Ross) flip the trend that leftfield hip-hop is just for loner nerds. Top dogs Tyler The Creator and Earl Sweatshirt are 18 and 15 respectively, and with their boxfresh Supreme and skate-crash wounds, are a Larry Clark wet dream. Yuck.



#### **3 THE ISLE OF WIGHT**

A man rang the office this week with a smug smirk in his voice and told us we should listen to The Shutes from the Isle Of Wight. His excitement was well placed. They're the most far-out rock'n'roll joyride to have left IOW since August 31, 1970 when Hendrix's trailer pulled out. Catch them at Bestival alongside scene buddies Missing and Tula.



#### 4 MUSEUM OF BELLAS ARTES 'WATCH THE GLOW'

Using footie metaphors to describe MOBA – delicate Scandinavian, nuanced bliss-poppers – is absurd. Oh well. Transparent – the Man City of lo-fi pop labels with their young money and coup signings (Washed Out, Smith Westerns, Yuck) – have essentially landed Kaká on a free transfer here.



#### 5 SPARK 'REVOLVING'

If someone had told us a few weeks ago we'd be lifting our solo cred-pop girl ban twice in a week, we'd have called you a fool. But then we'd not heard 679's new signing, 18-yearold Walthamstow lass Spark. Her debut can't decide if she wants to work with Neptunes or Butch Vig, so tries a sprinkle of both.





Felix White, The Maccabees

"We first met La Shark in the guise of Josh Weller's backing band. In the two years since, we have keenly followed their progress - they're a a band of genuine eccentricities."



This week's impenetrable muso slang decoded

**NEUVO-CUMBIA** Cumbia is the Latin-American dance style popular across Colombia and Panama, Recently however, the salsadriven stylings have been dragged into the genre that is 'global ghetto funk', but with an update. It now combines traditional elements with dancehall rhythms and techno intensity, see: DJ Snoopy and

DJ Juan.



#### YES WAY FESTIVAL

**AUTO-ITALIA, LONDON SATURDAY, AUGUST 14** 



Six hours into Yes Way, and doubt as to whether this is one great big joke creeps into NME's mind. Despite being promised music's

"best and brightest" by usually sterling esoteric promoters Upset The Rhythm, everyone so far has been abysmal.

Time in the disused Peckham car showroom stands still as ironically moustached tits loop uninspired drone and Nintendo DS bleeps. The Haxan Cloak, the brainchild of Bobby Krlic, twiddles away on infinite pedals and hotwired gizmos like an arthritic Zach Hill drowning in a vast underwater fissure. Even the much-lauded Hype Williams fails to puncture the torpor. Through asphyxiating waves of incense, he and his accomplice splice buttery, too-stoned-to-rap flows on to abrasive MIA-lite blare with all the finesse of a YouTube webcam rhymealong.

After we almost abandon hope, suddenly Yes Way starts to bloom; London three-piece Please bound and bend with Flubber-powered rainbow krautrock rhythms, and they're as shonky as the day has been snoozy.

Tropical punks Fair Ohs continue the gleeful malevolence, making like El Guincho if he'd grown up at The Smell and learned stage etiquette from Andy Falkous. 'Tequila Sunrisc' takes Animal

Collective's 'Brothersport'-esque chirrup and thwacks it in the chops with a kick of Lightning Bolt-speed drumming. But it's Islet who astound. There's no way this should work – the four of them switch from Afrirampo yowls to Mars Volta prog and Aphex glitch – but despite this, there's no indentity crisis going on here. To call them hyperkinetic doesn't do them justice – frontman Mark Williams starts the gig from the crowd, yelping his way to the front,

#### Islet, you've saved the weekend. Next up, saving the UK scene

while Emma Daman and Bunter Williams compete to see who can drum the fastest. Out of nowhere, Mark starts circling the room and smacking his tambourine on the walls, then the opening beats of Rihanna's 'Umbrella' get ripped away by heavy metal riffery. "Turn to light and let it commence!" they roar into the rafters. Nice one Islet, you've saved our weekend. Next up: saving the UK scene. Laura Snapes





# SMD'S DANCEFLOOR DREAMING

#### James Ford and Jas Shaw are up for summer's final blow-outs



Hello again. We've just come to the end of our festival live dates and are embarking on some serious DJ gigging over the rest of the summer, so everything is very busy. We've been restocking our playlists with plenty of fresh tracks to see off the warm months, so here's a mini selection of the

stuff we're playing right now. First up is 'Beam Me Up', the Jacques Renault mix by Midnight Magic. Jacques has infused the original sexy disco version with the sounds of summer in New York, leaving it sounding like a lost Studio 54 classic.

Also on the summery underground disco theme is Andy Blake's mix of 'Holiday Romance' by the brilliant Detachments. Andy, formerly head honcho of the incredible enigmatic DIY imprint Dissident, has done a 'live' remix which loops and churns the vocal, building it into a hypnotic warehouse affair.

Kassem Mosse is also making some amazing trippy, soundscapey techno stuff at the moment. He's been using the

Milo's Top 5

MIDNIGHT MAGIC 'Beam Me Up' (Jacques Renault mix)

THE DETACHMENTS 'Holiday Romance (Andy Blake Mix)

KASSEM MOSSE 'Workshop 08'

**DEEPGROOVE** 'Annihilate'

5 **MATTHEW DEAR** 'You Put A Smell On Me

Workshop label as a launching pad for raw, minimal house music, and you could do worse than to check out 'Workshop 008' for some real 6am music that manages to comfortably straddle the techno and house divide.

Heading into tougher territory is the new track 'Annihilate' by local boys Deepgroove, out on Darren Emerson's Underwater Records. Loopy bendy synths reach a huge crescendo reminiscent of Audion's finer moments... Speaking of which, Matthew Dear from Audion has just put out a fantastic new album 'Black City under his own name. It's a really creative and modern electronic record that has moments on it that remind us of 'Another Green World'-era Eno, with equally bizarre lyrics. Right, that's your lot - see you at the end of the summer ...

NEXT WEEK'S COLUMNIST: MARY-ANNE HOBBS

This week's unmissable new band shows

**NEON INDIAN** 

Nation Of Shopkeepers, Leeds, September 8

**DRUMS OF DEATH/** 2 BEARS

> The Macbeth, London, Sept 8

THE HEARTBREAKS

(pictured) Bull & Gate, London. September 9

**END OF THE ROAD FESTIVAL** 

Dorset, September 10-12

**YETI LANE** The Freebutt. Brighton, Sept 14





#### LATEST BREAKTHROUGH WINNER ANNOUNCED

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

NME Breakthrough users have spoken, picking the winning band in NME Breakthrough Supported by BlackBerry's search for the best unsigned act in the UK. Halifax's The ABC Club will play onstage at Club NME KOKO in London, get a feature in NME's Radar section and come into NME HQ to get an EPK made for them. Congratulations to the band! For more information, go to NME.COM/ breakthroogh, or check out the band at music.nme.com/the abc club See next week's mag for their lead Radar feature, and catch them live at Club NME to KOKO on 22 October.



#### BREAKTHROUGH TIPS THIS WEEK: JAMIE MACCOLL, BOMBAY **BICYCLE CLUB**

6) New bands should take their time "After we'd had some early success with winning Road To V there were opportunities for us to move on quickly. Looking tack, things would have turned out very differently if we had. Taking things slowly allowed us to improve our musicianship, become tighter live, and write the songs we wanted to write. The crucial ones were written after we'd left school when we had a clear idea of what we wanted our first album to be about. Doing things at your own pace allows you to dictate where you want your band to go."



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



#### GOOD NEWS!

#### Capital kissing

fter wearing thin our copy of 'Bermuda' over the past few months, lounge-pop cuties Kisses are finally yacht-rocking across the ocean to play their debut UK shows. The tour includes a date at superfly new London venue XOYO, followed by slots in Leeds and Manchester.

"What I like about this is that we're just playing one London show," says frontman Jesse Kivel, "which means we're focusing on one great night instead of running around."

Although restrictions imposed by samples on backing tracks mean we won't be hearing any new material. Jesse assured us there's "a whole bunch written". We're more interested, though, in the nu-metal revival clubnight he's plotting for the UK jaunt.

"I'm totally for it," he laughs. "We're still sorting details. But rest assured I'll bring the hits. Staind are top of my playlist..."



#### **BAD NEWS!**

#### Busting Banksy

pholding their hometown's proud heritage, Bristolians Wilder went on a graffiti spree round the city last week, plastering their logo everywhere they could - but ended up getting into all manner of scrapes.

The evening started in surreal fashion, when they bumped into Banksy, of all people, out on a night's work. Attempting to talk shop with the local hero, they disturbed him mid-piece and sent him scuttling off into the night. To make matters worse, moments after the artist's exit, the police showed up. Darting off sharpish, the band managed to stowaway in guitarist Jay's nearby houseboat until the coast was clear.

"It was quite a night," says Jay. "But I think we've learned a lesson, and we'll be leaving the graffing to the pros from now on."

# OTING IS STILL OPEN T ECIDE THE BEST/WOR ONG REWORKINGS EV

he voting as begun, the song choices are online and the competition is as nail-bitingly intense as possible. Yes. NME and SEAT's quest to find the best and worst cover versions of all time is underway at NME.COM/coverversions but we still need your help to decide the final result!

At the moment, Happy Mondays' "Step On" - a reworking of John Kongos' 1971 track 'He's Gonna Step On You Again' is topping the list of best cover versions, but the likes of The Clash ('I Fought The Law') and Oasis ('I Am The Walrus') are hot on its heels. Meanwhile, Take That's version of 'Smells. Like Teen Spirit' has the dubious honour of currently being named the worst cover song since time began - according to you lot. Surely Stereophonics or Will Young must be in with a shout there?!

Luckily, there is still time for you to make things change, as the vote is open until September 14. Want to make sure Futureheads' yelping version of Kate Bush's 'Hounds Of Love' is challenging the top spot? Then head to NME.COM/ coverversions right now and cast your vote. Or maybe The White Stripes' take on Dolly Parton's classic 'Jolene' deserves to be heading the list? You know where to go! Whatever your opinion, the only way to make your voice heard is by getting online and casting your vote right now.

Everybody who does vote not only takes part in the biggest debate of its kind at present, but also gets entered into a competition to win a prize most music fans would auction their own parents for! New Channel 4 programme On Track With SEAT continues the covers theme by getting a bunch of the brightest, boldest and most brilliant new bands around to record a trio of songs - including a cover version - at London's legendary Metropolis studios... and by voting, you and few mates could be in with a chance of attending a studio session to see the magic happen before your very own eyes. All the sessions take place at Metropolis and are recorded in front of a five audience and filmed for broadcast on Channel 4, so if you win, you'll be treading the same hallowed floors as the likes of The Stone

Roses, Babyshambles and Eminem - all of whom have previously recorded there.

All you need to do to be in with a chance of winning the prize is cast your vote for the best and worst cover ever before September 14. Alternatively, you can register at www.Chib-seat.co.uit, where you can see exclusive recordings from On Track With SEAT, get free downloads and loads more. The show airs on Channel 4 every Wednesday from September 22, but get voting right away!

#### **CAST YOUR VOTE NOW AT** W'V '.NME.CO' COVERVERSIONS

#### IN ASSOCIATION WITH





WWW.NMF.COM HERE'S HOW THE VOTING IS GOING...

**Happy Mondays** 

- Step On

The Clash - I Fought The Law

Oasis - I Am The Walrus

The Lemonheads

- Mrs Robinson

Radiohead - Nobody

Does It Bettter

The Fall - Victoria Futureheads - Hounds

Of Love

The Jam - David Walts

Mirvana - Where Did You

Sieen Last Night Jonny Cash - Hurt

#### **TEN WORST**

Take That - Smells Like

Teen Spirit

Stereombonics -

Handbags & Gladrags

Will Young - Light My Fire

Evanescence - Heart

Shaped Box

Sixpence None The Richer

- There She Goes

Limp Bizkit – Behind Blue

Eyes

M People - Itchycoo Park

My Chemical Romance -

All I Want For Christmas

is You

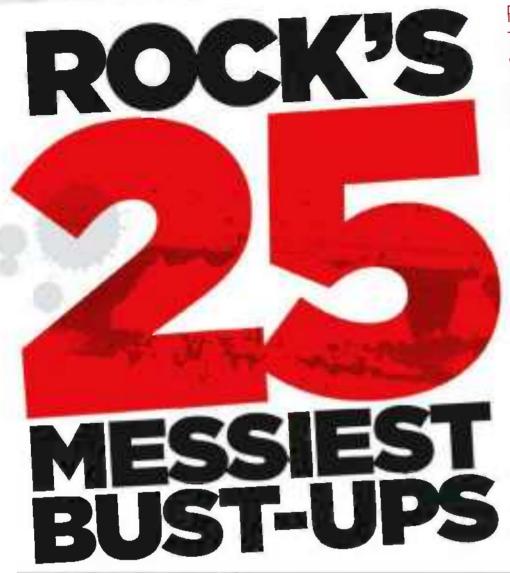
Taken By Trees - Sweet

Child 0 Mine

Faith No More - Easy







FROM AXL TO ASHCROFT,
THE GALLAGHERS TO NWA,
WHAT HAPPENS WHEN
GARGANTUAN EGOS,
UNREALISTIC IDEALS AND
ARROGANT STUPIDITY
COME FACE TO FACE...

erc at NME, we believe that the desire to cosh your bandmates over the head with a mic stand is an essentially positive emotion. Like Gordon Gekko, we believe that greed is good. Competition is healthy. Competition can be the spur to greatness. It's tension that creates innovation; innovation that often breeds tension. The story of truly great bands is the story of massive egos and fantastic creative rivalries so deep and heartfelt that they spur creators to tear down boundaries they didn't know existed. Kurt would never have drawn himself into Guns N' Roses' firing line if he hadn't been asserting a superior philosophy of what rock meant. The Verve would never have carved out 'Urban Hymns' if Ashcroft and McCabe hadn't both seen it as their own personal last-chance saloons And would Morrissey and Marr have made for such a volcanic musical reaction if they hadn't been cut from such diametrically different cloth?

As anyone who watched The I ibertines adding yet another tender glaze of meaning to 'Can't Stand Me Now' and 'W hat Became Of The Likely Lads' will understand, great music is often about more than imply good tunes—it's about the stories behind those tunes. It can't be divorced from real life. And real life hurts—So grab a bassist by the throat, pull up a subpoena, and join us as we run through 25 of the most fearsome examples of creative destruction and destructive creativity music has ever witnessed. Fittiniight! Gavin Haynes



#### **GUNS N' ROSES**

Axl Rose's declaration of war on the Reading And Leeds promoters last month can hardly have been less surprising. The guy has made the rock star spat into the highest art - he'll feud with anyone who gets in his way. Among the most legendary was Kurt Cobain; their war of words came to a dramatic head at the 1992 MTV Awards, ending in Axl shouting homophobic slurs at Kurt and Courtney. The most epic bust-up,

of course, came with his actual bandmates. Substance issues finally in check, it was on their breakneck 'Use Your Illusion' tour that the cracks got properly wide. The show in Buenos Aires in July 1993 was the last time Slash and Duff McKagan would play live with Axl. They staggered through the recording of the dire "The Spaghetti Incident?", and after that tanked, the members fell away, leaving Axl to humiliate himself alone. **DM** 

#### BLUR

Take two best friends. Add alcoholism, drugs, shitloads of money, intense fame and mushrooming egos. Pour into a van, stir around the world for 12 years and voila! The perfect recipe for a major relationship breakdown. And that's just what happened to Damon Albarn and Graham Coxon: come the band's seventh album 'Think Tank', Graham – feeling "ganged up on" – started

missing recording sessions and complaining about Albarn's choice of Fatboy Slim as producer, and was subsequently asked to leave the band. There followed six years of ignored phone messages and internet sniping before the two were reunited last year for a couple of big gigs that you might've heard about. MB





#### THE AUTOMATIC

Ironically, it was the member of Welsh punk poppers The Automatic that initially seemed to be the most annoying of the band who turned out to have the wisest, and possibly the bitterest head on his shoulders. Alex Pennie - un-hilariously known as Pennie - became their most conspicuous member thanks to his habit of screeching like a banshee over the band's songs, particularly their 2006 single 'Monster'. "He put himself in the limelight wherever he could and then whinged about it no end," said frontman Rob Hawkins after Pennie left in September 2007, following on from an announcement that he had found his last year in the group "increasingly unenjoyable". Now going under the allgrowed-up name of 'Alexander Pennie', he plays with Cardiff-based hardcore types Goodtime Boys. LC



Drugs, eh? Not only can they make you look like a melting waxwork long before your time – Steven Tyler, remember, is only 27 years old – but they can cause rifts in your band the size of the San Andreas Fault. Aerosmith are legendary for their onstage misdemeanors – one oft-repeated tale tells of Tyler being so wasted onstage at a '70s gig that he thought he'd played the entire set after just one song and walked off in "thank you Cleveland, GOODNIGHT!" mood. But Tyler's recent addiction to painkillers, combined with

his controversial decision to become a judge on the new series of American Idol, caused the freshest problems within the band. After Tyler broke his collarbone falling offstage last August, stalling the band's tour, guitarist Joe Perry talked of going solo and getting a new singer for Aerosmith. Then, after Tyler fell offstage again in Toronto last month, the rumour mill kicked into overdrive with speculation that Perry backed into him deliberately. Now why doesn't this sort of shit happen to Piers Morgan? **MB** 

# Pete Libertine arrested Pete pleads guilty to burgling Carlos flat in cards and Deidre Barlow of rock in roll, Peter and Carlos have had more dust-ups, tiffs, affairs and post-break-up sex than any other musical twosome ever. Ok, weil maybe not the sex one, but they do look like they're kissing when they're sharing the mic. The mother of all bust-ups for the Libs came in July 2003,

when Pete Doherty, estranged from the band and with his drug

consumption reaching Belushi like levels, broke into Carl's flat

years of shit later, all was forgiven as they resumed awkward

glances and puppy eyes at Reading And Leeds last month. MW

and nicked a guitar, laptop, NME Award and £200 in cash. Seven

#### THE RAKES

When The Rakes suddenly cancelled their upcoming US tour and called it a day in October 2009, industry insiders wondered whether the real reason they were no longer willing to take their middling indiepop to the tippermost of the toppermost was the long-standing enmity between drummer Lasse Petersen and singer Alan Donohoe. It was a mutual dislike which manifested itself most humorously when Alan got up onstage at a gig in Germany and announced to the crowd: "Cheer as loud as you can if you think the drummer's a cunt." The crowd went wild. The Rakes went downhill. GH





#### MCLUSKY

In January 2005, Mclusky issued a brief statement. They were splitting up. The reasons, they said, were "private. Though probably not as entertaining as you'd imagine". The reason was this: Ion Chapple (bassist) and Andy Falkous (guitarist/ singer) hated each other. "Everybody has annoving habits," current Future Of The Left frontman Falkous reflects. "I had mine. But the guy used to whisper along to his Discman. It's like being stalked by a musical poltergeist." Since the split was personal, it was assumed the brutalism in Mclusky's records was a reflection of this. The reality, Falkous insists, was more prosaic. "It was more the gradual erosion of a relationship. There was a closing argument. A couple of hours. A few beers. That was it. I don't bear any grudges." Grudges or not, he hasn't spoken to Chapple since. GH

WORDS: GAVIN HAVIES, BARRY MICOLSON, EMILY MACKAY, PITECASHMORE, ALAM WOODHOUSE, MARTIN ROBINSON, LAUBA SNAPER, EDDIE SMACK, MARN Lous Pattson, Nohn Borral, Mike Williams, Leonie Cooper, dan wartin Photos This Page: Arioy Willsher, Arioy Ralion, Retty, Retty,

#### SMASHING PUMPKINS

Notorious control freak and Smashing Pumpkins head honcho Billy Corgan has pretty much fallen out with everyone who's ever been in the band.

**D'arcy Wretzky (bass):** "D'arcy was fired for being a mean spirited drug addict, who refused to get help," wrote Corgan on his blog in 2004. Seeing as the pair actually argued the very first time they met, this acrimony came as no surprise.

James Iha (guitar): In the same blog post, Corgan blamed Iha for the original breakup of the Smashing Pumpkins. The pair now haven't spoken to each other in like, forever.

Jimmy Chamberlin (drums): After OD'ing on heroin while with keyboardist Jonathan Melvoin - Melvoin died, Chamberlin didn't - he was fired from the band. "He used up all his chances plus five," said Billy. "For everyone's safety and mental health stability, we had to part company." He rejoined the group - unlike Iha and Wretzky - but left again last year. LC





Metallica's 2004 rockumentary *Some Kind Of Monster* shows the band to be a bunch of dysfunctional, Spinal Tap-style idiots, but this is the official picture they have sanctioned of themselves. If you knew what they were actually like, then no doubt, they'd have to kill you. And of course, presumably they were worse when they actually drank and took a lot of drugs in the '80s and '90s. Guitar genius Dave Mustaine of Megadeth had an early tenure with the group that was punctuated by violence. During one band 'discussion' he poured beer on founder member Ron McGovney's bass and the electric shock blasted him clean to the other side of the room. He always had pitbulls with him to protect his parallel interests as a drug dealer and this once led to a five-way fight between Ron, Dave, James Hetfield and two dogs, after which he was shown the door. Judging by the anti-Metallica bile he's been spewing ever since, he's still a bit put out by the whole sorry mess. *JD* 



#### WAVVES

Wavves' onstage breakdown at Primavera was one of Axl-sized proportions. Later admitting to being strung out on ecstasy, Valium, Xanax and booze, Nathan echoed the woozy mush of his scrambled brain in a slop of lazy versions of 'Summer Goth' and 'So Bored', before slagging off the crowd for err, being drugged-up hipsters. Rattled by Williams' incompetence, drummer Ryan Ulsh poured a pint over his head. In a hailstorm of shoes, drumsticks and bottles. Ryan vanished and the stage crew started dismantling their equipment as Nathan futilely pleaded through an unplugged mic. Defeated, he slunk away. It should have been the end, but instead it worked in their favour, igniting perverse interest in whether their third album would be just as disastrous. 'King Of The Beach' proved the naysayers wrong. L5



Dr Dre hasn't always been the nice chap we know today. Having allegedly beaten the shit out of *Pump It Up!* host Dee Barnes in 1991 over an interview she'd conducted with his ex-bandmate Ice Cube about his reasons for leaving the group – he felt he'd been stitched up over royalties – Dre took umbrage with his own slice of the pie. Having invited Eazy-E, his long-term cohort and label boss around to the studio for hang-times, when Eazy showed up, Dre wasn't there. Instead, waiting for him were a load of hired goons who bundled him into a dark room, threatened him with metal pipes, then tried to force him to sign forms releasing Dre from his contractual obligations to Eazy's Ruthless Records. When he refused, they told him they'd kidnapped his manager and mother, and would murder them both if he didn't give them his signature. He duly signed. The hostilities between the three continued until Eazy's death from AIDS in '95, although Dre and Cube both later apologised through the medium of rap. *MW* 

# PIXIES

What says 'I hate being in a band with you' better than throwing your instrument at a bandmate in front of a crowd of expectant Germans? The feud between the Pixies' two creative forces, Frank Black and Kim Deal, dated back to the recording of 1989's 'Doolittle', but it was at a show in Stuttgart that backstage tensions spilled very much front-of-house, when a frustrated Black launched his guitar in the bassist's direction. Later ructions were rather more passive-aggressive. On tour with U2, the band reportedly travelled from show to show in separate vehicles, while in January 1993, Black announced the break-up of the band in a BBC radio interview, notifying Deal and drummer David Lovering by fax. Pixies got back together in 2004, although it's hard not to notice a coolness remains. "Now, if we're on tour together, we hang out, we hug," says Black. "We have some good conversations, I suppose." Well, that sounds totally not awkward. LP

GETTY, RETNA, BEN RAYNER





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It's 1997 and, at Richard Ashcroft's request, guitar visionary Nick McCabe has rejoined The Verve for the recording of their third album, 'Urban Hymns'. Suddenly, the group are among the biggest in Britain, scoring a Number One single with 'The Drugs Don't Work'. Twelve months later, though, the drug-fuelled tensions that dominated the recording of 1995's 'A Northern Soul' have returned. Following a show at Düsseldorf-Philipshalle in June 1998, McCabe breaks his hand - not, as is initially circulated, in an unfortunate accident, but in fact by a very intentional collision with Ashcroft's face. "I had him against a bathroom wall and he was crying." McCabe later told an interviewer, claiming the frontman had "no respect for anyone". The pair didn't speak again until 2007, when The Verve reformed again and, to the surprise of no-one, broke up all over again. LP



#### **RAZORLIGHT**

There were Japanese prisoner of war camps. There was Josef Fritzl's basement. And then there was 'being in Razorlight'. Judging by the reports of survivors, there have been few more traumatic experiences than being a member of north London's premier arena rockers - ex-drummer Andy Burrows left the band after a drunken punch-up in The Hawley Arms, and other members have been quoted as saying that they'd follow suit as soon as they'd made enough money. But the one time the tensions in the band boiled over in the most public way possible was at a gig at the Ninkasi Stadium in Lyon, France. Midway through the set, an argument broke out between Johnny Borrell and bassist Carl Dalemo: punches were thrown and the band stormed offstage amid copious apologies from Burrows. They don't call the band Razorfight for nothing... ES



#### THE CLASH

With a name like The Clash, an almighty tiff or two between band members was inevitable. While drummer Topper Headon was asked to sling his hook in 1982 thanks to his penchant for heroin, it was the increasing bitterness between frontman Joe Strummer, bassist Paul Simonon and guitarist Mick Jones which led to the demise of the iconic punk group. A year after Headon was ousted, Jones was also fired. Tensions had always run high in the band, but things came to a head in 1983. Various reasons were mooted for the sacking of one of The Clash's core members, including Jones' problems with punctuality, his habit of playing the big rock star and the way he had fallen out of step with the band's original ideals. After Jones moved on, the band's demise wasn't far off. LC



#### DEATH FROM ABOVE 1979

Toronto's Sebastien Grainger and Jesse F Keeler combined the aggression of punk and the intensity of techno to the ultimate menacing degree, so theirs was never going to be an easy ride. They burned brightly for just one album and a slew of EPs and remixes before fading away in bizarre slow-motion. Announcing their split on the band's forum in August 2006, Keeler wrote: "We decided to stop doing the band almost a year ago. We finished off our scheduled tour dates because there were good people working for us who relied on us to make a living." They couldn't even bring themselves to hide behind the 'musical differences' platitude. "We both changed so much that the people we were by the end of it probably wouldn't have been friends if they were to meet for the first time again... it's not sad." DM



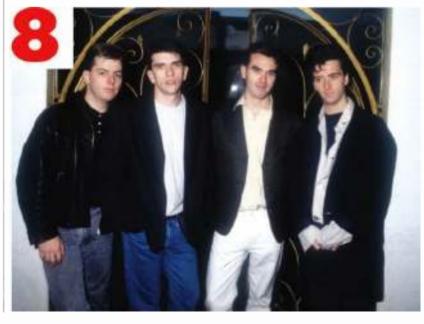
#### **EAGLES**

By 1980, the Eagles hated each other so much they couldn't even bear to be in the same state: their posthumous contractfulfilling live album of that year was mixed via FedEx while drummer Don Henley and guitarist Glenn Frey were entrenched on opposite seaboards. The thank-you credits were addressed to their lawyers. All this stemmed from 'The Long Night At Wrong Beach', a benefit gig for senator Alan Cranston organised by Frey in July of that year. The band were uncomfortable about playing for a politician, but Frey was insistent. Before the gig, guitarist Don Felder made an under-the-breath comment about the senator's wife that enraged Frey, and between songs he started hissing at Felder about the beating he was going to administer once he got offstage. Felder sped away in a separate limo before Frey got the chance. Asked when The Eagles might reform, Henley replied: "When hell freezes over." Guess what the name of their reunion tour 14 years later was... BN

#### THE SMITHS

As any septic-souled divorce lawyer will attest, few disagreements turn as tawdry as those that end in court. The flouncing of an overworked Johnny Marr caused The Smiths' break-up in 1987, but it was the subsequent 11-year legal bitchfight that estranged former friends and slowly soured their legacy. Or, as Morrissey put it with characteristic even-handedness, "The Smiths was a beautiful thing, and Johnny Marr left it, and Mike Joyce has destroyed it." When the band signed to Rough Trade,

only Morrissey and Marr's names appeared on the contract. They claimed that it was always understood that drummer Joyce and Andy Rourke, the bassist, would receive 10 per cent each, the singer and guitarist receiving a larger share as the songwriters, while Rourke and Joyce had assumed earnings were split four ways. Rourke dropped his case, disheartened, after two years, but Joyce took it to the High Court, where Morrissey finally lost an appeal in 1998. EM





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alford's premier country n'northern outfit The Fall - who ac identally invented indie in the late '70s when everyone else was being a punk - are the band against which all others must be judged, according to the late, great John Peel. A big part of their unique staying power is down to the monomaniacal way that frontman Mark E Smith controls the dizzying revolving door policy of hiring and firing in his band. Dave Simpson charted the experience of being in this rock'n'roll institution admirably by tracking down over 40 cx-members and interviewing them for his 200 8 book The Fallen. And while nearly all of them spoke fondly of Mark and acknowledged the frontman's genius, they also came across as sufferers of post-traumatic stress disorder, like astronauts who had survived a particularly dangerous space mission. Smith is legendary for keeping his band on their toes, and his

management techniques include leaving members stranded abroad on tour, starting fights in moving vehicles and utilising the kind of onstage physical correction techniques that would have made James Brown wince; and all of it powered by a four decade-long thirst for strong lager and cheap white powders. In April 1997, during a tour of America, he nearly came unstuck, however. An on tage punch-up in New York saw thre members walk out on him haltway through a set reducing their ranks to just Smith and keyboard player Julia Nagle. The honeymoon period for this new line-up only lasted a couple of hours before there was yet another fight, and Smith got banged up and then nearly sent to the nearby Riker's Island prison But don't just take our word for what it's like being one of Smith's hired hands... we've plotted a graph and worked out that by 2022, everyone living will have been in the band, so brace yourselves. JD





#### MARC RILEY

After leaving The Fall with two black eyes, Riley formed cult post-punk act The Creepers, but then really came back to

prominence in the '90s as Mark Radcliffe's sidekick Lard. Marc is now a famous DJ in his own right and has the kind of minor celebrity status that Smith always accused him of chasing.



#### **BRIX SMITH**

Credited by many fans as the force who popularised The Fall in the 1980s, Brix was certainly responsible for Mark

E Smith's early experiments in 'singing' and not dressing like the defendant in a dole fraud trial. She now runs a chain of fashion boutiques called Start.



#### **KARL BURNS**

Burns appears to have been a member of The Fall no less than four times, playing mainly drums but occasionally bass

and guitar as well, leaving finally after the New York punch-up. Ouring one of his breaks he joined PIL, where Jah Wobble tried to set him on fire. Perhaps because of his name.



#### MICHAEL CLARK

Joined The Fall as choreographer in 1988 when they were soundtracking his ballet version of "I Am Kurious

Oranj'. This featured Clark in assless tights dancing round a giant hamburger to 'CD Win Fall 2080AD' and 'Van Plague?' He has gone on to perform pieces much better received by dance critics. And Fall fans.



#### **BADLY DRAWN BOY**

Damon Gough co-wrote and played guitar on the track 'Calendar' in 1997. He went on to not inconsiderable success

as tea-cosy-sporting Badly Drawn Boy, something that was missed by Smith, who once got in his car thinking it was a taxi and left his false teeth in lieu of paying a fare.



#### **CRAIG SCANLON**

One of the longest-serving members of The Fall, guitarist Scanlon got his marching orders in 1995 for "failure to

maintain amps and slovenly appearance". Happily, he has taken all of his experience of dealing with thirsty ranting lunatics and applied it to his new role in the Social Welfare Office in Manchester.



#### THE BRAVERY VS THE KILLERS

A whiff of suspicion has always lingered over the spat between the two one-time synth-rock contenders. Brandon Flowers isn't above sticking his oar in – witness his famously shitty remarks towards Green Day – but the fact that both acts shared the same management company led many to suspect this one was cooked up to sit neatly between the pages of NME, week after week, after week...

#### BATTLE OF THE BANDS

#### JACK WHITE VS THE VON BONDIES

In 2003, Jason Stollsteimer was issued with a black eye and torn retina by his one-time mentor, Jack White, after a punch-up at a Detroit club. White pleaded guilty to assault and was forced to attend angermanagement classes.







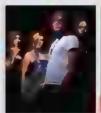
#### **GARY NUMAN VS DAVID BOWIE**

The snidery that Bowie directed towards the Johnny Come Lately electro pioneer during the '80s has cooled over the intervening years. Sort of... "Bowie has said some lovely things since," Numan reported earlier this year, "He said I'd written two of the finest songs in British chart history. Well, he's written one good song in 25 years, so fuck him."



#### DANDY WARHOLS VS BRIAN JONESTOWN MASSACRE

Ondi Timoner's rock documentary masterpiece *DiG!* captured the full painful, farcical glamour of the hometown rivalry between Courtney Taylor-Taylor's mob of Velvets-loving psych-rockers and the broiling beast of Anton Newcombe, with his rotating cast of The Brian Jonestown Massacre. All elegantly summarised in Newcombe's quote: "You fucking broke my sitar, motherfucker!"









#### CROSBY, STILLS NASH & YOUNG

As the ultimate supergroup of folk-rock's classic age, CSNY can be forgiven more than a few attacks of the super-ego. But the number of acrimonious comings and goings between the foursome has been enough to keep the spider-diagram industry in business ever since. Ironically for a band who had deliberately set out to share equal billings, their legendarily explosive relationships led to three decades of spluttered history. Between them they oscillated between different permutations of the foursome, the whole thing powered by a haze of drugs, guns and medical trauma. This was simply the way people were expected to behave in the '70s. The unedifying saga eventually reached a happy ending of sorts in 1999 with the 'Looking Forward' album regaining them critical acclaim and leading to the first full band tour since 1974. DM

#### THE KINKS

Everyone always goes on about the 'warring' Davies brothers in the band, frontman Ray and guitarist Dave. And they certainly don't deny they've had their troubles over the years. But the biggest inter-band bust-ups were actually between Dave and drummer Mick Avory. The worst incident between the pair came onstage in Cardiff in 1965; Avory belted Davies with his drum pedal after Dave kicked over his drumkit as revenge for losing a drunken fight with Mick the previous night. Dave then reportedly fled into hiding for days to avoid arrest for GBH. Afterwards, Avory would goad his rival by frequently throwing his drumsticks at him when The Kinks were onstage. The pair could never properly reconcile their differences, and a weary Avory eventually quit in 1984. AW



## JAY REATARD

The recently dead underground alt.icon, who passed away of a cocaine and alcohol overdose last year aged just 29, was as infamous for his inter-band fights and feuds as he was for his hugely prolific output of avant-punk music. His most famous bust-up came just before his death last year when his band. including drummer Billy Hayes and bassist Stephen Pope (both now in Wavves), quit mid-tour. Jay broke the news on Twitter like so, "Band quit! Fuck them! They are boring rich kids who can't play for shit anyways... Say hello to your ugly and boring wifes opps I mean lifes guvs suck it". Haves in turn said of Reatard, "The guy fucking attacked me multiple times! It was an insane, fuckedup, arduous horrible thing." Check out the clip on YouTube of Jay at Goner Fest 6 for further information: when his guitarist bends over to fix his pedals, Jay pulls out his penis and proceeds to piss all over him. The guitarist responds by kicking him square in the bell-end. Amazingly they finish the sor g while kicking and spitting at each other. Jay Reatard; punk genius, questionable employer. MR



#### MOBY GRAPE

Seminal late-'60s psych-poppers Moby Grape were one of the unluckiest bands to ever live. The biggest calamity was the breakdown of frontman Skip Spence in a New York hotel during the recording of their second album in 1968, when he consumed so much LSD he became convinced he was the antichrist and ran amok with a fire axe, smashing through drummer Don Stevenson's door in an

attempt to kill him and "save him from himself". Spence was eventually tackled, thrown out of the band and committed to Bellevue psychiatric hospital, where he was diagnosed with schizophrenia. Six months later he was discharged and rode a motorcycle to Nashville in his pyjamas to record 'Oar', his only solo album. He died homeless in 1999 as a quasi-mythical Syd Barret-esque figure. BN





When it comes to band spats being carried through to their ultimate conclusion, there's really only one band in it. Because while other groups may cheerily state in interviews how they'd LIKE to murder their opposite number, only Norwegian black metal band Mayhem can say that one of them actually acted on that impulse. In 1993, Oystein 'Euronymous' Aarseth was guitarist in the Oslo-based band, and Varg 'Count Grisnackh' Vikernes was the bassist. There didn't seem to be that much bad blood between the two - indeed, they had, as a pair, been planning to blow up the church that appeared on the cover of the band's 'De Mysteriis Dom Sathanas' album, as you do - but on the night of August 10, 1993, Vikernes and a friend went to Euronymous' flat and there developed a contretemps that ended with the guitarist being fatally stabbed 23 times in the neck and back. Vikernes' claim that Euronymous intended to torture him to death on film was rejected and he was imprisoned for 21 years. Comfortingly, he was paroled last year. PC



regularly pulling great songs from the wreckage of their fights. He's never been one for ascribing meaning to his lyrics and he'd probably scoff at the notion, but it's hard to listen to 'Talk Tonight', the soaraway chorus of 'Acquiesce' ("Because we need each other/We believe in one another") or 'The Masterplan's gentle urge to, "Please, brother, let it be", and not hear some kind of

Things changed after Barcelona in 2000 Noel left the band (again) and rejoined it (again), but after that incident his relationship with Liam became businesslike. They more or less stopped doing joint interviews, started moving in different social circles, and rarely saw each other outside of the band. Instead of the warring brothers of old, they now resembled a loveless marriage kept togeth ir for the kids.

That arrangement kept Oz 1 togeth 1 for another nine years, but it also allowed old grievances to summer under the surface instead of being ies alved. The band carried on, but it often seemed like the only open lines of communication between its two central figures were the pages of the press, and what was said

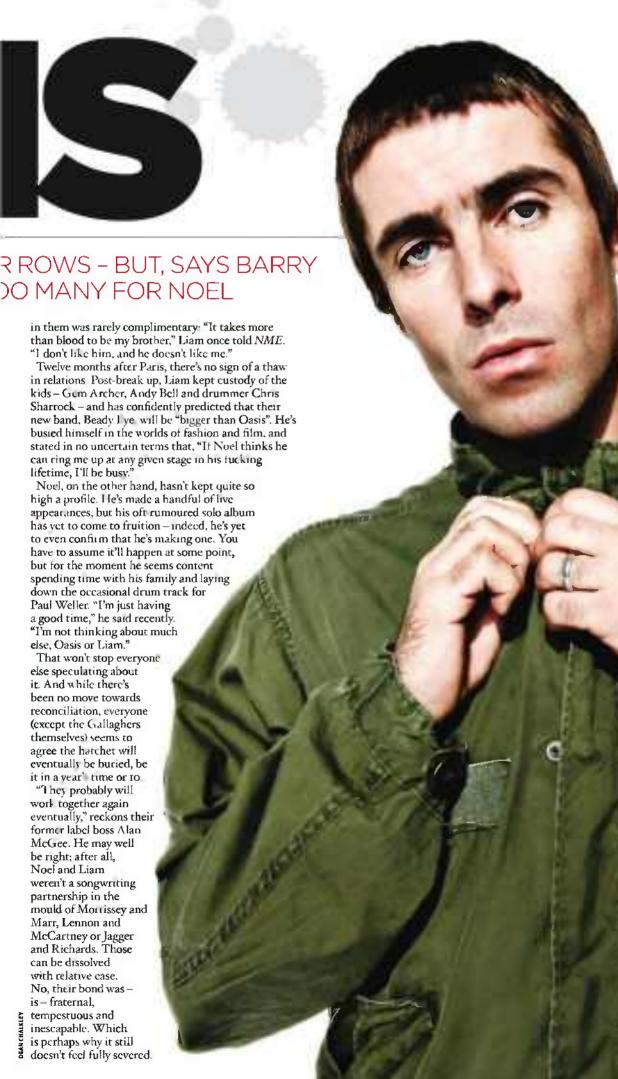
was what fuelled Oasis. Noel couldn't

stand Liam, but recognised what an

the same way, but was in awe of his brother's songwriting abilities. As he put

iconic frontman he was. Liam felt much

it to NME journalist John Harris in the



#### 1 YEAR ON GOOD RIDDANCE OR MUCH MISSED?



NICKY WIRE MANIC STREET PRI ACHERS

"When Oasis split it did make me feel that of our generation of bands - if you can call it that - we're the only fuckers left. I did feel quite melancholic about it, that you won't be able to hear all that spite and bile in interviews any more. It felt like another beacon of rage had just gone. It's probably for the best for them at the moment. It might rekindle. I know that us doing solo albums made us feel like it was much more enjoyable being in a band, perhaps it'll be the case for them. But it was symbolic. It feels like our generation blew it."



**NAHTANOL EVERYTHING** E VE RYTHING **EVERYTHING** 

"The musical output of Manchester - and people tend to forget this - is not, like, wearing a parka. It's not subscribing to that whole axis at all! If anything, it's radicalism, I suppose that Oasis were radicals in 1993... but the mould they created became so big that it became the new idea of what you should sound like if you're a band from this city. That's not what the Manchester sound should be about at all. It should be the opposite of that - do something different."

## WOT, NO PISTOLS?

No Stone Roses? No Pink Floyd? No Sex Pistols? NME, have you lost your fucking minds? No - after weeks of arguments, we decided these were our current favourite musical fall-outs. Head over to NME.COM and have your say on your ultimate rock'n'roll bustups. Plus watch an exclusive film featuring the likes of Kasabian, Foals, Mumford & Sons, Klaxons and more discussing the worst intra-band bust-ups they've had.



# Photograph Aaron or California's buzzing with low-fi indie and high-grade skunk, and we're reaping the hazy benefits. **Jaimie Hodgson** sparks up and investigates...

ome say that Los Angeles shouldn't exist. Some say and, erm, 'product' than anywhere else in the States. This has that the concrete basin isn't really that suitable for human beings at all, with its heat-trap summer

temperatures peaking anywhere up to 112 F and the least breathable air in the whole of the USA. Then what, you may ask, is keeping its 3.83million residents there? Of course the first image that springs to mind when you think of the city is the Hollywoodhungry fame casualty, stumbling along the boulevard of broken dreams, plastic smile etched across their face in hope of some scouting producer whisking them away from their bus-boy existence. But there's another old Californian cliché that's found a new epicentre in-between I A's bisecting mountain ranges, and that's the hazy old hippy; ragged of garms, free of spirit, and bloodshot of eye. It's this spirit that finds a psychedelic Godfather in Jim Morrison, and through some convoluted bohemia bloodline manifests itself in the city's recent upsurge of art-rock experimentation.

A few years back esoteric indie fans will have had a tough job missing reports on the happenings around LA's all-ages club Mecca The Smell, with bands such as No Age, HEALTH and Mika Miko leading its charge of artful noise-pop. But the city's leftfield rock'n'roll output has far from let up with bands including Wavves, Pochahaunted and their singer Beth's solo project Best Coast taking things in more sun-bleached directions recently. Across the state, from San Francisco and slacker kings Girls, to San Diego with the likes of Crocodiles and Dum Dum Girls, Californian indie's feeling more vital and headier than ever before. Of course LA's become the hub of all this activity, with its network of bars and venues, its dizzying climate, its constant surge of students, but also, importantly, its lax attitudes towards the distribution and consumption of one very key ingredient: marijuana

Of the 15 US states where the medical use of marijuana has been decrimin alised since the 1970s, California's one of six to actually permit commercial dispensaries LA, being the entrepreneurial copire it is, has been the savviest in capitalising on the recent easing of federal attitudes towards such establishments, with 'clinics' popping up left, right and centre, and cheaper and more readily available medical accreditation

meant that over the past couple of years, what was already a very healthy stoner culture has been sparked and stol ed to some stratospheric new high. It's why all those lo-fi Cali sounds that have been dritting our way these last couple of summers have sounded lil e they were cultivated under hydroponic lamps, and why NME's currently sat on an 11-hour flight reading a text message from a girl who goes by the moniker Heather Gram. Heather's real name is Piper Kaplan, and she, along with her

little sister Skylar, comprise Puro Instinct, LA's most-talkedabout new dream-rock band Piper's also one of the LA scene's most outspoken stoners, and the lady that's kindly offered to escort us on a tour of her neighbourhood's hotspots.

Our adventures begin at 12pm the following day, when we pick up Piper from her house in the I incoln Heights district and drive to minutes to the Glendale district, where one of her favourite weed clinics is situated. On the way over, pocket full of \$20 bills, bubbling over with anticipation at this foreign new ritual, Piper - who up until recently worked as a clerk at a clinic in the Echo Park area - begins to regale us with a few home truths. "The joint that I used to work at actually got raided by a gang the week before last," she mews, casually gazing out the window. "The guy that hired me was shot dead." Erm, hang on, that doesn't sound very dreamy at all, we think. Things don't get much more idyllic on arrival, either.

The 'clinic', or dispensary, is less of the high-tech weed superstore we'd imagined, and more of a menacing-looking concrete compound sunken beneath street level and lined with bars. We get to the locked front door and stand ringing its bell for a tetchy 15 minutes before a portly Mexican chap answers, letting a previous customer exit. As it turns out, the highsecurity premises operate a one-customer- st-a-time policy. We enter, Piper showing her doctor-obtained ID card, proving she's been certified as deserving the drug on time heal basis, and stopping in the sparse, shady 'waiting room' area. But as I produce a wodge of bills from my pocket, ready to hand them over to Piper, fear suddenly sparks in her eyes, exclaiming, "Shit! I forgot something in the car. Quick, let's go get it," and darts out the door.

Chasing after her, she quickly explains that the rules and



regulations around the transactions are very strict: a card holder can only ever purchase it for themselves, and any evidence that suggests otherwise results in a lifetime ban from said dispensary. About 20 minutes later however, after a vaguely bleak-feeling stint in the 'waiting room' while Piper handled the business in the main shop area, and we're cruising home with three small plastic medical-looking tubs of eye-wateringly strong-smelling high-grade skunk.

We return to the flakey bungalow of Puro Instinct's live guitarist Cody and drummer Brooke, where their band's co-founder, 15-year-old Skylar, is lounging on the battered leather sofa looking tired from a long night's studying. Surveying our spoils: a tub of 'snow' kush, a tub of blue/green kush, and a tub of '98' kush (each costing \$20 a gram), before Brooke's brother rolls a classic Californian blunt; a cracked berry-flavoured cigar packed full of pure, crumbly, crystalised skunk.

But in LA they don't just talk about weed, skunk or hash - the geeks talk about indica and sativa, the different strains of the plant that create alternate types of high: sativa's the heavy-bodied stoned, indica's the buzzy, heady high. Piper informs us that what we've bought is what's known as 'hybrid', a mixture of both. Uh oh. Now, recollections get a little hazier from here on in, but it's safe to say, as Puro jammed new material before me, Skylar's spiralling Marr-esque gustar trills melting with her sister's cloudy keyboard plooms, memories of seedy dispensaries and gang heists were pretty far away.

"I think it's way rarer to find a band without any stoners in round here," Piper ponders later. "I dunno, it's not even something I think about anymore. It's such a part of my life, I guess it's just a given." And so the afternoon melted away in the presence of Puro Instinct, the fading sun soundtracked by the band's breezy rush of reverberation, as they practiced for their recording session the following day with Kenny Gilmore of local avant-electronic heroes Ariel Pink's Haunted Graffiti. Along with groups such as Nite Jewel, Puro are rising in Ariel's eccentric fold, and just returned from a full US tour with the band. "On one of the last shows of the tour we were back in LA and we weren't having too good a time onstage," Piper recalls. "I remember Ariel just appearing on the side of the stage and handing me a joint. He just stood there and we had a smoke mid-gig. I feel like everyone

got a little high that night."

That night, NME witnesses a very different side to LA's five-pronged leaf. Instead of resting up for tomorrow's planned trip to the doctor's surgery, we don our smart jacket and loafers and pay a visit to a Hollywood club called MyStudio. It's basically the China White's of LA's hip-hop community. The minimum bar order is four bottles of champagne at \$600 a bottle, and it's ram-jammed wall-to-wall with low-rent ballers, the odd rapper, and lots and lots of entourages. The atmosphere is like nothing we've encountered before: imagine Millwall and Chelsea fans sharing a pre-match bus trip and you're nearing the levels of tension and testosterone, except everyone in there is at least four-foot taller and wider than anyone you've ever met. On the way in we manage to tread on the boxfresh Air Force Ones of what turns out to be one of R&B singer Ne-Yo's right-hand men. He's so dumbfounded at what we've just done that he fails to manage anything other than a gasping look of utter disbelief in our direction. Up near the dance floor and that familiar mist returns. It becomes apparent that, despite state and federal laws banning smoking in public venues, virtually every table-served party in here is chain-smoking blunts. Whether it's a case of police turning a blind eye, or simply just not wanting to venture past the club's gargantuan beasts of doormen, it's not clear, but as Ne-Yo grabbed the mic for an impromptu freestyle over one of the South's most punishing new rhythms, you could barely make out the gold gilding on the bar through the sickly sweet fog.







o I'm going to go with insomnia and lack of appetite," practises Crocodiles' frontman Brandon Welchez, outside of the Sunset Boulevard doctor's surgery where we find ourselves decamped the following day. "Shit, I wonder how much detail he's going to want? Maybe I should have rehearsed?" But as his bounding frame catches up with us outside a nearby frozen yoghurt store a matter of moments later, brandishing a school swimming certificate-esque document complete with gold-foil stamp, it would appear any concerns were misplaced. "Dude, he just had a stack of pre-signed certificates on his desk ready to hand out, he just filled in my name. I'd barely finished my whole story," he explained, on our way to Sunset's nearest dispensary. "They even have a list of all the conditions that weed helps with on posters in the waiting room, so they're practically telling you what to say before you go in." Brandon and his bandmates including co-founder Charles Rowell are in town from San Diego for two reasons: to play a show tonight at a club called The Echo, and for Brandon to obtain his own medical

marijuana certificate. It's common for folks to conduct this kind of business while passing through LA, simply because it's the cheapest and easiest place to do it. The doctors aren't your average GP, but more a specific weed-centric certificate dispenser, collecting \$50 a pop. "It's another thing we've got Obama to thank for," Brandon laughs, striding down the sidewalk. "Up until two years ago the Bush administration were raiding everywhere round here, claiming that federal law, which treats it still as illegal, overrides our state law. Obama came in and just saw what a total waste of money it was sending fucking swat teams down here to burn stoners, so called a truce." Without further ado Brandon puts his pass to use, popping into a swish glass-fronted weed store across the road - a far-cry from yesterday's oppressive structure, and much closer to Amsterdam's famous head-shops - and we head off to find our nearest park.

Basking in the subtropical heat, with the incongruous cityscape fencing in Echo Park's little green and blue

#### **Fust Blaze**

A timeline of marijuana legality in the USA

1492 Christopher Columbus brings cannabis as hemp rope and canvas to the new world

1619 Jamestown colony law declares all settlers must grow hemp or cannabis

1797 George Washington grows hemp for fibre production at Mount primary crops

1906 Prohibition on cannabis begins

1935 Cannabis or marijuana is regulated in every state by laws instituted through the Uniform State Narcotic Drug Act

1978 Robert Randall sues the federal government for arresting him for using cannabis to treat his alaucoma

1996 California passes the Compassionate Use Act, which decriminalises the consumption. possession, cultivation, and distribution for medicinal use; since then 12 states have enacted similar laws on mariluana to treat certain conditions

2007 Arnold Schwarzenegger, a self-confessed ex-stoner and supporter of marijuana tolerance, is sworn in as the 38th Governor of California

2009 President Obama signals a new government approach to marijuana. His attorney general, Eric Holder, confirms at a press conference that unlike Presidents Bush and Clinton before him he will no longer subject individuals who are complying with state medical marijuana laws to federal drug raids and





top left: Crocodiles Brandon skins up; chilfing in e park; a legal buds; it's legal!; at home with



utopia, the Crocs boys attempt to dissect the fuzzy-headed Cali indie culture through cotton mouths. "I think across California right now there's a feeling of unity amongst the bands. Everyone's friends and puts on shows for each other when they're in town," muses Charles. "I'd like to think it's more than just being stoners though, there's definite musical and ideological threads, for sure. But I'd definitely say the state of mind you're in from getting high on a very regular basis doesn't hurt. Smoking a joint is one of the first things you do when you meet another band at a show." It's true that the musical lines that separate Crocodiles' blissful brand of psych-dirge anthemia from say Best Coast's no-fi bubblegum tend to merge into one giant wall of scorched, positivevibing rock'n'roll greatness when you've been subjected to a few blasts of the unforgiving California sun and few hits of Cali's stinkiest.

Similarly, after observing the candid cheech'n'chong-style Twitter banter of the scene's king and queen couple - Wavves' Nathan Williams and Best Coast's Bethany Cosentino - who post photos online of each other's ridiculous

stashes, and trade sniggering weed japes, you realise it mirrors the warm, 'WTVR' attitudes of the Puro Instinct gang, or today's immitable hosts. There's literally something in the air. From the audacious rap clubs to scuzzy punk dives, California's truly up in smoke right now; the cogs of the West Coast's lo-fi revolution are being powered by very special fires. "Anyone that criticises stoners for being unmotivated or anti-social can take a look at what's happening here," snaps Brandon, suddenly sitting up. "If you want to do something, you do it. It doesn't matter how high you are. My personal experience of marijuana has been the opposite. I've met great people and created things I'm proud of through being stoned out of my mind.'

"I also feel like boundaries of communication are breaking down in parallel with all this changing of law," follows Charles, suddenly sounding more stoned than before. "I'm just waiting for the day I wake up to see a tweet between Snoop Dogg and Wavves discussing a collaboration. It's going to happen."

# LAST GANGINGINGO TOWN

**The Charlatans** have been through financial disaster and death in their 20-year career. Now, to prepare for the release of their eleventh LP, they look back with **Mark Beaumont** 

im Burgess' ever-youthful grin beams out from behind black Joey Ramone hair:
"I can't believe it," he says, ducking out of the NME.
Signing Tent at V Festival. "Someone just asked me to sign their face."

Three Number One albums, 22 Top 40 singles, a devotional army of fans. And – after 20 years of triumphs, tragedies and drug meltdowns – the enthusiasm and wonder of their youth still blazing through.

So, The Charlatans, 20 years... not bad for a Stone Roses covers band, eh?

Bassist Martin Blunt laughs aloud. "Probably the first two years, yeah! But the last 18 have been about our journey. There was never a masterplan. We just wanted to be the last gang in town."

"Our initial idea," adds Tim, "was to just do one album. We went to America

going, 'Wooaah, we're the greatest band in the world!' and thinking we'd never go back there. I thought [first single] 'Indian Rope' was the greatest record I'd ever heard. I said to Martin in Strawberry Studios in Stockport [in 1989], 'How are we gonna top this?' and Martin said 'We've got a good chance."

Within six months The Charlatans had become baggy legends as debut album 'Some Friendly' hit Number One in the UK charts. To mark 20 years since the record came out, the band played the album in full at a couple of specially arranged shows in May.

"I wasn't transported back 20 years,"

reckons Tim. "I felt very much of the present. The songs took me somewhere else, but it wasn't backwards."

How did you escape baggy alive?
"It's not about escaping," argues
drummer Jon Brookes. "It's about
getting out with a bit of dignity. You
can't help being part of a historical
movement musically, but if you're in it,
don't fucking moan about it, make it

yours and leave your mark."

Strange to think The Charlatans were almost flash-in-the-pan, Second album 'Between roth And 11th' was a flop, and by the time they'd revived themselves as mainstays of Britpop with 'Up To Our

Hips', 'The Charlatans' and 'Tellin' Stories', the bad shit was beginning to outweigh the good times. Throughout the '90s their accountant ripped them off for more than £300,000, and at the peak of their success keyboardist Rob Collins died in a car crash. What did it take to get through all that hardship?

"No hidden agendas and a bit of communication," according to Martin. "There were times we thought we'd just release 'Tellin' Stories' and go our own ways. But we came across Mr [Tony] Rogers, who fitted in with our thought." Jon: "Finding keyboard players into the Hammond is a rare nugget."

Their most successful album, 'Tellin' Stories', gave the band three UK Top 10 singles, building on the moderate success of '...Thinking Things Over' and 'Just Lookin' from the eponymous predecessor. Now fully established as UK rock royalty, there's plenty of bands that would have sat back and churned out the same sound for a decade or so. Not the Charlies, who began 10 years of constant – not always successful – reinvention, becoming funk-soul luvvers on 2001's 'Wonderland', going folk-country on 2004's 'Up At The Lake' and delving into dub reggae on 2006's 'Simpatico'.

"Simpatico' wasn't a dub reggae record," Martin argues. "It was too many bad drugs and too much shit wine. That was a bit of a dark period."

"Then 'Wonderland' was about letting the city {LA} take over the music," Tim explains.

Constantly championing their favourite new bands - Tim can't stop banging on about The Horrors, The Pains Of Being Pure At Heart and Hatcham Social, who all played the Isle Of Wight tent he curated in 2008 - and releasing their roth album 'You Crossed My Path' for free on the internet (Martin: "It wasn't free, it cost us £100,000!"), they seem more in touch with their future than their past. And with new album 'Who We Touch' taking in geek rock, motorik epics, "tongue-in-check" political rebellion and dome quaking anthems, they're still evolving and trying new things, which, let's face it, is pretty daring for

a bunch of 40 year olds
"I think people are interested in our
new stuff," states Tim. "And I think our
new record is up there with Ariel Pink,
which is one of the best records I've
heard this year. That makes me happy."

"If you're part of a movement don't fucking moan about it, make it yours and leave your mark" Jon Brookes







# ■ We're so pretty Tim: "That was our first ever photoshoot." Martin: "July '89, Manchester." Mark: "That's when you could get away with horizontal stripes, eh Martin?"

# ▼ Tellin' stories Jon: "That's a game of solitaire. It's mini-bar skittles and nobody wants to play." Tim: "And I've got a headache." Martin: "That's New York, it's got to be."

#### ▲ The only coat I know

Tim: "That jacket was given to me by Wags from Black Grape. It looks like I'm having a good old sing. It looks like my mum's house." Jon: "That's Tim saying, 'Is this a harmonica?"

#### ► Onstage at V '95

Jon: "That's
V Festival 15
years ago!"
Tim: "I remember
Paul Weller giving
me a big hug
backstage and
Rob had just died,
so he gave me
the Weller grip."



#### BURGESS ON THE FUTURE

What still excites you about music? Tim: "I really like finding new things, whether it's new or some obscure record from the past. Something you can integrate into your life."

#### What turns you on about The Pains Of Being Pure At Heart?

"Their melodies and freshness and honesty. And The Horrors, I really like the fact that they've got keyboards and they do something futuristic every time and encompass all kinds of different layers of music. And they look fucking amazing. They have some 1 ind of dreamy aspects that The Charlatans have. We all like Tame Impala and I really like Hatcham Social. When I first heard their demo I thought it was like the very first Orange Juice recordings where there's loads of melody but you couldn't hear it because there's a big cloud around it."

## Your new album covers loads of genres – what makes you want to keep experimenting?

"I think we'd get bored otherwise. We thought of it as a ring the round of a opean wint r. Or an I nglish autumn I album. It was important to record it England to get those crispy beats."

# SLEAZY LOVE

Nick Cave's 'other' band Grinderman are back and are filthy as ever. Leonie Cooper hears tales of freak shows, perverted minds and the 'secret ingredient' in their mayonnaise

or all the romantic balladeering and earthy fire and brimstone poetry of The Bad Seeds, it's nice to know that Nick Cave can conjure up a randy, crotch-grabbing horn dog in the time it takes to wryly raise a bushy eyebrow. With the grimey Grinderman, he and his fellow Seeds air their elemental gusset, setting Cave's fabulously filthy words to a swamp scuzz soundtrack Proving they're far from a one-trick pony, they've followed their 2007 debut with 'Grinderman 2', a record of priapic P-funk which betters their first, not only in terms of power and awesome tuneage but in lyrical deviancy.

NME meets half of the four-man band - absent are Warren Ellis and Martyn Casey - upstairs in the Flectric House private members' club on Portobello Road. London. Cave, in a chest-bearing shirt with gypsy gold strewn around his neck and weighing down his fingers, is sat next to drummer Jim Sclavunos, a giant, bearded man prone to warm,

slightly grubby chuckles. They're ever so slightly intimidating, which we suppose, is kind of the point... We talk to them about harnessing chaos, octopus fan art and their dirty minds.

# When you formed Grinderman was there a manifesto?

Jim. There were some things that we had de id I we were going to try to avoid bring but when vowent in [the studio] tor the first time for the first album www.ren't evin sure what Grinderman was going to be." Nick: "There were things that we weren't going to do. Warren, for

example, didn't bring his violin. It was suggested by Warren to me that I didn't sing any songs about God or love, which was interesting because it took a great hole out of my repertoire of things that I could sing about."

Have you stuck to that? Nick: "Not particularly."

Jim: "We didn't want it to sound like a Bad Seeds re-ord; there was no point in going in there and making something that sounded like a Bad Seeds record when we were supposed to be embarking on this brave new journey."

The name of the new "TEMPERS DO FRAY record seems quite filmic, like a sequel A BIT. BUT THAT'S – was that the idea? Nick: "It was more that **ONLY BECAUSE JIM'S** it suggested that there

wanted to show that there was more to come, there is more to come...'

# What are the elements that make up a Grinderman song - is it possible to break it down like that?

Nick: "No - it's alchemy; it's magic." Jim: "It's chaos - chaos harnessed. We do start off with these slabs of sound and we figure out, 'OK, we like that' and then Nick takes it away and writes some lyrics for it and, next thing you know, we've got a song."

# Where do these 'slabs' come from? Nick: "They come from improv jams. We say, 'Today we're going into the studio to do the Grinderman record.' We block-book five days at the studio and we pretty much play constantly, day and night, for five days.

When you've got all of that material together, how much of it is good? Jim: "Very little, because we record 40,





deities. Of a sort."

the poster, Nick

send you?

Nick: "Greek gods to you."

We see you've accessorised your outfit with leopard print pants in

Nick: "Well, we just had our own

underwear on; I can't help it if I wear

'naïve art'. To see them all together is quite something..." Nick: "I would like to say, when someone comes backstage and gives you a painting, like, a giant painting, and you're on tour, it's difficult to carry around because it doesn't fit in your fucking suitcase. So, largely, those paintings end up on hotel walls."

baffling and completely awesome.

Jim "Some fell under the category

Jim: "A little gift from Nick (laughs)" Nick: "Remove and destroy the one on the hotel wall and put the other one up in its place. So if anyone checl's into a hotel and sees a picture of Nick Cave as an octopus or something like that, that's what's happened."

Which of the songs on the new Grinderman record took you furthest out of your comfort zone? Nick: "They all take us out of our comfort zone, that's kind of what we're looking for with Grinderman anyway. There are moments when I sit up in bed and think, Tuck, did I actually write that?' It's like when you're pissed; you do thing that within the context of the night seem like the right thing to do and then you wake up in the morning and have doubts about your sanity."

Having doubts about your sanity when you've written a piss poor record full of tired guitar clichés and banal imagery is one thing, but when you've romped your way through one of the albums of the year - as Grinderman unquestionably have - visiting everything from carousing tales of, ahem, serpent wrangling', in which Nick Cave drawls such loaded, semi-Carry On lines as "My baby calls me the Loch Ness monster/ Two great big humps and then I m gone" ('Worm Tamer') to gloriously bevitching, amorous gospel (Palaces Of Montezuma'), then it's quite another. As wittily dry as they are wantonly grubby. Crinderman not only prove that innovation in rock'n'roll is far from the preserve of the youth, but that sometimes, the old dudes can do it way, way better. Roll on 'Grinderman 3'.

new Grinderman album



people's standards but we're looking for something that's really special and different and doesn't sound like something we've done before.'

# So you were in the studio continuously?

Jim. "Pretty much. We take lunch breaks."

Nick: "He takes lunch breaks" Jim. "Yeah, eating a sandwich at the drums - if you call that a break." Nick: "You can actually eat a sandwich and play the guitar, but you can't eat a sandwich and play the drums."

# So, aside from the musical stuff, what is everyone's role in the making of the record?

Jim- "I eat the sandwiches." Nick. "He makes the sandwiches."

What's in those sandwiches? Jim: "A bit of mayonnaise helps keep things sticking together." Nick: "But I must say I worry about Jim's mayonnaise." Jim. "Yeah, well I've got the secret ingredient .. (rasses eyebrows)." Nick: "The thing about The Bad Seeds,

but especially Grinderman, [is that] we

don't have a manager, The Bad Seeds

don't have a manager, so we pretty much do everything, and what's quite nice about Grinderman is things are sort of delegated, I find"

Is it a democracy?

Jim: "Not quite. Judicious delegation is probably more the order of business." Nick: 'Democracy takes too long.' Jim: "And with us spread out on the four corners of the earth, it' not exactly convenient to vote on everything. Plus you lose a little bit of the singularity of vision if everything has got to be decided. Nick's here. I'm in New York..' Nick: "Martyn's in Australia, Warren's

How often do you see each other? Nick: "I see Warren all the time because we're v orking on lots of different things. Iim: "I saw Nick last week in Coney Island in New York." Nick: "He took me to a freak show. It was great - The Seal Boy, he's English actually, is amazing. ."

Nice. Who else did you see? Nick: "The Blockhead's good - he hammers a nail into his face, actually up the nose. And a power drill. There's a wonderful, absolutely beautiful sword swallower. The contortionist was good as well - she was amazing. There were knives employed in the act ... "

There's a predatory, sexualised element to the Grinderman lyrics - is that a reflection of you as people or are you nice boys really? Nick: "The wonderful thing about creating is that you enter the imagination and you create these worlds. I always take it as a compliment that people think that I am what I write about, because it means you're writing successfully about that kind of stuff. It feels real. Do I cruise the streets in a car looking for young

# "DO I CRUISE THE STREETS IN A CAR LOOKING **FOR YOUNG WOMEN? NO"**

**NICK CAVE** 

women? No. But is my mind, is my imagination a corrupted, perverted place? Quite possibly..."

# Are there any boundaries with the lyrics, then?

Nick: "I'll write about anything it it excites me or moves me in some kind of way. I do like that some of the Grinderman stuff is divisive Some people really like it and some people just don't get it That to me is familiar territory, because it always used to be

me not to do it. But that has, historically, been a contentious issue with The Bad Seeds; not that anyone says anything." Jim: "It's all tau game and it's not so much about the topics, it's about how it's being said. So let the man

Nick: "He can't help it if he's a retard."

You've been working together for a long time - do tempers ever fray? Jim: "Yesterday was rough (laughs)!" Nick "They do a bit. But that's only because Jim's a cunt."

The Grinderman tour poster (pictured above) has been attracting a lot of attention. Are you centurions or legionnaires? Jim: "We're actually Olympian

reaching for their sick bags, but no-one

like that. When we were starting out,

we'd play concerts and some small

pocket of people would lile it and a whole lot of people just didn't like us.

It's a good atmosphere to create in."

So you prefer that to everyone just

Jim: "It charges you." When we played

opening for The White Stripes and that

the most part; they wanted the main act

and it was a very exciting gig as a result."

audience had no idea who we were for

on. So we were in that situation then

What happens if the other band

Jim: "I might complain about them

He's a contrary motherfucker."

or anything, he's the lyricist, I'm

every now and then ... "

the complainer."

members aren't keen on the lyrics?

Nick. "He's a contentious motherfucker.

Jim: "It's not like I'm suggesting lyrics

Nick: "I mean, there's areas I go into

with lyrics that some people feel a little

on about religion too much people start

less comfortable with. If I start going

at Madison Square Garden we were

Nick. "It's that 'fuck you' thing."

saying you're alright?

actually tells speak his mind'

Turn to page 43 for NME's review of the

The bizarre video for Grinderman's 'Heathen Child' is at NME.COM/video

ood: (l-r) Martyn Casey, Varren Ellis, Nick Cave



# "IAN BROWN TRUNCHEONS A GA

Shane Meadows' new TV series This Is England '86 moves on from the hit film of 2007. Adrian 1

ith his 2007 modern cult classic This Is England, Shane Meadows shone a light on the second wave of skinheads that emerged in the 1980s, telling the story of Shaun (Thomas Turgoose). Based on Meadows' own experience as a 12-year-old in the Midlands, it followed Shaun's experience of finding community, identity and belonging, with music as the glue that bonded the gang together. It was a film with balls, humour and gru, and his small-screen sequel, This Is England '86, continues in the same vein. Reuniting the original cast and moving forward from skadominated 1983 to Thatcher's Britain three years later, England is gripped

three years later, England is gripped with World Cup fever, and glossy pop

fever, and glossy pop rules the radio. Here's why it's the TV event of the year:

Shane Meadows based This Is England and This Is England '86 on his own experiences

# IT'S INSPIRED BY THE WIRE

"I think telly has gone to shit – UK TV is appalling," so says Shane Meadows, trying to explain why he has made this sequel for the small screen. Taking inspiration from great US series, particularly *The Wire*, and *The Sopranos*, Meadows has created what the discerning modern viewer demands: 'an event'. This is TV that matters, and, across its four hour-long episodes it

weaves multiple storylines into
broader cultural and societal issues.
"The ne thing I couldn't deliver
in the tlm was everything
I wanted to tell about the people
I loved, the gang," Meadows tells
NME. "A four-hour series
gives me time to tell
their stories."

# THE CAST ARE REUNITED

When NME visited the set in Sheffield, all the actors agreed on their reason for returning for the TV sequel. "Shane Meadows is a fucking genius!" Seeing them off duty, it is clear that Meadows has a

group of actors every bit as tight knit and almost as wild as his ... England gang. "We threw ourselves into the music and the history. Everyone has a bit of method," reckons Joe Gilgun, who plays Woody.

Turgoose, the cheeky kid who had never acted and who famously demanded a fiver to audition for the original film (and ende I up winning awards for his performance), is now r8-years-old. "We were all in a big block of apartments in Sheffield. I was sharing with Gadget (Andrew Ellis)," he says. "We're about the same age, we'd go out together, get drunk and do all kinds of stupid teenage shit. Our neighbour was Shane, so he was a bit pissed off."

As the series begins, it is clear that the terrifying assault by the National Front ally Combo (Stephen Graham) on the gang's only black member Milky (Andrew Shim) has failed to break their unity. With Combo seemingly out of the picture, Lol (Vicky McClure) and Woody are still together and set to marry, Milky's lived to tell the tale of his ordeal, Gadget is in a tracksuit and big trainers. Only Shaun is estranged from all his old mates "He is just a normal townie, he wears jeans and shirts and isn't any kind of style," explains Turgoose.

Hope is in short supply. Chris De Burgh is at Number One, 3.5million Brits are unemployed, and a palpable melancholia hangs over the gang. It is the end of the party, and musical tribes are blurring, in contrast to how they were all united by ska and reggae.

"It's more Paul Weller and neat and clean lines," says (rilgun "Some of them are moving into the mod thing, Gadget is getting into hip-hop. I hey are all into different genres, whereas in the first film, they'd all listen to Toots And The Maytals."

# THE SOUNDTRACK

There is less Trojan ska this time as the skinhead gang fragments, but producer Mark Herbert assures NME that the soundtrack is not some kind of 'Nov That's What I Call Music 1986. The eras transitory feel is recreated in an eclectic selection of songs Billy Bragg and Paul Weller, two key players in the Red Wedge movement that attempted to politicise a largely apathetic youth, are well represented, while the music lilts from the sublime Smiths to the ridiculous Ingland World Cup song 'We've Got The Whole World At Our Feet'. Herbert says the song was included to highlight

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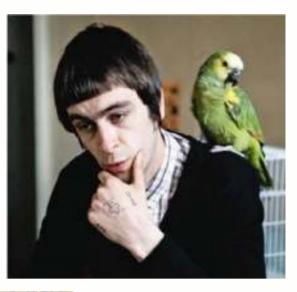






Clockwise from main image left: the gang in their first press shot for This is still on Channel 4 on September 7 at 10pm – It is a four-part series; filming scenes in Sheffield city centre; cas: Shaun's love interest 5mell still has unique dress sense; Woody – pictured emi

here with his own real life pet parrot lan Green, named after tan Brown- is still with girlfriend Lol and they are now planning their wedding; behind the scenes on set with cast and crew; Thomas Turgoose as Shaun is now three years older, but still embraced by the gang







# SOUNDTRACK TO



**\*GIVE IT UP\*** LEE DORSEY Funk soul brother Lee Dorsey, who died in 1986, provides the evocative music over *This Is England '86*'s opening credits.

# er Til

# 'GUAVA JELLY' JOHNNY NASH A key player in reggae hitting the mainstream, Nash regularly covered Bob Marley tunes. One of these, 'Guava Jelly', was a late replacement for 'English Rose' for

This Is England's wedding tune.

# 'HAPPY HOUR'

THE HOUSEMARTINS
The 1986 breakthrough song for Paul
Heaton, Norman Cook and co soundtracks
a riotous scene in Episode One, as the
gang wreak havoc in a hospital after
commandeering wheelchairs.



# THE BOY WITH THE THORN IN

HIS SIDE? THE SMITHS
Actually released as a single in 1985, but since it appeared on 1986's 'The Queen Is Dead' album, we'll let them off.



# 'LEVI STUBBS' TEARS'

BILLY BRAGG

A single for Bragg in '86, at the height of the anti-Thatcher Red Wedge movement. Titled in honour of The Four Tops' baritoned singer.

# ANG OF TEENAGE GIRLS"

# **.obb** meets the cast to find there are parallels with our own age now

that "so much shit was going on in the country, but all everyone was obsessed with was the World Cup". Sound familiar?

Meadows says he insisted on having 'English Rose' by The Jam for a certain key passage in the third episode. Tom Harper, who directs the first two episodes, wanted to use it on the scene in the opener for Lol's wedding music, but Meadows had it in mind for the start of the third episode. "It is the only time I pulled rank," he says.

# IAN BROWN HAS A CAMEO

Ian Brown plays a police officer taking on a rioting gang of teenage girls. This is every bit as memorable as it sounds. For Gilgun, whose parrot Ian Green was named after the ex-Stone Roses frontman (and appears in his own scene-stealing cameo), this was a chance to work with a genuine hero. "He came to my flat, it was overwhelming," he tells us. "I kept my gob shut and tried to act cool, but I used to listen to 'Sally Cinnamon' for hours – and there he was stood in front of me talking crap 'cos he was mashed out of his head. But he was an amazing bloke. He plays a bit of a bent copper and is in this massive fight scene leathering all the girls with a truncheon – by the end he was exhausted, the poor twat."

# IT'S PART OF A TRILOGY...

If This Is England tapped into Meadows' past as a young skinhead, and this series – fully scripted by Meadows and Skins writer Jack Thorne, rather than largely

improvised like the film – fleshes out the stories of his old gang, a planned final outing will see Shaun transported into the centre of one of the last great British subcultures.

"The next big story in my life was 1990, with The Hacienda, rave scene, Stone Roses, ecstacy - the whole shambolic thing, which ended with a lot of my friends getting into heroin," says Meadows. "You never want to outstay your welcome, and my life as a film probably stopped being interesting after 1990, when I left that gang behind. But that was the first genuine piece of culture I embraced. I was copying other people when I was an 11-year-old skinhead. I didn't truly believe it. Whereas getting a call at 11pm in Uttoxeter, then driving to Dover for a field party I did believe in. The idea of taking this lot into that scene for a final series is amazing...

# IT'S A SHOW ABOUT NOW

Really, for anyone who has ever found family in a music scene – at a small club night where they only play the music you love – this is a time to tune in to the finest drama of the year. Because this is also your story. Half-witted Tory government? Rising unemployment? Violence on the streets? Pop-dominated charts? Shite national football team? This is England in 1986, and right bloody now...

This Is England '86 starts on Channel 4 on Tuesday September 7 at 10pm

THE SOUNDTRACK THIS TIME AROUND DOESN'T JUST RELY ON SKA. IT LILTS FROM THE SUBLIME SMITHS TO THE RICICULOUS ENGLAND WORLD CUP SONG

# REVIEWS

GRINDERMAN, INTERPOL, METROPOLIS

Edited by Emily Mackay



FALSE PRIEST POLYVINYL

All you need to make an inspired album is an unhinged middle-aged black transgender funkateer at the helm



ranssexual after-egos say the darnedest things. Georgie Fruit made his debut on Of Montreal's breakout eighth LP'Hissing Fauna, Are You The Destroyer?' In 2007, though, he found a way to upstage his creator Kevin Barnes with the R-rated surrealism of the following year's 'Skeletal Lamping'.

A black 40-something funk veteran with a penchant for freaky sex and trans-gender ops in both directions, Fruit is the psychotraumatic offspring of Barnes, main man of this artfreak troupe with origins in Athens, Georgia's Elephant 6 collective. He's the Jekyll to Barnes' thoughtful Hyde, a slavering cross between Prince at his '80s filthiest and transgressive philosopher Georges Bataille.

'Hissing Fauna...' made a cult figure of Barnes,

with its alarmingly frank portrait of a man in the throes of a vicious depressive bout. It was their

'The Holy Bible' in lurid Technicolor, and it had taken its toll. What Fruit provided was a chance to survey the wreckage at a handy remove, masking Barnes' psychic pain in terms only a sex pest could love: "Lover-face, wanna make you ejaculate/Until it's no longer fun".

It was a neat trick, but if '... Fauna...' was a psychedelic masterwork that felt like tracing the rainbow's arc into Dante's last circle of Hell, its follow-up was something of a disappointment; the music was a car-crash of ideas rarely given room to breathe.

Barnes' response? To produce a "trunkrattling" record which doesn't so much can Fruit as keep him on a tighter leash. 'False Priest' also comes billed as doffing its cap

to Miami bass, Philip K Dick, Dr Dre and William S Burroughs, among others. Could anyone conjure such a mad picnic of characters and not wind up a few sandwiches short? Nope, but 'False Priest' has fun trying.

"There's an invisible suture that keeps me in my seat next to you 'til the end", drawls Barnes on opener 'I Feel Ya' Strutter', perhaps by way of apology to his wife, Nina, for pain caused by his autobiographical outbursts. He sounds at once unhinged and lucid, like Sly Stone in his armchair blasting at clocks with a sawn-off shotgun. There's a reason for that - Barnes laid down a bunch of vocal takes half-cut at 4am.

'False Priest' is also Of Montreal's first and only adventure in hi-fi, a co-production job with Kanye West consort Jon Brion, It's an

ALTERED

STATES

Camille

Your Girlfriend'.

**Ziggy Stardust** 

kecks imaginable.

Sasha Fierce

all the good stuff.

Slim Shady

a bit homophobic and

friends with Elton John.

Gorillaz

Damon isn't the pin-up

fixture he once was

(sorry Damo!), so the

cartoon is fine by us.

approach that works wonders on 'Our Riotous Defects' delirious synth-pop, and especially on single 'Coquet Coquette', which sees the battle of the sexes redrawn as an apocalyptic spaghetti western soundtracked by The White Stripes.

Solange Knowles gets likened to a playground in 'Sex Karma', while Janelle Monáe brings a touch of her coveted interstellar whimsy to the rather fab 'Enemy Gene', whose lyric echoes the anticlerical sentiments of the album's title: "How can we ever evolve when our Gods are so primitive?" Barnes has been effusive about Monáe of late, and certainly the ties that bind them are stronger than first glance would suggest.

Meanwhile, Barnes' talents as a latter-day funkateer improve with age, as on the 'Computer Blue' strangeness of 'Around The Way' or 'Do You Mutilate?"s downhome piano and rolling, Curtis Mayfield percussion. That song's typical of their tangential brilliance, rhyming "kindness" and "Busta Rhyme-ness" before segueing into a 'Ruby Tuesday'ish coda, finally concluding that, "If you think God is more important

than your neighbour/You're capable of terrible evil". Cheers fella!

It's no disgrace that, after two head-spinning, star-making turns, 'False Priest' is simply the sound of Kevin Barnes relocating the rudder and applying a steady hand. And though it's Janelle Monáe who's made the record closest to Kevin Barnes' heart in 2010, MGMT would kill to cut discs as eccentric and nakedly expressive as this. Alex Denney

DOWNLOAD: 'Coquet Coquette', 'Enemy Gene', 'Do

Watch the video for Of Montreal's 'Coquet Coquette' at NME.COM/video now

# TEENGIRL FANTASY

7AM MEROK/TRUE PANTHER SOUNDS



If you've ever chased the sunrise at an all-night rave, you'll know that 7am sadly doesn't usually herald a rush of transcendental tingliness with all your

new best friends. Instead it's the moment when you suddenly realise that you're surrounded by bug-eyed gargoyles and start pining for the haven of your childhood bedroom. This is the territory of Teengirl Fantasy's amniotic comedown pop, with its disembodied divas hinting at good times past before being engulfed by a balmy diazepam chug. Like Delorean or Blondes, these two wide-eved Oberlin students embrace the ideals of house music rather than its actuality, all gushy rainbow breakdowns and no jagged edges. Their music could do with a few queasier/uneasier moments, the odd pang of guilt or regret. But as long as they keep caning it 'til dawn, that will soon come naturally. Teengirl Fantasy: crazy name, hazy guys. Sam Richards

DOWNLOAD: 'Dancing In Slow Motion'

# **BLONDE REDHEAD PENNY SPARKLE 4AD**



It seems unthinkable now that Blonde Redhead used to be derided for sounding too much like Sonic Youth (whose drummer Steve Shelley

signed them to his Smells Like Records label for their self-titled debut album in 1995). No wave is a distant memory on 'Penny Sparkle', whose gothic gloss bears the fingerprints of producers Alan Moulder (Depeche Mode) and Van Rivers & The Subliminal Kid (Fever Ray), Twin brothers Amadeo and Simone Pace and Kazu Makino have accordingly served up an album of Swedish pop but without any of its saccharine flourishes. The gloom of 'Will There Be Stars' sounds like Yeasayer would if someone mercifully stamped on their panpipes, while 'Everything Is Wrong' sees vocals from Kazu Makino open up into shimmering pop. Deft production lends this album space and stateliness at a time when everyone seems content to scuff their feet along to lo-fi, and begs the question, why? Though lacking standout tracks, this is an icy masterclass in how synths should sound. Hazel Sheffield

DOWNLOAD: 'Will There Be Stars'

# **BLACK MOUNTAIN** WILDERNESS HEART JAGJAGUWAR



This is not to suggest that Vancouver hair-farmers Black Mountain are inconsistent - largely because they're not - but this album, like their previous

two, has one moment of utterly triumphant rock Valhalla amidst a bunch of pretty good retro-soaked poses. This time, the pick of the crop is called 'Let Spirits Ride', it sounds like Judas Priest, and it sits alongside 'Don't Run Our Hearts Around' and 'Stormy High' (highlights of their eponymous debut and 'In The Future' respectively) in this band's mini-canon of total bangers. What, then, of the other nine tracks of 'Wildemess Heart'? Does a singular starburst render irrelevant the reverbheavy would-be arena rock of 'Old Fangs', which is akin to Dungeons & Dragons dorks taking on Cheap Trick? How about organ-heavy basement thud-rawk like the title track? Or mournful Grateful Deadian jangle-jamming like 'Buried By The Blues' or 'The Space Of Your Mind'? Heck, no - there's plenty to chew on herein, and subsequently zone out. Noel Gardner

DOWNLOAD: 'Rollercoaster'

ACES TO (AMES... What the reviewers are doing this week



**ALEX DENNEY** "Still nursing an obsession with that Amish girl off World's Squarest Teenagers. My Fleetwood Mac obsession has moved into its Christine McVie phase. Also: are Twin Sister the new Fleetwood Mac?"



MARTIN ROBINSON

"I've been squishsquishing to Zola Jesus, going completely doolally over Nicki Minaj and accidentally insulting Rose Elinor Dougall."



**LUKE TURNER** "I've been climbing wind and sun-blasted precipices to examine the fortifications of the medieval Cathar heretics. While listening to the new Swans LP."



# INTERPOL

**INTERPOL** SOFT LIMIT

Yes it's dark, cinematic and abstract, but sans Carlos D, the New Yorkers are lacking that little bit more



Introspection 18 a pleasure for yourself, but bloody boring for others. With Interpol, though, enigmatic brooding has been elevated to a glamorous

state of being, the refined occupation of suave dandies in chilly hotel bars, along with champagne ennui and cocaine paranoia. But now, after completing their fourth album, Interpol's figurehead, Nosferatu bassist Carlos D, has slipped out the exit, perhaps in an effort to keep his dignity. For the mood of 'Interpol' is one of the party being over, and its eponymous title seems like a totem to cling to in an effort to hold the band together and wring something further from the last hours of the night.

As such the atmosphere is somnambulistic, and often soporific. Those hoping for that reported return to the tense, nervy excellence of debut 'Turn On The Bright Lights' will be somewhat disappointed; these new songs often simply drift along, lost in their own world. 'Interpol' isn't boring exactly, but its gold seams don't reveal themselves easily.

The first two-thirds can be divided into two types of song: the slow-burning ones which don't go anywhere, and the slow-burning ones which culminate pretty nicely, thank you. Of the former, 'Success' is a self-doubting trudge, 'Lights' a piano-led waltz which slowly chases

its own tail, and 'Safe Without' trips over itself like a drunk with one shoe. Of the latter, 'Memory Serves' stirs some emotion as it builds to cold washes of guitar, and Paul Banks weirdo vocals, 'Lights' achieves a similar feat with the same formula, and 'Always Malaise (The Man I Am)' adds one of Daniel Kessler's trademark eerie guitar codas.

However, just as you're about to give up, the final three songs, which make up what Carlos D no doubt called "a suite", arrive to slide you on to the floor, turn off the lights and show you some magic, 'Try It On' is Thom Yorke-ish, with a skittering beat, electronic pulses, and a malevolent piano line. It segues into the scalp-tickling 'All Of The Ways', which has Banks painfully sighing amid an epic Vangelis-style soundscape, and then 'The Undoing', which has the singer "chasing my damage", discovering what's been eating at him, and provides the big, revelatory, brass-led climax that's previously been denied to us.

Overall, 'Interpol' seems cinematic, abstract and complex, but that adds up to something interesting rather than thrilling. Maybe once they've mapped out their future without Carlos, the band can look to regain the spark which once made them so darkly electric. Martin Robinson

DOWNLOAD: 'Try It On', 'All Of The Ways', 'The

Watch the new video for Interpol's 'Barricades' at NME.COM/video now



# METROPOLIS EUREKA ENTERTAINMENT

Who better to review Fritz Lang's restored sci-fi masterpiece than android-loving **Janelle Monáe**...



The first time I saw Metropolis, there was one quote that inspired me so much: "The mediator between the mind and the hand is the heart." That's me,

I thought. Music is the heart, and there has to be a mediator. In *Metropolis*, it's Maria, who's a saviour to the oppressed workers in the film.

When Metropolis was shown in America—it's a German film originally—they chopped down the length and censored certain parts of it. It's a film about being controlled by the government and so many other organisations; how there's a mind behind everything, making us run around like experiment rats, disrespecting us and treating us like slaves. The film placed a mirror up to how members of society treat one another, and how controlling certain people are. Those in positions of power became afraid that a revolution could erupt, and that the

people would start rebelling.

The film has remained a classic because no-one else has done anything remotely similar. To me, Fritz Lang is the father of science-fiction. Directors like George Lucas and Ridley Scott look to his work for inspiration, as a guideline and a blueprint. It inspired so many people around the world into creativity, and even now, decades later, it still has a lasting impact.

Metropolis has a universal message—it's like a warning from the future. We have the opportunity to rewrite history and not make it this way. It's a film that shows the reality of how we live today—society is still made up of the 'haves' and the 'have-nots'. There's a constant struggle between the oppressed and the oppressors, the minority and the majority. It's a story of people coming together and loving each other. It shows that we're not here to judge each other, or to be superior to each other.

What would I give it out of 10? I don't believe you can put a number on art. Janelle Monáe

KEY NOTES Best sleeve of the week



Blonde Redhead
'Penny Sparkle'
"Sometimes I get
emotional over fonts,"
Kanye tweeted recently.
We hear you: join us
in shedding a tear at
the beautiful pink
curlicues on Blonde
Redhead's latest.

Worst sleeve



Of Montreal
'False Priest'
When we have
nightmares about
flame-headed, machetewielding goldfish coming
to hack out our hearts,
we'll know who to blame.

Best lyric of the week "When there is no water, there is no moon in the water, and likewise there is no moon"

Underworld – 'Moon In Water'

Worst lyric of the week "It was a good try/I'm a good guy" Interpol - 'Success'



 Manic Street Preachers 'Postcards From A Young Man'

Maximum Balloon
 'Maximum Balloon'

'Maximum Balloon'
• Edwyn Collins
'Losing Sleep'

# ROBERT PLANT

BAND OF JOY DECCA/ROUNDER



It's been a long time since any of Led Zeppelin were endowed with supreme and imperious powers, but what to do when you're a living legend and the

creative well runs dry? Being a vice-president of his beloved Wolverhampton Wanderers FC gets Bob out of the house at the weekend and his Grammy-winning 'Raising Sand' album with Alison Krauss probably felt like vindication of a sort. However, there's little here that titillates or taxes. Blues, folk and bluegrass reworkings of old favourites pass muster, and two glowering covers of songs by Minnesota's Low are engaging. Still, 'Band Of Joy' is an essential purchase... if your dad is having a birthday this month, Jeremy Allen

DOWNLOAD: 'Monkey'

# UNDERWORLD

**BARKING COOKING VINYL** 



In the '90s, everyone loved Underworld and feared the millennium bug. Hence, it makes odd sense that the band has been misfiring consistently since 1999's

'Beaucoup Fish'. With 'Barking', they manage to spark into life just twice. 'Bird 1' and 'Move In Water' are, in the vein of classic Underworld, simultaneously danceable and menacingly strange. Elsewhere, though, this collaboration-heavy eighth album tends to fail when it experiments: 'Louisiana' is a tediously mournful love song, and 'Diamond Jigsaw' a baffling Doves-style stadium-indie anthem. Elsewhere, there are time-warping forays into bland house, formulaic drum'n'bass and (shudder) chill-out music.

Remember that? No? Good. Niali O'Keeffe

DOWNLOAD: 'Bird 1'

# CROCODILES

SLEEP FOREVER FAT POSSUM



Californian art punks in thrall to JAMC, Velvets, The Monks, Spiritualized, krautrock, brain-bulging shoegaze textures and fuzzed-up guitars seek

devoted hipster crowd. Produced by James Ford and styled by Gok Wan on How To Look Like A Shadowy Sex Leather Bastard On Crack. If San Diego's Crocodiles sound flawless on paper, they damn well prove it on record: this second album flies in the face of their heroes' druggy mumblings by roaring monumental pop tunes from beneath the sonic silt of 'Stoned To Death', 'Sleep Forever' and 'Girl In Black'. An escapist record, as much from genre as addiction or misery: here's where the creeping creatures of the noir pop underworld get their wings. Mark Beaumont

\*\*DOWNLOAD: 'Stoned To Death'\*\*

# THE VASELINES SEX WITH AN X SUB POP



Just before the release of their debut album in 1989, twee-pop legends The Vaselines split up and risked the possibility of their name fading into

obscurity. Luckily they had a fan in one Kurt Cobain, who covered three of their songs and made the Glaswegian duo cult heroes, although 'Durn-Durn' remained their only full-length release. That is, until now. Thankfully, they've not lost their smutty tongue and 'Sex With An X' is packed with lyrics that would make the most seasoned of sailors squirm. Sadly, though, despite the band's semi-mythical status, the tracks are basically centred on the same riff, and after an initial giggle it does get boring. Sex with a z – amusing but dull. Jamie Crossan DOWNLOAD: 'I Hate The '80s'

# **AFRIRAMPO**

WE ARE UCHO NO KO ROCK ACTION



So after eight years of psychedelic noise experimentation, Afrirampo have declared this album to be their swansong – and that's a real shame.

Not only are this Japanese duo of Oni and Pika uniquely barmy and loveable, but "We Are Uchu No Ko" captures them at full strength: it's an album that carries with it all the excitement and might of Melt-Banana (see 'Miracle Lucky Girls'), the sass of ESG ('Sore Ga Afrirampo') and the spaced-out disco doom of Chrome Hoof ('Hoshi No Uta (Part 4)'). Almost cruelly brilliant, this is a final statement that leaves you desperate for more. It's plainly time to pledge allegiance to Afrirampo – even if it is too late. Ash Dosanjh

DOWNLOAD: 'Sore Ga Afrirampo'

# EL GUINCHO

POP NEGRO YOUNG TURKS



From the first steel drum thwack and insatiable handclap of opener 'Bombay' right through to the ambient serenity of 'Danza Invinto'. El Guincho (aka

Barcelona's very own Pablo Díaz-Reixa) recalls all the tropicalia and beach-lusting melodies of Animal Collective, Panda Bear and Fool's Gold put together. Combining afrobeat, dub and more samba slickness than you can shake a headdress at, the frenzied carnival rhythms of 'Pop Negro' will spark a fire in your newly tropical soul that will still be smoldering come next year's Mardi Gras. Don't be surprised if you start taking Spanish lessons in the hope of unearthing just what the Hispanic hipster is crowing about. Sam Rowe

DOWNLOAD: 'Bombay'



# GRINDERMAN **GRINDERMAN 2 MUTE**

# The second offering from Nick Cave's side project is unreletingly sex-crazed – and very, very funny



Grinderman's 2007 debut was the funny and frustrated tale of a set of characters beset by a catastrophic mability to get laid. Three years later, a continuing sexual

impasse has twisted their snappy garage blues into testosterone-addled, thick-browed rock and furching psychedelia. In 'Grinderman 2' Nick Cave, Warren Ellis, Martyn P Casey and Jim Sclavunos have ejaculated a curious and rowdy record that, in a world of po-faced drips, revels in mischief.

The notion that Nick Cave is a misanthropic cove who sits in some dank mansion smoking laudanum through a vulture's thigh bone has long been discounted, not due to his being spotted waving a giant polystyrene hand at a Brighton musical, but because Grinderman are hellish fun. The video for 'Heathen Child'. which features the band dressed in

gladiatorial outfits that reveal drummer Sclavunos' arse, is evidence enough that this isn't the sort of joyless trad-rock side project intended to cosy up to Jools Holland.

Fecund musicality is the key to 'Grinderman 2', the stained sheets upon which Cave's lascivious words thrash. On 'Evil', Cave wails imploringly to a woman "in this rented room" over Warren Ellis' guitar, which squeals and howls like the animals of the Ark undergoing brutal torture. In 'Kitchenette', Cave tries to prize the object of his affections from her current flame: "What's this husband of yours ever given to you? Oprah Winfrey on a plasma screen", while 'Worm Tamer' features the finest lyric of 2010: "My baby calls me the Loch Ness monster/ Two great big humps and then I'm gone". The devil be praised that, rather than visiting the shrink or brothel to deal with his sexual dysfunction, the Grinderman went to the studio instead. Luke Turner

DOWNLOAD: 'Worm Tamer', 'Heathen Child', 'Evil'

# JUNIP FIELDS

CITY SLANG/COPW



Ire-fugged memories of Jose Gonzalez' mawkish take on The Knife's peerless 'Heartbeats' meant that clawing our mind open for the return of his pre-fame

band Junip is a thorny task - but there's a lost-in-thepines dark undercurrent to the Swedes' gentle psych-folk that makes it hard to hate. The listlessness that once made Gonzalez' voice so infuriating gives the likes of 'Rope & Summit' a faintly disturbing feel beneath the Radio Dept fuzz and twinkles. That surprising lack of offensiveness, though, isn't replaced with anything to particularly excite, leaving it a tasteful aural curtain of an album without much of a view beyond. Emily Mackay DOWNLOAD: 'Rope & Summit'

# THE BLACK ANGELS

PHOSPHENE DREAM BLUE HORIZON

If it's tomb-heavy stoner psych rock you want, pickings are rich. Black Mountain. Dead Meadow, Wooden Shjips, Sleepy Sun... a strong field leaves little space for

Black Angels. Their fourth album has none of the witchy class that makes these others so compelling and comes off like a painfully hokey play-act. Listening to the title track is like watching a made-up band play a film club scene as oil-lamp projections swirl around, a hot blonde girl has a bad trip and our hero realises that the hippy dream is, like, a LIE, man. And if you have a song called 'River Of Blood', it should be soulblanchingly terrifying, not a flimsy 13th Floor Elevators pastiche. A phosphene is a vision of light; it's also a gas that smells of rotting fish. Duncan Gillespie DOWNLOAD: See Black Mountain review on p2

Riper What we're reading and observing



# DVDThe Simpsons Complete Season 13

It's the end of summer. spelling no more festivals and a return to the hard slog. Perfect time, then, for a boxset of Springfield's finest to inject some bright yellow sunshine into those greying autumn days outside.



# Exhibition The Six Shooters

You might think it's all tussle and elbow bashing in the photo pit; in fact, this group of the UK's finest music snappers became friends at Reading 1999, and staged this show to celebrate their collective talents, Catch it in its last week at Camden's Proud Galleries.



It's hard to proclaim your uber fan status to the world. This Pulled Apart By Horses 'High Five, Swan Dive, Nose Dive' T-shirt is the only one on the planet. Go to NME.COM/win to grab it, plus vinyl and a patch to sew onto your jacket.





# **EXAMPLE**

LAST ONES STANDING DATA



Reach for your nearest electronic keyboard or make a dedicated detour to your local music retailer when you next pop to the shops. Locate the

'orchestra hit' preset on said machine and select it, play any note and join me in the absolute disbelief that it could be possible for a song to make that particular noise hateful.

# DIE ANTWOORD

ENTER THE NINJA POLYDOR



When I am old I will bore my grandchildren senseless with tales of how we used to huddle together in the cold glow of YouTube. But with added

"WTF is this?!" That's how I heard this song last year, so it seems strange to release it into the wild now, stripped of the oxygen of internet debate, without which it surely cannot survive.

# HERE WE GO MAGIC

**CASUAL SECRETLY CANADIAN** 



The gentle, languid pace of these vocals is slightly out of step with the metronomic pulse of the backbeat in the most delightful way possible.

Syllables and lines stretch out from the singer's throat with the same kind of steady, stringy determination it takes to pull one of those Refreshers bars in two.

# **EDWYN COLLINS**

**LOSING SLEEP HEAVENLY** 



I have endless admiration for anyone who can use a phrase as anxious and desperately sad as "losing dignity", and apply it with poised pop aplomb while

leaving the meaning perfectly intact. Such is the case here. The fact that this is from the hand of Knight Of The Indie Realm Edwyn Collins should be a surprise to no-one and a joy to all.

# MANIC STREET PREACHERS IT'S NOT WAR (JUST THE END OF LOVE)

COLUMBIA



It always unsettles me when other musicians adopt a military guise to take some gravitas from the most serious job there is and shonkily staple it to a love

song. I'm sure Mr Bradfield could convince me of the fire in his heart by harnessing the conviction that is super-soaked into his voice for the power of Good, rather than to transmit mongering lyrics.

# WHITE RABBITS

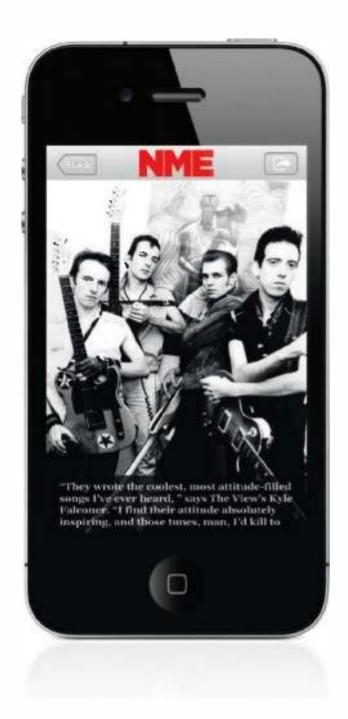
THE SALESMAN MUTE



The bass on this song sounds quite a lot like a bassoon. In Prokofiev's classic orchestra-and-narrator composition Peter And The Wolf, the bassoon plays

the role of the grandfather. In this case the grandfather is a kind and buoyant soul, who keeps conversation with his moany grandson Peter afloat with small interjections, even though the ungrateful offspring's exit will inevitably be pretty abrupt. Which, after the invested attention that he shows, is just plain rude.

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A set of head-hammering beats from techno maverick Aphex Twin saves the day in London after a host of big-name dance acts fail to get the party started

or all its feeble commitment to the capital's rave culture, the London Electronic Dance festival may as well have been held in Basingstoke. For much of Friday, the best music is to be heard pumping from the fairground waltzers, as chief cornballs David Guetta and Calvin Harris annex the main stage. Soulwax are the sole live band of the night, and their oily electro-rock shtick is starting to grate. Only Friendly Fires' new bezzies Azari & III hint that house music can be more than just a soundtrack to sambuca shots and suburban gurning.

Friendly Fires themselves appear on Saturday, manfully battling against the Main Stage's volume restrictions. Debuting three promising new songs, their sweat-soaked efforts deserve more than to be carried away on the wind. Goldfrapp suffer a similar blustery fate, while Leftfield's pompous headline set reminds us why stadium techno died out in the late '90s.

But LED has an unlikely saviour. Aphex Twin has never been the most reliable of entertainers. His indifference to live performance is such that he's been known to send out a minion in a grinning Aphex mask to push buttons on his behalf, or play dubplates made of

sandpaper. Tonight, though, Richard D James is wearing his serious face, and proceeds to obliterate the memory of all the humdrum music at this festival, starting by compensating for its perplexing dubstep embargo by rinsing out some of the most evil bass wallop you've ever heard.

He still knows a good prank when he sees one, too. Fifteen minutes in, the stage is bumrushed by the three members of YouTube curiosities Die Antwoord, dressed in grubby bunny suits and bellowing bad words in Afrikaans. Their Main Stage set earlier in the day had exposed the limitations of their mock-rap wheeze, but with

Aphex's awesome heft behind them, Die Antwoord are suddenly as fierce and grotesque as they'd always hoped.

They reappear near the end, as Aphex's imperious set of tough but wistful techno moves inexorably towards a punishing climax. Hoping to bust out some more perverted rhymes, Ninja and Yo-Landi are soon defeated by the fearsome torrent of drill'n'bass beats and forced to skulk off. Finally Richard D James removes his finger from his machine-gun trigger and follows them offstage without even glancing up at the gobsmacked crowd. The LED Festival is saved: Aphex Twin's work here is done. Sam Richards

private Cabana

THE BARFLY, LONDON THURSDAY, AUGUST 26 The former Pipette throws off the shackles of her past persona with ease and excellence

Concealing the past is easy for most of us, as long as we proceed with caution and don't add twats from school on Facebook. We can move to a big city, dye our hair auburn and change our name to Myfanwy. Not so for those who've endured the dubious rigours of a successful, manufactured pop band from a relatively early age. Robbie Williams may have sold 35million records, but it took his crawling back to Take That to return him to the front page of The Sun, where previously he was making

headlines for unsold copies of 'Rudebox' being melted down and used in the construction of a Chinese motorway.

Of course, The Pipettes, Rose Elinor Dougall's former band, never quite reached the stratospheric heights of the aforementioned, because they were smarter, more idiosyncratic and tongue-incheek than your average Svengali-led pubescent pop-product. The three girls assumed polka-dot dresses and played their parts, which had more to do with Equity than ubiquity. Nevertheless past lives can be difficult to shake off, unless what you're doing is extraordinary. Thankfully what Rose Elmor Dougall is doing is extraordinary.

Her album launch at the Barfly is cause for celebration, and Rose herself is audibly

relieved that her debut solo LP, 'Without Why', has finally been released. If the gods conspired to thwart her and failed, then tonight they're unsportingly having a holy game of swords on what must be the rainiest day of the year. Undeterred, Rose and her band press on with 'Carry On', and really hit their stride with the gorgeous 'Stop/Start/Synchro'. It's certainly no insult to say her voice sits somewhere seductively between Sophie Ellis-Bextor and Siouxsie Sioux, while her band, all

> bovine eyes beset by fringes, draw on influences that belie their youth, borrowing the ethereal drama of Cocteau Twins and the suspenseful stabs of Will Sergeant of Echo & The Bunnymen. The Smiths are in there too. Songs are the creative life-force of any band and they debut two new ones tonight such is their confidence, one of which twists and tantalises like an indie 'Live And Let Die' before disintegrating into beautiful, blistering noise at the finale. The crowd are here despite the deluge because songs this good delivered by a band this good can only inspire devotion. And those that love it will

love it all the more to make

have a Take That reunion to

up for the multitudes that

worry about. Jeremy Allen

VIEW. From The Crowd



Anita Robla Vicario, León

"Oh, it was great! It was an amazing concert. I was a fan of The Pipettes and she was my favourite. Then I saw she was doing her own career and I followed her. We came to London and I saw she was playing and I had to buy the ticket."



# BOWERY BALLROOM, NEW YORK SATURDAY, AUGUST 28

Mixed offerings from Brooklyn's none-morehip Captured Tracks stable

Headlining a line-up of groups signed to Brooklyn's buzzy Captured Tracks label, Jack Tatum and his fresh-faced band prove positively civilised as they amble through tracks such as the poppy 'Live In Dreams' and the shoegazey 'Summer Holiday' from their drooledover debut, 'Gemini'. Wild Nothing put on a show that befits a group led by a nice boy from the placid environs of

Mike Sniper, a talented, prodigious musician in his own right as frontman for both the Mayfair Set and Blank Dogs, but the latter are warming up the amuble crowd after sets from the Cure-ious Minks (whose summer adieu. 'Funeral Song', can be your go-to autumn jam) and Cosmetics, who churn out danceable, if repetitive, disco-glo. When Blank Dogs hit the stage - with

the shy Sniper, who frequently obscures his face, hiding under a hoodie - the audience bounce along to chillier, old songs and

Wild Nothing put on a show that befits a group led by a nice boy from Virginia Virginia: the songs, delivered by band

members who sway politely as they play, are more pitch-perfect than as transcendent as they are on record. But the audience, nodding to the beat, don't seem to mind. It's a little bit of a surprise that Tatum has taken top billing; most thought those honours would go to Captured Tracks founder

newer, more upbeat fare. Sniper does some convincing Ian Curtis vocals to accompany his dark, post-punk soundscapes, and his delivery is confident, electric. It's a study in contrasts with his Wild Nothing labelmates, perhaps reminding them that, while they're teeming with talent, they're still upstarts. Nisha Gopalan

# WOMEN

THE GLOBE, CARDIFF TUESDAY, 31 AUGUST

othing kills an atmosphere like a venue far bigger than appropriate for the likely audience of a band - in this instance, a band from Calgary, Canada with a spicy new album of indie-rock klangularity entitled 'Public Strain', but little in the way of a UK profile - and enough seats for everyone to sit down. Women, who almost inevitably are all men, deal with it by way of detuned, repetitive guitar noise ('China Steps'); melodic post-punk charm ('Locust Valley'); and effusive, non-snooty smartness that brackets the quartet with Wild Beasts, Dirty Projectors and Pavement. Thirty people rise from their seats, impressed. Noel Gardner

# CHIEF

# HOXTON SQUARE BAR & KITCHEN, LONDON

TUESDAY, 31 AUGUST

'ailing from Santa Monica, Chief manage to combine both Wilco and The Traveling Wilburys. Opening with tight, Midlake-style four-part harmonies 'Mighty Proud' is faultless - as are most of the tracks that follow. There's something strangely evocative about four bearded strangers singing about a 'Summer's Day', on the very last hazy day of the season. Although there's nothing terribly original about Chief, there's a definite sense of golden timelessness. Good songwriting and perfect arrangements don't feel the need to follow trends. And nor should they. Ailbhe Malone











# ROCKTHEBELLS

**GOVERNORS ISLAND, NEW YORK SATURDAY, AUGUST 28** 

Lauryn Hill edges cautiously back into the spotlight, but it's Snoop who still rules the stage

t's a rare festival that presents a truly fluff-free line-up, but this year's Rock The Bells (now a staple summertime US tour) is a day of wall-to-wall legends giving the 10,000 fans in attendance a potted history of hip-hop. The anticipation is huge; at least two-thirds of the capacity show up at 3pm (which is about 730am hip-hop time) to see Rakim and KRS One demonstrate why they are both routinely voted the greatest MC of all time, with runthroughs of their respective magnum opuses 'Paid In I'ull' and 'Criminal Minded'. The real pre-gig talking point, however, is the return of Lauryn Hill, who has spent the last decade making babies and regularly flaking out of work commitments. After arriving typically late, it's a shaky start with sound

problems and her weakened voice threatening threatened to Whitney Houston-sized debacle. But, backed by a well drilled band, she gradually hits a groove with souped-up versions of her solo hits and a Fugees segue of 'Fu-Gee-La' and 'Ready Or Nor', during which Jay-Z, Beyonce and Mary J Blige all signal their approval from side of the stage. She may not quite be up to match-fitness just yet, but there's no doubt that after 12 years on the sidelines, Hill definitely wants to play again

This is a day of wall-towall legends giving a potted history of hip-hop

No such rustiness for A Tribe Called Quest, who sound like they spend every night rhyming and freestyling on street corners in their native Queens. Despite being scheduled to perform the entirety of the 1993 piece de resistance 'Midnight Marauders', they instead decide to do a staggeringly brilliant greatest hits set, even bringing out Busta Rhymes to reprise his vocal on 'Scenario'. The Wu Tang Clan are similarly tight and together as they dish out the best of their game-changing 'Enter The Wu-Tang (36 Chambers)' album 'Taking

Ol' Dirty Bastard's part is (wait for it) the Young Dirty; AKA Boy Jones, ODB's first-born son, who is so uncanny in his imitation of his late father during 'Da

Mystery Of Chessboxin' that you have to wonder if human DNA cloning hasn't already been perfected on Staten Island Headlining the show is Snoop Dogg who, despite struggling to knock up a decent album of his own for the last 10 years, has recently ridden the Gorillaz' coattails back to superstar status.

Tonight, though, he reminds us of why we all loved him in the first place with a slick, smart revisiting of 'Doggystyle'.

Cuts such as 'Who Am I' (What's My Name?)' and 'Tha Shiznit' are still irresistibly smooth and, as Snoop saunters across the stage with that unmistakably smug grin on his face, the younger, newly converted fans lap up his money weed women preoccupation with a vim that suggest the Snoop renaissance will last for some time yet. Hardeep Phull

# On The ROAD WITH FOALS

Crowd hysteria, hangovers, meeting your rock-star heroes and telling knob jokes - it's all in a few days' work for the math-rock favourites

WEDNESDAY, AUGUST 25 "Have you got a lighter?" asks Yannıs Philippakis, a nervous ball of bristling energy as he bounces on the spot and fixes NME with a piercing stare. He locates one and strides off towards the cramped backstage area, fighting his way through the throng congregating in the room Foals are winding down in following their show at Dingwalls. We catch a brief glimpse of drummer Jack Bevan, but he's soon lost in the crush of people; bassist Walter Gervers shakes our hand before disappearing again; guitarist Jimmy Smith wanders in to crack open a beer. The only constant is Yannis, tucked away in the corner. "Does anyone have a joint?" he asks, before settling for a cigarette instead.

While Foals were safely hidden inside here earlier tonight, their fans were braving the deluge of rain that was soaking the whole of Camden. One punter was using Samsbury's carrier bags as makeshift protection for his pristine trainers, while another was bemoaning the door policy for the underage show which required patrons to prove they were between 14 and 18. "I didn't know you had to be under 18!" she wails. "I'm 24!".

Tonight, then, is for the kids - and even if some of the older crowd did make it past the bouncers, it's the young bucks who provide the energy as they dance away furiously at the front pumped up on coke (the drink, not the powder). Old favourites such as 'Cassius' and 'The French Open' cause bodies to slam into each other and flailing limbs to collide, but it's the material from second album 'Total Life Forever' that inspires dangerous levels of euphoria - particularly the slow-burning crescendo of 'Blue Blood' and beatladen 'Mıami', which lead to requests from both security and Yannis for calm to be restored. The only breather comes with 'Spanish Sahara' as, at Yannis' request, the audience sit on the floor and gently sway from side to side.

"It felt old school," he says afterwards. "After having done a summer of festivals where it's spacious, being back in a tight, confined space where people are almost getting crushed to death...". He pauses, before adding: "Normally I wouldn't worry about the front, but there were shrieks of genuine pain coming from there."



If we're talking 'normally', then Yannis has a reputation for being slightly po of face, but tonight he's ebullient. He stands in the midst of the still-swelling crowd of people backstage, shaking extended hands and kissing proffered cheeks like a modern day Gatsby but wearing a Nirvana T-shirt instead of silk clobber. He gushes about everything from the reaction to 'Total Life Forever' ("We're overwhelmed by the reception. I feel honoured to have a fanbase that allows us to grow") and their recent Mercury nomination ("We feel flattered and genuinely honoured"). Right now, it seems, life is good for Foals.

"There's a Peter Pan quality to being on tour," agrees Yannis, grinning as he finishes his fag. "When we're at home living together there are repercussions to what we do. On tour it feels like Never Never Land and The NeverEnding Story rolled into one.

# FRANCE, ROCK EN SEINE FESTIVAL

FRIDAY, AUGUST 27 Yannis is ill today. "I feel like balls," he tells us, popping some Sudafed and searching for another lighter. The mood is more soporafic today than it was on Wednesday evening; only Jack and keyboardist Edwyn TROM THE Congreave are in the band's backstage tent, the latter REW stretched out and dozing on a sofa while Jack bubbles away beside him. "We've got all

the alcohol you could need," he states proudly, showing us their fridge packed with Heineken, Corona and Guinness, before adding an unconvincing disclaimer: "It sounds ridiculous, but I'm going to try and take it easy until September." It's a promise that doesn't last long, and he and NME are soon quaffing lager for

the rest of the day. With most of Foals living together in Oxford in the grandly named 'House Of Supreme Mathematics', you'd assume they'd all be sick of the sight of each other, but

their life on the road is less algebraic equations and more hard partying. "We play some pretty serious drinking games," confides Jack. "But we had to stop because they were getting too intense. We had one called Icing, when someone comes up to you with a Smirnoff Ice and you have to get down on one knee and down it. Unless you also have a Smirnoff - then you can Ice-block them. We've only played it once, but by the end of the night we'd downed to each." Subsequently, it's with some trepidation that NME hands over a Polaroid camera so the band can document their stay in Paris - and Jimmy doesn't allay our fears by revealing that last time he was entrusted with a similar task, he and some friends opted to take pictures of their penises instead. "Imagine that as a double-page spread!" he laughs, as we immediately rack our brains for a polite way of asking for the camera back.

Any lewd photos have to take a backseat temporarily, though, for Foals to take to the stage. Their mid-afternoon slot draws the biggest crowd of the day so far, and it's not surprising; occasions such as today are perfect for them, with the warmer aesthetic of 'Total Life Forever' complemented by the hazy after-drizzle glow of the Parisian skyline. 'Spanish Saraha', in particular, is fast becoming the summer anthem of 2010 - a genuine hairs-standing-up-on-your-arms moment as Yannis softly intones: "Forget the horror

> bere . It's future rust and then it's future dust".

They're in bullish spirits



Nick Tenkins, Tour Manager

How was Rock En Seine for you? "The live shows are amazing, but it's a different level on these big festival stages. This was the best live show they've done all summer. The French love Foals."

afterwards, and the rest of the day goes too quickly. People diffuse over the festival grounds - visiting photo exhibitions, trawling the VIP bars and stealing lager - until all that's left to do is take the last of the Polaroid snaps. Jack's been raving about meeting headliners Blink-182 all day and, just as it seems his wish will go unfulfilled, he spots Mark Hoppus backstage. Unabashed, he marches up to him, coerces him into taking a picture and scurries back over to us. "I'm definitely keeping this one," he laughs excitedly as he shakes it. "It's going straight in the wank bank." Ben Hewitt













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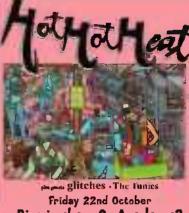
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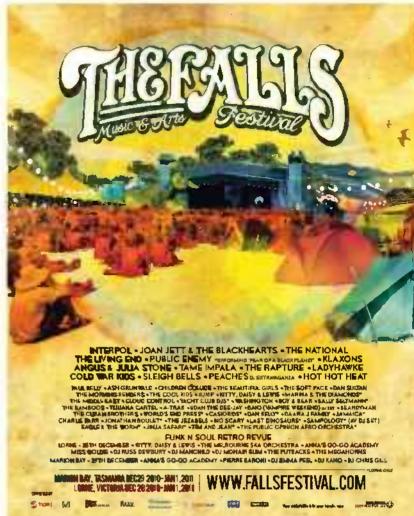
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# BANDOAI

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



# I DON'T WANT TATS

My singer and guitarist are insisting we all get Libertines-style matching tattoos and I'm not keen. Please resolve this situation for me, Ink Stinks, Cardiff

If you don't want to be indelibly etched forever, you should know most tattoo parlours nowadays offer something called a "temptoo", which is composed of degradable inks which fade and vanish over time. Of course, anybody with a temptoo is a grade-A wuss and should be working at a florist's rather than living the rock'n'roll life, and should be openly mocked in the street by children. But hey, it's an option. Uncle Pete

# **OUR SHOW BLOWS**

Our band is pretty poor when it comes to stage-craft and we want to add some bells and whistles to our live show. What do you recommend? Dullard, London

The temptation here, Dullard, is to simply say "strippers" and have done with it, but as a staunch feminist (well, I quite like Gaggle, if that qualifies) with a word count to fill, that would simply not be acceptable. I've always had the view that the more living stuff there is onstage, the more likely it is that people will be distracted, so just chuck frogs and sheep on there and see what happens. At the very least, you will be known as "the band with the frogs and the sheep". Uncle Pete

# I'LL LOSE HIM

I'm not actually in a band, I am the girlfriend of the singer of a very promising band and want to ensure that my other half does not stray. How do I do this? Worried, Manchester

In a nutshelf, Worrled, you can't. It is as inevitable as the changing of the seasons, the ebb and flow of the tides, that your other half will stray and stray far - all you can do is resign yourself to it like Tom Jones' wife does, or kick him into touch preemptively. I would say the best way to wound a man is to immediately shack up with a new model, and I am a) available, b) willing to be that new model, and c) thoroughly desperate. Uncle Pete

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

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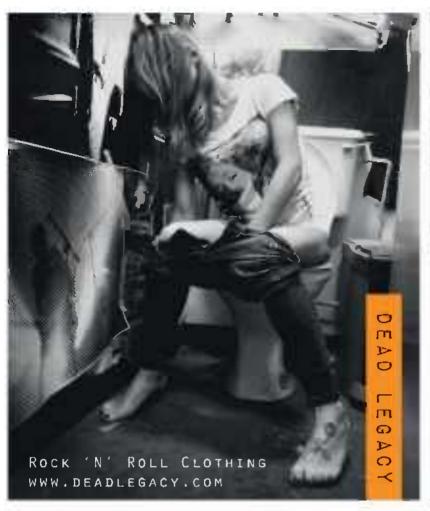
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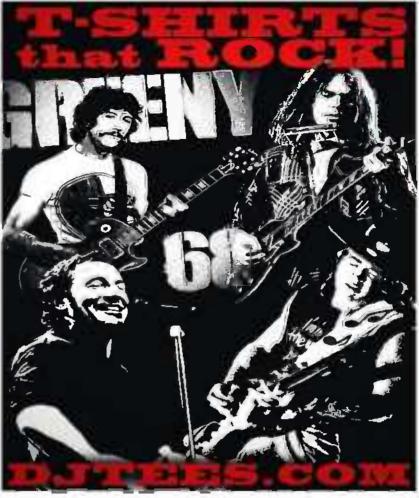
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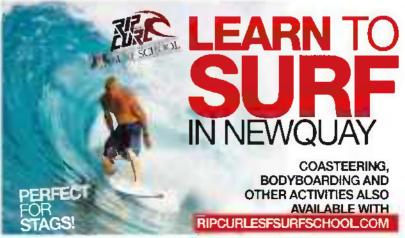
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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# **BOOKING NOW**



# BEST COAST

STARTS: Manchester Sound Control, November 29

DON'T

Shop windows are soon to be full of tinsel. Kerry Katona's flabby gurn will be bellowing from the tellybox about cut-price prawns. The inevitable slope towards mince pie gluttony begins, come November. It seems perfect timing, then, for Best Coast and their summer breeze in a bottle to come and waft away all the seasonal madness with a dose of much needed escapism. As 'Crazy For You' showed, Bethany doesn't bullshit - if she wants to sit on the couch and get high, she will - which is the attitude we need at that time of year. Added to the fact that, by then, it'll have been four months since she last played here, and Best Coast are pretty much the best Christmas present a kid could hope for. nme.com/artists/best-coast



INTERPOL STARTS: London Heaven, September 15 Before their November tour, NYC's finest bleak-mongers have added a one-off album launch date at Heaven. nme.com/artists/interpol



FESTIVAL STARTS: Leeds Brudenell Social Club, October 22 The Leeds noisefest features Chickenhawk, Melt

Banana and Gallops.

nme.com/festivals



LIARS
STARTS: London
Heaven, November 11
Jubilation! Our favourite
scabrous trio announce a
lone London date and a new
EP, featuring 'Sisterworld'
remixes from the likes of
Atlas Sound, Fol Chen and
one Thom Yorke.
nme.com/artists/liars



EMERGE NME RADAR TOUR STARTS: 02 Academy 2 Birmingham, Sept 27 With Joy Formidable, Chapel Club, Wilder and Flats. nme.com/artists/ newmusic



THE PAINFULLY ALONE STARTS: Manchester Deaf Institute, Nov 5 CFTPA play their final tour. nme.com/artists/ caslotone-for-thepainfully-alone

**CASIOTONE FOR** 



WEEKEND STARTS: Blackpool Empress Ballroom, November 25 After triumphing at the festivals, they're back with stellar supports Laura Marling and Janelle Monáe. nme.com/artists/ vampire-weekend

**VAMPIRE** 



SWN
STARTS: Cardiff various venues, October 21
The Cardiff town shindig gets ever better, with Egyptian Hip Hop, Islet and more added to the bill.
nme.com/artists/festivals



STARTS: Tunbridge
Wells Forum,
November 7
Synth burbler Will
Wiesenfeld brings the
magnificent, haunting
'Cerulean' to the UK.
nme.com/artists/baths



PAUL SMITH
STARTS: Nottingham
Bodega, November 26
We suggest doffing your
finest fedora in honour of
Maximo Park hat lover Paul
Smith's debut solo tour in
support of his first solo
album 'Margins'.
nme.com/artists/
paul-smith



WARPAINT
STARTS: Dublin
Crawdaddy, October 21
LA's most beguiling
foursome head to the
British Isles in the week of
their debut album release.
nme.com/artists/warpaint



ESBEN AND THE WITCH
STARTS: London
Electrowerkz,
November 10
With a new EP in tow, the
Brightonians hit the road.
nme.com/artists/
esben-and-the-witch



BAND OF HORSES STARTS: O2 Academy Newcastle, January 26 The country-tinged classic rock horsemen go a-galloping into the new year with a frosty January tour in support of the recent 'Infinite Arms'. nme.com/artists/ band-of-horses

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# PICK of the WEEK

What to see this week? Let us help



# THE POP GROUP

STARTS: London Garage, September 11

PICK

"There was a lot left undone... We were so young and volatile," said The Pop Group of their reunion. "Let's face it, things are probably even MORE fucked now than they were in the early '80s, and we are even more fucked off!" Just to hazard a guess then: The Pop Group's reunion dates aren't going to be sponsored by spreadable butter. Nope, by the sounds of it, the Bristolians are in as fine a rancorous fettle as they were over 30 years ago, when they released their seminal - but criminally overlooked - debut album, 'Y'. Rather than slobbering in angular fashion at the feet of those most famed post-punks Gang Of Four, 'Y' owed more to dissonance pioneers Captain Beefheart and Can. Prepare yourself for a brilliantly vicious lesson in how punk should be done.



# **Everyone's Talking** About JANELLE MONAE STARTS: London Koko,

September 8

It's hard to escape Janelle Monáe these days. The video for 'Cold War' practically owns the internet, she's been nominated for a VMA and she guests on the new Of Montreal album. Despite the ubiquity, you'll still struggle to catch her live, so all the more important that you make it to this one-off show. NME.COM/artists/ janelle-monae



NME.COM/artists/the-pop-group

# Don't Miss **IRON & WINE** STARTS: Belfast Open

House Festival. September 8

Much aped but never bettered, 5am Beam has been releasing shards of gorgeously delicate acoustic melancholy for nearly 10 years now. This string of dates - including what's sure to be a majestic Union Chapel show - may not herald any new material, but they'll be spellbinding nonetheless. NME.COM/artists/ iron-and-wine



# Radar Star STILL CORNERS

STARTS: Brighton Hope, September 11

What we've heard from Still Corners has been so crepe-paper floaty that it's hard to believe they're an actual band of fleshy humans. The sepia wooze and distant thrum of 'Endless Summer' does exactly what you'd think, swimming like a pool of memories melted by the sun. Catch them and create your own Indian summer. nme.com/artists/ still-corners

# **GIG GUIDE KEY:**

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

# WEDNESDAY

# September 8

## AREDNEEM

Make Sparks/Farewell Singapore

The Tunnels 01224 211121 BATH

Harriet Pimm Moles 01225 404445 World Government Bell

01225 460426

BELFAST

Open House Festival: Damlen

McGeehan/Claran O Maonaigh John Hewitt 028 9024 6609

Open House Festival: Iron & Wine/ The Low Anthem Festival Marques 028 9024 6609

Open House Festival: Lissie/ Napoleon Black Box 00 35391 566511

BIRMINGHAM

Calvoso Rose Drum 0121 333 2400 The Like Rambow 0121 772 8174 Modified Toy Orchestra Town Hall

BRHGHTON

Black Mountain Concorde 2 01273 673311 Fisherman's Chronicles Fishbowl

01273 777 505 Martin Harley Latest Music Bai

01273 687 171 Philadelphia Grand Jury Prince Albert 01273 730499

The Ruby Suns The Hope 01273 723 568

BRISTOL

Cymbals Eat Guitars/Fanzine/Kill Cassidy Fleece 0117 945 0996 CW Stoneking Thelda 08713 100000 Katherine Bryan/Scott Mitchell St George's Hall 0117 923 0359

CARDIFF

**Robin Trower** The Globe 07738 983947

CHELLISFORD Killing With Style Barhouse 01245 356811

FIMINITIES CAL

The Toasters Citrus Club 0131 622 7086

Wolf Parade Cabaret Voltaire 0131 220 6176

Colin Murphy/Eleanor Tleman/Karl Spain Roisin Dubh 00 35391 586540

Eagleowi & Woodnigeon Captain's Rest 0141 331 2722

ALI ATRICHI

Isobel Campbell & Mark Lanegan O2 ABC 0870 903 3444 Sing-Kill-Worth Stereo 0141 576 5018

Sister Mantos/B-Movie Junkies/ Fox Gut Daata 13th Note Cafe 0141 553 1638

Suspire/Juan Pablo/Mr Kil Buff Club 0141 248 1777

HARLOW

Attila The Stockbroker Square 01279 305000

LEEDS

Jónsi/Mountain Man O2 Academy 0870 771 2000 The Mountain Goats Brudenell Social

Club 0113 243 5866 **Neon Indian Nation Of Shopkeepers** 

0113 203 1831 Simon Whitton Sandmistal

0113 305 0372 LEICESTER

Monotonix Musician 0116 251 0080 LIVERPOOL

Stripped And Bare Heebie Jeebies 0151 709 2666

LONDON

Akayzla/Polar Bear Social 020 7636 4992

Annie & The Beekeepers Slaughtered £amb 020 8682 4080

Average White Band Ronnie Scott's 020 7439 0747

Brandon Flow 020 7607 1818

The Brute Chorus/John & Jehn/ **Mary Epworth Band Luminaire** 020 7372 7123

Candytree/This Love Affair/ **Western Sand** Dublin Castl 020 7485 1773

Drums Of Death/2 Bears/Greco-Roman Sound System MacBeth 020 7739 5095

Elijah Wolf & The Rubalous Monto Water Rats 020 7837 4412

Eugene Chadbourne Vortex 020 7439 7250 Fang Island Old Blue Last

020 7613 2478 Fever Ray OZ Academy Brixton

0870 771 2000 Gemma Mewse Regal Room 020 8748 2834

Heights 02 Academy 2 Islington 0870 771 2000

Innercity Pirates/Little Fish/ **Guitars Have Ghosts Proud Galleries** 020 7482 3867

Janelle Monae KOKO 020 7388 3222 Kit Richardson Old Queen's Head 020 7354 0003

Modest Mouse/Yuck Troxy 020 7734 3922

020 8671 0700

Nemhaln Borderline 020 7734 5547 Nick Weldon 606 Club 020 7352 5953 Nothington/Chief Windmill

Phosphorescent/Timber Timbre Scala 020 7833 2022

Revere/Curiy Hair/Chi Limpiroj Bull & Gate 020 7485 5358

Richard Walters St Giles' Church 02076385403

The Riff Raff/Tara/Adam Parker Good Ship 020 7372 2544

Some Velvet Morning/Why Why Peaches Barfly 0870 907 0999

Sons Of Albion/The Mercy House Pumle Turtle 020 7383 4976

Tim And Sam's Tim And The Sam Band The Rest is Noise 020 7346 8521 Virus New Cross Inn 020 8692 1866 Wintersleep Cargo 0207 749 7840

MANCHESTER

**Beholder** Grand Central 0871 230 1094

Bright Light Bright Light The Corner 0871 230 1094

Hugo Roadhouse 0161 228 1789 The New Pornographers/Freelance

Whales Ruby Lounge 0161 834 1392 NEWCASTLE

Elliot Brood/Winter Hill Transmission/Deer Park Cluny 0191 230 4474

Kath Bloom/This Frontier Needs Heroes Star And Shadow 0191 261 0066

NORWICH

Elliot Minor Waterfront 01603 632717 NOTTINGHAM Koritni The Central 0115 963 3413

SWINDON

Blaze Bayley 12 Bar 01793 535713

Pulled Apart By Horses Wig & Pen

01872 273 028 WINCHESTER

Fall To The Front Line Railway Inn. 01962 867795



# THURSDAY

September 9



Courtney Pine Lemon Tree 01224 642230

## RELFAST !

# Open House Festival: Modest Mouse/Kowalski/Morgan O'Kane

Festival Marquee 028 9024 6609 Mt Desolation Spring & Airbrake 028 9032 5968

**Neal Hughes** Katy Dalys 028 9032 5942

# Open House Festival: Villagers/The Moulettes Black Box 00 35391 566511

## BIRMINGHAM Hate The Faith O2 Academy 3

0870 771 2000 Jónsi/Mountain Man OZ Academy

0870 771 2000 The Subs Jam House 0121 236 6677

## BRIGHTON Ants In The Carpet Sidewinder

01273 679 927

Cymbals Eat Guitars Audio

01273 624343

The New Pornographers Concorde 2

01273 673311

TRC/Lower Than Atlantis Prince

## Albert 01273 730499 BRISTOL

Barenaked Ladies Colston Hall 0117 922 3683

Blaze Bayley The Tunnels

0117 929 9008

BADgertRAP/Pete Gioconda

Thunderbolt 07791 319 614

Danny Bryant's Redeyeband

Fleece 0117 945 0996

Diane Cluck St Bonaventure 0117 929 9008

Gaslamn Killer Thekla 08713 100000 Klezma Villanova Mr Wolf's

0117 927 3221 The Like/The Orkid/Out Like A Lion

Start The Bus 0117 930 4370 Truckfighters/Stake Off The Witch Croft 0117 987 4144

# CAMERIDGE

Gallops Portland Arms 01223 357268

# CARDIFF

Alecel's Ark/Rozi Diain/Evening Chorus Chapter Arts Centre 029 2031 1050

Field Music Crawdaddy 00 3531 478 0225

PVT Workman's Club 0844 277 4321 Ryan Sheridan Sugar Club

00 3531 678 7188

Call Me Ishmael/The Marvels/ Donnie Willow Cabaret Voltaire 0131 220 6176

The Raiphs Roisin Dubh 00 35391 586540

thisfamiliarsmile King Tuts Wah Wah Hut 0141 221 5279

Dirty Penny/Falling Red/The Black Stars Classic Grand 0141 847 0820 The Felice Brothers Oran Mor

0141 552 9224 Gong/Space Ritual 02 ABC 0870 903 3444

Kochka/Blue 5ky Archives/ Campfires in Winter 13th Note Cafe 0141 553 1638

Panic Room 02 ABCZ 0141 204 5151 Wintersleep/The Curators/Francols & The Atlas Mountains Stereo

## 0141 576 5018 **GUILDFORD**

Philadelphia Grand Jury Boileroom 01483 440022

# HARLOW

The Sly Tones Square 01279 305000

The Dolls Duck & Drake

0113 246 5806 The Fall Of Industry The Well

0113 2440474

Hugo Seven Arts 0113 262 6777

Lisa Marie Glover Verve 0113 2442272 The Low Anthem/Smoke Fairles

TJ's 0871 230 1094 Patsy Matheson/Clive Gregson

New Roscoe 0113 246 0778 Wolf Parade Brudenell Social Club 0113 243 5866

# LONDON

Action Beat/Shield Your Eyes/Stig Noise MMX MacReth 020 7739 5095 Average White Band Ronnie Scott's 020 7439 0747

Caltlin Rose Rough Trade East 0207 392 7788

Clouds/Bodoleaf/The Rad Shredders Hope & Anchor

020 7354 1312 David's Lyre Old Queen's Head

020 7354 9993 Delanev Davidson/Squirrel Skin

Slinners Windmill 020 8671 0700 Ed Bentley 606 Club 020 7352 5953

The Eighties Matchbox B-Line Disaster/Meretto/The Bookhouse

Boys Barfly 0870 907 0999 Elliott Brood Borderline 020 7734 5547

Emily Jane White/Les Shelleys Slaughtered Lamb 020 8682 4080 Fat Freddy's Drop Troxy

020 7734 3922 Fay Hield Trio Green Note 08712301094

Glggs Kings College 020 7834 4740 The Heartbreaks/Orphan Boy Bull & Gate 020 7485 5358

The Invasion Of... Good Ship 020 7372 2544

Koritni/Nightvision/Dead Nights The Gaff 020 7609 3063 Los Nocheros Union Chapel

020 7226 1686 Magnet Man Monto Water Rats 020 7837 4412

Mountain Goats KOKO 020 7388 3222 Maive New Beaters/French Horn Rebellion Camp Basement

0871 230 1094 New York Alcoholic Anxiety Attack Dublin Castle 020 7485 1773

Pete Lawrie North London Tavern 020 7625 6634 Plants And Animals Bush Hall

020 8222 6955 The Ruby Suns Cargo 0207 749 7840

Sissy & The Bilsters/Two Wounded Birds/Swing Youth Silver Bullet 020 7619 3639

Soiree For The Buskers Underbelly 0207 613 3105

Tom Paley Cecil Sharp House 020 7485 2206

Treetop Flyers/Caltiin Rose

Luminalre 020 7372 7123 **Ultrasound** The Lexington 020 7837 5387

White Rabbits Garage 020 7607 1818 MANCHESTER

Denis Jones/Nancy Elizabeth Band On The Wall 0161 832 6625

Electric Eel Shock Sound Control 0161 736 0340 Sucioperro/The Deceived

Roadhouse 0161 228 1789 The Toasters Moho Live 0161 834 8180

NEWCASTLE SS Arcadia/Vinvi Jacket/ **GST Cardinals** Head Of Steam

0191 232 4379 NOTTINGHAM

Elliot Minor Rock City 08713 100000 SHEFFIELD

Monotonix Plug 0114 276 7093 SOUTHAMPTON

Checking Pulse/The Afterparty Joiners 023 8022 5612

**SWINDON** 

Dave Sharp The Rolleston 01793 534238

Fall To The Front Line 12 Bar 01793 535713 Gaz Brookfield The Vic 01793 535713

WINCHESTER Tom Shennard Railway Inn 01962 867795

# FRIDAY

# September 10

## AREDDEEN

Electric Eel Shock Cafe Drummond 01224 624642

Sam Baker Blue Lamp 01224 647 472

BATHGATE The Franck/The Snines/The Zins

Harleys Bar 01506 631291 BELFAST

Fathoy Silm/Calvin Harris/Ferry Corsten/Eric Prydz/Example

Kings Hall 028 9066 5225 Open House Festival: Mairtin O'Connor/Liz & Yvonne Kane Black

Box 00 35391 566511 Open House Festival: Nathaniel Rateliff/Captain Cameron/

Matrimony McHughs 028 9050 9999 Open House Festival: Wilco/The Felice Brothers/Field Music Festival

Marquee 028 9024 6609 BIRKENHEAD

Robin Trower/Jay Tamkin Band Pacific Road Arts Centre 0151 666 5023

BIRNING Barenaked Ladies OZ Academy 0870 771 2000

The Uppers/On Screen Heroes/4's A Crowd Actress & Bishop 0121 236 7426 BRIGHTON

Action Beat The Hydrant 01273 608313

Fat Freddy's Drop Concorde 2 01273 673311 The Kit Downes Trio Komedia

01273 647100 Sky Larkin Audio 01273 624343 Tom Brosseau/Angela Correa Fairtrade Gallery 07990 511 576 Wanderdown/Villareal Prince Albert

# 01273 730499 RRISTOL

The Following Announcement O2 Academy 2 0870 771 2000 Hexstatic Metropolis 0117 909 6655 Lonely Tourist Colston Hall

0117 922 3683 Mad Sin/Control/The Speed Kines Fleece 0117 945 0996

The Pretty Things/Malchicks Thunderbolt 07791 319 614

# CAMBRIDGE

Three Screaming Popes Portland Arms 01223 357268

Kyshera Barfly 029 2066 7658 The Moody Blues St David's Hall 029 2087 8444

# CHILMSPORD

Fei Comodo/Never Means Maybe/ Who's Driving? Bear's Driving! Barhouse 01245 356811

# DUBLIN

Fionn Regan Workman's Club 0844 277 4321

Mt Desolation Whelan's

00 3531 475 9372 Wintersleep Academy 2 00 3531 877 9999

# EDINBURSH

Buzzcocks Liquid Room 0131 225 2564 Come On Gang/Found The Caves 01315578989

The No. 95 Cabaret Voltaire 0131 220 6176

The Remnant Kings/ Tams Railways/The Marvels Wee Red Bar 0131 229 1442 Trouble's Devil Disco Club Bongo Club 0131 558 7604

## EXETER Paul Lamb & The Kinesnakes Phoenix 01392 667080

**GALW** Los Langeros Roisin Dubh

## 00 35391 586540 GLASGOW

Bright Light Bright Light King Tuts Wah Wah Hut 0141 221 5279

# Clock/Stockholm Syndrome

O2 Academy 2 0870 771 2000 Griever/Medusa's Curse Capitol 0141 331 0140

Kid Canaveral/Night Noise Team Cantain's Rest 0141 331 2722

Scarlet Shift 02 ABC2 0141 204 5151 Slaraffenland/How To Swim/The Social Services Stereo 0141 576 5018 Talk To Angels/Meet Me in Vegas Nice'n'Sleazy 0141 333 9637

This is Sick Bar Bloc 0141 574 6066

HITCHIN Kids With Fireworks Club 85

01462 432767



# LEEDS

Black And Blues New Roscoe 0113 246 0778

Calvinbali Santiago 0113 244 4472 The Erics Hannver Arms 0113 263 0508

Half Hand Hoodoo Duck & Drake 0113 246 5806 I Concur Packhorse 0113 245 3980 Mimi & The Leaders Milo

0113 245 7101 The Toasters The Well 0113 2440474 **Ultrasound** Brudenell Social Club

LIVERPOOL Evil Amigos Masque 0151 707 6171 We Came Out Like Tigers Shipping Forecast 0871 230 1094

Average White Band Ronnle Scott's 020 7439 0747

Basement Jaxx Jamm 020 7274 5537 The Blanche Hudson Weekend The Wilmington Arms 020 7837 1384 Booka Shade HMV Forum 020 7344 0044

The Cover Up Ginglik 020 8749 2310 C3 Barfly 0870 907 0999 Dead On TV/The Stanley Blacks Dublin Castle 020 7485 1773 Dylan LeBlanc Rough Trade East

0207 392 7788 Eugene McGultmess/Anna Calvi Bull & Gate 020 7485 5358 Hares/Cania Rave/Nathan Holmes

Silver Bullet 020 7619 3639 The How MacBeth 020 7739 5095 isobel Campbell & Mark Lanegan Barbican Hall 020 7638 8891

Tack Poherts/Karolina/Karmine Hope & Anchor 020 7354 1312 Joe & Will Ask?/Young Fathers Club NME @ Koko 0870 4325527 John Barlow Monto Water Rats

020 7837 4412 Les Savy Fay/Spectrals Cargo 0207 749 7840

Lumadeski Underworld 020 7482 1932 Mirrors Monarch 0871 230 1094

020 7589 8212

**Nell Bryden** Royal Albert Hall

Onlyloe Underbelly 0207 613 3105 Pete McAllen/The Lion & The Wolf/ Carl Constitution 020 7387 4805 Philadelphia Grand Jury/Pope Joan The Lexington 020 7837 5387 Skream/Benga/Boy Better Know/ Katy B Fabric 020 7336 8898 The Tailors/Out Of The Afternoon/ Ute Windmill 020 8671 0700 Tinyfish/Destroy All Monsters Luminaire 020 7372 7123 Truckfighters/Stake Off The Witch/Ghosts N Gobiles

The Vinylettes Pigalle Club 020 77348142 12 Dirty Bullets Merc 020 7439 7750

# MANCHESTER Da Katz Whiskaz Deaf Institute

The Gaff 020 7609 3063

0161 330 4019 Gong/Space Ritual Manchester Academy 0161 832 1111 Hot Milk Roadhouse 0161 228 1789 Indigo Moho Live 0161 834 8180. Kath Bloom Band On The Wall

0161 832 6625 Mike Joyce/Phil Beckett Irish Association Social Club 0161 881 2898 Proud Mary Sound Control 0161 236 0340

# NEWCASTLE

The Mercenaries Star Inn

0191 222 3111 The Nature Boys/Ambershift/The Flytes Dog & Parrot 0191 261 6998 Reservoir Dogs The Station

0871 230 1094 The Vaudeville Class Cluny 0191 230 4474

## NORTH DORSETT End Of The Road Festival: Modest Mouse/Iron & Wine/The Low Anthem/Edwyn Collins/The New Pornographers/Woodpigeon/

Allo Darlin'/Cate Le Bon/Diane

## Cluck/Errors Larmer Tree Gardens 0871 230 1094

HORWICE Gallops Arts Centre 01603 660352

The Like Jericho Tavern 01865 311775

# PRESTON

Adrian Edmondson & The Bad Sheoherds 53 Degrees 01772 893 000

## Brassneck Rising Sun Arts Centre 0118 986 6788

SHEFFIELD Mike Sanchez Boardwalk

0114 279 9090 Panic Room/Sleepwalker/Rlp Off Britain O2 Academy 2 0870 771 2000 Jon Gomm New Barrack Tavem

## 0114 734 9148 SOUTHAMPTON

Below Defect Joiners 023 8022 5612 Gaz Brookfield The Rolleston

01793 534238 WAKEFIELD

Never For Ever Escohar 01924 332000



# SATURDAY

September 11

## ABERDEEN

Booka Shade Snafu 01224 596 111 I Haunt Wizards/Meet Me in Vegas The Tunnels 01224 211121

## BELFAST

Open House Festival: Brid Harber/ Dermot Byrne/Steve Cooney Black Box 00 35391 566511

Maurice Jay Empire 028 9024 9276 Open House Festival: Old Crow Medicine Show Festival Marquee 028 9024 6609

## BIRMINGHAM

Motherless/Paradise Valley Actress & Bishop 0121 236 7426 Skeletonwitch/Warbringer O2 Academy 3 0870 771 2000

# BRIGHTON

Areacode273 3 Graces 01273 730 040 Deadbeat Decendant Prince Albert 01273 730499

Diane Cluck/Anders Griffen/Alessi's Ark West Hill Hall 01273 327976 The Like Audio 01273 624343 Michael Woods/Mark Masters/Tom

Upton Digital 01273 202407 Still Corners The Hope 01273 723 568 RDISTOL

Charlie Part/The Trembling Bells

St Bonaventure 0117 929 9008 Chris Helme Fleece 0117 945 0996 The C90s/Exentric Start The Bus 0117 930 4370

Fat Freddy's Drop O2 Academy 0870 771 2000

King Tuts Revenge Hippodrome 0117 929 9444

The Pretty Things/Maichicks Thunderbolt 07791 319 614 Sky Larkin The Cooler 0117 945 0999 Ten Pound Suit Band/Mad Apple

Circus Mr Wolf's 0117 927 3221 Wolf Parade Thekla 08713 100000

CAMBRIDGE

Mascot Fight/Panther/Fox Man On The Moon 01223 474259

CHELMSFORE Kids On Bridges Barhouse 01245 356811

CREWE Vice Squad The Box 01270 257 398

# EDINBURGH

The Draymin/Rolled Un 20s Cabaret Voltaire 0131 220 6176 Fun Lovin' Criminals HMV Picture House 0844 847 1740

# GATECHEAD

Life Crisis Azure Blue 0191 478 4326 GLASGOW

Beholder Ivory Blacks 0141 221 7871 Electric Eel Shock King Tuts Wah Wah Hut 0141 221 5279

Hold Your Horse Is/Shoes And Socks Off 13th Note Cafe 0141 553 1638

Marcus Foster/Pete Roe Cantain's Rest 0141 331 2722

Milk Nice'n'Sleazy 0141 333 9637 Minor Fifth/Circa 88/Room 16 02 Academy 2 0870 771 2000

Robin Trower/Dave Arcari 02 ABC2 0141 204 5151 HARLOW

Abdoujaparov Square 01279 305000 LEEDS

Cappo Elbow Room 0113 227 7660 Cities Between Us The Well 0113 2440474

The Felice Brothers TJ's

Flood Damage New Roscoe 0113 246 0778



Joseph & David Adelphi 01943 468615

Natural impulse Traveller's Rest 0113 264 5475

O'Hooley & Tidow Chemic Tavern 0113 245 7977

The Wes Paul Band Duck & Drake 0113 246 5806

The Yashin/With One Last Breath Cockpit 0113 244 3446 LIVERPOOL

Odds 02 Academy 2 0870 771 2000 The Script/Lissle University 0151 256 5555

Talking Props Magnet 0151 709 6969 Western Promise/The Law Abiding Citizens Masque 0151 707 6171

## LONDON

Alas/No Cars/The Pains Of Being Pure At Heart DJ set Old Blue Last 020 7613 2478

**Alexandra Burke** G A Y 020 7734 9592

Chris Jaeger Charlotte St Blues 020 7580 0113 The Collectable Few/These Furrows

Garage (Upstairs) 0871 230 1094 Delaney Davidson/Marquis Of Gray Last Days Of Decadence 07982 445657 **The Destroyers Wilton's Music Hall** 020 7702 9555

The Exposed World's End 020 7281 8679

George Fitzgerald/Crises/We Are **Dubist** Gramaphone 020 7377 5332 Glam Choos/The Fades Buffalo Bar 020 7359 6191

Gong HMV Forum 020 7344 0044 **Human Race Get Off Your Knees** ft David Icke O2 Academy Brixton

0870 771 2000 Jain Matthews 100 Club

020 7636 0933 The Indices/Kosmo Kings/The Rags

Dublin Castle 020 7485 1773 Jonny C Goode The Lexington 020 7837 5387

Julien-K Monto Water Rats 020 7837 4412

King Salami & The Cumberland 3 Stag's Head 020 7739 6741

Lonely Drifter Karen/Oldwick/Polly Tones Windmill 020 8671 0700

Mick & Liest Space Of Life 020 7437 7013

Peter Doherty Jamm 020 7274 5537 The Pop Group Garage 020 7607 1818 The Rilevs Borderline 020 7734 5547 Rory More Bethnal Green Working Men's Club 020 7739 2772

We Are Animal/Steve Harris/Ed Wilder Barfly 0870 907 0999 Winter's Eve Underbelly 0207 613 3105

# MANCHESTER

Elliot Minor Manchester Academy 0161.832.1111

Gabrielle Apiln An Outlet 08712301094

Mr Scruff Band On The Wall 0161 832 6625

The Oxygen Index Roadhouse 0161 228 1789

The Soundcarriers Dutie Bar 0161 237 9490

## NEWCASTLE

Breed 77 02 Academy 0870 771 2000 Grandfather Birds/Love Bites And Bruises Cluny 0191 230 4474 Granny Smith's Maggot Earl Grey 0191 285 0352

Tom Atkinson/Reth Macarl The Station 0871 230 1094 Uncle Gilbert Star Inn 0191 222 3111

NORTH DORSET

# End Of The Road Festival: Yo La

Tengo/Black Mountain/Wolf Parade/Deneue Fever/Philip Selway/The Unthanks/Citay/ Freelance Whales/Olof Arnalds/ Three Trapped Tigers Larmer Tree Gardens 0871 230 1094

# NORWICH

Luke Abbot Arts Centre 01603 660352

# **NOTTINGH**

The Beetroot Kings Rescue Rooms 0115 958 8484

Flash Fliction Stealth 08713 100000 The Iron Door Club/Rebel Soul Collective Maze 0115 947 5650 The 3LC Lion Inn 0871 230 1094

OLDHAM

State Of Play The Castle 0161 345 6623

SHEFFIELD Blaze Bayley/Indra/The Mercy House Corporation 0114 276 0262

Flying Dinosaurs Leadmill 0114 221 2828 Jane Taylor Lantern Theatre

D114 255 1776 The North/Hero Of The Day

02 Academy 2 0870 771 2000 Rockett 88 New Barrack Tavern 0114 234 9148

Wilko Johnson Boardwalk 0114 279 9090

# SOUTHAMPTON

Barenaked Ladles Guildhall 023 8063 2601

The Forum 08712 777101

The Beatbullyz Unit 02380 225612 TRC Jorners 023 8022 5612

# SWINDON

Kova Me Badd The Vic 01793 535713 TUNBRIDGE WELLS Avarice Rising/Machine Gun Hippies ABERDEEN

Angry Vs The Bear The Tunnels 01224 211121 Hold Your Horse is Cellar 35

01224 640 483 RELEAST

Open House Festival: Matthew & The Atlas/Pete Roe/Marcus Foster Black Box 00 35391 566511

Open House Festival: Seasick Steve/Peggy Sue Festival Marquee 028 9024 6609

Tonuny Relily Spring & Airbrake 028 9032 5968

BIRMINGHAM Jane Taylor Kitchen Garden Cafe 0121 443 4725

Rizwan-Muassam Ouwwali Drum 0121 333 2400

Wolf Parade Glee Club 0870 241 5093 Zoldberg Custard Factory 0121 604 7777

# BRIGHTON

Everyhodies Got To Be Somehody Prince Albert 01273 730499 Forest Fire Jam 0871 230 1094

The Melting Vinyl/Wilkommen Foxtrot Stanmer Park 01273 709 709 Phosphorescent/Timber Timbre

Komedia 01273 647100 Rory Ellis Latest Music Bar

## 01273 687 171 BRISTOL

Minotaur Shock Louisiana 0117 926 597R EXETER

Lavtochkin/Heart Of A Coward Cavern Club 01392 495370

**GLASSOW** The Captive Hearts/Figure 5/The John Edward/John Edwards Trio O2 Academy 0870 771 2000

SUNDAY

September 12

Knee Deep in The Dead/The Party Program Captain's Rest 0141 331 2722 Mad 5ln/The Termites/Gln Gobilns

Stereo 0141 576 5018 Mr Fog 13th Note Cafe 0141553 1638 Old Crow Medicine Show 02 ABC 0870 903 3444

# LEEDS

Aynsley Lister New Roscoe 0113 246 0778

Black Mountain/Ladyhawk/Lone Wolf TJ's 0871 230 1094 Electric Eel Shock The Well 0113 2440 474

Iron & Wine Howard Assembly Room 0113 243 9999

MJ Soul/Noah/Renegade Brass Band HiFi Club 0113 242 7353

The Owterzeds Duck & Drake 0113 246 5806

Sam Baker Brudenell Social Club 0113 243 5866 The Script/Lissie O2 Academy

0870 771 2000 Steph Stephenson Milo 0113 245 7101 LEICESTED

Sky Larkin Musician 0116 251 0080

## LONDON Oriminal Records Enterprise

020 7485 2659 Diane Cluck/Anders Griffen

Tabernacle 020 7243 4343 Moein 02 Shepherds Bush Empire 0870 771 2000

The Pop Group Garage 020 7607 1818 Rick Cabalo Dublin Castle 020 7485 1773

Scouting For Girls/Imelda May/Fran Healy Hyde Park 0870 166 3663

Steevi Jalmz/The Mercy House Barfly 0870 907 0999 Szjerdene/Greeds/Kaana Ellle

MacBeth 020 7739 5095

MANCHESTER Dave McPherson Moho Live

0161 834 8180 The Fall/The Salford Jets/The Rain

Band Ritz 0161 236 4355 John Head/The Valentines Deaf

Institute 0161 330 4019 Slaraffenland Manchester Academy 0161 832 1111

# MIWCASTLE

Charlle Parr/Black Twig Pickers Cluny 0191 230 4474

John Whitehill Rand The Tyne 0191 265 2550

Philadelphia Grand Jury 02 Academy 2 0870 771 2000

## The Rives Star Inn 0191 222 3111 NORTHDORSET

Find Of The Boad Festival: Wilco/ Mountain Goats/The Felice Brothers/Adam Green/Carlbou/ The Antiers/Cymbals Eat Guitars/ Monotonix/Pulled Apart By Horses/ Mountain Man Larmer Tree Gardens

## 0871 230 1094 NOTTINGHAM

Mt Desolation Bodega Social Club

## 08713 100000 READING

Richard Gibson Old Orleans 0118 951 2678

SHEFFIELD The Moody Blues City Hall 0114 278 9789

The Pattern Theory Stereo



# **GET IN THE GIG GUIDE!**

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

# MONDAY

September 13



Semen Flapper 0121 236 2421 Willy Mason/Mt Desolation Glee Club 0870 241 5093

Zero 7 Town Hall 0171 605 6666 BOURNEMOUTH

Jonsi 02 Academy 01202 399922 BRIGHTON Barenaked Ladies Dome

01273 709709 Get Cape, Wear Cape, Fly Resident

Records 01273 606 312 Horse Feathers/The Robot Heart

Ballroom 0207 283 1940 **Nell Bryden Prince Albert** 

01273 730499

RRISTOL

The Felice Brothers/Admiral Fallow Thekla 08713 100000

CAMBRIDGE

The Like Haymakers 01223 367417 CARDIES

Ladvhawk/The Irascibles/Leif Vollebekk Buffalo Bar 02920 310312 GLASGOW

Breed 77 Classic Grand 0141 847 0820 The Pattern Theory/The Apples Of Energy Captain's Rest 01413312722 HOVE

Steven Berkoff Old Market 01273 325440

Charile Part Nation Of Shopkeepers 0113 203 1831

Dave McPherson The Wel 0113 24 40 474

The Heartbreaks Cockpit 0113 244 3446

LIVERPOOL

Rachael Sage Mello Mello 01517070898

LONDON

Bob Rafkin Slaughtered Lamb

020 8682 4080 Cephalic Carnage/Psycroptic/ Ion Dissonance Underworld

020 7482 1932 Charlie Calleja Dublin Castie

020 7485 1773

Cltay/Danieł Lefkowicz Windmill 020.8671.0700

Conrad Korsch/John Landau & The Glants/The Parish Music Box Embassy Club 0871 230 1094

Dawn Kinnard Source Below 020 7434 9130 Drew Nelson 12 Bar Club

020 7240 2622 Forest Fire Borderline

Hurtdeer/Macka/Say Tuss Social

020 7 4992 Philip Selway/Lone Wolf Bush Hall 020 6 72 0955

The Script/Lissie Apollo

You/Coma/Borderline Hope & Anchor 020 7354 1312

1973 Monto Water Rats 020 7837 4412

MANCHESTER

Kid Creale & The Coconuts Band On The Wall 0161 832 6625

NORWICH

White Rabbits Arrs Centre 01603 660352

NOTTINGHAM

Adam Green/Hot Horizons Rescue Rooms 0115 958 8484

**Detached Maze 0115 947 5650** I Am Arrows Bodega Social Club 08713 100000

Rowan Coupland Wheatsheaf 01865 721156

The Sherman Robertson Band Rullingdon Arms 01865 244516 PORTSMOUTH

Bare Your Scars/Kill 'Em Dead Cowboy/Prolong The Agony Wedgewood Rooms 023 9286 3911

SOUTHAMPTON Corrine West/Kelly Joe Pheins

Brook 023 8055 5366 Postmortem Promises/Martyr Defiled/Desolated Joiners 023 8022 5612

THINRRIDGE WELLS

New Device/MG & The Juggernauts The Forum 08712 777101

Lanterns On The Lake Basement 01904612940

# TUESDAY

September 14

ABERDEEN

**Tommy Reilly The Tunnels** 0177 711171

BERKENHEAD

Altan Pacific Road Arts Centre 0151 666 5023

BIRMINGHAM

Gabrielle Apiin Flapper 0121 236 2421

BRIGHTON Caitfin Rose Latest Music Bar 01273 687 171

Jónsi/Mountain Man Dome 01273 709709

Willy Mason Komedia 01273 647100 Woodpigeon Jam 0871230 1094 Yeti Lane Prince Albert 01273 730499 CARDIFF

The Joy Of Sex Buffalo Bar 02920 310312

Nell Bryden Barfly 029 2066 7658 Pulled Apart By Horses Clwb Ifor Bach 029 2023 2199 CHELMSFORD

Onhelia Barbouse 01245 356811 DUBLI

Joanna Newsom Grand Canal Fheatre 0871 230 1094

COINCIDEN

The Pattern Theory Sneaky Pete's 0131 225 1757

EXEVER

Martyr Defiled/Postmortem Promises Cavern Club 01392 495370 GALWAY

Electric Eel Shock Roisin Dubh 00 35391 586540

GLASGOW

Black Mountain Oran Mor 0141 552 9224

Florrie King Tuts Wah Wah Hut 0141 221 5279

Here We Go Magic Captain's Rest 0141 331 2722

5keletonwitch/Warbringer Ivory Blacks 0141 221 7871 LEEDS

Forest Fire Royal Park Cellars 0.113 274 1758

Old Crow Medicine Show Irish Centre 0113 248 9208

Racebannon The Well 0113 2440474 Rachel Grimes/Nils Frahm Seven Arts 0113 262 6777

LIVERPOOL White Rabbits O2 Academy 2 0870 771 2000

LONDON

Alan Wilkinson/John Edwards Trio/ Steve Noble Cafe Oto 0871 230 1094 Billy Vincent/The Goodness Buffalo Bar 020 7359 6191

The Cut Ups Windmill 020 8671 0700 Hollowmen/Kelsey/The Slow Revolt Hone & Anchor 020 7354 1312 Holy State/Tropics/Hymns

Old Blue Last 020 7613 2478 Iron & Wine Union Chapel 020 7226 1.86 Jimmy Gnecco Underbelly

0207 613 3101 Modestep 93 Fex ( Eas.

020 7247 60% Nurses The Lexington 020 7837 5387 Olof Armaids Bush Hall 020 8222 6955 River Raid Dublin Castle 020 7485 1773

Rumer Bloomsbury Theatre 020 7388 8822

Viktoria Modesta Hoxton Square Bar & Kitchen 020 7613 0709

Wickes/Sea Of Bees/Young Husband Social 020 7636 4992

Wilco/Philip Selway Royal Festival Hall 020 7960 12

Yuck/A Grave With No Name Madame Jojo s 020 7734 2473

Black Twig Pickers/Charlie Parr Band On The Wall 0161 832 6625 Breed 77 Maha Live 0161 834 8180 Horse Feathers Kings Arms

0161 832 3605 Klaus/The Minnikins/Christopher Eatough Night And Day Cafe

0161 236 1822 The Moody Blues Apolio

0870 401 8000 Rachael Sage Jabez Clegg 0161 272 8612

Tuesday Tony Thirsty Scholar 0161 273 7543

NEWCASTLE

Mt Desolation 02 Academy 2 0870 771 2000

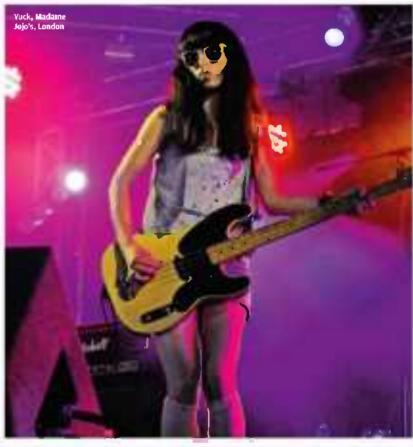
NOTTINGHAM Barenaked Ladies Rock City

08713 100000 Thea Ford Band Maze 0115 947 5650

SHEFFIELD Area/The Ran-Tan Waitz/Varianta

Crumb Grapes 0114 249 0909 SOUTHAMPTON Havseed Dixle Brook 023 8055 5366 FAm Arrows Joiners 023 8022 5612

WINCHESTER John Otway Railway Inn 01962 867795



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# **THIS WEEK IN 1998**

NME HITS HOLLYWOOD, BEASTIES FIGHT, DOCKERS STRIKE





# **BEASTLY PRODIGY**

The lead news report is on the ongoing war of words between The Prodigy and Beastie Boys, in the wake of the controversy over 'Smack My Bitch Up' and its video. The Beastie Boys had tried to ban The Prodigy from playing the song at the recent Reading Festival because it "promotes violence against women". Liam Howlett had in turn accused the Beasties of being hypocritical, which in this piece Adam Yauch contests, claiming lyrics to the likes of 'Licence To Ill''s 'Girls' were simply past "mistakes".



# **LET'S DOCK**

Creation Records announce their 'Rock The Dock' album, which aims to raise funds for the Initiative Factory, an organisation set up to retrain dockers who have been sacked for going on strike during the huge Merseyside docks dispute over working conditions.

Oasis, Primal Scream and Paul Weller all lend tracks to the album, with Noel Gallagher releasing a statement saying, "It's a disgrace that their cause has been largely ignored for so long. People need to support them. Buy the CD or next time it could be you."

# LOVING THE ALIEN

t a time when the UK is getting bored with the fag-end of Britpop, eyes turn to Hollywood. where Marilyn Manson is unveiling his new incarnation. After the huge success of 'Antichrist Superstar', Manson has decided to go fully Bowie, and reinvent himself as a glam-rock alien for the 'Mechanical Animals' album.

NMF writer Roger Morton visits Manson at his home in the Hollywood Hills and finds a supremely confident artist-as-rock-star-as-satirist thoroughly satisfied with how he's masterminded a cultural assault on American sensibilities

"I he plan with 'Antichrist Superstar' was to say that no matter how far people see me as ugly or different, the emotions I'm expressing are inside everybody," he says. As for his change into a sex alien with breasts but no genitals, Manson states, "I consider what I do to be pop art, so there's no reason that it shouldn't be mainstream because it's important that there are more counterculture ideas in the mainstream"

At the time he is reigning supreme as the most provocative star on the planet, offering the image-led thrills of pop, and the debauched grit of rocl. It looks like he really could be the modern Bowie. Seven months later, the Columbine massacre is pinned on Marilyn Manson's influence and the man falls to earth.

# ALSO IN THE ISSUE THAT WEEK

 There's a report on Elastica's ongoing troubles, after guitarist Donna Matthews tells an NME journalist at a gig that she is in ongoing litigation with Justine Frishmann over the use of the Elastica name.

· Steater-Kinney are on a pilgrimage in Glasgow. "When Beat Happening came back from here with records by The Vaselines and The Pastels, we were like, 'Oh God, look at this!"" says Carrie Brownstein.

 There is a review of a reverential Elliott Smith show in Camden, north London. "A thronged Dingwalls is astonishingly quiet. Even those sucked in for the Good Will Hunting tune 'Miss Misery' (which he naturally doesn't play), are civil."

· Manic Street Preachers get a 7 for their new album 'This Is My Truth Tell Me Yours'. "Ultimately the fifth Manics album is awesome in scope, fascinating in content, but somewhat facking in cohesion."

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NME EDITORIAL

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

Compiled by Trevor Hungerford



# A BAG OF NME SWAG



# **CLUES ACROSS**

1 Keep pressing the space-bar for internet info on Klaxons (7-3-4)

9+29A New York act out to 'Root For Ruin' (3-4-3) 10+14A+21D Going up country to be greeted by The Music (7-2-3-5)
11 Perversely, Leat drummers, which is a killer for

The Smiths (4-2-6) 14 (See 10 across)

15+33A Any UK Elvis songs on this Fratellis album? (8-5)

anount? (8-5)
T7 Memory Tapes saddled us with this number (7)
19+18D Biffy Clyro have got endless grounds for making an album (8-4)
22 A bit of a tummy ache for US R&B/hip-hop

artist (3)

24 An early punk band coming out of the beat era (5)

25+28D Dumb Mary somehow performs an Arctic

Monkeys track (5-3)
27 "A voice says hi, hello, how are you?/Well, I guess I'm doing fine/He says it's Jam, there's too much\_\_\_\_", from The Rolling Stones' 'Get Off Of My Cloud' (5)

28 The man with James has somewhere to telephone from (5)

29 (See 9 across)
31 Cliff Richard took some shifting to record UK's first rock'n'roll hit (4-2)
33 (See 15 across)
34 Vocalist with The Like seen in rubber gloves (4)

# **CLUES DOWN**

1) Blame Coco for not getting it to work on anyone else (4.7)

2 Merseysiders who had a 'Suspicious Wit' (7) 3 1971 John Lennon album, title track becoming a hit four years later (7)

4 Bloke using Elbow (3)

5 Ow! Being hard on the outside with Muse (6) 6 Big Pink smooth material (6)

7+22D Heavy metal band who have reached 'The Final Frontier' with their 15th studio album (4-6) 8 Accept as true that Cher made Auto-Tune fashionable (7)

12 The \_\_\_\_\_ Brothers, Lancashire band who were a 'Turn Off' in the '90s (8)

13 There's been a lot of 'Body Talk' from her this

16 PJ Harvey album 'Stories From The Stories From The Sea' or Big Star album 'Radio ......' (4) 18 (See 19 across)

20 Rap group that had hits in the '80s partnering The Beach Boys and Chubby Checker (3-4)

21 (See 10 across) 22 (See 7 down)

23 Lamentable inclusion of Pearl Jam bassist (5)
26 "Got in a little hometown jam/So they put a \_\_\_\_\_\_
In my hand", Bruce Springsteen fires off a line from
"Born In The USA" (5)

28 (See 25 across)

30 Butch \_\_\_, Garbage's drummer who produced Nirvana's 'Nevermind' (3) 32 Big Brovaz hit was a bit of a Joke (1-1)

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Simply cut out the crossword and send it, along with your name, address and email, marking the with your name, address and email, marking u envelope with the issue date, before Tuesday, September 14, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Bullding, 110 Southwark Street, London SE1 OSU.

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

# 10 18 20 40



# **AUGUST 14 ANSWERS**

15oribble, 7 Melvins, 9 We Can't Fly, 10+32A Smell Of Female, 12 University, 14 Tad, 15+18D Showroom Dummies, 16+22D Open Season, 17 Bad Day, 19 Jing Jang Jong, 21 Red, 23 On, 24 Moist, 26 Caleb, 28 Esso, 31 Mask, 33 SMASH, 34 Wind.

1 Sawdust, 2 Rock Is Dead, 3 Bonkers, 5+30A Blue Orchid, 6 Millie, 7 Mystery Jets, 8 Sofa Song, 11+4D My Life Story, 13 Smog, 17 Ben., 20 Nico, 21 Robot, 25+13A Seven Seas, 27 Scum., 29 Star, 31 M

# VEN INCH STORIES BY PHILLIP MARSDEN









# **FANMAIL**

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

Edited by Kev Kharas







FACEBOOK.COM/ NMEMAGAZINE



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NME.COM/BLOGS



# **LOSE YOUR ILLUSIONS?**

# From: Christina Davis

Axl Rose is a legend! What did everyone expect at Reading? He is truly the last of his kind. The crowd went crazy for him, but as usual your magazine's too busy hyping shit like Arcade Fire to find the time to big up the world's most awesome band. GN'R's show was worth the ticket price alone. They're the only band who'd have the guts to stick it to the man when they were stopped from giving us what we wanted. They still managed to cram in most of the classics and some tracks from 'Chinese Democracy'. They may be controversial, but that's what we want from Axl; the last guy not afraid to say what we're all thinking. And since when are silver jackets not cool?

NME's response...

# From: NME

To: Christina Davis
You've made some
staggering claims there,
Christina, Presumably in
a world where dressing
like a child-stealing magician
and 'Chinese Democracy'
are coot, 'sticking it to
the man' involves trying
to play an acoustic version
of a song you wrote 23

years ago with friends who

now hate you to a crowd of 80,000 bored people? - KK

# From: Christina Davis To: NME

If Axl can still write an album like 'Chinese Democracy' without his old loser friends then who needs them? He's old enough to be my granddad but he could show rubbish like The Libertines how to put on a gig, if I could pull off a silver jacket I would wear one every day.

# From: NME

# To: Christina Davis

Your attempts to rewrife history are as audacious as they are misguided. Here's ESO to spend on records - KK

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

# RATING AND SLATING READING AND LEEDS

# From: Frances Debreile To: NME

After last week's compelling V Festival issue (NME. August 28), I waited in anticipation for this week to be solely dedicated to Reading And Leeds. Apparently, though, the most eagerly awaited band of the festival weren't even worth featuring? Blink-182 closed the Main Stage on the Sunday evening at Reading and there wasn't even a review! To be honest, I was hoping for a new poster for my neglected wall of Blink-182 merch, a lengthy treatise on Travis Barker's immaculate paraddidles. a full setlist and perhaps even a photo of the lads together again after the break-up! I have studied the magazine cover to cover and I am disappointed, more so, ashamed that they didn't even warrant a mention. I expected more from the best music magazine on the market.

# From: NME

To: Frances Debrelle
We're sorry, Frances, but
why are you ashamed?
Should we be ashamed?
The last time Blink-182 made
me feel ashamed of myself
was when mother burst in
on me and my first 'proper'
girlfriend about nine years
ago. And it wasn't because
we were listening to
'Touchdown Boy' at the
time IF YOU KNOW WHAT

# From: Frances Debrelle To: NME

I'M SAYING - KK

I'm ashamed of NME for not including them in the issue! Not of Blink-182 you weirdo!

# From: NME

To: Frances Debrelle
I understand that Frances,
but I'm loathe to pass-up
any opportunity to bolster
notions of my own sexual
prowess. Did you see them
at Reading, since that is
where they headlined
Sunday night? If so, how
were they? – KK

# From: Frances Debrelle To: NMF

Unfortunately I missed it, which was why I was waiting for an uncensored, in-depth review of their set. I did watch them on TV, though, and wondered how anyone could prefer those chauvinistic, attentionseeking pigs The Libertines. Apparently it's cool to worship Peter Doherty and Carl Barât because they act like twats and take loads of drugs. I am in the minority, in that I do enjoy their music, but watching them onstage reinforces my view that they are, in fact, pathetic idiots. I'd much rather read about the bands that don't have to have a 'rebellious' outlook to provide entertainment.

# From: NME

# To: Frances Debrelle

I too only saw The Libertines on TV, and was drunk and shouting at the time which, admittedly, may have coloured my judgement, but surely if any band are to be accused of attention-seeking it's Blink-182? Personally, I thought The Libertines were great. Whatever the motives for their reunion the songs still stand up for themselves, and when those songs have acted as a soundtrack for significant swathes of the last decade, it's possible for relief to feel like euphoria. Many I've spoken to have expressed similar thoughts, so I can only imagine that

N DENHIER DANN NORTH

your letter was written in a rebellious fit of attentionseeking pique. And Pete and Carl have many character faults - some of which the Libs' name is built on - but chauvinists?! Really? I'm struggling to see that one - KK

# **MEANO TO** A KEENO From: Olivia Phillips

To: NME Hola! I'm a 15-year-old keeno for Everything Everything, Keen enough to see them twice and know all the words to their hugely ridiculous songs that I love OFF BY HEART, As such, I was chuffed out of my head to see you award them 'Best lyric of the week' (NME Reviews, August 28)! "But I put a rainforest in an Oxo cube/struck by lightning if I take the tube" is from 'Photoshop Handsome'! Not 'Suffragette Suffragette'! Truth be told, I was kinda disappointed.

# From: NME To: Olivia Phillips

Get with it. NME!

Thanks for putting us right, Olivia, but are you sure you can sing along to everything **Everything Everything have** ever written? Take this gem, for instance, pulled from a stack of early demos the trapeze-tongued quartet sent in to us: "Crocodile father, my neck was fleabitten with bed fumes/ Caught smoking in the canary's cloak room/fox o' clock, dog in socks/I worry a lot about fame". I can't remember if the track it's from's called 'Crumpled. Wanking On An Ogre's Tongue' or 'Bollock-Got Small Brain (Baby)'. Maybe you can get in touch soon to shed some light? Thnx - KK

# SHOEGAZING IS HARD WHEN YOU'VE JUST BLOWN YOUR OWN FEET OFF

From: Alex Mason To: NME

Is it just me who noticed The Heartbreaks shooting themselves in their metaphorical feet in their recent Radar feature (NME, August 28)? They try to shrug off comparisons with The Smiths but then surreptitiously reference them when Matt Whitehouse says: "But the day people



# STALKER From: Hayley To: NME Here's me and my friend Elizabeth with Tom from

Kasabian in Melbourne. He

wore my ring all tour!

stop laughing at your clothes you should iump in the ocean", a very similar line to: "And if the day came when I felt a natural emotion, I'd get such a shock I'd probably iump in the ocean". The latter's from 'Nowhere Fast' off of 'Meat Is Murder', Perhans I just listen to The Smiths far too much.

# From: NME To: Alex Mason

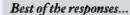
In terms of sentiment, I'm not sure you can compare the two - Whitehouse seems to be suggesting that people should kill themselves (or go for a swim...?) the moment they 'fit in', whereas Morrissey's making a point about how self-defeating it is to dismiss a vague, private glowing in the gut with as universal a term as 'happiness'. The similarity that strikes me is in the use of that word 'ocean' - as if the Irish Sea they both grew up by isn't quite exotic enough. But then maybe I've just been listening to The Smiths far too much. What do you think of The Heartbreaks, by the way? - KK

# From: Alex Mason To: NME

Perhaps you're right; the two quotes are quite different in terms of sentiment. I think I may have jumped the gun thinking I'd made the glorious discovery of some hidden reference meant for only the most hardened of fans. Instead I stand here humiliated like a spanked schoolchild in front of his classmates. However, it must be said that you can never listen to The Smiths too much and 'ocean' is a word underused in the English language. As for The Web Slinging
The highlight of this week's NME.COM blogs

# WHO RULED READING AND LEEDS FESTS?

Ask Axl Rose who ruled Reading And Leeds this year and he'll say he did. Even if he was more the pantomime villain of the piece than its triumphant hero. Blink-182 were the court jesters - joking about going down on Obama and belching throughout their set. Mumford, Foals and Magnetic Man all look like potential heirs to thrones, and a number of contenders pulled huge crowds and smashed it live - Dizzee, Paramore, LCD Soundsystem. The Libertines, Weezer and Queens Of The Stone Age, to name just a few, while Arcade Fire undoubtedly elevated themselves to the level of festival superstars. If you read some of the comments left on our other blogs, Axl is the great living saviour of good ol' fashioned rock'n'roll, but who do YOU think RULED? David Moynihan, NME.com



I think Arcade Fire deserve it, because it was exciting live music on top of a brilliant new album. Sam Berry

Cerebrał Ballzy!!! **JohnO** 

Queens Of The Stone Age

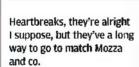
were majestic on Friday. They completely upstaged Gun N' Roses, who only embarrassed themselves in front of a very small crowd. Richard

I was at Leeds, and a band that particularly impressed me was Girls. The album's

brilliant, but seeing them live was something else.

Pendulum and QOTSA blew my bollocks off. C Bear

The Libertines, full stop. **Trillby Brigade** 



# THAT'S EMOS FOR YOU

From: MAFIA CHIKIN To: NME

After reading this week's issue (NME, August 28), two things in particular caught my eye. The review by Martin Robinson on crab-core made me chuckle so much I sent it to all my friends, some of whom appreciated it while others were slightly more offended. That's emos for you. The other was the singles reviews column written by The Drums' Josethan Pierce, The comments made towards You Me At Six hit a nerve. In defence of one of my favourite bands, who were the ones performing on the Main Stage at probably the biggest festival this summer? Oh,

ves. And who were the ones performing in the tent? Rant over!

From: NME To: MAFIA CHIKIN

I don't care how many thousands of people they embarrassed themselves in front of: You Me At Six really need to stop wiping their dicks and their noses with the same hanky - KK



# STALKER From: Michelle To: NME This is me with Biffy's Ben Johnston after their Reading set. The twins are soooo cute!

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

# **QUESTION 1**

How many incarnations of the STP name did you go through before settling on Stone Temple Pilots?

"STP came from the image of STP oil treatment [Scientifically Treated Petroleum – Petrol Ed] which was always a powerful image. Richard Petty, the famous NASCAR racing driver, had the STP logo on his car and he was always a sort of renegade. We were Shirley Temple's Pussy but we had to change. I think it was Dean [DeLeo – STP guitarist] or Robert [DeLeo – STP bassist] who said, 'How about Stereo Temple Pirates?' and then we decided on Stone Temple Pilots. It wasn't a very quick process."

Correct



# **QUESTION 2**

What colour shirt and hair are you sporting in the video to debut single, 'Sex Type Thing'?

"Actually, I'm not wearing a shirt most of the time and my hair was white. Just like music, fashion is an art form. I can't be tied to one look like I can't be tied to one style of music."

Carrect



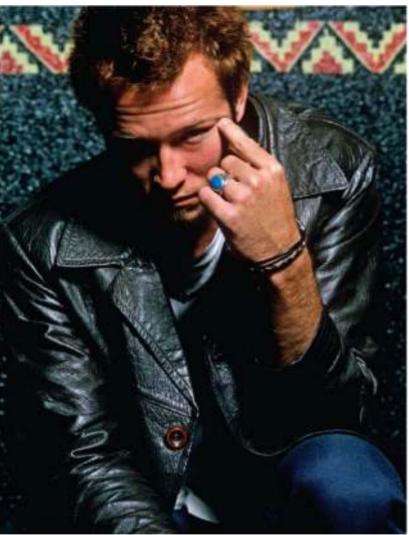
# **QUESTION 3**

Name the eight special guests who joined Velvet Revolver at the 2006 Grammys to cover The Beatles' 'Across The Universe'? "It was cool performing with a lot of people I've never met before. Let's see. Alicia Keys. Stevie Wonder. Steven Tyler [from Aerosmith]... That's all I can remember." Wrong. Also Bono, Brian Wilson, Norah Jones, Billie Joe Armstrong, Alison Krauss

# **QUESTION 4**

How many girls were in your rock supergroup side-project The Wondergirls, who released two songs in 1999? "The band actually never really existed, we

# SCOTT WEILAND (STONE TEMPLE PILOTS)



only recorded a couple of songs. The drummer from 30 Seconds To Mars [Shannon Leto] played drums, Ashley Hamilton [Rod Stewart's stepson] sang too, as did I." Correct. No girls

# **QUESTION 5**

Which two Doors songs did you perform with the surviving members of The Doors on VHI's Storytellers in the US in 2000?
"Five To One' and 'Break On Through (To The Other Side)"."

# **QUESTION 6**

Correct

Which famous icon did Slash's mum work for as a fashion designer?

"David Bowie. She used to make some of his costumes."

Correct. Have you met Mrs Slash? "That's funny. Which one, his wife or his mother? They're both very sweet ladies."

# **QUESTION 7**

What number did you come in US music magazine Hit Paraders' list of Heavy Metal's All-Time Top 100 Vocalists in 2007?
"I don't know that. I don't pay that much attention to that kind of stuff in magazines and the media."

Wrong. It was 57

"I don't really equate that to my own values, because music is not my entire life, it's a part of it."

# **QUESTION 8**

You support Notre Dame Fighting Irish, whoever they are [American football team – US Sport Ed]. What two songs did you perform before a game in 2006? "We played at the pubnext to the parking lot of the stadium. I can't remember what we played because unfortunately the setlist changed at the last minute."

Wrong, STP's 'Interstate Love Song' and Pink Floyd's 'Wish You Were Here'



# **QUESTION 9**

What type of hat were you wearing when you performed with Velvet Revolver on Top Of The Pops in July 2004?

"I know this! It was a German officer's hat from World War II. I snapped off the Nazi symbol. It wasn't just a fashion statement, it was to make a point of breakdown of constitution towards all the terrorism that has been going on in the world. The government acted in not the most constitutional way. There's a reason why there's a constitution. If citizens can't break it, I don't think the government should be able to do."

Too much information, but correct

# **QUESTION 10**

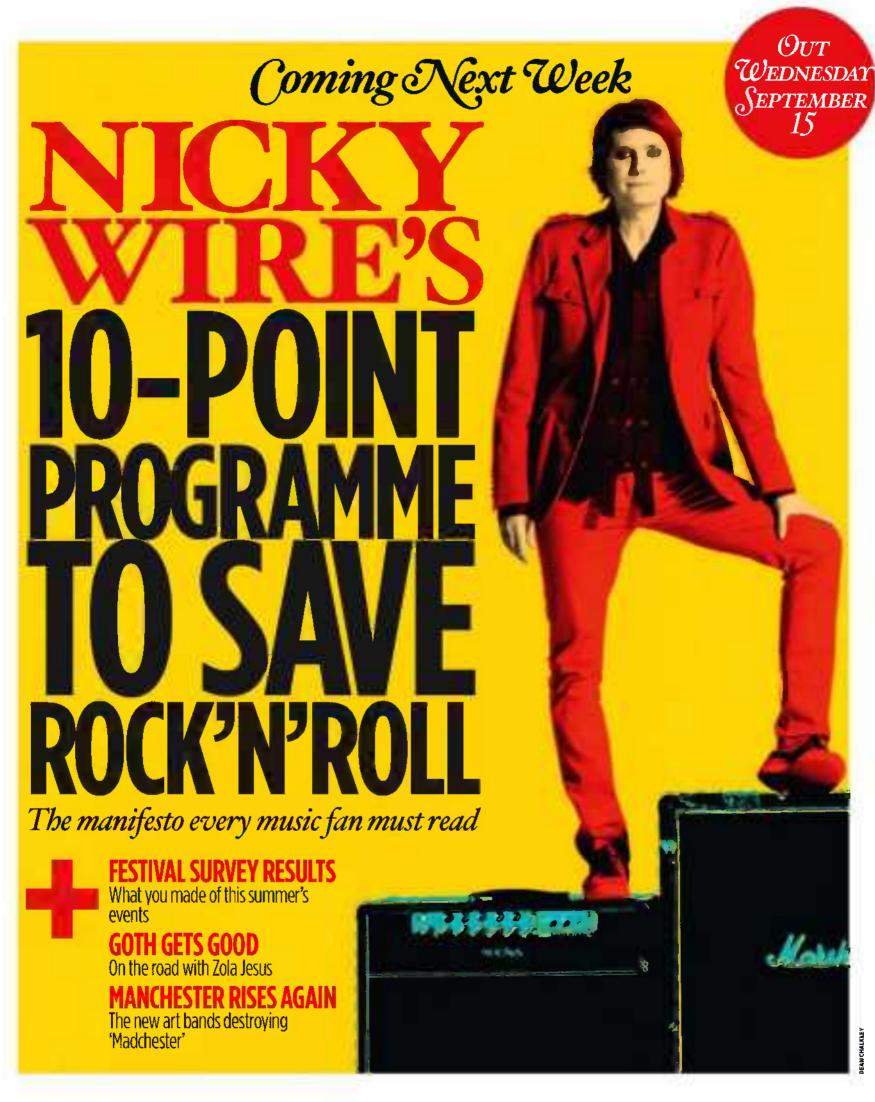
You have a new range of clothing out in the shops called Weiland for English Laundry. Do you know how much, to the nearest pound, it costs to operate a medium-sized washing machine at a launderette in England?

"I do not know the answer to that question.
I clean my own clothes and have my suits
and dress suits taken to the dry cleaners!"

Wrong, Around £3



"I guess that's a C+. It's pretty good, right?" [No. Could do better. See me after class – Quiz Ed]



# BRANDON FLOWERS



