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# ON REPEAT

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



## JAMES BLAKE

Pan

After the blubstep tears from his much-hyped but ultimately disappointing debut album have dried, James Blake drops a new single on Hemlock that harks back to his more beat-driven beginnings. It's revealing that there's no vocal here – instead, 'Pan' is an icy, tight-snapping shower, with muted, ambient squawks in the background. More like this, please.

**Laura Snapes, Assistant Reviews Editor**

## ACTIVE CHILD

Hanging On

Last time *NME* saw Pat Grossi, he was throwing his keyboard offstage at London's Lexington when it packed up. Happily, the first track off his forthcoming debut is a calmer, if still desperately miserable number, like Tears For Fears covering an Aaliyah ballad. And *breathe*, Pat...

**Laura Snapes, Assistant Reviews Editor**

## GEM CLUB

Breakers

Christopher Barnes and Kristen Drymala are making a name for themselves with their reflective, autumnal odes to the past. 'Breakers', the title track from their forthcoming debut, paints a wistful shadow through ghostly piano and cello, recalling the graceful, sepia disappointments of Perfume Genius.

**Priya Elan, Assistant Editor, NME.COM**

## TENNIS

Is It True? (Brenda Lee cover)

What's good enough for Jimmy Page and Brenda Lee is surely good enough for dreamy Denver duo Tennis (and we mean 'dreamy' in a teen angst, original *Beverly Hills 90210* kinda way). Their cover of the 1964 classic, complete with anguish-filled wails from singer Alaina Moore, is, like, totally cute.

**Abby Tayleure, writer**

## DOM

Damn

'Damn' is the most straight-up rocking Massachusetts mess-up Dom has released yet. In fact, so stuffed full of

Nick Valensi-esque mini riffs and deranged choruses about not caring for *anything* is it, that you get the distinct impression it's the most goddamn fun he's ever had too.

**Matt Wilkinson, New Music Editor**

## WU-TANG CLAN

Laced Cheeba

"*Wu-Tang niggas call me the 36th Chamber*": 18 years on, it seems the Staten Islanders are still peddling the same Shaolin shit, and amen to that. Fusing 'Duel Of The Iron Mic'-style bass throbs with 'Pit Of Snakes'-like snarl, this proves Glasto's epic reminder of greatness wasn't a one-off.

**Mike Williams, Deputy Editor**

## BJORK

Mutual Core

Of all the 'Biophilia' songs you can currently find on YouTube, this volatile glory gets us particularly het up, sweeping big ideas about tectonic plates and chords and love's power politics into a fiery torrent of temper-tantrum beats. As, frankly, any song containing the phrase "*My Eurasian plate subsumed*" would...

**Emily Mackay, Reviews Editor**

## ACID GLASSES

My Pale Garden

If you've ever heard Bullion's glorious 'Pct Sounds (In The Key Of Dec)', in which the producer mashes the Beach Boys' classic album with Dilla, then you'll know exactly where Acid Glasses are coming from: joyous plunder-pop that emerges out of dizzying swirls of fuzz. Think of something akin to UMO and Mozart Parties.

**Susana Pearl, writer**



## MUMFORD & SONS

Home

Debuted live on American radio, this latest preview of Mumfords' second album suggests they're not going to stray too far from the current template, but equally, that they're not getting smaller any time soon. It's a giant, earnest, rousing song... with excellent harmonies, of course.

**Liam Cash, writer**

TRACK  
OF  
THE  
WEEK

## THE DRUMS

Money

Is there anyone better than The Drums at making music so deliriously sunny and upbeat while simultaneously churning-draggily glum in the lyrics department? If so, we'd like to buy them an orange Solero (then probably watch them throw it in the gravel in a strop and start crying).

And so, with guitarist Adam Kessler long over the horizon, the newly anointed trio return with a ditty just as appealingly bittersweet as 'Book Of Stories' or 'Best Friend'. Featuring ping

pong guitar lines that bounce around with the kinetic chaos of rubber balls hurled in a box, it sees our frontman moaning, wibble-voiced: "*You hit me yesterday because I made you cry*", then to make up

for it he wants to "*buy you something, but I don't have any money*". Origami, baking flapjacks, 'slave for a day' – come on Jon, there are plenty of *gratis* gestures you could make...

Anyway, as a first lick of second album 'Portamento', due this September, it hardly signals a musical about-turn – although apparently the new record will see them swap their former artifice for the more personal, plunging new dark depths. For now, though, 'Money' is a distinct reminder that the world is an infinitely happier place with The Drums careering around in it – even if they don't exactly seem to be enjoying themselves.

**Jamie Fullerton, News Editor**

*It's a reminder that  
the world is a happier  
place with this lot in it*





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Yes, it rained, but it couldn't dampen the party. Once again, T In The Park proved that Scottish crowds are the best (and craziest) in the world. Here's our rundown of the 10 sets you had to see, kicking off with a certain Godlike Genius at Number One...

1

*The all-conquering rock monsters*

# FOO FIGHTERS ROCK THE PARK

MAIN STAGE, SUNDAY, 10.50PM

**S**o, you think you know what Foo Fighters are about live? Well, yes you do, and that's the whole point. As T In The Park rocks its final bells to 'Everlong', and enjoyment rises above the clouds which are pissing rain on Balado, we are reminded of what Dave Grohl said to us previously this evening, inside a backstage cabin labelled (and we are not joking), the 'Rock Box': "We learned how to be a live band in the UK. It just happened that way. Our first proper gig at Reading in 1995 on the side stage was one of the most important lessons we've ever had."

Dave's learned a few other tricks at UK festivals as well: "Years ago when was a kid, I had sex with somebody under the stage while Iggy Pop was headlining Reading Festival. So that's what I think of your festivals. They're pretty fun!"

Love 'em and leave 'em is the name of the game, then, and Grohl And The Gang make another 'wham, bam, thank you ma'am' escape after their theft of the summer tonight. Well, we say summer: after two days of mercy, the gods of weather decide on Sunday that Blondie, Weezer and Pulp deserve no mercy. "The sunshine follows us around at a festival!" howls Grohl through those ridiculous teeth. "So if you want sunshine, just come see us!" The silly thing being, he does manage to hold off the damp deities for over 90 minutes, and they're only dared into returning by Dave's perhaps foolish promise to "play until we have to stop!" But despite the weather's revenge, it is, at this point, simply impossible, unthinkable for a UK festival audience not to adore Foo Fighters.

Last weekend, with 'Wasting Light' having proved the band once again worthy of the World's Biggest Rock Band mantle, they tore through two

headline shows at Milton Keynes Bowl, during which they smashed a new unmentionable into the region, despite having their children backstage. And only in the world of this band could those same children mix among the likes of Bob Mould, Roger Taylor and – oh yeah – Alice Cooper, all of whom joined them onstage as if it was the most natural thing in the world. At Oxegen, with the end of their season in sight, Grohl and Chris Shiflett faced off on guitar like sparring lovers, the daddy declaring, "This is some commitment shit right now." And here at T,

the Foo Fighters' touring ensemble roars its last for the five-minute breather Europe surely needs.

But yes, we *know* Foo Fighters. Everyman crowdpleasers from birth to death, tonight we get everything we've learned to love them for: the eager and innocent early ones like 'This Is A Call' and 'My Hero'; the awkward-yet-now-favourite ones like 'Times Like These' and 'Breakout' – not to mention the nuclear-punk of 'White Limo', the grunge-cuphoria of 'Arlandria' and the 'what's-done-is-done' anthem 'These Days'.

And yes: it seems that Dave has finally learned that 'Everlong' sounds much better as it was originally intended, with the whole band at full pelt, rather than him wanking it out alone as he has done for years. And it's another one of those moments that reminds you that familiarity sounds a lot like 'family', and things that do your head in are also things you couldn't live without, things like *The Apprentice* and energy drinks and festivals themselves. And it's in those moments when you realise how precious those things really are.

But enough sopppiness: we will leave it to Mr Grohl himself to explain the significance of the festival. "I would rather go to a keg party in Springfield, Virginia than a keg party in Brooklyn, New York because you go to a keg party in Springfield, people are doing beer bong and throwing hatchets at a tree. You go to one in Brooklyn and everyone looks like they're in a fashion magazine. Here can feel a lot like the place where I grew up – you show up and you get money and you have a good drink."

Looking round at the crowd during the final howl of "If everything could ever feel this real forever", it's pretty clear everyone in this crowd agrees with his summation of the T spirit, and that no matter how many times you hear that song, that yes, everything *could* ever be that good. Again. *Dan Martin*

*It's simply impossible for the crowd not to love them*

"Come on God... rain if you dare"

Crowd-pleaser: Altogether now... "There goes my hero..."





## View from the crowd



**ANDREW,  
GLASGOW**

"I've been looking forward to this for a long time. I've been a Foo Fighters fan since I was a kid, and they wheel out all

the old classics, and you can't say fairer than that. They played all my favourites, especially 'All My Life'. Dave Grohl's just really lively, and really... nice. I mean, I've never met him, but everybody knows that he's really nice. Everyone here just wants to have a good time."



**THOM  
POWERS  
FROM THE  
NAKED  
AND FAMOUS**

"Me and my best friend from high school used to rock out to 'The Colour And The Shape' during

science class. I think I learned more of the lyrics than I ever did about science. 'My Hero', it probably has the best memories for me. My friend thought it was about him. We were at the NME Awards and they played for ages, Dave was jumping on the table like right by me, it was really fantastic."



**ANNA  
PRIOR FROM  
METRONOMY**

"I tweeted at Dave earlier to come and watch me play drums. As if he would! But I was kind of hoping out

of my peripheral vision I'd suddenly see this black beard. I kept checking, but he wasn't there. I was a fan back when I was 14, when I was learning to play the drums. I guess he was an influence on my drumming, he's so hard-hitting - but even so, I prefer him as frontman."



**LOUISE,  
KELSO**

"The crowd and the mud, you can't ask for more than that. They played all the classics. I think the best bit

for me was when he told deadmau5 to shut up. We could hear the beats coming over, and he was just like, 'Fuck off, this is our space.' I've never seen them before, and it was a great end to a great festival. What makes him a great frontman? He's just really fit."



# THE STROKES

RADIO 1/NME STAGE, SATURDAY, 9PM

When they're really on form the New Yorkers are irresistible, and even Julian seems to be enjoying himself on a night when everything comes together

**T**onight doesn't read like a moment for The Strokes' memoirs: they're playing second fiddle to Swedish bloody House Mafia, as well as going up against Beyoncé on the Main Stage. 'Angles' wasn't quite met with a ticker-tape parade, while rumours of band fights were rife. If there ever was a chance for a surprise reclamation of former glories – or even just muting babbling rumours – this, no pun intended, is it.

Swaggering on for 'New York City Cops', they're a bit stiff, but there's no overt tension. Perhaps the biggest surprise is just how bloody happy Julian Casablancas is. He's still wearing shades and sloping around like a sullen kid in detention, but he's practically glowing. "Thank you, thank you! Good morning Scotland, what's up?!"

Although legions bugger off after 'Last Nite' thinking they've copped the money shot, it's not until 'Someday' that The Strokes properly hit their stride. Maybe it's the casual waltz of 'Angles' closing track 'Life Is Simple In The Moonlight', the enormous fat dude crowdsurfing or the ease of playing a comparatively low bill, but they're larking about like The Strokes of old. After a storming, atonal 'You're So Right', Julian jokes, "Right guys, 'Purple Haze' – you ready?" Instead it's 'Hard To Explain'. 'Take It Or Leave It' is signed off with Nikolai teetering on a monitor, and Julian urging, "Have fun in those tents for us." It's nice to be reminded

that, after all the enigma and tension, 'fun' is something The Strokes can definitely still do.

Laura Snapes



Fun is something The Strokes can still do



The Deep Heat that Nick put in Julian's pants seems to be taking effect

## Feud watch

'Cos it wouldn't be The Strokes if it was all laffs



My eyes: Albert Hammond Jr does his best to avoid looking at Julian's horrible trainers



Faux pas: Nikolai Fraiture breaks band rule #456 and goes all out for the double denim look

### THEY DON'T PLAY 'TAKEN FOR A POOL'

Their new single was co-written by Fab and Nick and only released a week ago, but it's absent from the setlist. Do we smell a Borrell Vs Burrows 'America'-sized rift coming on?

### GRUMPY ALBERT

Guitarist Albert Hammond Jr is typically smilier than Dave Grohl hopped up on pills watching Yo Gabbagabba! Today, however, he looks as though someone told him there's no cure for his receding hairline, avoiding as he does Julian's gaze until the last song.

### FASHION STATEMENT NIKOLAI

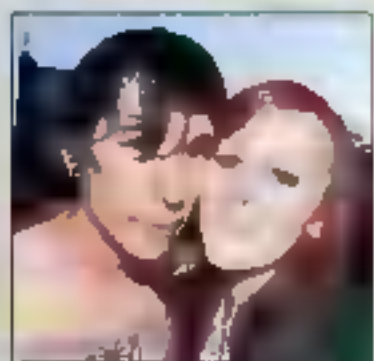
Bassist Nikolai is not only breaking ranks by not wearing a leather jacket/black alternative, but in its place is a sleeveless denim monstrosity with his name on it. He's an individual, not just a band member, yeah?

### FASHION STATEMENT ALBERT

Worse still are Albert's ruby flares, like a red rag to a consistent band appearance. We know he set his solo album in 1975 and left his mop in 2004, but there's no excuse for such feud-inducing ticks.

THE CROWD

## JULIAN AND SALLY, WEST LOTHIAN



Did you enjoy The Strokes tonight?

Julian: "I was at the front, so it was all a

bit hectic down there but she heard it all." Sally: "They could have played a bit longer, but they were great, especially on 'Juicebox'."

Julian: "The first time we made love it was to 'First Impressions Of Earth'."

## KIM, BALLOCH



What's the verdict? "I've never seen them before so I was dying to see them tonight."

I was worried they wouldn't be as good as on record, but they were even better. I like the new stuff, but everyone loves the old classics! 'Last Nite' was my favourite, it's got so many memories attached to it."

## MANI FROM PRIMAL SCREAM



What did you think? "They sounded on form. We like them, they're good kids to

hang out with as well. No doubt they're preaching to the converted up here because Scotland likes its music and it likes its Strokes! So I hope they had a good time, 'cause we're certainly gonna have one!"





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**T**  
IN THE  
PARK

Unbeknown to  
Alex, the 6.53  
from Dundee was  
running early



The top-of-their-gamers

# ARCTIC MONKEYS

MAIN STAGE, FRIDAY, 10.20PM

No fireworks, no fanfare, just an awesome set from a truly outstanding band

**A**lways an uncomfortable number, isn't it, 'Happy Birthday'? Do you bravely belt it out, or falter to a halt? How much more mortifying is it, then, for an icon-cool 25-year-old rock icon to sing it for his limelight-shy guitarist in

front of 50,000 odd thousand people? "It's Jamie Cook's birthday this evening," Alex tells us nervously. "So any time it goes quiet at all, you just start singing 'Happy Birthday' and we'll get through it." Welcome to public displays of emotion, Arctic Monkeys style. It's a fitting (and cute) moment,

because, as with the Monkeys' best songs, tonight is all about a beautifully cut balance between sentiment and nonchalance, arrogance and romance. You'd think that, up against Beyoncé and the Foo's, they might feel tempted to crack out the odd firework, a laser, maybe just a wee smile... But no, our boys stride on, stony faced in leather and denim, and 'Library Pictures' careers in with smoke and lights and dark moody swagger. That sexily slow "10, nine, eight..." countdown contrasts deliciously with the frenetic noodling of the chorus and, if they're not the most demonstrative band onstage, they know how to treat mean and keep keen.

They've become masters of the *Who Wants To Be A Millionaire?*-style mid-song significant pause: Alex stands, staring out impassive as the smoke coils around him, before the song kicks back like a herd of mules. "Thank yooooou," he draws in that fairground master manner. "Are you in a good mood? Is it party time at T In The Park?" "Don't Sit Down 'Cause I've Moved Your Chair's" knicker-twangingly sexy guitar line finds an answer in the form of

a red distress flare leaping up mid-crowd. 'She's Thunderstorms', probably the finest on 'Suck It And See', is magnificent: its chopping then flowing rhythms weighing beauty and heft perfectly.

Things really take off with the odd, jagged shapes of 'Crying Lightning' and 'The Hellcat Spangled Shalalala' rings out bright and glorious, before 'The View From The Afternoon' picks us up in its raw, skanky chorus. After a spooky 'If You Were There, Beware' and a graceful 'Do Me A Favour', Alex demands to see the crowd in the house lights. "It's pretty," he acknowledges, with all the emotion of a man approving curtain fabric. They might not always know how to express it, but a closing '505' (with the inevitable appearance of one Mr M Kane on guitar) tells us all we need to know about how Arctic Monkeys love it, Alex puffing on a casual post-action cigarette, the picture of give-a-fuck effortlessness. *Emily Mackay*

## Apes on tape

Alex and Nick on T's big talking points

### FESTIVAL FANCY DRESS

Nick: "People seem to think, 'I'll dress as much of a knob as I can and I'll get away with it, because everyone else will.' I've seen two blokes in Mexican wrestling masks paddling a rubber dinghy over a crowd." Alex: "And a few Batmans. I like a Batman."

Roskilde, that were pretty great." A: "I've never seen Pulp - I missed that boat the first time round, but I'm dying to see them this time."

### 'SUCK IT AND SEE' LIVE

A: "'The Hellcat Spangled Shalalala' has been going down well, and 'Brick By Brick' is a good live staple."

N: "'All My Own Stunts' is the one where, like, you see signs saying, 'Oh, can you play that one.'" A: "You start playing it, and only a few people cheer, but very loudly. There's



### JAMIE COOK'S BIRTHDAY

Alex: "I had a birthday breakfast with him this morning. Just a romantic affair, y'know. We don't do bumps - he'd kick me head in."

others where everyone cheers. But '...Stunts' is more of a dark horse."

### T TIMES

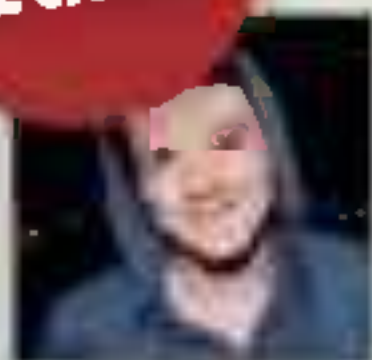
N: "I can remember the first time I played it: sideways rain." A: "We weren't intimidated - we'd played in Scotland before." N: "We've always loved a Scottish crowd."

### THE BEST HEADLINERS

N: "We just saw The Strokes at

### THE CROWD

#### DANIEL, PERTH



Did you enjoy the Monkeys tonight? "It was the best thing I've ever seen at T In The Park. I was here last year and saw Kasabian and Muse,

but the Monkeys were better. I don't know the new album very well, but I enjoyed listening to it tonight." How will they measure up to Beyoncé and Coldplay tomorrow? "It'll be different, obviously, but the Monkeys are the type of music that I'm into, so, for me, I think they'll be the best band of the weekend."

#### DAVIE, AUCHTERARDER



What did you make of the Monkeys? "They were incredible. I was in a lot of pain while Plan B was on, I just didn't enjoy it at all. But the Arctic

Monkeys took all that pain away. They were the best act of the day, by miles." Are you a fan of the new album? "It's very different from the first one, which I love. I haven't given it as much of a chance as I probably should have, but when they played the new songs tonight it brought home how good they are."

#### KIEREN FROM THE VIEW



Enjoy the gig? "I watched the Monkeys from the front, out in the crowd, and I thought it was amazing. Just abso-fucking-lutely amazing.

I love that new album so much - I actually had to make a conscious decision to stop listening to it, just because I had it on all the time. It was a great headline set, I think they'll more than hold their own against Beyoncé and Coldplay. I just wish I could hang around to watch them too, but we have to leave tonight!



Legend: "I do look pretty good on a dancefloor, you're right"



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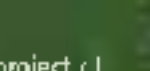
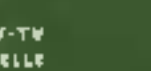
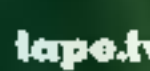
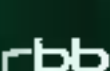
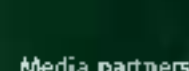
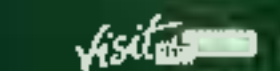
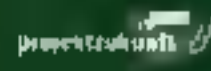
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# The Bosh Report

The meaty, beaty dance acts getting T raving

You don't have to stray far from the rock at T to stumble into the dark lairs of Scotland The Rave. 2manytrjs in the King Tut's Wah Wah Tent on Friday aren't fannying around with dubstep, but donking all over mega hits. Over on the Radio 1/NME Stage are Pendulum, who have been festival legends for years. Their headline slot sees Friday take flight, but the people waving their hands in the air only stretch to the mixing desk and, by Pendulum's standards, that's almost a failure. If 'Higher State Of Consciousness' is Josh Wink's 'Creep', there's no Radiohead-style reticence in the Slam Tent on Saturday; he revels in his millstone, throwing in 'House Of Jealous Lovers' for indie kids. As Chase And Status pound King Tut's with their anvil-subtle womp-rock, MC

Rage flings out such pithy gambits as "Chase and fucking Status" and "bring the moshpit". Boshpit, surely? Over at Leftfield in the Slam Tent, an older crowd is much more seemly, letting classy graphics whisk them through glistening cityscapes. Saturday Radio 1/NME Stage headliners Swedish House Mafia don't need class. They have pyro. The likes of 'Save The World' are paper-thin, but fluffed up with 'Rolling In The Deep', 'One More Time' and an onslaught of fireworks, lasers, columns of flame and explosions of glitter, you could have your head turned. It's a little like the Ibiza Olympics opening ceremony, and I think we know who's getting the gold medal in bosh. Somehow, we don't fancy their chances if there's a urine test, mind.



Dunked up: Revellers get sweaty to the sounds of T's dance bangers



The young pups on the up

## WOLF GANG

RED BULL BEDROOM AM TRANSMISSIONS STAGE SATURDAY 10PM

As the honorary Scot gets Kinross all in a fluster in the afternoon, don't bet against a Main Stage slot next year

**T**his is our first time ever at T In The Park," smiles Max McElligott. "It's great to see so many of you here." Nothing like the moment when you see a young band realise, 'Woah, shit... this is actually working.' And so many hyped-up, young faces expectantly packing a tent on a Saturday early afternoon is, to be fair, a shock. It's not even raining. Wolf Gang rise to the

occasion bravely, all jerky limbs, skinny jeans and sharp-cut threads (Max even with a dapper white flower in his lapel). Opening with 'Night Flying', he's instantly greeted with a cry of "We love you Max!" As the band feed off the love, the set begins to really fly. 'The King And All Of His Men' starts an enthusiastic clapalong, as Max tinkles a keyboard with one hand. He further butters them up by playing the old 'Hey,

I'm Scottish too!" card. 'Dancing With The Devil' and a closing one-two of the heart-flippingly exuberant 'Stay And Defend' and 'Lions In Cages' seal the deal. Max and bassist James Wood grinning at each in triumph. One gang that will be needing an upgrade to their clubhouse for their next T outing, we should think. *Emily Mackay*



Arthritis does some awful things to a guitarist's posture

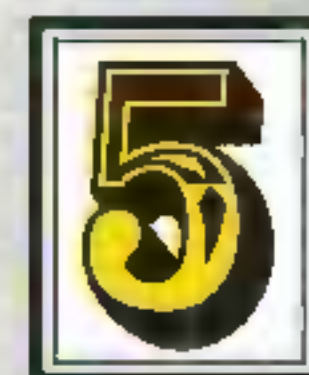
The axeman cometh

## SLASH

MAIN STAGE, SATURDAY, 5.45PM

**THERE'S NEVER BEEN** anything stopping Slash from employing anonymous session vocalists to sing Guns N' Roses standards for festival crowds – after all, Axl's been employing anonymous session musicians to play them for years. The question everyone's asking before the Marlboro-devouring axe lord's set, however, is: will he? Well, yes. But even if his old bandmate's squawk is replaced by Myles Kennedy's pale impersonation, no set that ends with 'Paradise City' can ever be

deemed a disappointment. His solo stuff is hardly the thing to rev up a festival crowd, but that all changes once the crack of a cowbell announces 'Night Train'. Slash himself keeps his chat brief, introducing 'Paradise City' by wondering "if you know this one" – but in the same way that you'd never forgive him if he didn't play 'Sweet Child O' Mine', it's better for everyone that he silently stands there, looking like the coolest motherfucker who ever drew breath. *Barry Nicolson*





The indie curveball

# BRIGHT EYES

RED BULL BEDROOM JAM TRANSMISSIONS STAGE, SAT, 10.50PM

IN A FAIR AND just world, it would be Conor Oberst headlining the Main Stage while Coldplay were tucked away in a tent. Obviously, this world is no such place. "I'd like to dedicate this song to Chris Martin," says the possibly-a-bit-pissed frontman before 'Lover I Don't Have To Love', "for that time he tried to suck my dick." Touché. But while there are probably more people watching

Coldplay from the side of the stage than there are at the whole Red Bull Bedroom Jam Transmissions Stage (no, us neither), that doesn't deter Oberst: from the rollicking 'Another Travelin' Song' to the cacophonous 'Road To Joy', this set is loud and triumphant. The masses can have Coldplay: Bright Eyes prove more life-affirming than a thousand 'In My Place's tonight. **Barry Nicolson**



Wrapping up  
Dawn, Connor?  
Girlfriend, tent,  
you big Jessy

The Empress will see you now



Compared to  
previous Ts, Beyoncé  
has something  
Travis lacked

# BEYONCÉ

MAIN STAGE SATURDAY, 8.40PM



The undisputed pop star of the moment can thrill, charm and get us all hot under the collar – even when she's playing second on the bill

So, to Beyoncé's honour roll of holy traits, along with voice, dancing, swag, songwriting and production prowess, choice of husband, charisma and, of course, thighs, we can now add humility. We knew this already, of course, after that look on her face as she first surveyed the Glastonbury crowd the other week. But the B bomb supported another band at a smaller festival tonight. And rather than crushing Coldplay between those thighs, she gamely declared them "some of my favourite people in the world". Girlfriend has skills.

We're not being pervy here, but the 'Sex On Fire' upgrade, B kneeling, writhing about the floor on those thighs

with what we can only describe as an 'orgasm face' might just be the most sexual performance we have ever witnessed. Miseries have complained that '4' is too ballad heavy, but when 'Best Thing I Never Had' and '1+1' sound so commanding, those people might want to worry about death by thigh. And the Destiny's Child medley is amazing fun but, the brutal truth is, she doesn't need it. Not when 'Sweet Dreams' isn't even played at all. Not with a singalong to 'Irreplaceable'

that feels as full of spontaneous unity as 'Common People' did in the '90s. Once again, it ends with 'Halo', in some universes a wedding first dance, now a hymn to the comradeship of the British festival. And again she proves it by walking down to the barrier, holding the hands of the adoring throng. It's a similar spectacle to that of Jesus healing the sick, except we have no way of knowing whether that actually happened. This did. **Dan Martin**

'Halo' is a  
hymn to the  
comradeship  
of the British  
festival

## Backstage banter



### EDD FROM FRIENDLY FIRES

How are you going to bring the spirit of this to a small crowd?

"The people of Scotland aren't going to be bothered by rain! The spirit will flood out over them."

What's the worst to be asked?

"Don't wear pants, probably, they'll be no use to you at all. And don't have too much of a plan to actually see anything, apart from do make sure you see Primal Scream."

What's the worst to be asked?

"No, I don't think he is. I bet she's bricking it right now, though."



### JONATHAN FROM EVERYTHING EVERYTHING

What would win in a singing contest with a fast competition without the soul element?

"She'd probably win but you'd come away

with a slightly empty feeling. A surface feeling."

What's the worst to be asked?

"We've just come from Portugal, where we met up with Seasick Steve. A drum skin of his had a strange message on it to do with beans: 'The only string is a bean.' I didn't get to the bottom of what it meant, but our drummer Mike did."



### PATRICK WOLF

What's the worst to be asked?

"I'd probably put a hedge maze in so all the celebs could disappear, then we

wouldn't have to see all these bad welly and maxi-dress combos. Then we'd do a nice row of foxgloves and some lilies."

What's the worst to be asked?

"I tried to get on the Harry Potter ride in Florida, and I was banned for being too tall!"



# ODD FUTURE



RADIO 1/NME STAGE SATURDAY, 4.45PM

*The crowd lob bottles and wellies. Tyler and co lob them back. Business as usual, then, for hip-hop's most controversial collective*

**N**o set this weekend crackles with the promise of controversy or car-crash like this one. For the past couple of months, it seems like everyone's had something to say about Odd Future, but chances to see them in the flesh have been few. You'd think that plenty would come to see what all the fuss has been about, and more fuss is what they'll be expecting.

Five minutes before they're due onstage, though, only a modest gathering congregates. Out the back, Odd Future look unmotivated by the lack of welcome awaiting.

But fatigue is cast aside as Left Brain gallops on, leading the crowd in chants of "Wolf Gang!" before telling them to "shut the fuck up". Tyler (still on crutches having broken his foot in San Diego) winks at a weary Domo Genesis, and the rest of the band burst onto the stage like the contents of a paper cannon. The momentum can't quite be maintained from that thrilling opening bounce, sadly; Tyler sits on a fold-up chair for the most part (he's been tweeting that he's worried about really fucking his broken foot if he doesn't rest it), and Left Brain must lead the offensive.

After a lacklustre start, it's a bottle thrown at the start of 'French' that gets everyone really riled. It ricochets to Tyler's right and someone throws it right back into the crowd - it's hard to tell who in the kerfuffle. Bottles begin to pelt the whole stage, and Left Brain looks pumped - he's a one-man Pong, leaping left and right trying to deflect missiles (including wellies), and hurling nearly full bottles back into the crowd. A security official comes over to tell Odd Future's manager that they have to stop throwing stuff because they're damaging equipment; he shrugs, but eventually capitulates and sneaks onstage to deplete Left Brain's arsenal. The group instigate a chant of "kill people..." before Tyler's 'Radicals', Left Brain spitting, "We ain't

playing your motherfucking game here."

Finally, they all trail off, leaving just Left Brain behind. He punches the air, then hurls his microphone behind him, leaving it broken on the floor. They still have 20 minutes left, but Odd Future are not coming back. That's certainly the 'fuss' box ticked, anyway.

Later, back online, Tyler's the picture of oddly capitalised glee: "This Scotland Show Was Awesome", he tweets, and then "Kid Got A Black Eye Out here In Scotland, With A Smile".

Grinning dumbly into the face of a confusing, wilful conflict? Odd Future all over. **Laura Snapes**



As projectiles rain down, Left Brain protects his, uh, left brain



With the News Of The World gone, it was up to Tyler to break the 'Queen's a bloke' story



Right idea: balaclavas do come in handy for festivals in the Scottish 'summer'



# HURTS

KING TUT'S WAH WAH TENT, SUNDAY, 4.10PM

**PATHETIC FALLACY.** No, not our verdict on Hurts' set, but the old theatrical idea that the weather should fit the theme – and God is pretty good at cracking out those special FX. Last year at Leeds, Arcade Fire had a shooting star. At Glasto, the rosy sunshine arrived right on cue for Pulp. And today, Hurts' wishes have come true: it's *pissing* down. After all, they were never going to work with butterflies and a mild breeze.

"The two of us left the dressing room getting piss-wet, but thinking, 'Thank fuck,'" says pianist Adam Anderson after the show. "Our music's had too much sunshine this summer – it's time for a bit of melancholy."

Just a bit? If there's one thing that Hurts aren't known for, it's moderation. Today, they're blockbuster-sized; 'Evelyn' culminates in a guitar-wielding Adam embracing his bandmate before Theo drops to his knees. Short of them ripping open their shirts and yelling, "I AM A BEAUTIFUL ANIMAL", it's not getting more wickedly emotive than this. There's a darkness here that wasn't there when they first started touring – and frankly, it makes us never want to see the sun again. *Laura Snapes*

*The dark dramatists*



We're guessing that's Theo's number one fan

## And the rest...

*Those who rocked and those who flopped*

Mona are supposed to bring fire and brimstone to the Red Bull Transmission Stage on Friday, but are more a faltering Bic. "She's so young she's calling me mister!" they gloat, the paedos they should have a word with proper old dude Tom Jones over on the Main Stage. He may have a face like a CGI jacket potato, but when he struts his stuff for 'It's Not Unusual', well, you would. He could teach White Lies something about sauciness – they're as clinical as a paper cup wank.

On Saturday, N-Dubz's Main Stage set isn't totally shit, and Tulisa's righteous in her rejection – at least, as much as you can be in stripper heels and lace-up leather chaps. Ke\$ha's empowerment is similarly unconvincing. "I don't think my titties have enough glitter on them!" she declares. Oh Ke\$ha, NME worries about this every day. By

the time Friendly Fires hit the NME/Radio 1 stage, it's drizzling, turning frontman Ed McFarlane's sexy dancing into a wet T-shirt contest. Main Stage headliners Coldplay do their very best to bring the rave (but don't quite). My Chemical Romance are lower-key than normal for their Sunday jaunt, but it's all in the name of the greats. "For the one and only Pulp, the one and only fucking Foo Fighters!" Gerard Way cries. Pulp themselves dedicate their set to the *News Of The World*. "Do you remember the last time this piece of shit came out?" he says, wiping his arse with the dead tabloid. "That's the first useful thing it's done in years." Brandon Flowers, over in King Tut's Wah Wah Tent serves up some synth razzle-dazzle, which, in the knee-deep mud, is just what we need.

*The smooth movers*

"Did anyone come and watch us here years ago, when there was a motocross accident outside?" Joe Mount enquires of the audience before launching into the fleet-footed Northern Soul of 'The Look'. "I guess not, because there was nobody here. Everyone was too busy staring at the ambulance."

Following the success of new album 'The English Riviera', that's not going to be an issue this year, and Metronomy's set proves a mid-afternoon delight to distract from the biblical downpour outside. Even at the start – 'Love Undrined' – it's obvious that things will go swimmingly from the simple fact that their chest lights blink in perfect synchronicity; that, and the fact that, serendipitously, a handful of girls called Corinne are present in the audience for whom Mount can dedicate his tune of the same name.

The set is already a qualified success long before bassist Gbenga Adelekan has slapped the last note of closer 'Radio Ladio', even if the summery vibes of 'The English Riviera' are pissed on somewhat by the watery reality of the Scottish weather.

Our sole complaint? Get someone whose artistic skills are above the level of a 10-year-old to paint your backdrop next time, guys. *Barry Nicolson*

*The set is a delight to distract from the rain outside*

their set here starts off thin and meagre, before swelling incrementally as the gig goes on and the stragglers come to realise that, actually, the spiky, melodic electro-indie coming from that weird little tent over there is actually pretty ace.

10



Joe, your pacemaker's on the blink

# METRONOMY

RED BULL BEDROOM JAM TRANSMISSIONS STAGE, SUNDAY, 5.10PM

**T**here's something endearingly British about Metronomy, from the pound-store naffness of their trademark chest-lights to their chronic undervaluing by the world at large. In a handy metaphor for how that's started to change, the crowd for

Getting leathered: N-Dubz' Dappy and Tulisa get into the T spirit

Talk to the hand: Come on, Gerard, be nice



# UPFRONT

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

Edited by Leonie Cooper

## READY FOR TAKEOFF

**Noel Gallagher** spills the beans – at last – on his *High Flying Birds* solo project

### MAIN EVENT

Beady Eye's arrival was prefaced by a long, chaotic period in which Liam Gallagher was doing dozens of interviews that

were primarily intended to promote *Pretty Green*, but in which he inevitably ended up snapping and ranting about the demise of Oasis and the "classics" that he, Andy Bell, Gem Archer and Chris Sharrock were not-so-quietly amassing. By contrast, news of Noel Gallagher's album comes off the back of two years of almost total silence, in the formal, regal surroundings of the Electric Cinema in Notting Hill.

On the seat when you walk in, there is a press release with all the relevant

details: tracklist for the album, details of the other record Noel has made with Amorphous Androgynous, release dates, who played what, when the gigs are. "I'm sure it will be all very civilised and... grown-up," was Liam's prediction for his brother's album. In the manner that it's being unveiled, at least, it seems like he might be right, but you'd think a free-for-all in front of 100-plus hacks armed to the teeth with nastiness might put a stop to that pretty swiftly.

**"Beady Eye's reviews are better than Oasis' – and you can't imagine how annoying that is" NOEL GALLAGHER**

someone pops the Paris question. Before that, someone from the *Daily Star* wants to know whether the electric kettle listed as an instrument used on the album will be going on the road. Really? *This* is what the tabloids want to know?

When Noel smirked "Let battle commence!" at the start, it seems unlikely this was what he was anticipating. The worst it gets for him is probably when he's asked what his

review of the Beady Eye album would be, in response to which he is very civil. "I haven't heard it," he smiles. "But I've read a few of the reviews, and I've got to say

that it's got better reviews than any of the Oasis albums have got in the last 10 years. And you can't begin to imagine how annoying that is... It's alright, innit?"

And then, after a couple more questions about phone hacking and being famous, it's done. Afterwards there is time upstairs for a more in-depth interview with *NME*, but the "party political broadcast", as Liam dubbed it onstage at the Roundhouse later that night, has done its job. And as he comments afterwards, if you really want to know what happened that night in Paris – the tale of a plum, an acoustic guitar, Chas from Madness and Andy

Bell counting shoes – "it's up there forever, on YouTube".

But that's not all that's up on YouTube, of course. For those who can't wait for the album and fancy a head start, there's a version of opening track 'Everybody's On The Run', from an Oasis soundcheck in Rio de Janeiro in 2009, along with a staggering amount of fan cover versions. The same is true of 'If I Had A Gun'. And as for 'Stop The Clocks' and '(I Wanna Live In A Dream In My) Record Machine', there have been full-band Oasis versions of these floating around for years – the latter written by Noel on a visit to Thailand in 2001. "There are about 10 different versions and I can't decide on which one," he said of the song just after the release of 'Don't Believe The Truth' back in 2005. Liam, meanwhile, has alleged in recent interviews that Noel has been saving his best songs up for years, for a solo album such as this.

Anyway, whether or not that's true, the good news is that the first Noel G solo album will soon be yours.



Noel tells us after the Q&A has finished that the reason for the press conference was simply "because I don't wanna keep going over Paris a thousand times, because it's fucking boring. This was just, 'Let's get all that out of the way.'" Still, maybe because of the tense atmosphere in the room, the occasion doesn't once threaten to descend into a slanging match. It's more than 15 minutes – of a total of 35 – before

### NEXT WEEK

Has Noel been saving the best material for his solo project? Why did Beady Eye songs never make it onto any Oasis albums? Can Noel manage a whole conversation without slagging off his brother? Find out in *NME*'s world exclusive in-depth interview in next week's issue, on sale July 20.



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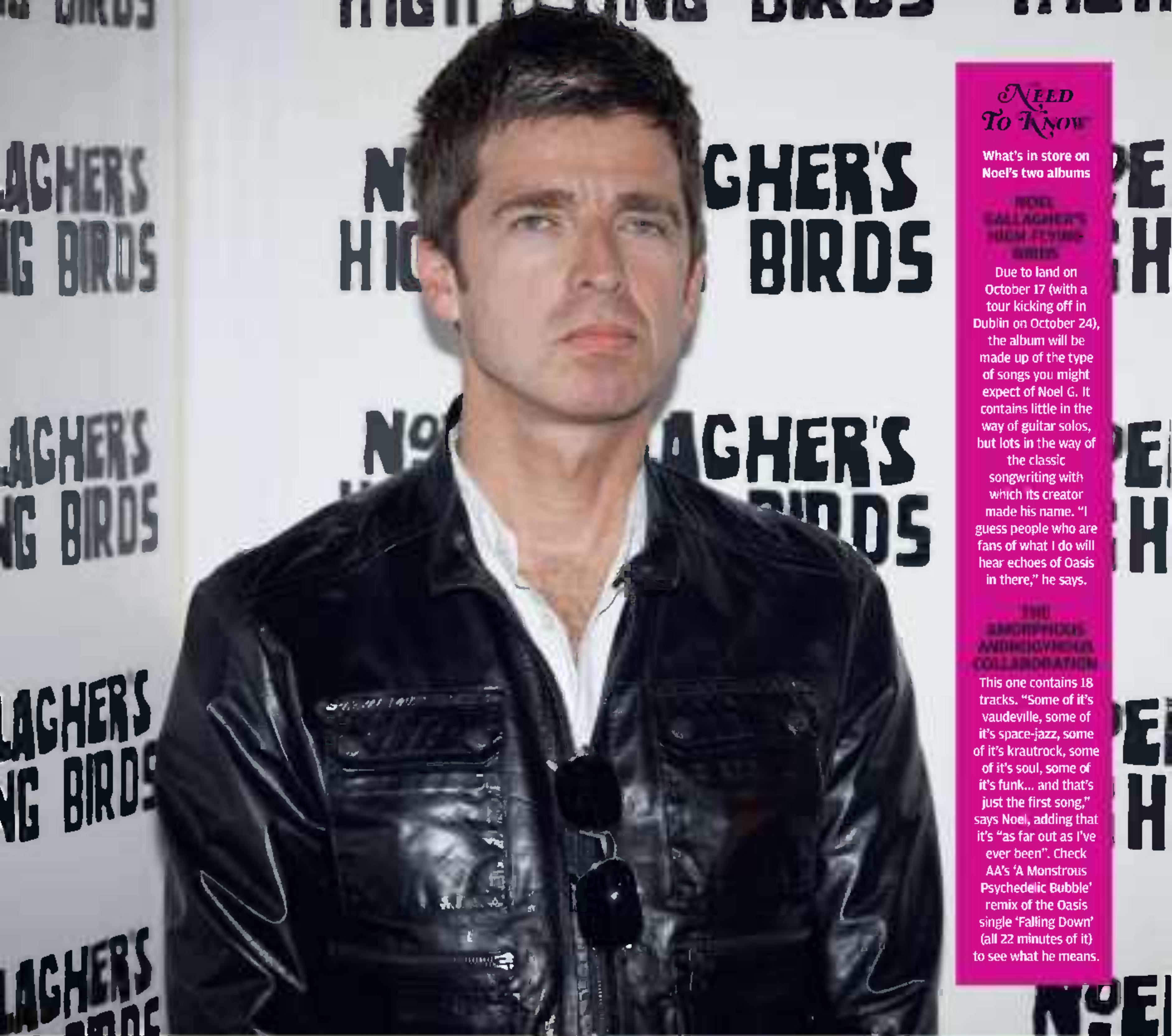
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## NEED TO KNOW

What's in store on Noel's two albums

**NOEL GALLAGHER'S HIGH FLYING BIRDS**

Due to land on October 17 (with a tour kicking off in Dublin on October 24), the album will be made up of the type of songs you might expect of Noel G. It contains little in the way of guitar solos, but lots in the way of the classic songwriting with which its creator made his name. "I guess people who are fans of what I do will hear echoes of Oasis in there," he says.

**THE SMOTIFUCKS AND NOEL GALLAGHER'S COLLABORATION**

This one contains 18 tracks. "Some of it's vaudeville, some of it's space-jazz, some of it's krautrock, some of it's soul, some of it's funk... and that's just the first song," says Noel, adding that it's "as far out as I've ever been". Check AA's 'A Monstrous Psychedelic Bubble' remix of the Oasis single 'Falling Down' (all 22 minutes of it) to see what he means.

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# SPEED DIAL JANELLE MONAE

The first lady of futuresonic soul on slaying it at Glastonbury, her secret plans for album two, and drinking beer with Albert Einstein

**Hi Janelle! Glasto was a big turning point for you – did it feel like that?**

"When I was onstage I didn't know because I've been on tour for a while now and I've just been doing what I normally do. But to get that response is a blessing that I don't take for granted and it just shows the power of the performance. If you work hard and stay true to yourself then things will progress."

**Had you been to the festival before?**

"That was my first time. It's amazing to watch the horizon and see so many tents. It was an amazing experience. It was such a large crowd. I have a picture in my mind of all those people that were just rocking with us, and some had never even heard of us but they didn't care."

**How far along are you with the new album?**

"I'm working on it as we speak. The concepts are going to be stronger, and I'm playing the guitar and the piano, so I'll be involved with the production. We're not getting rid of any formula that we used in the past, and we are not opposed to creating new formulas."

**Is it going to continue the Cindi Mayweather story from 'The ArchAndroid'?**

"Now is not the time to disclose that."

**But one could predict that there will be links, right?**

"One could predict the weather. 'You can paint a pretty picture but you can't predict the weather', as André 3000 would say."



**Who else have you been hanging out with since you hit the big time?**

"I've had the opportunity of working with and touring with Prince and Stevie Wonder – I'm with Stevie for a Marvin Gaye tribute July 24 in LA. I think they're absolute geniuses."

**Your black and white colour coding is meant to represent workers' uniforms – how has that progressed?**

"I feel like I represent the working class. I try to stay as connected to the people as possible. There are so many people who are feeling oppressed and depressed and I want to be a drug for them. I want to share and connect with the people and I wear a uniform in honour of them."

**Do you have a message for them?**

"It should be very visible and clear what my goal is. I'm definitely interested in showing a different representation of the black female artist. I think that's important. We don't have to play the victim and you don't have to play the sex kitten to be acknowledged."

**Does using science fiction make for a better way of telling those truths about the world we live in now?**

"Sure, I like science fiction because there's so many possibilities. It gives us

a chance to create the world that we wanna see."

**Do you believe in, say, aliens then?**

"Er, I know androids, definitely. I do think there are alternate worlds. I'm not sure who's living in these alternate worlds, but there's a lot that we don't know."

**Like parallel universes?**

"I believe in that. I love JJ Abrams, he's one of my favourite writers."

**So there is an alternative Janelle out there somewhere?**

"I think that there is. I think there has to be."

**Where are you looking forward to your tour taking you next?**

"I'm a time traveller and I have my own wormhole. So I'm looking forward to visiting Venice, 1942. Having a beer with Albert Einstein. I don't even drink beer, but I'd drink a beer with him. So that's where I wanna go."

**And after that?**

"And then I'll be taking my wormhole on a cruise with James Brown, 1954 after Brown Vs Board Of Education happened."

**And then maybe a trip to the future?**

"Not yet. I have some business to take care of in the past."

## SPACE COWBOYS

Here's some other artist inspired by all things sci-fi

### ASH

Their debut album '1977' was named after the year the first Star Wars movie came out.

### DAVID BOWIE

He's a starman waiting in the sky, he'd like to come and meet us but he thinks he'd blow our minds, etc.

### GEORGE CLINTON

The P-Funk pioneer was Janelle's most direct predecessor is exploring the afrofuturistic imagination.

### DAVE GROHL

Foo Fighters were named after WW2 American air force slang for UFOs.

## BEADY EYE

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# "ONCE A GOTH, ALWAYS A GOTH"

C'mon Nika, toga parties are supposed to be fun

**Zola Jesus** on combining nightmare synths and intimate acoustics for new, misanthropic effort 'Conatus'

## IN THE WORKS

"I'm not drawn to cupcakes and rainbows and unicorns," spits Nika Roza Danilova, rolling the cutesy concepts around her mouth and almost choking on the

saccharine in the process. No prizes, then, for guessing the cheery subject matter of her second UK album 'Conatus':

misanthropy, social anxiety and alienation. "To me, 'Stridulum II' was actually a very positive record," she says of her spooky official debut on these shores, which will no doubt be news to the dour followers it attracted. "I wanted to shake myself and everyone else, to wake up and not get lost in themselves. But this time, *I got lost in myself*."

Danilova says that making 'Conatus' – named after the Latin word for 'endeavour' – was the most torturous experience of her career thus far. Made over a period of six months and with sessions mostly in her apartment in L.A. (some parts were tracked at co-producer Brian Foote's studio), she drove herself to near-madness trying to expand the soundscape of 'Stridulum II'. "A lot of the songs are probably me losing my mind," she laughs. "I wanted to do something outside of my comfort zone, but to do that you have to completely destruct and destroy the way you write music."

Whereas 'Stridulum II' was big, billowy and bellowing, 'Conatus' promises to be reminiscent of her collaborations with the lo-fi LA Vampires: Danilova is hinting at a more intimate sound, incorporating acoustic elements as well as nightmarish synths. "Every record I write, I want it to be a step forward. I never want to be stagnant," she explains. "I never want to stand in the same spot for more than one album."

All of which brings us neatly to the 'goth' pigeonhole Danilova found herself trapped in after 'Stridulum II': cast as an obsidian-clad doom goddess singing songs of blackened romanticism, is the tag finally about to disappear? "I'm attracted to things that are difficult, and that make you feel unsettled," reasons Danilova, before dryly adding: "Goth once, goth always, I guess." Ignore the flippancy – 'Conatus' should be the album where she's recognised as so much more.

## THE DETAILS

### Title:

'Conatus'

### Recorded:

LA

### Songs:

'Swords',

'Avalanche',

'Vessel',

'Hikikomori'

### Release date:

September 26

### Fun fact:

The six months that Danilova spent making 'Conatus' is the longest she's ever spent on a record; its predecessor 'Stridulum II' was finished in just two weeks, because she needed to get it completed before she sat her college exams

*"A lot of the new songs are probably me losing my mind"*

NIKA ROZA DANILOVA



# PIECES OF ME BRIAN WILSON

*The Beach Boys mastermind on Bill Haley & The Comets, his preference for lyrics over melody, and why he loves The Bucket List...*

## My first album

### 'FOUR FRESHMEN AND 5 TROMBONES' BY THE FOUR FRESHMEN

"How 'bout that! I was 14. They had a demonstration booth where you could listen to it in the store, and I found The Four Freshmen. My mother said, 'Do you really wanna hear this?' and I said, 'Sure!' So I went in this little booth, and I played it and fell in love with it. And I bought it. I loved the sound of the trombones. Wonderful songs - 'I Remember You', 'Mam'selle'..."

## The first song I fell in love with 'ROCK AROUND THE CLOCK' BY BILL HALEY & THE COMETS

"That was the first one I really got into. My cousin called me up and he played it for me over the phone and I said, 'Wow! I love this record!' It was a thrill. It was quite a record. [Sings] "One, two, three o'clock, four o'clock rock!" It was a great record."

## My favourite lyric

### 'BE MY BABY' BY THE RONETTES

"The lyrics for that are fantastic. "Be my little baby" - it's the way he describes everything. It starts and you just go, 'What the hell?! That's pretty cool!' I really like lyrics in general - I listen first for them, and then I listen to the melody and the chorus."

## The first song I learnt to play was 'YOU STEPPED OUT OF A DREAM' BY THE FOUR FRESHMEN

"I was overwhelmed! I couldn't believe it. I was 18 when I learnt that, it was on keyboard. That's also a great, great lyric. He goes, "You stepped out of a dream, you are too wonderful to be what you seem/ Could there be lips like yours, could there be eyes honest and truly". Yeah!"

## My favourite place

### THE MUSIC ROOM AT MY HOUSE

"The walls are draped in purple drapes, so it's pretty cool. It's like Elvis' old place, it's cool, man."

## My favourite possession

### MY YAMAHA SYNTHESIZER

"It inspires melody! I wrote 18 songs in one month on that synthesizer. That was about five years ago - we used 12 of them on 'That Lucky Old Sun' and there are another six left over. Who knows what's gonna happen to them now. I wouldn't know. I don't have any idea."

## My favourite book

### THE ACT OF CREATION BY ARTHUR KOESTLER

"It came out in 1964. He said things that hadn't been said in print (the book investigates human imagination and creativity in the arts and sciences



- Literature Ed). I don't like to read now - I don't read nothin'! Why not? My eyes are crummy, so I can't read that comfortably."

## My favourite movie

### THE BUCKET LIST

"That was a good one. Death is inevitable, I guess! It's got Jack Nicholson in it."

## Recently I've been inspired by GEORGE GERSHWIN

"The album [Brian Wilson Reimagines Gershwin] came out last year, and we wanted to present each song exactly the way George would want. So we did each song in the hope that people nowadays would like Gershwin's music. My job was to get people to like Gershwin's music. It's a beautiful album and I love it. We played it for the Gershwin family and they flipped! I got a little nervous beforehand."



Clockwise from main: Brian Wilson; Jack Nicholson and Morgan Freeman in *The Bucket List*; Bill Haley & The Comets' 'Rock Around the Clock' and The Ronettes' 'Be My Baby'; George Gershwin; *The Act of Creation*; a Yamaha synth; The Four Freshmen's 'Four Freshmen And 5 Trombones'



VERSUS

## PETER ROBINSON'S JON FRATELLI

The frontman-gone-solo on his 'nice' new album and why Inspector Morse is under-rated

**Hello, Jon. How are you?**  
“(Stupendously long pause) I’m cool.”

**You had to think about that.**  
“It’s early.”

**It may be pop star early, but by my watch it’s 11.43.**  
“I’m in a hotel room. There is a ginger biscuit I may eat.”

**You should eat it – it’s free.**  
“(Suddenly springing to life) Or IS IT?”

**Well, you’ve already paid for it.**  
“Yes. I am going to eat it then, and I’ll take the sugar and the teabags and the milk that’s not really milk.”

**How good’s your solo album, then?**  
“It’s really quite nice. I mean, I like it, so that’s always the first hurdle, right? It’s a good start.”

**Has there been music that has been released in the past that you have not been keen on?**  
“Yes. I have been laying down some new challenges with this album.”

**What are the main challenges you lay down on the album?**  
“Well, it’s not that challenging, really. (Pause) I don’t really think in a straight line. Ask me a question and it’ll take a fortnight before I give you an answer.”

**Fortunately, Jon, that is the prerogative of creative types like yourself.**  
“Maybe, but it’s just weird, isn’t it?”

**You say the album is quite nice. I was told at school not to use the word ‘nice’.**  
“Well, let’s use it now, man!”

**But do you like to be described as nice, though?**  
“Nobody has ever described me as nice. Confusing, yes. Never nice.”

**What was the last thing you did that was nice?**  
“I helped the police yesterday. I saw a fight on the street in Birmingham and someone was just getting a kicking for no reason. The police arrived and, well, you don’t want to grass someone up, but at the same time the guy who started it was completely out of order.”

**Would you be a good policeman?**  
“I think I would. I know some policemen. They’re misunderstood. I’m



happy the police are there when bad things happen.”

**Is it just a few who ruin it for everyone, like with priests?**  
“Ah I can’t get into that one, I’m a Catholic! I’ve got to go home!”

**Perhaps with your ‘mind that doesn’t think in a straight line’ you would be a good police detective. I’m thinking of the classic TV detectives who don’t play by the rules but get results, which is basically all of them.**  
“Like Inspector Morse! Morse didn’t play by the rules. Someone bought me an *Inspector Morse* DVD recently which was the best present I’d got in ages. It was the episode about hero worship. Have you seen that one?”

**No.**  
“Morse is completely under-rated.”

**If there are any journalists reading this interview, are there any questions you would like to be asked during the rest of your solo campaign, or any questions you would like not to be asked?**  
“It would be nice not to answer ‘Is your old band getting back together’ again.”

**OK. Is there an answer you’d like to give to that now so that people don’t need to ask it?**  
“‘No’. Just, ‘no’. Probably a lot. Oh I don’t fucking know. I wouldn’t have thought so.”

**Do you like the way I ended up asking you the question anyway?**  
“Yes, very well done.”

**I’ll let you get back to sleep.**  
“Well, I’m awake now, aren’t I?”

## THIS WEEK'S TOP 20

## THE NME CHART

1 3 THE JOY FORMIDABLE  
‘A HEAVY ABACUS’  
Arista/Columbia

2 16 JAMIE XX  
‘FAN NEARER’  
XL

3 38 BEN HOWARD  
‘THE WOLVES’  
Island

4 33 CHAPEL CLUB  
‘BLIND’  
Virgin

5 6 ED SHEERAN  
‘THE A TEAM’  
Arista

6 12 BENJAMIN FRANCIS LEFTWICH  
‘BOX OF STONES’  
Ward

7 31 THE HORRORS  
‘STILL LIFE’  
XL

8 45 COLDPLAY  
‘MAJOR MINUS’  
Parlophone

9 8 DRY THE RIVER  
‘NO REST’  
V2

10 15 WILD BEASTS  
‘BED OF NAILS’  
Duck

11 5 ADELE  
‘SET FIRE TO THE RAIN’  
XL

12 18 TOM VEX  
‘A CHORE’  
NME

13 7 ALL THE YOUNG  
‘WELCOME HOME’  
Ward

14 1 KASABIAN  
‘SWITCHBLADE SMILES’  
Columbia

15 41 EMELI SANDE  
‘HEAVEN’  
Ward

16 24 FOO FIGHTERS  
‘WALK’  
Polygram

17 9 THE KOOKS  
‘THE SADOEUR’  
NME

18 20 THE VACCINES  
‘ALL IN WHITE’  
Columbia

19 17 COPY HANO  
‘FACTORY FLOOR’  
Polygram

20 27 HARD-FI  
‘GOOD FOR NOTHING’  
NME

**NME  
RADIO**

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

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Watch the Top 10 video  
chart countdown every  
weekday on NME TV  
SKY CHANNEL 382  
FREESAT CHANNEL 510

**NME  
.COM**

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and learn more about  
each artist online  
7PM EVERY MONDAY  
AT WWW.NME.COM/  
CHART



**NEW TO  
NME RADIO  
PLAYLIST**

• DORRIS  
‘BIKE CLUB’  
‘Shuffle’  
• THE STROKES  
‘Macchu Picchu’  
• FITZ AND THE  
TANTRUMS  
‘Moneygrabber’  
• INCUBUS  
‘Promises, Promises’  
• HOWLER  
‘I Told You Once’

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

*Edited by Matt Wilkinson*



ABOUT  
TO  
BREAK

Caps (and shirts)  
on backwards:  
we don't approve

## FORD & LOPATIN

*Leftfield dance-pop supremos with festival-sized ambitions*

**S**louched on the leather couches of Barcelona's Princess Hotel, Ford & Lopatin are cutting a double figure that places them oh-so neatly into the grand lineage of life-changing superstar dance supremos; geeky, hairy, insular.

Following in the footsteps of The Chems, Leftfield, Orbital, SMD – take your pick really – the boys from Wayland, Massachusetts are triggering a cataclysmic dancefloor eruption from behind shy limbs and limp, tousled locks. Never trust a stud DJ, we think – look at Basshunter...

"We were never really the raver kids at school, we spent most of those days holed away in our bedrooms messing around with computers," ponders Daniel Lopatin, who when he feels like it also creates world renowned avant-garde glitch under the moniker Oneohtrix Point Never. "I think it's pretty safe to say we were nerds," confirms Joel Ford, also a member of funksters Tigercity. "I remember having one friend that used to drive upstate to go to drum'n'bass parties and come back with stories. That was as close as we got."

The boys' first wave of sonic experimentation was a long way from the stealthy '80s synth-quakes, slick croons and pounding techno rhythms that turn Catalonia inside-out this evening. But then a fortuitous visitor came a'knocking.

"We've both been obsessed with Jan Hammer forever," Joel explains. "His jazz-fusion troupe Mahavishnu Orchestra are probably our favourite all-time band, but he's best known for the *Miami Vice* theme," Daniel cuts in. "Then one day after a Oneohtrix show this fan comes up and explains he's Jan Hammer's son, and invites us to come use his dad's studio!"

This resulted in the towering collision of freaked-out grooves and ice-cool labyrinths of synth that make up their debut 'Channel Pressure'. Its live incarnation, however, sees the boys turbo-charge their creation with exactly the same deranged limb-flinging spirit that eluded them as kids. "I think we just wanted to see how many people we could possibly get moving at once," laughs Joel. Going off tonight's first proper show; a steamy mass of out-stretched arms, about 8,000. Not a bad start, then. *Alexander Eaton*

### NEED TO KNOW

**BASED:** Wayland, Massachusetts  
**FOR FANS OF:** Simian Mobile Disco,  
Leftfield

**NEXT UK GIG:** They're set to return  
this September

**BUY IT:** New single 'Too Much MIDI'  
is out now

**BELIEVE IT OR NOT:** The band  
changed their name from Games  
because they wanted to avoid conflict  
with rapper The Game



# The Buzz

The rundown of the music, videos and scenes breaking forth from the underground this week



## 1 GIVERS GO CINEMATIC

Weirdly, considering the buzz that has been steadily building around Louisiana tykes Givers for what seems like aeons now, 'Up Up Up' is the five-piece's first proper video. Y'know, it's actually got a budget... and make-up... and - fuck me! - even a concept! It's ace too, cleverly managing to make NYC look like a toytown from *The Adam And Joe Show*, and also featuring the band floating around the sky, 'Novocaine For The Soul'-style (always a great thing video-wise). They backed it up by hitting the UK for a series of shows last week, where they were in feisty mood after finally nailing their Ben Allan-produced debut 'In Light'. It's not out 'til October, so until then head to [NME.COM/blogs](http://NME.COM/blogs) to check the vid.



## 2 BOS ANGELES

The Bos bit stands for Boscombe, but don't let that sway you. Bos Angeles' three Bandcamp songs have been mightily well-received these past few weeks, and now they've finally stepped up their game by announcing a few non-hometown shows to supplement the hype. Check 'em in London (July 21), Norwich (22) and Sheffield (23).



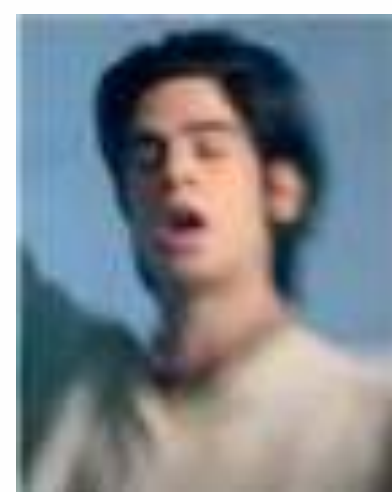
## 3 ELEPHANT

And there we were, thinking Amelia Rivas and Christian Pinchbeck were all about sullen waltzes and lo-fi schmooziness. While debut seven-inch 'Ants' had an air of off-kilter electro about it, follow-up 'Allured' (out July 18 on Memphis Industries) is a far dreamier affair that recalls the sullen glint of Beach House, no less.



## 4 SOUTHERN SHORES' 'NIGHT IS YOUNG'

Who better to whisk you away to a lounge chair on-deck than Cascine's latest traffickers in Balearic bliss, Southern Shores? Weird that Jamie Townsend and Ben Dalton actually hail from the chilly climes of Nova Scotia... but here's proof that tourists can sometimes make the best guides.



## 5 SCUM'S VIDEO FOR 'AMBER HANDS'

Directed by Matthew Stone - also responsible for These New Puritans' monstrous 'We Want War' short - the vid that signals SCUM's resurgence as genuine contenders comes across like a vicodin-smothered episode of *The Word*. Which is no bad thing at all.

## BAND CRUSH



William Rees from *Mystery Jets* on his favourite new act

"Thundercat is a musician from L.A. He's a session bass player who's played on loads of records by people like Cee Lo Green - big pop stuff. But I heard he's started making a record with Flying Lotus, which I'm really excited about. I've only got three tracks, but it feels a bit like Shuggie Otis or George Duke. As well as being this amazing funk bass player, he's got a brilliant voice too."



## DISCOPOLIS

BLOC, GLASGOW  
THURSDAY, JUNE 30

### CAUGHT LIVE

Sandwiched between gypsy punks and a rockabilly band, Discopolis, an electro trio from Edinburgh, couldn't

be more out of place.

"Other bands look at us funny when they realise we don't have a drummer," says falsetto-voiced singer Fergus Cook to the crowd. Well, screw them dude.

Discopolis' arsenal of synths, guitars, samples and beats are so loud they almost make drumming obsolete.

The unassuming trio write songs about being disenfranchised, bored by the daily grind of their late-teenage life. Sure, it's a topic that's been hammered to death by countless others, but Discopolis filter the mundane through a high-res kaleidoscope of euphoric (heart) beats, and it most definitely works. 'Weekend Burnings', a song that aims to be the antithesis to Calvin Harris' 'Ready For The Weekend', broods under the

intense weight of hormones before dropping its kecks and power-fucking through blazing break-beat, while 'Lofty Ambitions' strives to out-do the calypso rhythms harnessed by Friendly Fires. When Fergus sings, "You'll always doubt my love/Don't ever doubt my love" halfway through, you can actually hear the blues stuck in his voice like a hefty lump of guilt - it's bittersweet enough for even the Gogol Bordello obsessive standing next to NME to take a gulp.

*You can actually hear the blues stuck in Fergus' voice like a hefty lump of guilt*

By the time they unleash the Deadmau5 brain-fuck of 'When Ghosts Get Angry', it's obvious why Discopolis are one of the most talked about new bands to come out of Scotland in recent months, and even the quiffs are nodding along. Tonight, the band have captured the unluckiest of hearts, and with any luck, they'll soon be after yours too... *Jamie Crossan*



SCENE  
REPORTJACK  
SHANKLY'S  
INDIE PICKS

*The Transparent Records man scans the blogosphere for future anthems*



In a time when bands regularly blow up on the internet then disappear again, it's heartening to come across people who are creating beautifully coherent bodies of work that feel rare and timeless. '936' by **Peaking Lights** is such a record. The

product of husband and wife duo Aaron Coyes and Indra Dunis, it's a wonderfully immersive, hypnotic trip of drug dub jams with haunting pop charm.

Another group who have a similar peculiar magic to them are San Francisco girl-gang **The Sandwiches**. I first came across them two years ago on the way to SXSW when I saw them play a bewitchingly dark set of damaged rockabilly lullabies in a lesbian biker bar. Their new record, 'Mrs Jones' Cookies', has completely reignited my love for them. They match classic girl group harmonies with raw, lonely country melody and run it through with an air of tragedy and sadness that seems so authentic. It's both intriguing and elusive. My other favourite new record is 'Pleasure' by Austin's **Pure X** – formerly Pure Ecstasy. It's a gorgeous suite of stoned hymns for love and loss that sounds like Spacemen 3 fucking up Hank Williams numbers.

Closer to home, we have **Gross Magic** – a band whose album I'm already counting on as a favourite of next year.

JACK'S  
TOP 5

**PEAKING LIGHTS**  
'Amazing And Wonderful'

**THE SANDWICHES**  
'In The Garden'

**PURE X**  
'Twisted Mirror'

**GROSS MAGIC**  
'Sweetest Touch'

**BLEACHED**  
'Think Of You'

The brainchild of Brighton's Sam McGarrigle, their 'Teen Jamz' EP is exactly what the name suggests – five songs of audacious bubblegrunge glam-pop stacked with tremendous hooks and heart. It can be a perilous thing going on such recommendations, but when your band is described as a cross between Nirvana and ELO, as they have been, you can't be doing a lot wrong. Just time for one more before I go – L.A. love-punk sisters **Bleached**, who've swapped the chaos of their previous group Mika Miko for something way more wiltingly romantic and searching. Til next time!

**NEXT WEEK'S COLUMNIST:**  
Martin Clarke's bass and beats

5  
To SEE

*This week's unmissable new music shows*

**CEREBRAL BALLZY**  
Ibar, Bournemouth  
July 15

**FOE**  
Unit, Southampton  
July 16

**MALE PATTERN BAND**  
Captain's Rest,  
Glasgow  
July 18

**VIOLENS**  
Old Queen's Head,  
London  
July 19

**DIRTY BEACHES**  
Dalston Victoria,  
London  
July 19



There could only be one winner at the Splash 2 auditions

PURO INSTINCT  
SPARK TO LIFE

*Sunkissed LA songstresses finally make it to the UK – shame it's illegal to smoke weed over here*

RADAR  
NEWS

"It's been a little bit frustrating," admits Puro Instinct frontwoman Piper Kaplan. She's speaking about the LA scene-stalwarts'

debut LP 'Headbangers In Ecstasy' which has finally – finally – got a UK release date of September 12 confirmed. "The record was finished in October 2010," she adds. "By July 2011 I kind of imagined we'd be halfway through the sequel..."

Following a transatlantic lag of four months from hitting shelves back home, Piper and her

16-year-old sister Skylar (Puro's virtuoso guitarist whose wiry, intricate lines have drawn lofty comparisons to Johnny Marr) have now officially made it over to Blighty for a slew of live shows. They hit Manchester, London and Bristol this week, and Piper says she's keen to show everyone why their mismatched brand of '80s rock and dream-pop has drawn so many admirers Stateside – from underground pop-guru R Stevie Moore to Ariel Pink, who collaborated on the album's rain-drenched first single (and On Repeat favourite), 'Stilyagi'.

"Ariel and I have been friends for three or four years," she explains of that particular hook-up. "We met DJing at a nightclub in LA, and then we ended up living together for a while. He's like an older brother, and that song, 'Stilyagi', is about him; we share a lot of the same taste in music."

Of course, an interview with Piper wouldn't really be complete without a mention of the band's, er, *admiration* for grade A weed – they were the focal point of NME's trawl through LA's all-engulfing indie obsession with the drug last year, remember – and luckily, she's only too happy to play ball.

*"By July I kind of imagined we'd be halfway through the next album"* **PIPER KAPLAN**

So is she worried about the non-legality of the drug everywhere else apart from her home state California, now that Puro are a proper touring entity? You bet she is. "Once upon a time I went through a mini-phase where I didn't smoke and... my life just sucked! I'm a cardholder in LA, which means I can smoke it legally there... but I need to be a cardholder all across the world, man!" **Jon Guignol**









# SACKED BANDMATES BIG MOTORBIKES DESERTED ISLAND SESSIONS HUGE HATS WELCOME BACK JOHNNY BORRELL

*They were one of Britain's biggest bands – then their third album tanked and Razorlight became a blouse-wearing laughing stock. Cue sacked bandmates, a reclusive frontman and then, suddenly, the return. **Dan Martin** meets **Johnny Borrell**, a lost soul looking for redemption*

PHOTO: ANDREW WHITTON

It's only at the end of our catch-up with Johnny Borrell that he almost starts to cry.

We've covered the whole Razorlight saga in painful detail, and now we're talking about the new line-up of Freddie Stutz, Gus Robertson and David 'Skully' Sullivan Kaplan, and he's overcome with emotion.

"You get a vibe off people, whether you feel like you could make music with them or not," he says. "I got that vibe off everyone. I just lucked out, because we've got a unit of people where... it's just perfect. And we'd walk through fucking bullets for each other. I've never seen that before or experienced that before and it's kind of something that I've always wanted to happen..."

He trails off. His voice cracks and we can see the beginnings of tears starting to do the same on his eyes. We're not quite sure what to do. So we say... did you just wish really hard?

"I dunno. I just... it's what I always thought a band should be."

Are you saying the best is yet to come?

"Well, I hope so man. That's all you're ever trying to do."

There's an in-joke at NME Towers that just won't die. It's a musical we've imagined, called *Don't Go Back To Dalston: The Razorlight Story*. And it would be amazing. You can just see it, Blaine from *Glee*, say, playing young Johnny, the boy with the golden touch, whose charm and ambition make all his dreams come true, only for that hubris to see him fly too close to the sun. At the point of losing everything, he learns what is truly important and gets his happy ending. It's not as if the songs aren't there.

The Razorlight story has been one of the most theatrical rock sagas of our times. It has a young, idealistic and flawed hero. It has romance. It has epic fallings-out. It has motorbikes. So, according to that narrative, we meet Johnny today just at the start of the third act; humbled, but wiser, grounded back in Dalston (actually we're in a photo studio in Hornsey, but allow us the drama). And the tension is palpable.

He's expecting a hatchet job, fully aware that he's become something of a figure of fun, in the press if not,

the way he sees it, in the public eye. But something strikes you about Johnny Borrell. For a man prone to outrageous statements, we've never met somebody who falls over his sentences with so many 'I don't knows' and 'y'knows' and 'I thinks'. In the flesh he just sounds like a rather nervous man baffled at how anyone could consider him a little bit strange.

From their firework rise as the little band that made it big from the Camden grot scene, Razorlight's fall was dramatic. As they hit arena peaks, whispers about Johnny's outlandish behaviour got louder, as did barely private spats about the true authorship of their biggest hit, 'America'.

A picture emerged of a band who were barely speaking. Then, from all this, came the video to 2008 single 'Wire To Wire', with Johnny, in an open-necked white blouse, draped in pearls, holding up lit matches with the bemusement of a man who'd just discovered fire.

Its confused parent album, 'Slipway Fires', described by *NME* as "a load of old cobbles", duly tanked, ►

"THE  
THING IS,  
RAZORLIGHT IS  
MUCH BIGGER THAN  
ME. I'M JUST A  
COG IN IT"



Each safety pin  
represents a  
member of  
Razorlight Johnny  
has pissed off







Clockwise from above: The 'Wire To Wire' video; Borrell in 2004; The now infamous new press shot; Onstage at T in The Park 2007; With a new furry friend in 2009; The motormouth on a motorbike in Texas, 2007



► drummer Andy Burrows left, and the band went into hiding. Then, early this year, a photograph emerged that confirmed Björn Agren and Carl Dalemio had followed him out. That picture was (intentionally or not) so hilarious that it sent 'Razorlight' to the top of Twitter's trending charts. And it also reminded us that a world without Johnny Borrell is a much duller place.

It's all led us here, to an out-of-time music bar in north London, with the band's best mates routine utterly convincing, and Johnny hovering over the photographer's laptop at pains not to make it look like he's after picture approval. Nobody's making chips or drinking champagne, Johnny just politely asking for cups of tea. But as we settle down for the summit, we discover that's not the only thing in Razorlight's world to have changed.

**"I'VE GOT NOTHING BAD TO SAY ABOUT ANYONE I'VE EVER MADE MUSIC WITH"**



**How bad had things got with Carl and Björn before they left?**

"I've got nothing bad to say about anyone I've ever made music with. All that happened was that we were trying to make a record, it wasn't really working, and I thought, 'I could sit here and work out, make a plan of what I could do. Or I could just do something'. So I rented a studio and I sat down with the boys and I said, 'Look, I've met some other people'. A band breaking up is like a relationship ending – you know it's right to move on but that doesn't mean it's not painful." **So if this was a relationship, you were the one cheating?**

"No, not at all. Absolutely everything that was going on, I was sitting down and talking to Björn and Carl all the time. But in terms of us making music together it had just run its course."

**The rumour was that there was an agreement that after three albums you were going to go solo.**

"I've only said in the press about

500 times, I don't wanna go solo and I never wanted to do that. From the very first day before we'd even put a record out people were saying that."

**Why do you think that was?**

"You've got a better idea than me. The thing is, Razorlight is much bigger than me. I'm a cog in Razorlight. People see me as the frontman or whatever and that's where I am. So maybe I'm a cog that's turning a lot of it. But Razorlight is much bigger than me no matter how big any cog is in it. Bands have their own identity and have their own thing – [2004 debut] 'Up All Night' was as close to a solo record as I've ever made. But yes, Razorlight is a thing. It exists."

**Does it feel like the same band?**

"It weirdly feels closer to when Razorlight started than anything else over the last seven years, because there's an honesty and an energy there. It's not precious. And at points Razorlight was quite precious, it was like, 'If we're not headlining the festival we're not gonna do it', you know? And that wasn't coming from me."

**Who was it coming from?**

"A combination of people. When you're out there and you're doing it, the people around you are the people you trust. It's all you've got to trust and you can't get any truth from anywhere else."



**The tensions with Andy were hardly a secret. Do you have any contact now?**

"You know, I'm still... *processing* that. I'm still processing the whole experience of knowing him for a few years. I hope he's alright you know... you know?"

**J**ohnny makes a compelling case for him just being a normal man and the big bad media coming to get him. But the fact remains that a now-legendary photograph exists of him, while known to be dating Kirsten Dunst, sat on a ridiculous motorbike wearing ridiculous shades and a ridiculous leather jacket. That look is like every rock star cliché being ticked off on a checklist. When we mention it, the response causes us to fall off our chair laughing, then feel incredibly guilty.

"I really like motorbikes!" he grins defensively. "I had a motorbike licence, I didn't have a car licence. I was with a girl... of all the things you'd get shit for that's a funny thing to get shit for."

**It wasn't shit as much as people thinking, 'Wahey, lad!'**

"It was just banter. Kings Of Leon had done the third album. We were all hanging out, it was good. I had a bike. The sun was shining man, it's Texas!"

**But it was the pride before the fall, wasn't it? If we're talking about relationships getting fractured – between you, with the public, with NME – that came with 'Slipway Fires'**

"But I had a fractured relationship with that record! I think there was a lot of... I think it was very *fractured*."

**What was wrong with it?**

"I went to live in Scotland on a fucking deserted island with 300 people on it for three months. And I wasn't doing that to be cool or for the biog. I don't know if that's on your checklist of clichés or what, but I had no phone, I had no internet, I had no heating, no electricity, I was there just making fires or reading. Just going, 'I don't wanna be doing this, I've been on tour for two years... this is a machine now and it's not what I got into this for.'"

**What were you doing there?**

"I was just working things out. So you had frontman who was doing that, in that frame of mind. You had a certain amount of opportunism around, like, 'We've had some hits, so if we churn out something that sounds similar we'll have more hits.' It's not a recipe for a classic, really. I'd just broken up [with a girl]. It was hell. Those break-up songs on one record could have been something, but they were there co-existing with things that were trying to be up and trying to be pop and..."

**'North London Trash' was not your finest hour.**

"Um... we thought it was quite good, we thought it was... er... I don't know. What was it?"

**It was a bad Kinks pastiche talking about a life you no longer lived.**

"Maybe Razorlight can't do that because it was trying to be sideways and ironic and sort of taking the piss out of ourselves. And I think some people might have taken it seriously. Who knows? I always

"Yep, really guys, don't laugh, this is what we're going to be wearing"



## WHO'S WHO IN THE NEW RAZORLIGHT

*Johnny gives us the lowdown...*

### GUS ROBERTSON

#### GUITAR

The authentic Hackney one



Johnny: "We used to rehearse in Gus' warehouse out in Clapton, and

I'd known Gus forever and always wanted to be in a band with him but it was never quite the right time. And then it was and it was just really cool. And that's how that happened."

### FREDDIE STITZ

#### BASS

The one with the hat



"I met him because he used to play in the 747s. We'd sort of

crossed paths in the past. Freddie's a total pure musician, such a good player."

### DAVID 'SKULLY' SUI IVAN KAPLAN

#### DRUMS

The American one



"Scully was with us since after Andy left. He's straight-up

New York, and super-positive to have around and hard-hitting on the drums, you know?"

wanted to get Bret Easton Ellis into a pop song and I managed to do that. But maybe it cost me too much."

**What did it cost you?**

"Journalists two years later telling me that it wasn't my finest hour."

**H**ere's the thing about Johnny Borrell, though. We want our rock stars to behave ridiculously, yet when they do we complain. He is maligned for much more than a few shit songs, yet we can't name many people who represent the mythology of the rock'n'roll fantasy quite this much.

A bump to the head and a shot of humility may yet turn out to be his redemption. There's been an enthusiastic reception to the new line-up's shows, which take him back to the rock'n'roll basics for which he was first celebrated. There is talk of album sessions with Steve

Lillywhite or Bernard Butler, which he hopes will, for the first time, "capture what the band do live".

But it's an exchange at the very end of the interview that really convinces us he might have been telling the truth all along. We bring up the infamous, hilarious photograph that announced their return.

**So, finally, that picture?**

"We're just doing gigs, and somebody came to expose us in Berlin and the photo was leaked out and so we said, 'Yes this is us, and this is what's going on.' It was really cold, I was wearing two overcoats... we were wearing what we happened to be wearing."

**You did look cold.**

"It was freezing, man. I didn't really follow the reaction, so I don't know. I suppose it's like, if you don't see your mate for a year and he's grown a beard."

And here is the possibility that seemed too ridiculous to contemplate. That this wasn't a stunt, just how Razorlight dress all the time. And that Johnny Borrell isn't an evil genius, just a muso with a few strange tendencies. And *that* would make them better rock stars than we ever dared contemplate. Maybe there's a sliver of possibility that our musical may still get its rousing, feelgood ending after all.



# COXON



**Tribes** say they're the cure for the post-Libertines, post-Britpop hangover and, as **Jazz Monroe** discovers, they nearly sealed the deal by running over Blur's guitarist

**S**o, Mystery Jets have lent us their old van, and we're driving down Camden High Street," Tribes' Hawaiian-shirted guitarist Dan White begins, grinning. "And this guy in a long green parka's skulking across the road. We're like, 'Get outta this fucking way!' He turns round, and it's Graham Coxon! I was like, '(Pops head out of imaginary window) COXAAAAN!'"

All four members of Tribes erupt into hoots of laughter, packed into the dressing room of the Dingwalls venue in Camden – the home borough of both the band and the Blur man. It is the calm before the prospective storm of tonight's hype-ridden homecoming gig and, for comfort, the ragbag of toiling twentysomethings are reeling off a hatful of indie-gasmic stories.

"We give [Coxon] a demo every time we bump into him," says scraggy-haired singer Johnny Lloyd as we rise for tonight's sold-out gig. "I've still hasn't heard a note..."

Perhaps Graham C is yet to acknowledge it, but Tribes have

come a long way since appearing in this January's Radar issue of NME. Despite indisputable slacker credentials (although the band signed to Island earlier this year, drummer Miguel Demelo and Dan remain technically homeless) they have aspired to earn a living from their career, thank you very much: signing to a major, embarking on this first headline tour, support slots with Funeral Party... it's all part and parcel of their focused masterplan.

Of course, sometimes the priority is simply to go out and fuck shit up. Like when they took to a friend's rooftop to shoot the video for debut single 'We Were Children', guiltlessly breaking noise regulations. It's these spontaneous outbursts which separate bands like them and, say, The Libertines from the swarm of no-hopers in their wake.

Before the show, Dan is sat opposite NME in Dingwalls' adjoining bar while the others slouch around like hyenas on a hot day. He is, as Pete Doherty bemoaned in 'Time For Heroes', the distressing sight of "an Englishman in a baseball cap". But while your average cooler-than-thou Camden-dwelling idiot

might indict the faux pas, it speaks for Tribes' rulebook-shredding ethos.

"It's a backlash," argues Johnny, proudly. "Not directly against The Libertines, but the bands they spawned. No substance, image over quality, we saw it every single night in Camden... people label us a Camden band because it's an easy tagline, but we're a rock band. It's not just for the people here."

Still, having locals at your beck and call can't hurt: last week, a drag army descended upon east London at morning rush hour to appear in the video for new single 'Sappho', a gender-bending crowd-pleaser packed with swaggering Britpop melodies. Charming, the tune's about pulling a lesbian.

"I was really worried no-one would turn up," smiles Dan, who directed the video, "but in the end we had about 70 wasted trannies." Drummer Miguel nods sagely. "To get all those people to the other side of London dressed as women... it was fucking mad."

Fucking mad indeed. But to let all the talk of Camden Town – traditionally a Mecca for the people nowhere else wanted – put you off would be missing



Graham Coxon: still alive





## LONDON BRAWLING

*Tribes' fave Camden area hotspots and the scrapes they've had there*

### THE CROWN AND GOOSE

Dan: "It's one of our home pubs in Camden, and one time I was talking to a girl who comes to all our gigs. This pissed guy came over and was really rude, so I nattered him. I sound like a right cunt, but I was defending a Tribes fan!"

### LONDON ZOO

Johnny: "This was when they sold mushrooms on Camden High Street. Dan and Miguel took a bit of a trip and were - ahem - politely asked to leave London Zoo, after having a conversation with some giraffes."

### JAZZ CAFE

Johnny: "Me - Dan snuck in the back door one night and somehow we found ourselves sat at a table in Richie Havens' dressing room! He spent the next four hours ranting about Woodstock and how he used to know Jimi Hendrix. What a guy."



for *Skins* season five has started in earnest

the point. Sure, Tribes show symptoms of a '90s hangover, but Johnny's keen to eschew the porridge-thick musical parochialism of their contemporaries.

Stepping into Dingwalls tonight is like stepping into 1991 via *High Fidelity* meets *Fight Club*: crowdsurfing leather jackets tumble into bouncers' arms as Tribes dash through a trashy, catchy, totally awesome set. "It's fucking H/O! in here," yells Dan, in lieu of a 'hello'. "Just take your clothes off, that'll be alright!"

After the ear-straining, beer staining homecoming gig, barging through the matchbox dressing room is like stepping into an indie wonderland. Mystery Jets' Will and Kapil are eyeing up the celebratory champers. A beaming Johnny enthuses that Jamie T, who played a DJ set before Tribes' performance, personally requested his appearance, and Glen Matlock 'got the t-shirt', literally. The four are all skew-whiff smiles and pride.

**T**hree days later, the tour hits Birmingham, and it feels like the dreary morning-after comedown. As we arrive at The Flapper's upstairs

bar, Johnny gravely relays some bloody news of their disastrous on-tour escapades.

"There was a Laser Quest next to the venue in Bristol, so we thought we'd have a go," he explains. "It's completely pitch-black. I ran straight into Jim [Crotchety, bassist] and whacked him on the head with my gun. He had 16 stitches."

"I'm never going back to Laser Quest," Jim half-jokes. "I thought I was going to die!" He lifts a ruffled fringe to reveal what looks like a lobotomy scar running down his forehead. "It's the third time we've been to A&E - we've all played in worse conditions," he concedes, unconvincingly.

It soon transpires that the Dingwalls afterparty continued until the

You wouldn't know it. Brum's sparse. Duracell charged audience is

following evening - consuming the band's first scheduled day off in two months. Miguel, yet to sleep, disappeared for 24 hours, and was finally found in a pub by an increasingly desperate Dan. For others, the booze has 't stopped flowing. All in all, it was one of their tamer Camden nights.

"We do get swarmed by admirers in London," Johnny grins. "And it's becoming a bit more..."

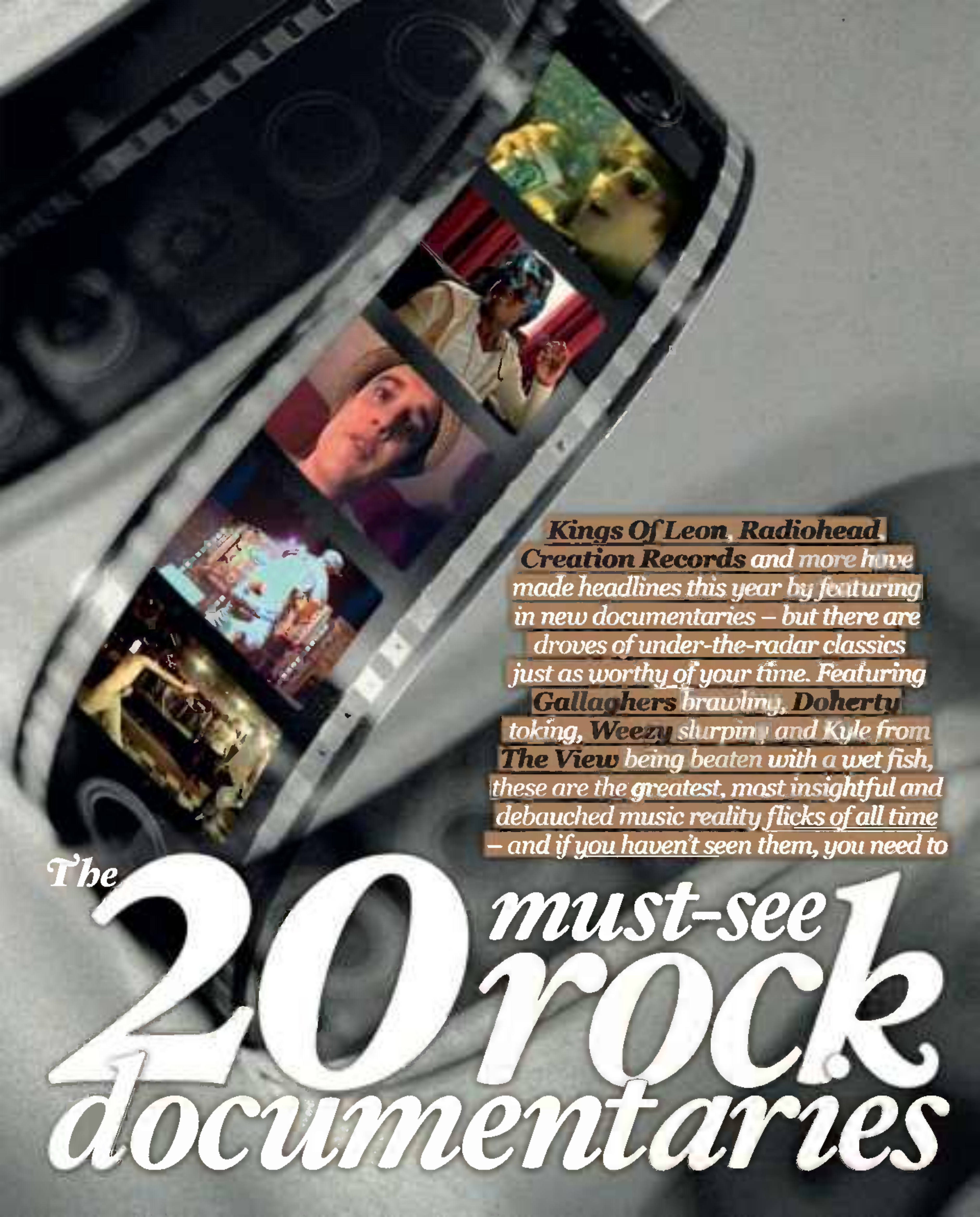
In jumps a hitherto tight lipped Miguel: "...awesome?"

"...frequent," the singer grins. "But it's taken time to get there."

a fraction of the Dingwalls turnout - but the band are met with a ravenous urgency you'd perhaps expect of four teenagers' first punk-rockers. As usual, they save 'We Were Children' for the finale. As usual, it sounds like Bowie hurling his churning lungs down the stadium bound grunge pop highway (in a good way) and, as usual, the crowd departs sated.

When we regroup in the dressing room, we hear talk of icing - and birthday candles to boot - upon the proverbial cake: Island has confirmed dates in Japan, the States and Oz. It defies a comment Johnny made back in London - "People in Camden tend to stay there" - and good on them for lifting the curse. But you can bet your market bangles this lot won't rest without the seal of approval from one particular resident. Coxon, if you're reading, you know where to find them.





**Kings Of Leon, Radiohead, Creation Records** and more have made headlines this year by featuring in new documentaries – but there are droves of under-the-radar classics just as worthy of your time. Featuring **Gallaghers** brawling, **Doherty** toking, **Weezy** slurping and Kyle from **The View** being beaten with a wet fish, these are the greatest, most insightful and debauched music reality flicks of all time – and if you haven't seen them, you need to

# The 20 must-see rock documentaries





## "Stop the madness! Stop the madness!"

### 1 PETE DOHERTY

*Stalking Pete Doherty (2005)*

There are so many moments from Max Carlish's doomed portrayal of the freakshow surrounding Pete Doherty's early Babyshambles days that it's almost impossible to pick one over all the others.

The documentary maker saw a broadsheet picture of Pete "pretending" to smoke crack and immediately tasked himself with making the film about him. This being 2005, he ended up being given full, no-holds-barred access to the 'Shambles' crack-fuelled, police-dodging jaunts.

"Stop the madness!" he screams as a gig descends into chaos. Then, the saga came to a messy end months later when Pete, by now shackled up with Kate Moss, allegedly beat seven shades of shit out of Carlish after finding out he'd sold pictures of him chasing the dragon to the tabloids.

Although Pete was later cleared of all charges due to a lack of evidence, Carlish ends the documentary filming himself sporting a black eye, crying and quoting/threatening Doherty by reciting Blake's

'Jerusalem'. He stands in front of a bathroom mirror with a tie wrapped around his head, declaring: "Max... on Pete... on Kate. Max... inside Pere... up Kate".

Which isn't to say it's not brilliant. Were it not for the intervention of production company North One Television, *Stalking...* would probably have never seen the light of day. What they did was to take Carlish's footage, focus it on his personal struggles and have the Doherty stuff as a neat aside.

## IT'S REAL, IT'S TRAGIC, AND NOBODY COMES OUT OF IT WELL

The one-sided relationship between a desperate-to-please Carlish and Pete's often dismissive entourage is pure Alan Partridge, but it's real too. And it's tragic. Nobody comes out of the film well. Pete smokes crack openly and is out of control – all those post-'Down In Albion' tragi-episodes are just around the corner. His management and mates appear manipulative and all too supportive of the smacky scene that is leading Pete to ruin. Carlish, meanwhile, is simply a broken man. He declined to talk to us about his film, which tells you everything you need to know, but his document of the times is compelling, unique and – if sometimes for the wrong reasons – highly, highly watchable. **MW**

Best bit: The whole thing.  
Where to watch: YouTube

### 2 THE STROKES

*In Transit (2002)*

"By the powers of Greyskull, I am He-Man!"

Ever wondered what it's like to be in the coolest band – no, the coolest gang – on the planet? This scrappy video diary of The Strokes' first visit to the UK will reveal all. Marvel at Nick Valensi's He-Man impression while he tries to push-start the band's Transit van. Laugh when they're faced with a gormless radio DJ who keeps calling their album 'Is That It'. And bathe in the general madness of the fivesome who defined a generation – but at this point were still stopping at service stations to stock up on Ginsters and Red Bull. **MW**  
Best moment: The Strokes, en route to Scotland, checking out cows for the first time. "Um... that's really odd." (16:00)  
Where to find it: YouTube

### 3 CAPTAIN BEEFHEART

*The Artist Formerly Known As Captain Beefheart (1997)*

"They were not... to the Rolling Stones"

This John Peel-narrated film about the life of Don Van Vliet, aka Captain Beefheart was made in 1994 but not screened until 1997, and confirms what anyone with a brain holds dear: that Beefheart was a wildly underrated genius. It's often hilarious, whether for Beefheart's creepy waggle-finger wave at the camera, or for Peel's deadpan narration of how, on the back of freaky surf hit 'Diddy Wah Diddy', A&M Records thought they were signing an American Rolling Stones. **LS**  
Best moment: Beefheart goose-stepping in front of his band. Looks like something from *Crimewatch*: "Have you seen this psycho?" (23:48)  
Where to watch: YouTube

### THE VIEW

*Dryburgh Style (2009)*

"I'll break ya!"

This stupidly funny flick charts the Dundonians' hurtling – if brief – ascent after the release of their debut album, climaxing with a triumphant sold-out Glasgow Barrowland gig. But more interesting are the crazy Dundee parties (some nutter jumps out of a top-floor window), Kyle Falconer trying to buy a gun and drummer Crazy Mo yelling "I'll break you, ya fucking idiot!" at New Yorkers in the street. This isn't about a band philosophising over their new-found success – it's a band living a brief dream and getting totally fucked along the way. **JC**  
Best moment: Kyle gets slapped with a wet fish (13:37)  
Where to watch it: The bonus disc of second album 'Which Bitch?', or YouTube

### 5 MORRISSEY

*The Importance Of Being Morrissey (2003)*

"We just talked about Jimmy Clitheroe"

Who else could boast JK Rowling, Will Self, Kathy Burke, Alan Bennett, Sparks, Harry Hill and Noel Gallagher as character witnesses? It's Bennett who offers the most bizarre vignette of a friendship that bloomed when Moz knocked on his door one Tuesday: "We never talked about anything except [1950s comedian] Jimmy Clitheroe." Footage includes a first TV interview in 16 years and rare scenes from backstage, and along the way we learn of Moz's love for the fax and gain a few fleeting glimpses into his struggles with depression. **GH**  
Best moment: Home movie footage of Morrissey as a child (0:45 on Part Two on YouTube)  
Where to watch: YouTube and DVD





Southerners  
rejoice:  
subtitles are  
available

## 8 OZZY AND CO

**The Decline Of Western Civilisation Part II: The Metal Years (1988)**  
"I drink five pints of vodka a day, who cares?"



In the second of three films exploring music and youth, Penelope Spheeris (later to direct *Wayne's World*) documents hair metal. Epitomising the scenes to a slurred T is Chris Holmes of also-rans WASP, who floats around his pool on a deckchair, drinking three different bottles of vodka, and muses, "I drink about five pints a day, quarts, who cares?". Eventually he pours a bottle over his head, and slumps into the water. His mum looks on, pouting angrily. **LS**  
**Best moment:** Ozzy ruining a fry-up. Spheeris admitted the footage was faked, but it's still hilarious (03:00 in Part Six).  
**Where to watch:** DVD and YouTube

## 9 PIXIES

**Gouge (2004)**  
"I had a couple of UFO experiences"



Featuring all the band – except, sadly, Kim Deal – this doc charts Pixies' journey from a UMass dorm right up until they broke up, via, fax. Highlights include Joey Santiago explaining why the UK got them and the States didn't, and Black Francis talking about his experiences with UFOs. As well as gritty footage from a raucous 1988 London gig, A-listers including David Bowie, Thom Yorke, Graham Coxon and PJ Harvey show us in no uncertain terms that they worship Pixies as much as you do. "It's like music from a different planet, with this freak screaming over it," says Ash's Tim Wheeler. **TP**  
**Best moment:** Graham Coxon describing 'Bossanova' as "kind of updated '50s music, made by psychopaths" (37:57).  
**Where to watch:** DVD

## 10 JEFF BUCKLEY

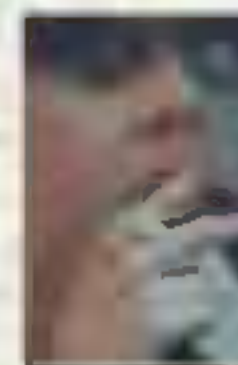
**Amazing Grace (2009)**  
"Jeff Buckley created a religion"



Happy to wallow in the comforting myth of Buckley as a delicate genius too sensitive for this world, *Amazing Grace* is hero worship – but none the worse for it. "He created a religion," says rock critic Kurt Loder. Buckley wasn't really like that – he could be difficult, self-indulgent, and there are unanswered questions over the strange last few weeks of his life – but there's some beautiful live footage, lovingly assembled by Buckley's mum, Mary Guibert. Meanwhile, the interviews with friends and bandmates are hugely moving. **LL**  
**Best moment:** Jeff sums up his motivation: "Love, anger, depression, joy and dreams... and Led Zeppelin" (15:00)  
**Where to watch:** 'Grace Around The World – Deluxe Edition' DVD

## 11 THE LA'S, ECHO AND THE BUNNYMEN, SHACK

**You'll Never Walk Alone (1992)**  
"There's a magic here no other city in Britain has got"



A Scouse film made by a French TV team, *YNWA* is a dramatic document of the early '90s Liverpool music scene. The Bunnymen, The La's and Shack all feature (the latter playing songs beside their washing machine), and it's full of everything you'd expect from the city: personality, danger and drunken dolly birds who couldn't give a shit about 'The Killing Moon'. It's Kes bleak at times; the feel is of a place gamely trying to escape its heroin-ravaged past (something Ian McCulloch, pictured, attributes to rave forcing people to move). **MTW**  
**Best moment:** An ill-looking Michael Head from Shack playing solo to the camera in his tip of a house (0:01)  
**Where to watch:** Dailymotion

# "You tell Liam not to put his head in a fire, he will"

## 6&7 OASIS

**Behind The Music (2000)**  
**Appleton On Appleton (2003)**

On the surface, *Behind The Music* – filmed around the release of 'Standing On The Shoulder Of Giants' – is pretty predictable. Largely cobbled-together footage of key career moments, it features a patronising Kate Thornton voiceover and is laced with say-nothing soundbites from Johnny Marr, Pete Dinklage and tabloid 'sages'.

Frankly, if you're looking for revealing behind-the-scenes footage of Liam you're better off checking out *Appleton On Appleton*, an unintentionally hilarious film about his wife Nicole's doomed post-All Saints sister act Appleton. Dancing around the Christmas tree and offering pissed poet musings on family life, Liam's every inch the template for namesake Frank from *Shameless* (which incidentally launched a year after the doc was screened...).

But look past *Behind The Music*'s obvious flaws and it contains some of the Gallaghers' most honest interview footage, especially when their upbringing by violent drunk dad Tommy is brought into focus. "Once you've been left virtually unconscious on the

floor by your dad and you know you're not gonna die, then you've got no fear of anything," Noel comments.

Liam is equally damning, recalling a tabloid sting in the late '90s set up to reunite the pair with their estranged father in a Dublin pub. "I bowled over and said, 'Come on you cunt, if you want it let's have it' and his arse dropped – and that was that."

That out of the way, talk turns to the relationship between the brothers (Bonehead and Guigsy don't

get a look in) – and it's pure gold. "[Noel] was like the weirdo in the family," Liam grins, while Noel retorts: "You tell Liam not to put his head in a fire, he will."

Elsewhere, there's a rare insight into the pre-Oasis days of The Rain (Noel: "If you think my stuff's fucking

bad, you really wouldn't want to hear that"), and Noel concluding that: "If he [Liam] came into this room now and told me all his life he'd been a woman, I wouldn't be fucking surprised. There's nothing that boy could say or do to shock me any more." **RM**

**Best moment:** Liam heckling Noel during an infamous *MTV Unplugged* session where Liam had pulled out with a "sore throat" (he just didn't want to perform acoustically) (*Behind The Music*, 03:00).

**Watch it:** *Behind The Music* on Dailymotion, *Appleton On Appleton* on YouTube

**"NOEL WAS LIKE THE WEIRDO IN THE FAMILY"**  
*Liam Gallagher*

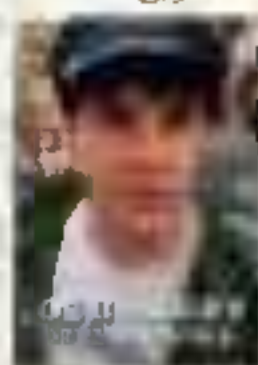




## BLACK LIPS

Black Lips In India (2009)

"I'd suggest not pulling your pants down"



It was all going so well before Cole Alexander treated Chennai to his cock'n'balls. "I would suggest touring India. I would not suggest pulling your pants down," bandmate Ian St Pe tells us. Having ended up playing on a sort of Battle Of The Bands tour alongside some schlocky Indian metal acts, Black Lips buy hash in Mumbai and get bottled in Pune. By the time they reach Chennai, the frustrated Lips are determined to put on a real show... Cue a frantic 10-hour drive towards the state border to avoid a couple of years in an Indian prison. **GH**  
**Best moment:** Jared Swilley chucking his bass a full six foot in the air before diving off the stage (17:50)  
**Where to watch:** Vbs.tv



Don't make an arse of yourself, Cole



## SCOTT WALKER

30 Century Man (2006)

"I have a nightmarish imagination"



Alongside gushing eulogies from Radiohead, Damon Albarn and David Bowie, here we're treated to studio footage of the cult '60s-pin-up-turned-batshit-crooner-composer Scott Walker working on 2006 LP 'The Drift'. He samples tortured donkeys, demands violinists play like approaching WWII bombers and pummels an animal carcass for percussion, reasoning: "I have a nightmarish imagination. I've had bad dreams all my life, so my world is way out of proportion." This is true genius at work. **JM**  
**Best moment:** As a percussionist rhythmically beats raw meat, Scott stops the music. "You're gotta give it more," he says, pounding the air. "Like, uh-uh, uh-uh!" (1:13:54)  
**Where to watch:** DVD and YouTube



## RED HOT CHILI PEPPERS

Funky Monks (2001)

"I'll go masturbate"



In 1991, the Chili Peppers were a good not-great funk band heading into the studio to record what became 'Blood Sugar Sex Magik' - and this doc tracks those sessions in grainy, very early-'90s black and white: four loopy LA youths with varying degrees of drug problem, talking hilarious cosmic wiff-waff, and slowly realising they stand on the brink of greatness. "I get an erection when I'm working on something, writing, or playing guitar and I'll go masturbate," says John Frusciante. "Creatively, I'll see that erection as being my enemy." **GH**  
**Best moment:** Anthony Kiedis explains the full meaning of 'Under The Bridge' for what could be the first time ever (05:00 on Part Four on YouTube)  
**Where to watch:** DVD and YouTube

# "I'd put cocaine back in Coca-Cola"



## LIL WAYNE

The Carter (2009)

"From my standpoint, he is that character," asserts Adam Bhala Lough, director of *The Carter* and one-time member of Lil Wayne's intimate circle. "He lives it. He doesn't have any barriers. He seems to me to be like creating without any inner voice - no self-censorship. He tapped into something in his brain that allowed him to do that"

*The Carter* captured Lil Wayne at the peak of his powers around the release of 'Tha Carter III', the multi-million-selling record that propelled him over rap's border and into the heart of Middle America.

It's an exhilarating, if curious work. Despite spending nearly six months trailing him, the film's makers were never granted a direct interview. So they perched their cameras on the couch and watched a string of other journalists talk to him (or occasionally have their interviews summarily terminated if Wayne 'isn't feeling' their questions).

Wayne leads his entourage in prayer on the tourbus. He guzzles cough syrup and hoovers up weed while ESPN always seems to be on in the background. Mercurial, unknowable, moody as all hell - the picture that *The Carter* paints of its subject is of a

man driven by the love of his art and locked in a ceaseless quest for productivity. This was the era when Wayne had dropped a reputed 1,000 tracks in the previous two years: he records on planes, in hotel lounges, constantly spitting lines off the top of his head, never writing anything down.

In a musical genre that contains precious few great documentaries, the rawness that *The Carter* brings to its subject is unique. No wonder Lil Wayne got it into his increasingly paranoid mind that he didn't

want it released. Lough: "It's hard to know what was going on behind the scenes. One minute it was all peace and love. Then it premiered at Sundance. Then we started getting writs." After a row, there followed a bitter legal wrangle, ultimately won by the producers in 2009.

Not that this has turned

## "HE DOESN'T HAVE BARRIERS OR SELF-CENSORSHIP"

Adam Bhala Lough

Lough off his subject: "He's a really sweet guy, very funny, extremely creative. I think the negative things that are on full view are him reacting to strangers. He's so focused on his art that he's not always good with new people" **GH**

**Best moment:** Wayne's list of things he'd do when he becomes president. "I'd bring the price of gas down, I'd abolish pre-nups, I'd put cocaine back in Coca-Cola, I'd put steroids back in sports, and there'd be no more child support" (44:04)

Where to watch: DVD and [Vimeo.com/7717703](http://Vimeo.com/7717703)

Tempted by sugary foods? Those teeth'll put you off





## 16 KATE BUSH

On Tour (1979)

"Humans are unpredictable"



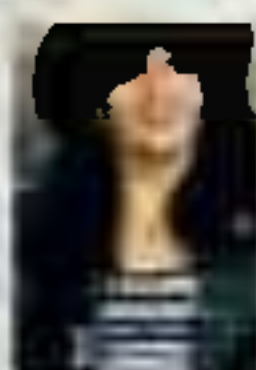
When the BBC followed Kate Bush's first ever tour in 1979, no-one knew it would also be her last. So this is a rare chance to see the insanely productive Kate command a lavish onstage production in an age when an artist's first tour could cost £200,000 (in 1979!).

When a presenter asks if she'll settle down and become a mum – how very 1970s Beeb – she replies, "Obviously there's a chance, because I'm a human, and humans are very unpredictable." At the rate she worked, her 12-year hiatus would have seemed unthinkable. **LS** Best moment: When she speaks. Remember the first time you heard Kate Moss' Croydon gobful? It's like that. (03:33) Where to watch: YouTube

## 17 MOTLEY CRUE

The Story Of Mötley Crüe (2003)

"Don't snort an eight ball before the first song"



Mötley Crüe were the ultimate in '80s S&M warlock rock pigs beamed down from Starship Daughterdegrader and this 2003 TV doc – besides making you wonder why anyone ever wanted to shag this band – details the whole sordid farrago: the car crashes, the overdoses, the domestic assault convictions, the necking of so many narcotics they could've made a CSI unit explode just by winking at it. From Nikki Sixx advising against "snorting an eight-ball before the first song", this is a lesson in pure, abject depravity. **MB**

Best moment: Vince's *Spinal Tap* moment as he tries to explain the pentagram on the cover of 'Shout At The Devil': "If you stand in the middle, the evil can't get you..." (06:45) Where to watch: YouTube

## 18 PJ HARVEY

On Tour: Please Leave Quietly (2006)

"I'd say that was the tequila..."



Without this, PJ Harvey's only DVD release, posterity might forget what a hot, noisy motherfucker she was back in't'day. "When did I get so drunk? What happened?" she burrs into the camera at one point. "I'd say that was the tequila," suggests her able-bodied camerawoman. Opening with a multiple-set mash-up of 'Meet Ze Monsta' from her 2004 tour, the rampant, raw and raucous tone is set for a rough-hewn doc that captures the sexy mess of the road.

As Polly says: "I didn't want some smooth slick concert; I wanted more of a feel of the ramshackleness that it is." **EM** Best bit: Polly comparing her face on the AAA pass to Eric the roadie (Part Six, 0:40) Where to watch: DVD and YouTube

## 19 PULP

The Story Of 'Common People' (1995)

"I didn't think, 'This is a masterpiece'..."



BBC3's celebration of Pulp's spunkiest slab of class dissection is awash with Jarv's 'revisits', including trips to Saint Martins College, Pulp's Sheffield rehearsal room above a pottery studio and the Record & Tape Exchange, where he was sacked for taking too much LSD to turn up for work. Above all,

though, Jarvis' warmth makes it riveting; he recreates his crap keyboard playing that made most of Pulp initially think 'Common People' was kiddie Casio shit and Jarv himself exclaim, "I didn't exactly think, 'This is a masterpiece'". **MB** Best bit: In Pulp's old rehearsal room, Jarvis spots a bag of sugar and teases: "I think this is the original sugar. We may have made a cup of tea with this." (6:52) Where to watch: YouTube

"My name is Anton, and I kick my fan in the face"



# "The blood's from other people's"



## THE DANDY WARHOLS AND THE BRIAN JONESTOWN MASSACRE

Dig! (2004)

There's a scene in Cameron Crowe's Oscar-winning movie *Almost Famous* where the genius rock star protagonist proclaims himself to be a "golden god"

You'd think that sort of egotism is confined to works of fiction, but you'd be wrong.

"I'm the son of god," declares Anton Newcombe, The Brian Jonestown Massacre mainman, in this brutal documentary about the underground psych-rock band during the late '90s. The camera follows their struggle to overcome the weight of expectation while their mates, The Dandy Warhols, ditch the scene for stardom with mega-hit 'Bohemian Like You'.

"Anton was totally real," Courtney Taylor-

Taylor, singer of The Dandy Warhols and narrator of the film, tells us. "It's basically a movie about his breakdown. We were the innocent bystanders. He kinda lost his way around then."

**"IT'S BASICALLY A MOVIE ABOUT ANTON'S BREAKDOWN"**  
*Courtney Taylor-Taylor*

The relationship between Courtney and Anton is fascinating yet heartbreaking. They both want to be each other but their relationship collapses under the strain of jealousy, ego and heroin addiction. It's a classic tale of backstabbing and leaden grudges, which sees us

Lost his way? He went crazy! A showcase gig at the Viper Room in LA is cut short when the whole band end up rolling about on stage punching the shit out of each other. "Is that blood on you?" filmmaker Ondi Timoner asks Anton. "Yeah, it's from other people's faces," he replies through his teeth.





faces”

rooting for the bad guy (Anton) and feeling sick with disgust at the good guy (Courtney).

“We were told what to do by the Hollywood filmmaker,” admits Courtney, looking back at the filming. “Do you think we would have done a photo shoot in the Jonestown dive [band HQ that resembled a drug den] if we weren’t? It was a confusing time. I spent every day drunk or with a hangover.”

The film draws to a close with a bloody moment of madness. As The Dandy Warhols ride high, The Brian Jonestown Massacre are at their lowest point. During a small acoustic gig in LA, Anton kicks a fan full force in the head for heckling. The thud of his boot cracking off the guy’s jaw is like a gavel bringing this sorry case to a close: Courtney is living out the rock’n’roll dream and Anton is in jail, picking up the shattered pieces of his warped vision. But who’s the real loser? As Anton says: “We influenced The White Stripes... who did The Dandys influence?” **JC**

**Best Moment:** Well, the most harrowing: the Anton boot crack (1.39:10)

**Where to watch:** ‘Dig’ – remix edition on DVD

# PLUS: 10 FROM 2011

In a big year for rock docs, here's some of the most vital

## CREATION

*Upside Down – The Creation Records Story*

Less a biopic and more a lightning-paced rock’n’roll celebration with all the grey bits Technicolored over,

Danny O’Connor’s film is cut in such a way that the story ends up being told through a succession of brilliant one-liners from Noel, Gillespie, Kevin Shields and everyone else who mattered in the story of the label. Alan McGee says the film “captured the spirit of Creation”, and in the end, you can’t help but feel inspired. **HM**

## BIEFY CLYRO

*T In The Park*

Having played the festival an incredible nine times, it seems right that this doc should be filmed at Biffy’s Balado home-from-home. There are candid interviews – they get all dewy-eyed as they look back on their career and their brotherly relationship, but it’s not all rose-tinted glasses. Simon Neil lashes out at fans who say the band are sell-outs: “Arena Rock is almost like a swear word. We’re not afraid to make another big rock record.” **JC**

## PRIMAL SCREAM

*Screamadelica*

The Primals’ reappraisal of ‘Screamadelica’ has been one of the last year’s talking points – from that mega reissue to the astoundingly good Olympia gigs, to Bobby and co reminding *NME* just how mad the making of the album was. It’s all been a fitting tribute to a seismic record, and this flick, featuring all the band members and key players was the perfect topping. **MW**

## NOAH & THE WHALE

*The Making Of ‘Last Night On Earth’*

Upping sticks to record in LA may not have seemed like the best way to get comfortable for a band feeling a little lost after their second album, but home movie footage reveals an awfully English band revitalised by America. It may be short at around 11 minutes, but this is more than just a doc: it’s a chance to see

fiddle player Tom Hobden on a mini-motorbike. **JC**

## PATTY SCHEMEL

*Hlt So Hard*

Patty Schemel was Hole’s talented stickswoman until drug addiction saw her drop out to live on the streets. Relying on her on-the-road footage plus interviews with alt.rock survivors, including a garrulous Courtney Love and an endearingly sweet Melissa Auf der Maur, this is the sort of heartstring-tugging rock doc that’s neither sentimental nor tawdry. **LC**

## FOO FIGHTERS

*Back And Forth*

“There were some people who resented me for starting this band,” says Dave Grohl, “but I didn’t wanna just be this guy who played drums in Nirvana.” And there begins the saga of Team Foo. *Back And Forth* clocks in at an epic two hours, as director James Moll charts the journey from side-project to stadium-eating rock dreadnought with mouth-watering live footage and contributions from all the main players – whether they’re talking to each other or not. **DM**

## KINGS OF LEON

*Talihina Sky*

The Followills’ backgrounds in the backwater US as sons of a preacher man were once thought to be the stuff of PR fiction, but the brigade of shirtless family members and horse-shoe flinging contests depicted in *Talihina Sky* shows there to be rather a lot of truth behind the image. More revealing is the 2009 tour footage, showing the band bickering until Nathan explodes at Caleb, screaming: “You wouldn’t have a penny if it wasn’t for the three of us!” **JF**

## LEMMY

*Lemmy*

Everyone who’s anyone in rock and metal – Alice Cooper, Ozzy Osbourne, Slash, Dave Grohl... – queue up at the opening here to pay tribute to Motörhead mouthpiece Lemmy. What follows

is a facial-wart-and-all portrayal, following him from his local bar to the studio to a show to... um, that’s it. Lemmy’s chosen path is a simple one, and an exercise in sticking resolutely to the same guns – loaded in his formative years by Little Richard – that is both admirable and undesirable. Amid the million miles an hour rock, there’s an unwitting sadness here, and that’s what makes it a great rock’n’roll movie. **HM**

## RADIOHEAD/FOALS/SUPERGRASS

*Anyon2 Can Play Guitar*

Filmed in 2006 and working from Riot Grrl pioneers Talulah Gosh right through to Foals and Stornoway, this history of Oxford’s music scene also features new interviews with Radiohead. Ed O’Brien reveals that



a San Francisco radio station saved their asses in 1992, making ‘Creep’ a cult hit after EMI were ready to ditch them, but he admits that they still weren’t sure about bowing to pressure. “We ummed and aahed about re-releasing ‘Creep’... were we selling out?” he considers. **TG**

## THE LIBERTINES

*There Are No Innocent Bystanders*

It’s no secret that for The Libertines’ 2010 comeback shows weren’t so much simmering with tension as boiling over and bloody ruining the hob. *NME* photographer Roger Sargent and his cameras followed Pete, Carl and the gang through the year, offering insightful rehearsal footage and even more insightful interviews, including Pete moaning that “Carl just doesn’t trust me”. After this, another reunion looks as likely as Pete winning a MOBO, but the film is a scintillating full stop. **JF**





# *Niki & The Dove...* **...shine like Florence, groove like Prince, sound like, er, *Star Wars***

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PHOTOS: DAVID EDWARDS

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**"WE ONLY HAVE  
ONE LIFE, SO  
WHY NOT LIVE IT  
AS FANTASY?"**

*Malin Dahlström*



The fast-rising, 'are-they-aren't-they' duo are melding a skyful of influences for their power-pop sound. **Laura Snapes** hops to Stockholm to meet one of Europe's most exciting bands

**H**ow is a real pop star born? Florence exploded from a fountain at SXSW in 2008 when she made a splash that lasted long after the crowd's shorts had dried off. Janelle Monáe danced into existence when she showed off her baffling slippery dancing on *David Letterman* last May, just like Jacko truly arrived with a moonwalk on TV back in 1983.

It's still early days for Niki & The Dove – their debut single 'DJ, Ease My Mind' was released on Moshi Moshi last August, and their equally brilliant new EP, 'The Fox', is due for official release this month. While their singer and songwriter Malin Dahlström and keyboard wiz Gustaf Karlöf (nope, neither is called Niki and neither is a dove) lead *NME* around their native Stockholm on a stormy June afternoon, potential candidates for their inaugural pop star moment come thick and fast.

They've just returned from their first, thrilling UK tour. Their show at London's Electrowerkz – a former fetish club – was probably as perfect a Tuesday night as the place has had since the leather went back in the loft. Then they played a minute too long at Bristol's Thekla, forcing technicians to cut the power in the middle of one of 'DJ...'s soaring chorus notes. Dismayed, the crowd stomped, clapped and whooped, determined to get the amps turned back on.

As the shows demonstrated, N&TD's sound is one of addictive euphoria, of heart-punching, feral calls underpinned by jarring clatters and lavish production. It has been likened to The Knife doing Eurovision, but often evokes how a female Prince might sound armed only with a blog and a drum pad. But we know almost as little about their personal lives as we do the Purple One's – they giggle coyly and skirt over their

backgrounds in interviews. So that's why *NME* is here today in the Swedish capital – to delve into their rehearsal lair and unravel the self-spun myth of one of the most

exciting new bands of the past 12 months.

After we meet in Södermalm – the so-called "Shoreditch of Stockholm", though the comparison just makes east London look even more like a rat's arsehole – the pair nip off for five minutes to "get into Niki mode" for their photo shoot. Forty-five minutes later they return, apologising for being "time optimists", bright ribbons and glitter trailing from their cheekbones to offset their brilliant, intentionally clashing garb.

**M**alin and Gustaf are diminutive in stature, but people stare everywhere we go. The spectators probably wonder why the camera's on these relative unknowns, as they've hardly played here or had much Swedish press. It's only when we sneak into quieter corners that Malin goes full frontal pop goddess in front of the camera, jolily declaring, "It's Niki mode... Everybody listen to me! I'm in charge now." Strident atop a rock, she's more Minaj than Malm. And for all people know of the mysterious pair, maybe she has that fierce dominatrix inside her...

"We met in 1999," says Gustaf later, sat in their rehearsal space's cosy upstairs loft on Beckholmen, one of Stockholm's eye-rolling perfect islands. It could be the fact that he's in his hometown that's finally making him open up. Or the booze – he's nursing a glass of red wine to toast their EP's release. "The first time I heard Malin play her guitar, I was stunned – it was beautiful." She rolls her eyes. "That was back in Gothenburg where we became friends, though we didn't start working together then."

Their last joint musical project prior to N&TD was The Dora Steins, a twee folk outfit with a kooky fake back-story that started around 2007 (and also featured long-term drummer Magnus Bäckqvist). "That was our indie phase – we all have to go through that sometimes!" giggles Malin. "We pretended we were a family; we had different names, and Dora was our grandmother." 'DJ, Ease My Mind' was originally written then, when Malin also branched off into her electronic solo project, Disdishdance. "I wanted to do really beaty music, to work the drum machines – to be master of ceremonies!"

At that point, their friend and now manager Adis persuaded them to record 'DJ...'. "He put us in touch with a producer called Elof Loelv," recalls Gustaf, "and gave us two weeks to work together." "We were so happy with the result that we realised we should start to write music together," continues Malin. "Niki started to form..."

Almost a year later, the pair are gearing up for their third release – another EP, 'The Drummer', out in September and their first on their new home, Mercury.

Earlier on, while we were strolling through the beautiful streets of Södermalm, Malin said of the mystery surrounding the project, "We have been given one life



each, so why not choose to live it as fantasy? We are free within Niki & The Dove. That is so good!"

**S**lotting in with this fantasy edge, each of their releases to date revolves around a strong theme. 'The Drummer' EP represents the desert – the title song is rooted in the biblical story of Jacob wrestling a faceless coward at the river, and the heavy piano ballad 'Manon' was inspired by the desert phenomenon of two sens. "I then the revolutions happened in North Africa, and the earthquake in Japan," says Malin. "I wanted to personalise that environmental and human rage."

Of their back catalogue, Gustaf posits that 'The Fox' represents the forest, and 'DJ...' the city: "It's the teenager in the suburbs, or on the dancefloor,

remembering a love affair." They've nearly finished work on the album too, even though it's not out for seven months. "There's a duality there – it's all quite big and grandiose, but one side is about the belief in the power of nature, and the other is more romantic," says Gustaf. "Dark and light – like *Star Wars*!"

One song, 'Tomorrow', has a Robyn-ish feel to it; another, 'Last Night', picks up the city trend with its strutting chorus, "last night we got married in a taxi". Next week, they're meeting Björn Yttling of Peter Dinklage and John to record one of the final album songs, 'The Beach', a piano jaunt that's high on Fleetwood Mac and born to be howled passionately at karaoke nights.

Soon enough Malin and Gustaf treat *NME* to a brilliant, wine-fuelled performance – by the end, she's on her knees, belting out lines about the end of a relationship. Speaking of which, we probe another mystery: are the two a couple? Malin laughs, hiccups and screeches. Gustaf chastises her with good humour. "Don't laugh that nervous laugh! We're not going to say yes or no..." But by dinner, some of the gold glitter from Malin's eyes has made it onto Gustaf's face, which we point out with a wink. "It took me three hours to get that there!" he jokes like a disgruntled diva.

Many glasses of wine are sunk, Malin's sparkly gungeface begins to rub off, and the topic of Sweden's eternally light summer comes up. "I heard a lecture about this," she says. "The professor said that the promise of spring is so extreme that when you wake up, you reflect on your own fulfillment – or lack of, how hard it is to come into bloom." By now, finally, we know a touch more about them – enough to realise that failing to bloom doesn't sound like something Niki & The Dove need fret about any time soon.

## LOVEY DOVEY

Adam Hurts on adoring N&TD



"About six months ago my producer friend Joe

Cross introduced us to them. He said they were 'the future of electronic music', which I thought was an outrageous statement. Then he played me the video for 'DJ, Ease My Mind' and I must have watched it 20 times.

"The theatrics separate them from anyone else, and they've got two unique elements. There's Malin's voice... I bet she'll get sick of Kate Bush comparisons but her voice does have that wild freedom. Then there's the production, which is so exhilarating, and makes them the most original band I've heard for years. Favourite songs? 'Mother Protect', 'Bells', 'Gentle Roar'... and pretty much all the others too."



# REVIEWS

LITTLE DRAGON, LUKE HAINES, JAPANESE VOYEURS

Edited by Emily Mackay



## BIG TALK

**BIG TALK** LITTLE OIL/EPITAPH

*Heard the one about the drummer who made a great solo record?  
Nor had we, till The Killers' sticksman made a fist-pumping beauty*



If your parents name you Ronald Dante Vannucci and you spend your career literally playing second tambourine to a pink suit-wearing, feather-epauletted, socially awkward Mormon, well then son, you're gonna need some *really* big moves when it comes to a solo effort. Luckily, as far as opening swings go, Ronnie's practically got a hole in one. Firstly, he's gone and called his downtime lark with guitarist Taylor Milne (an old friend with whom he was previously in a band called

Expert On October) a "project". Not an album: a *project*. Secondly, to really hammer its scope home, he's given it a proper *projectable* name: BIG TALK (caps lock compulsory as far as we're concerned). It's so brilliantly, ridiculously, cock-of-the-walk awful that there's no way it can fail – and if it does, well, then he can pretend it was a joke all along.

Right from the saloon-door slamming entrance of opener 'Katzenjammer', we're met with portentous, Eno-like synthy pulses, before what's practically a parody of

a Springsteen riff crashes in like a speedboat through the roof, epic as Michael Bay sporting a whopping CGI hard-on that transforms into a napalm-firing robot. And *then* – the first line seals the deal. "*It's not too early for whiskey; it's not too early for smoke*", Ronnie croons, and it's all over.

In case you need it spelling out, 'Big Talk' has no time for subtlety. Its mission is cheese, connoisseur-style, lovingly slathered across a widescreen shot of "*heartbreak towns*" ('Katzenjammer'), "*trouble with the law*" ('Girl At Sunrise'), booze and babes (the twin mainstay of almost every single song). It's a major motion picture of Ronnie on a rearing steed, righting and ruing wrongs, and flagrantly ripping off Springsteen, Petty and the Eagles at every juncture. In the wrong hands – Mona's, say – 'Big Talk' would be a car crash. And even though penultimate song 'Fine Time To Need Me' wouldn't sound out of place on a Shania Twain album, with its barn dance pianos and heartachin' chorus ("*You picked a fiiiiine tiiiiime to neeeed meee!*"), it's still halfway amazing. At the end of the song, they've kept in a studio snippet where Ronnie laughs, "Don't play drums when you're drunk!" No, you know what – definitely do. Then pour the booze on them, set fire to the kit and get a naked woman to jump a white tiger through a hoop over it. That's the difference between Ronnie's and Brandon's solo efforts – whereas Brandon's was funny for the wrong reasons ("*It's 107°F and you're looking for shade that no palm tree can provide!*"), Ronnie's tongue is so far in his cheek, it's wagging out of his car.

Single 'Getaways' is about a backstabber spinning away on his Cuban heels over gigantic '80s drum machine snaps; 'Girl At Sunrise' bears the line, "*I played a little rough with a thing called love*"; this is not the behaviour, and these are not the words, of a man who takes himself seriously. Obviously, it's no classic – the grizzly, acoustic-strumming of 'No Whiskey' and 'Big Eye' will only please any weirdo who ever wondered what Nirvana would sound like as country outlaws and, naturally, the production throughout thrusts relentlessly on so many pistons that listening on headphones is actually painful. But Ronnie, like some handlebar-moustachioed Andrew WK of classic rock, didn't make this for closed-off introspection; 'Big Talk' is a record to be roared while stood atop the bar, and then deny all knowledge of the next day. **Laura Snapes**

7

**DOWNLOAD: 'Girl At Sunrise', 'Katzenjammer', 'Fine Time To Need Me'**

**THIS IS HARDSCORE**  
what our numbers add up to

0  
Not-even-funny bad

1  
Barely one saving grace

2  
Actively terrible

3  
Woefully bad or lazy

4  
Depressingly substandard

5  
Dead-on average

6  
Better than average

7  
Really good

8  
Exceptionally good

9  
Of-the-year good

10  
Of-the-decade good



## THE SUZUKIS

THE SUZUKIS DELTASONIC



Referring to a band as "post-Oasis" is a bold move by anyone, not least a press release writer. It immediately splits your audience into two halves – the 'avin it few and the shelving it crew – that'll make their minds up well before the CD hits the tray. It sells The Suzukis a little short. There's (just) enough invention and scuzz, oomph and almost-Cooper Temple Clause scruffy urgency across these 11 tracks to stand them distinctly against the Viva Brother camp. Although, when we say it sells them short, we actually mean about two bob fifty short. **Tim Chester**

**DOWNLOAD: 'Reasons For Leaving'**

5

## DIAGRAMS

DIAGRAMS FULL TIME HOBBY



Have you ever noticed – like, really noticed – someone who had previously passed under your radar on an almost daily basis? Well, there goes Sam Genders just now, and suddenly he's very noticeable. With his grey Tunng overalls binned, Genders is recharged in the colours of Diagrams, his hushed vocals transplanted from his old folktronic vehicle into this high-precision, next-generation model. 'Night All Night' smoulders like a campfire Minus The Bear, 'Antelope' combines impatiently intricate rhythms with chamber pop swells, while 'Woking' whirrs serenely like Broadcast remapped by James Blake. Sparsely expressed, yet drenched in optimism, Genders is hereby daring you to ignore him again. **Neil Condron**

**DOWNLOAD: 'Antelope'**

8

## BUKE & GASS

RIPOSTE BRASSLAND



By nature, punk should never sound the same twice, yet unfailingly replicates faster than bacteria. Having literally ripped up their instruments and started again, DIY duo Buke & Gass rally the cause for originality. 'Riposte' is underpinned by aggressively, bungeeing gass (a guitar with bass strings) and Arone Dyer's vocal, pairing Mark E Smith's unfuckwithable idiosyncrasies with Marnie Stern's sweet shrillness. Colin Stetson's sax whispers around the edges of 'Red Hood Came Home' and 'Outt!'; 'Bundletuck' is the point where a fight flips into furious sex, Dyer yelping, "These days you wake up in a bundle of orgasm". It's an itchy, difficult listen, but then it's hardly easy being original. **Laura Snapes**

**DOWNLOAD: 'Bundletuck'**

7

## GAZELLE TWIN

THE ENTIRE CITY

ANTI GHOST MOON RAY



Props to Gazelle Twin, alias Elizabeth Walling, for dispelling the myth that costumed popsters are destined to set up shop, suckle the drooping teat of gimmickry and leave, empty-handed, -brained and -souled. On stage, Walling becomes a sexually ambiguous, Max Ernst-inspired creature of the night, whose wildly unhinged moans sound like Fever Ray joining hands with These New Puritans at winter solstice and cavorting round a totem pole. From choral chill ('Concrete Mother', every inch the loveless monolith its title suggests), to jittery 'Hail To The Thief'-era Radiohead malaise ('Men Like Gods'), it's a triumph of art-pop splendour – equal parts terror and temerity. **Jazz Monroe**

**DOWNLOAD: 'Men Like Gods'**

8

## FACES TO NAMES...

What the reviewers are doing this week



**TIM CHESTER**

"Spent my Glasto/Wireless comedown solving imaginary crimes on the streets of LA and getting lost in IDM while researching electronica."



**NEIL CONDRON**

"I've been listening to Locussolus a lot, plus I've hammered Com Truise and Tom Vek so much that they've somehow merged into Com Vek, plunging me into a retro-futurist Dalston limbo."



**LUKE TURNER**

"I have been to Iceland to have scrambled goose eggs with Björk, and to have my mind scrambled by her 'Biophilia' app/album/work of wonder."

# LITTLE DRAGON

RITUAL UNION PEACHFROG

*This Swedish pop crew don't seem to know what manner of beast they are. Neither do we, but we like it*



In her life, Geri Halliwell has given Western culture about three-and-a-half decent Spice Girls songs and the invention of the word 'schizophonic'. The latter feat has

upped her usefulness to the human race fifty-fold as we now have a word that can accurately describe Swedish collective Little Dragon's third record. It's a conflicted, confusing album that's as infuriating as it is intermittently enchanting.

Kitchen sinks in pop are no bad thing – and while this lot have spent the best part of seven years never quite nailing down their charm to anything of discernible or definite shape, 'Ritual Union' could be what elevates them above the status of college art project.

Of course, we've heard this kind of lo-fi/electronica/funk/pop/hybrid/thing plenty before from your likes of Broadcast, Stereolab and even the noughties ambience of Lemonjelly. But the charm here lies in the tangents that 'Ritual Union' veers off on which usually – usually – succeed. 'Shuffle

A Dream' beautifully channels metallic '80s pop, the title track slopes into taut Prince-funk, 'Precious' has a whiff of drum'n'bass to it, and 'Little Man' even surfs tantalisingly close to being a conventional song.

Meanwhile, frontlady Yukimi Nagano's Japanese heritage twists proceedings further with a cute J-Pop edge. It doesn't always work. 'When I Go Out' sounds like it's trying to recreate Björk's 'Hyperballad' through the medium of expressive street theatre – which is, quite frankly, of no use to man or beast.

There's a sense that, as the literary genre of steampunk imagines a future where the microchip was never invented, one of the ridiculous flights of fancy that 'Ritual Union' so teasingly invites is a version of Major Lazer where synthesizer technology had never progressed past the Bontempi. Still though, on this lovely little patchwork pop record, there's enough going on to make you actually quite scared of what they'd come up with if they had a budget. **Dan Martin**

**DOWNLOAD: 'Ritual Union', 'Shuffle A Dream', 'Little Man'**

7





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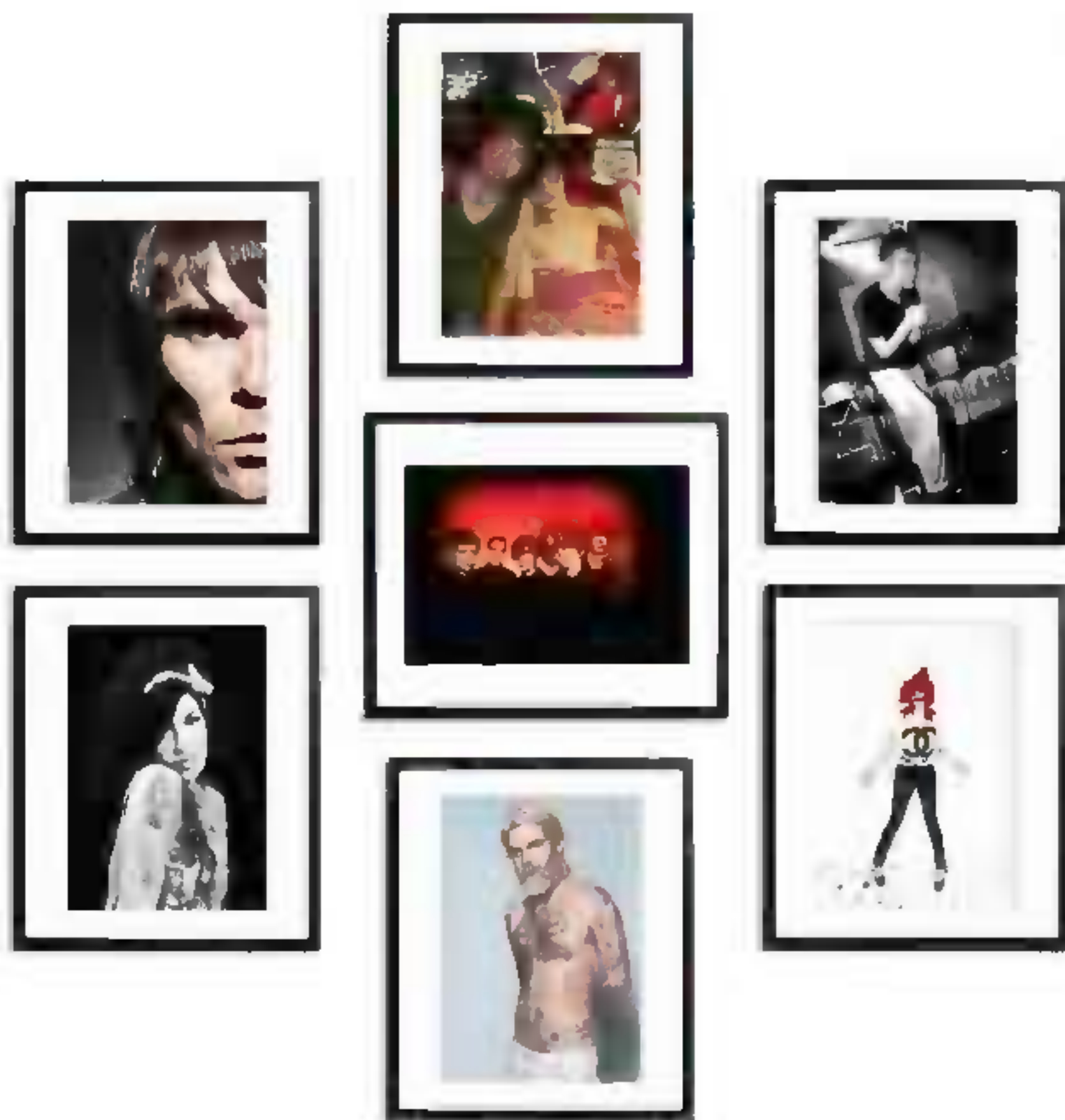
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BOOK  
OF THE  
WEEK

# LUKE HAINES

POST EVERYTHING: OUTSIDER ROCK AND ROLL  
RANDOM HOUSE

*Bitterness, musicals and self-hate abound*



The introduction to Luke Haines' new memoir asserts that his brand of cynicism is meant to have been left behind in smoky pubs, replaced by nostalgia, inoffensiveness and endless clicks of the 'like' icon. Thank heavens, then, that he's put his pen to paper at all.

Although it lacks the cast of characters that were given a deliciously funny licking in his first book, *Bad Vibes – Britpop And My Part In Its Downfall*, it's to Haines' credit that *Post Everything* is just as thrilling. Against the backdrop of a collapsing music business, the rise of Simon Cowell, reality TV, war, and the great New Labour disappointment, this is that very British of things – a celebration of heroic failure. Despite the brief spark of his brilliant, subversive pop trio Black Box Recorder (alongside fellow thirsty wit John

Moore and the glacial Sarah Nixey) the period of Haines' career covered here was a struggle, to say the least. He did a 'with strings' album of tracks by his old band The Auteurs, wrote a soundtrack for a film about terrorism that was scuppered by September 11, penned a musical that was killed off by thespians in suits, and instigated a 'pop strike' that everyone broke.

His self-awareness means that, for all the tongue-lashings delivered – to Bill Hicks, Banksy ("fucking Banksy, telling you what you already know"), Primal Scream, Chrissie Hynde, Tony Blair, Noel Gallagher, umpteen music industry goons, NME writers – Haines reserves the harshest treatment for himself. See a rant about the arrival of ProTools: "Get with the process you bitter old cunt", warbles the Greek songbird over my shoulder..."

Now that Luke Haines' musical memoirs are complete and his recording career not exactly flourishing, let's see where he casts his gimlet eye and chooses to let his pen run next. *Luke Turner*

7

## RICHARD YOUNGS

AMPLIFYING HOST JAGJAGUWAR



He might have been born in Harpenden, Hertfordshire, but Richard Youngs' music imagines an England after a global warming catastrophe has

turned the south of our country into a fly-blown dust bowl. The music of 'Amplifying Host' blends baked American blues with the ghosts of this island's folk tradition to wonderful effect, especially on 'Tessellations', which is like coming across a bedraggled family cooking beans around a campfire in the tinder-dry ruins of what was once a chocolate-box timber-framed cottage. 'A Hole In The Earth' is a mournful despairing for water: subterranean Home Counties blues, if you will. *Luke Turner*

DOWNLOAD: 'Tessellations'

6

## JAPANESE VOYEURS

YOLK FICTION



It has taken a while, but the legions of hipsterettes thinking that they're long-lost members of L7 while rocking £100 undercuts, oversized leather

jackets and scraggy denim cut-offs has finally come to a musical head. Fronted by Babe In Toyland Romily Alice, Japanese Voyeurs' slick timewarp torpedo guitar pop is impressive in its uncanny resemblance to the output of the early '90s bedraggled babydoll brigade – see 'Dumb', 'Get Hole', 'Feed' and, well, every single song on this squeaky, shrieky debut. However, the five-piece's refusal to add anything new at all to the reanimated rock sound grates more than a little.

Leonie Cooper

DOWNLOAD: 'That Love Sound'

5

## THE RIDER

What we're  
reading and  
watching this week



Event  
Manchester  
International Festival

Björk unveiling  
'Biophilia' might be the most talked about, but this cultural shindig also boasts shows from WU LYF, Amadou & Mariam and Snoop.

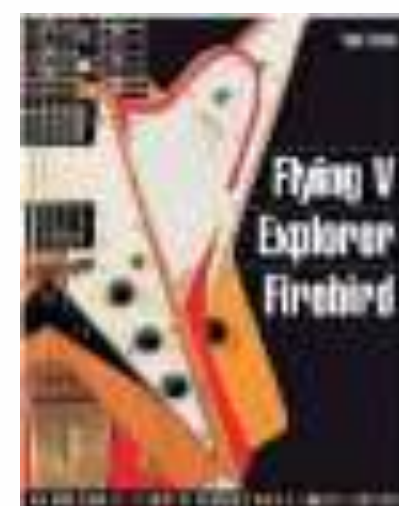
July 1-17, various venues



## Musical

Fela!

The legendary Fela Kuti died 14 years ago, but his legacy lives on in music from Beyoncé's to Fixers'. His life is documented in this Jay-Z-produced musical. July 20-28 Aug, Sadler's Wells Theatre, London



## Book

An Odd-Shaped History  
Of Gibson's Weird  
Electric Guitars  
Flying V, Explorer, Firebird – though commercial failures at first, Gibson's kooky guitars eventually became the axe of choice for the discerning muso.

## THIS WEEK'S SINGLES

reviewed by NME's  
PRIYA  
ELAN



## VONDELPARK

CAMELS R&S RECORDS



What's a comedown soundtrack when you're not coming down? The music to a trailer for *Luther*? Just another ker-ching for Jamie xx? Probably both. 'Camels' is huggably gentle dubstep, but it makes us sleepy and a little paranoid, as if the vision of Washed Out lurking around the corner ready to attack us with a syringe of sodium thiopental isn't real. Right? Right?

## BELLE & SEBASTIAN

COME ON SISTER ROUGH TRADE/MATADOR



Oh, so we sound like this now, do we? A sort of glistening approximation of Thin Lizzy with some electronic bits which remind us of (fergoodnesssake)

Sophie Ellis-Bextor tacked onto the end. If this is what becomes of the soft-hearted, jangling and knit-wearing, we're up for spending the Glasto 'off year' joining an illegal fight club, watching *Top Gear* repeats on Dave and doing push-ups 'for fun'.

## FUTURE ISLANDS

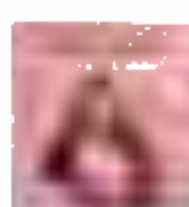
BEFORE THE BRIDGE THRILL JOCKEY



Future Islands, we are told, are part of Baltimore's 'Wham City' scene which, we can only imagine, pairs disparate musical elements together for shits and giggles. Thus we have 'Before The Bridge', which mixes New Order-ish music with a vocal seemingly fashioned after a Tory MP from 1953. Or a pissed-up Baby Dee on a *SingStar* '80s session, after some sarky encouragement from Antony Hegarty.

## SCUM

AMBER HANDS MUTE



A gorgeous, whirring, shoegazing tune, worthy of a tip-top place on 'Primary Colours'. Although this is an undeniable sign that great things are coming from

SCUM's debut, singer Thomas Cohen does sounds rather like Placebo's eternally 13-year-old Brian Molko. In other news, the title makes us think of Pete Doherty, our inner Howard Hughes screaming "JUST BUY SOME BLOODY SOAP, WILL YOU?"

## TENNIS

TAKE ME SOMEWHERE FAT POSSUM



Sometimes (ie once a week), we ponder The Long Blondes: what became of them, the way their career was mismanaged, how we fell out of love

with Kate after she mistook us for another Asian NME writer (oh babes...). 'Take Me Somewhere' is perhaps what LB would have sounded like after a couple of albums. But we'll never know now, will we?

## GLASVEGAS

SHINE LIKE STARS COLUMBIA



When exactly did Glasvegas become Stereophonics? Clearly we were snoozing when they morphed from metrosexual doo-woppers into

fist-pumping lad-rockers who could soundtrack a *Match Of The Day* montage. While we ponder this turn of events, has anyone else noticed the link between wearing white jeans and LSD (lead singer disease)? James Allan, Johnny Borrell...



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Photos: Dean Chalkley / Victor Frankowski / David Edwards / Andy Willsher



*Coming Next Week*

OUT  
WEDNESDAY  
JULY  
20

*Also in  
the issue...*

FRANK TURNER  
ON TRIAL  
POSHBOY FAKER OR  
MAN OF THE PEOPLE?

THE DRUMS  
ARE BACK  
AND THIS TIME  
THEY'VE GOT ISSUES!

METALLICA &  
SLIPKNOT  
RAWWWK OUT  
AT SONISPHERE

**WORLD EXCLUSIVE**

**“LIAM TALKS  
A LOT, DOESN'T HE?”**

# NOEL GALLAGHER

**BIG BRO'S FIRST MAJOR INTERVIEW SINCE THE OASIS SPLIT  
PLUS... THE UK'S BIGGEST GIG GUIDE, THE BEST NEW BANDS & PETER ROBINSON VS...**



# LIVE

HOP FARM, TRANSMISSION, DAMON ALBARN

Edited by Emily Mackay



They're not Naked, but judging by the big crowd, they're almost Famous

## WIRELESS

**HYDE PARK, LONDON** FRIDAY, JULY 1 - SUNDAY, JULY 3

*Kaleidoscopic genre-hopping lends a sparkle to everyone from Yuck to Aphex Twin*

**I**n its seven years on earth, Wireless has emerged from a primordial soup of opportunistic corporate festivalism to become one of the worthier causes on the circuit. Over the years, the inner-city sojourn has honed its line-ups from the nebulous, genre-hopping selections of yore into a beautiful pop bricolage, having found a way to leave no corner of what we used to call HMV unrepresented. Granted, with such a wide range of music available, most punters choose their day and stick to it (80 per cent of Friday's turn out for Chipmunk *et al* have probably never heard of Sunday's headliners, the up-and-coming indie six-piece Pulp). If you do stick around for the whole weekend, though, its revolving door policy takes on the form of a kind of

musical kaleidoscope that throws up some unexpectedly intense patterns.

With this in mind, it's with genuine curated grace that Foals stand atop the sonic flotsam mound on the festival's closing night, packing out the canopied second stage shortly before Pulp make their London comeback on the Main Stage. As well as a set of sharp puzzle-pop, their stage backdrop offers a lesson in violent typography. A supernova shower of strobe renders their BOLD TYPE moniker a pulsating life force that sears itself across the back of your mind, like a frame from an Adam Curtis conspiracy reel. It's a bit overwhelming trying to decipher it all – why is Yannis dedicating 'Miami' to Grace Jones' onsite private toilet? Is that guy stood in front of me really wearing a Foals T-shirt with comedian Adam Buxton's face where Yannis'

should be? When everyone jumps in time to 'Cassius', is it true it causes a small earthquake in China?

Rewind to what snobs refer to as 'mainstream tastes' and Friday's headliners The Black Eyed Peas are no less visually embattling, as a legion of shapeshifting Optimus Prime speaker stacks transform onstage from boombox to lycra-clad dancer to psychedelic coin-laundromat (OK, the last one's not true). But, unfortunately for Fergie, will.i.am and, er, the other one, the wind's picked up and the soundman's spilt his lunch on the mixer, meaning the theatrical might of pure pop is undermined by the dreadful sound.

Combined with the queasy, *Tron*-like visuals, you end up feeling like you're trapped in a SIM card transmitting an unwanted muffled call from the back pocket of a drunk swaggeroonie in some dank nightclub in Ibiza.

*There are lots of people here doing their own thing, but doing it together*

Oblivion shrugs once more on Saturday as Battles fail to see the woods for the crack-eyed trees. Their occasionally transcendent, over-poised aural equilibrium trips into a quick collapse when their kit pretty much explodes during the opening notes, meaning it's off to see LMFAO, who





Paris is set to star as Herr Flick in a new 'Allo 'Allo! remake



William and Fergie are set to star in Tron: The Next Generation



Foals brought their own sun, in case the real one didn't show



A nice quiet picnic in Hyde Park ruined



Double denim? Yuck!!

are in the midst of pogoing around the Unwind Stage. Their cheesy but effective club rap feels like a snapshot from an LSD hallucination in an '80s fancy dress factory, but as they urge the crowd to bounce with dumb party rock abandon, it's hard to believe one of these Hollywood Chuckle Brothers, as brash as they are puerile, could have descended from such prestigious roots as Motown co-founder Berry Gordy. But, believe me, it's true.

A quick whip around the indie mainstays of the day suggests the culture for fops holding guitars and synths is in rude health, with Yuck doing a fine job of sounding like Sonic Youth bemoaning the lack of pimento olives in their local Waitrose (which, to be fair, is a concern closer in the hearts of many of today's audience than anything Thurston Moore ever sang

about). On the Main Stage **The Horrors'** sonic warfare spooks all the birds in Hyde Park into migrating early, Meanwhile **The Naked And Famous** prove to be deeply gratifying while being doggedly neither of the things they profess to be, their Kiwi flair lovingly received as they tear through 'Young Blood' like the world's about to end and we're all being rocketed off to a heaven populated only by the beautiful under-22s.

Finally, Richard D James must be in a generous mood as the lauded man otherwise known as **Aphex Twin** stands behind the most elaborate

(and no doubt expensive) stage set-up for a second stage at any event that this writer has ever seen. A scattergun

planetarium is projected across the tent, dancing in time to his frenetic musical cues, while two giant 3D heads tower on each side of the stage, reconstructing James' own face as it contorts through various stages of decomposition. It's terrifying. And while Aphex's appearances are rare enough these days, and it's even rarer to have them consist of sounds that people really want to hear, there's a collective inhalation of awe as the eccentric producer drops 'Windowlicker' within the

## VIEW FROM THE CROWD



**Yeji Yun, 22, Seoul**  
"I came over for Glastonbury and Wireless - I get to see Pulp twice in a row! Glastonbury is the best thing I've ever experienced, but there's no mud here so it's a lot less exhausting."

first 10 minutes of his set. Having given the people what they want, their cars are open and willing as they absorb the next 90 minutes of music not made for this earth, croaking glitch meandering into jungle reveries, picketed every few minutes or so by a genuine classic, like the ethereal 'Vordhosbn', which reminds us why this man inspired the intelligent 'T' of the dance music genre once known as IDM.

For its sheer unexpected exuberance, and the strangely reconciliatory way it sits beside the weekend's other acts, the set mimics Wireless' recently discovered deeper cause. Lots of people doing their own thing, but doing it together. **Alex Hoban**

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# TRANSMISSION\_001: THE FLAMING LIPS, BRITISH SEA POWER, OK GO

JODRELL BANK OBSERVATORY, CHESHIRE SATURDAY, JULY 2

*Science, technology and music collide with stunning effect at the summer's most educational festival*

If you grew up around south Manchester, the giant radio telescope at Jodrell Bank represented two simple things: the place where you could eat astronaut ice cream on school trips and the object your least favourite teacher would threaten to beam you up to space from if you ended up on the naughty step once more.

Today, it somehow seems bigger than it ever was two decades ago. At over 75 metres high, it can easily be seen from 20 miles away. A defining factor in Jodrell Bank's awesomeness these days is that science isn't scary or geeky the way it once was: physics, in particular, is now a bit rock 'n' roll. It has an unlikely sex symbol in Professor Brian Cox also its house musician (D:Ream, anyone?). Science is mysterious and intriguing, evolving and continually developing just like music. Tonight, this monumental setting is not just educational; it's the latest trippy hang-

out that The Flaming Lips are gracing with their acid-dipped rock.

Brought to you by the folks behind Kendal Calling festival, the first to bask in the shadow of science – and the

credit, their haunting take on the song is brilliant. Following the Prince-esque pop of 'White Knuckles', and the infamous electro funk delights of 'Get Over It', sadly, the end is nigh and an

upbeat 'This Too Shall Pass' is chirped out by Damian Kulash, concluding a fun setlist from the Illinois lads.

Next up is Northern-blooded, Brighton-based **British Sea Power**. Having grown into a battle-ready

beast over the last couple of years, demonstrating both the stamina and quirkiness needed to keep them afloat during the UK's hectic festival months, the misty-eyed vibe of 'Waving Flags' and the gut-punching 'We Are Sound' proceed to conquer all.

Just as we think the six-piece

are going to leave us with just a relatively normal taste of riff-laden indie, their set ends with a live wrestle between a bear and a robot that's barely visible under a thick cloud of stage fog. The best thing is that we already know that it's not even the close to the coolest thing we're going to see today.

As night descends on this buzzing event, it's time for headline oddballs **The Flaming Lips** to take centre stage. Frontman Wayne Coyne jumps into the audience in a giant, inflatable plastic ball before encouraging the throwing of two-foot-diameter balloons.

"At this moment, this is the

*"At this moment, this is the greatest place to be on all of Planet Earth"*

**WAYNE COYNE**

glaring sunlight – are Alice Gold and Wave Machines. But it's Chicago's **OK Go** who first really deliver the goods, favouring a hand-bell version of 'Return', which literally rings out, forcing smiles upon even the most sunburned of faces.

All suited in primary colours on stage, they look like an army of Legoland warriors who have taken the 'spaced out' theme a little too literally. To their



Wayne Coyne's attempts to get his ball back and forth



greatest place to be on all of Planet Earth," he declares, clearly ecstatic – and as mad as it sounds, he's got a point considering the surroundings: 5,000 people at what could easily pass for a documentary about debauchery behind the scenes of *The Magic Roundabout*. This is emphasised by the alarming number of men dressed in furry dog outfits, trying to chase a rock star in a ball. It's beyond weird.

And so, to Wayne Coyne's biggest competitor tonight – that telescope. Partially created by physicist and radio astronomer Bernard Lovell, the Grade II-listed structure took five years to build, and was completed in 1957. It's spellbinding then, that as the third largest in the world, tonight it's a projection screen to trump what is already a spectacular gig.

After a moment of epic beauty in which science, technology, man, music and a lot of beer unites for a short film, *The Lips* burst into the juicy 'Race For The Prize'. It's a wonderful view, highlighted by Coyne's puppy-dog eyes softening at the sight before him.

There's a nostalgic feeling to the night during the dreamy echoes of 'She Don't Use Jelly'. As the stage becomes

awash with madness, hordes of female members of the audience pile either side of the band, all dressed as Dorothy from *The Wizard Of Oz*.

Massive flakes of confetti rain over onlookers for 'The Yeah Yeah Yeah Song', which still sounds like something you'd hear during a life-rehabilitation workshop. It's all going on right now.

'See The Leaves' is an erratic, drone-pumped orchestra of surreal sounds that's exaggerated, lengthened and moulded perfectly into the moment. It successfully brings the atmosphere back round to a psychedelic rock performance well worth the hype. 'Yoshimi Battles The Pink Robots' draws, momentarily, on the melancholy underside of our trembling hearts. Although believable emotion oozes from its creators, speaking for our own ticker, the excitement of the scene of amazement in front of us far outweighs any woe. 'Do You Realize??' stirs up some pretty spectacular images, and it's clear that the crowds realise that Transmission\_001 is already something to remember for summers to come. Learning through fun – isn't that the best kind of school trip? *Kelly Murray*

British Sea Power abandon their Robot Wars entry



TOM MARTIN, BART PATTMAN

NME PROMOTION

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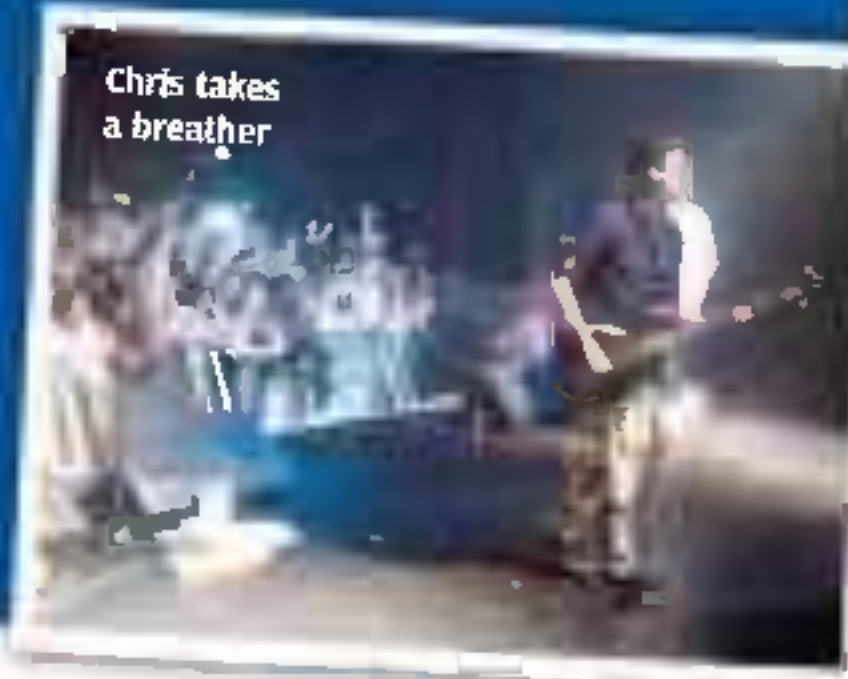
Take it away, Murray

## THE PRO LOWDOWN

We're sending **NME** snappers to try the **Xperia neo's** spectacular low-light photography at gigs nationwide. Legendary **NME** photographer **Andy Willsher** gave it a go when he shot We Are Scientists – and here's his verdict

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Chris takes a breather

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# DAMON ALBARN AND RUFUS NORRIS PRESENT DR DEE

**PALACE THEATRE, MANCHESTER** FRIDAY, JULY 1

*Surreal yet fascinating, difficult yet thrilling, Albarn's 'folk opera' about a troubled Elizabethan polymath makes 'Parklife' seem like ancient history*

**D**uring the intermission of Damon Albarn's 'English opera', debuted tonight as the centerpiece of this year's Manchester International Festival, *NME* overhears a couple of the city's assembled critierati on the steps of the Palace Theatre, discussing what they've just seen: "It's very... impressionistic," proffers the first, hopefully. "I haven't got a bloody clue what's going on, but I'm absolutely mesmerised," admits the other, bluntly.

*Dr Dee*, a loose-woven musical tableaux of scenes from the extraordinary life of Elizabethan alchemist, astronomer, necromancer, mathematician, wife-swapper and all-round rock star John Dee, is obviously not your average solo project.

On paper, 'Afro-pastoral folk opera' might sound like pomposity of the sort in which Sting usually engages, but

while we could (correctly) describe it as an openly pretentious conceptual meditation on the nature of Englishness, why scare you off something that is so visually sumptuous and musically haunting?

Dee is a fascinating subject – he was one of Elizabeth I's most trusted advisers, an early architect of the British Empire, the finest mind of his generation and, eventually, a poverty-stricken outcast – but his story is told in fragments, and unless you're up on the history, his Wikipedia entry will be required reading.

Bertie Carvel, as Dee, plays him eerily mute for much of the show, leaving Albarn – perched above the stage with an acoustic guitar under his arm and a notebook he frantically scribbles at

throughout – to fill in the blanks.

The songs are sombre, stark and beautiful, close in tone to *The Good, The Bad & The Queen* – and though Albarn has said there's no reason why someone else shouldn't sing them, his voice and voyeuristic meta-presence is

*Even if you're left wondering what it all means, you can't help but doff your cap to it*

integral to the opera's success. Indeed, watching him grin at a well-executed set-piece is as much a part of the show as the events unfolding onstage.

The strange, esoteric visuals laid on by director Rufus Norris, meanwhile, complement the music perfectly. One stunningly realised scene sees Dee and his wife making love under the

majestic spectre of Elizabeth herself, suspended overhead by flowing golden finery, while another finds him conversing with angels as Albarn conducts his band by dementedly pumping his fists. Even if you're left wondering what it all means, you can't help but doff your cap to the sheer spectacle of it all.

*Dr Dee* is unapologetically highbrow and difficult. There's a cheap shot to be had about how Albarn is writing librettos on long-dead English polymaths while Liam fronts Beady Eye – but what's the point? The eccentric path of his solo career no longer bears meaningful comparison to any of his contemporaries. There will undoubtedly be those who wish he'd just get the old band back together again, but so long as his between-Blur endeavours remain as wyrd and wonderful as this, we're happy to go on waiting. **Barry Nicolson**



# HOP FARM FESTIVAL

PADDOCK WOOD, KENT FRIDAY, JULY 1 – SUNDAY, JULY 3

*There's loads of good stuff on offer on a gorgeous weekend – but, of course, it's all about Prince*

**B**lessed with the sort of faultlessly balmy weather system that you could imagine the more superstitious festival honcho sacrificing prize livestock for, Hop Farm celebrates its fourth year with some serendipity. Despite being less than half the age of many of the veteran musicians on show, **Brandon Flowers**' unflinchingly earnest bid to revive classic rock for the new decade means his set fits snugly. Joined onstage by Killers bandmate Mark Stoermer, a slick delivery of 'Crossfire' is his most convincing bid. Relative newcomers **Goldheart Assembly**, meanwhile, shine brightly with their crystalline harmonies.

London's bright electrofied hopes **Clock Opera** are the first act to inject some good-time party fun into Saturday's arm. Any folks traumatised, though, by dreadlocked acoustic numpity **Newton Faulkner** bugging the bloated corpse of 'Bohemian Rhapsody' soon have a chance to rinse their ears clean, with **Graham Coxon** leading his six-piece band in an energised hula dance of punky guitar goodness. New turns including 'City Hall' and 'Running For Your Life' make a new solo album an exciting prospect.

A ghostly, moving acoustic set from godmother of punk **Patti Smith** sees a guest spot for her 'good friend' **Patrick Wolf**, who gets to flex his harp and fiddle muscles through an entrancing version of 'Gloria' and beyond.

The final day is an altogether more upbeat affair, kicking off on the Main Stage with neo-soul/jazz/hip-hop maverick

**Aloe Blacc**, who packs out his set with noodly jamming but wisely leaves mega hit 'I Need A Dollar' till last. Far better is all-star producer-turned-performer **Labrinth**, who fixes together breakneck beats and convulsive synth stabs with the sort of easy finesse that should see him become ubiquitous.

Just in case there was ever any question who this festival was all about, the organisers have opted to shut down all other live entertainment for headliner **Prince**. Strutting on in a striking white silk suit, he wastes not a second in taking command. After 'Nothing Compares 2 U', he jokes with an eyebrow raised, "That wasn't my song, that was Sinéad O'Connor's song. That song bought me a house." There are a smattering of covers like 'Don't Stop 'Til You Get Enough' and 'Come Together' and, yes, an abundance of the kind of improvised jam workouts that

send chills down many a spine. Still, everything from that to the mischievous flirting with his female bandmates to the slightly bonkers need to repeatedly assert that "This is real music!" are part of that uniquely crackers character that makes him so compelling, and a suitably majestic festival closer. **Tom Edwards**

*For all the latest festivals news, photos, reviews and video, head to [NME.COM/festivals](http://NME.COM/festivals)*

*A white-suited Prince wastes not a second in taking command*



The crowd anxiously await Newton Faulkner's appearance



Brandon checks he's not in The Killers today



Patti Smith's still cool, even though her flies are undone



Coxon looks enviously at Prince's suit



Just as well it wasn't muddy, eh Prince?



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12-13-14  
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**MAIN STAGE**

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TEOTS

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**EFESTIVALS COMEDY STAGE**

SIMON EVANS ANDREW RYAN  
CHRIS STOKES  
GARY DELANEY OLA

**SATURDAY 12TH**

**MAIN STAGE**

newton ioulant  
Reef

SELOWHEAD KISSMET  
BETH JEAN HOUGHTON  
SHOWBOY WADDOY  
I AM LOVE HYPER

**INDOOR STAGE**

I AM KIDOT  
CHATEL CLUB

THE JIM JONES REVUE  
WILCO JOHNSON  
BENJAMIN FRANCES LEFTWICH  
THE HEARTBREAKERS  
FLASHHOUSE  
YOM SLIFT

**lost.fm RISING STAGE**

PETE AND THE PIRATES  
LITTLE COMETS  
YAKS GIONNE BROWNFIELD  
LYSANDRO SUITE  
WE THREE AND  
THE DEATH RATTLE

**THE MUSICIAN STAGE**

TEDDY THOMPSON  
DERRALT AND THE SMALL GODS  
MAMA BOSS THE PARADISES  
GALLERY 53 KITTY MACFARLANE  
THE RABBOODOOS  
HERBIE TONE THE SATURDAY KIDS  
HARDYBEE HUNTERBETTER

**EFESTIVALS COMEDY STAGE**

GARY SMALLMAN  
BOB HOUSE ABANDONAH  
SARAH KENDALL  
PETE JOHANNESON

**SUNDAY 14TH**

**MAIN STAGE**

MCFLY  
THE CUBAN BROTHERS  
YOUNG KNIVES THE PIERCES  
MANIERE DES BOHEMIENS  
MY FIRST TOOTH

**lost.fm INDOOR STAGE**

WINDY HED SMOKE  
HARDYBEE HUNTERBETTER

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THE ANTLERS  
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SILENT DEVICES

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DRY THE RIVER  
BEN HOWARD DITCH UNCLES  
THE BLACK ATLANTIC  
KYLA LA GRANGE  
TOM WILLIAMS & THE BOAT  
THE SWIINES

**THE MUSICIAN STAGE**

KITTY DAISY AND LEWIS  
TOM BAXTER CW STONEKING  
SKINNY LISTER  
JOEL OWEN  
& THE ANTOINE BAND  
DELTA MAID KENTWORTHY  
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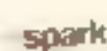
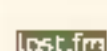
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- 14 LONDON WATER RATS
- 15 LEIGH BAR BLISS
- 16 ITUNES FESTIVAL LONDON
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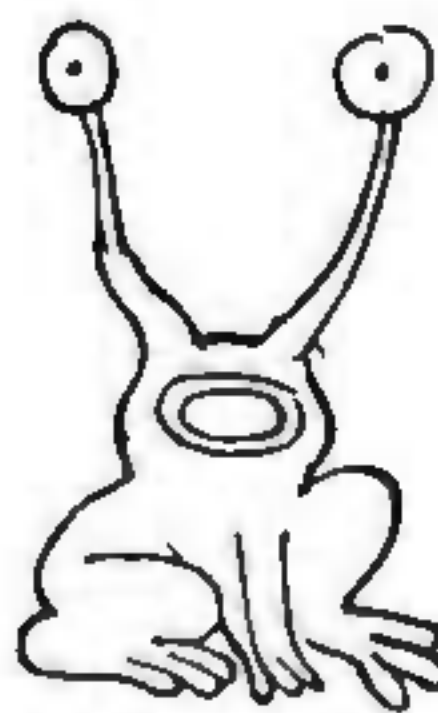
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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# BOOKING NOW



## THE HORRORS

STARTS: Norwich Waterfront, Oct 11

DON'T  
MISS

Some bands get a bit funny if you call a lovingly crafted product their "drugs album". However, short of wearing a T-shirt with a massive yellow smiley face on it and carrying a "special tinnie" in their drainpipes, The Horrors couldn't be much more overt about trying to emulate musically the effects of disco biscuits and bugle on the brain. They told *NME* that 'Primary Colours' was like "taking a load of good E and running down a hill really fast", and the mind-blown whoosh of 'Skying' has been proven to provide a 92.7 per cent accurate rendering of getting lost in Glastonbury's Shangri-La at 3am. Not that anyone's recommending you get off your box this autumn, but there's really no better way to experience The Horrors' third, brilliantly addled masterpiece. [NME.COM/artists/the-horrors](http://NME.COM/artists/the-horrors)



### LEEFEST

STARTS: Kent Highams Hill Farm, Aug 12  
British Sea Power (above), Fenech-Soler, Young Knives, Dinosaur Pile-Up and select local acts headline this tiny but triumphant fest. [NME.COM/festivals](http://NME.COM/festivals)



### WILDERNESS

STARTS: Oxfordshire Combury Park, Aug 12  
Antony & The Johnsons (above) play their only UK festival, joined by Mercury Rev, Gogol Bordello, Laura Marling and more besides. [NME.COM/festivals](http://NME.COM/festivals)



### CSS

STARTS: London XOYO, Aug 23  
Bobby G's new pals bring their third album, 'La Liberación', to London and Manchester on a short late summer jaunt. [NME.COM/artists/css](http://NME.COM/artists/css)



### READING AND LEEDS

STARTS: Reading/Leeds, Aug 26-28  
Just added to the R&L line-ups: Dry The River (above), Pete & The Pirates and PJ Harvey's short films. [NME.COM/festivals](http://NME.COM/festivals)



### FESTIBELLY

STARTS: Hampshire New Forest, Aug 27  
The one-day festival turns three. The headliner's still to be announced, but Ghostpoet (above), Dimpleby & Capper and more are confirmed. [NME.COM/festivals](http://NME.COM/festivals)



### EMA

STARTS: Brighton Green Door Store, Sep 13  
"California made me boring," Erika M Anderson growled on her debut. Hopefully Blighty won't inflict the same fate... [NME.COM/artists/ema](http://NME.COM/artists/ema)



### BLACK LIPS

STARTS: Bristol Fleece, Sep 23  
Last time the Atlanta punks played London's Heaven, there was nearly a riot. This autumn they return to finish what they started... [NME.COM/artists/black-lips](http://NME.COM/artists/black-lips)



### GYM CLASS HEROES

STARTS: Birmingham HMV Institute, Sep 29  
The LA quartet reconvene following a break. Everyone remembers the words to 'Cupid's Chokehold', right? [NME.COM/artists/gym-class-heroes](http://NME.COM/artists/gym-class-heroes)



### BENJAMIN FRANCIS LEFTWICH

STARTS: Stockton Georgian Theatre, Sep 30  
Building up to his debut album, 'Last Smoke Before The Snowstorm', BFL embarks on a 25-date tour. [NME.COM/newmusic](http://NME.COM/newmusic)



### JAMES

STARTS: Cardiff Millennium Centre, Oct 23  
The student disco stalwarts play their other songs (not just 'Sit Down') with a choir and orchestra. Fancy. [NME.COM/artists/james](http://NME.COM/artists/james)



### TOM VEK

STARTS: O2 Shepherd's Bush Empire, London, Nov 16  
He's not as lazy as his album title would suggest - Vek lugs 'Leisure Seizure' to even bigger stages. [NME.COM/artists/tom-vek](http://NME.COM/artists/tom-vek)



### THE VACCINES

STARTS: O2 Academy Newcastle, Nov 21  
They're proper blowing up now - The Vaccines embark on their biggest tour to date. Next stop, Wembley? [NME.COM/artists/the-vaccines](http://NME.COM/artists/the-vaccines)

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O<sub>2</sub>



# PICK of the WEEK

What to see this week? Let us help



## LATITUDE

STARTS: Southwold Henham Park, July 14

NME  
PICK

The problem with Latitude this year is that the line-up is almost *too* good. There are clashes all over the shop – whether to opt for Car's Eyes or Bombay Bicycle Club on the smaller stages' Friday night headline slots, or to join New York's finest, The National (above), at the very top of the bill playing a much deserved victory lap. Saturday night is slightly less of a trifle – only a fool would opt for lusty Scottish mumbler Paolo Nutini on the Obelisk Arena rather than Foals putting 'Total Life Forever' to bed in the Word Arena. Scheduling issues aside, then, Latitude 2011 looks like a classic – Hurts preceding Sunday night headliners Suede for a mass display of testosterone; Deerhunter, Glasser and Caitlin Rose representing our American friends; the Huw Stephens-picked Lake Stage with newness aplenty – we can't wait.

[NME.COM/festivals](http://NME.COM/festivals)



### Everyone's Talking About HURTS

STARTS: London Somerset House, July 14  
There's little worse than half-arsed popstars going through the motions – especially when there's a band like Hurts around, who dress sharper than Sinatra, breathe more bombastically than Darth Vader, and live pop excess harder than Duran Duran ever did. Pop would be sadder without 'em. [NME.COM/artists/hurts](http://NME.COM/artists/hurts)



### Don't Miss ELECTRELANE

STARTS: Manchester Academy 2, July 19  
The gap between taking a break and reforming continues to shorten. Emma, Ros, Mia and Verity went on "indefinite hiatus" back in 2007 to concentrate on their personal lives, yet already the krautpoppy wonders return for a short tour and a few festivals. Not that we're complaining, obviously. [NME.COM/artists/electrelane](http://NME.COM/artists/electrelane)



### Radar Stars DIRTY BEACHES

STARTS: London Dalston Vic, July 19  
We're forcing the next band with a beach-indebted name to spend August in Newquay, and then see how they like it. Sorry, where were we? Ah yes – in spite of the name, Dirty Beaches' grimey, '50s-aping lo-fi is quite a treat, as you can witness on Alex Zhang Hungtai's debut UK tour. None of which takes place on beaches, by the way. [NME.COM/newmusic](http://NME.COM/newmusic)

# WEDNESDAY

July 13

## BIRMINGHAM

Corey Taylor HMV Institute  
0844 248 5037  
Frankmusik Rainbow 0121 772 8174  
George Barnett/In Isolation Scruffy  
Murphy's 0121 333 3201  
Kill It Kid/Circus Town Hare &  
Hounds 0121 444 2081  
Odd Future HMV Institute (Library)  
0844 248 5037

## BRIGHTON

Alex Cornish/Paul Gilbody Latest  
Music Bar 01273 687 171

## BRISTOL

The Head And The Heart Thekla  
08713 100000  
Jack Baldus Mr Wolf's 0117 927 3221  
Om Unit/Dub Boy Croft Main Room  
0117 987 4144  
Unsane/Hang The Bastard/Mea  
Culpa Fleece 0117 945 0996

## CAMBRIDGE

Paddy Nash & The Happy  
Enchiladas Haymakers 01223 367417  
Sea Of Bees Portland Arms  
01223 357268

## CARDIFF

Bxentric/Bromance/Astrosnooze  
10 Feet Tall 02920 228883

## DUNDEE

Big Country Doghouse 01382 227080

## EXETER

50 Lions Cavern Club 01392 495370

## FALMOUTH

Rachael Dadd/Ichi/This Is The Kit  
Miss Peapod's 0871 230 1094

## GLASGOW

Title Fight King Tut's Wah Wah Hut  
0141 221 5279

## LEEDS

Alex Clare Nation Of Shopkeepers  
0113 203 1831

Allie Moss Oporto 0113 245 4444

Black Breath The Well 0113 2440474

Bright Eyes/Jenny & Johnny O2  
Academy 0870 771 2000

## LEICESTER

Suitcase Musician 0116 251 0080

## LONDON

Allo Darlin' XOYO 020 7729 5959

The Black Crowes O2 Shepherds Bush  
Empire 0870 771 2000

The Blockheads Monto Water Rats  
020 7837 4412

Blondie/Friends Electric Somerset  
House 020 7344 4444

Candythief Slaughtered Lamb  
020 8682 4080

Despite My Deepest Fear/We Die  
Tonight/Weather The Storm Garage  
(Upstairs) 0871 230 1094

The Dirty Beggars Betsey Trotwood  
020 7336 7326

Dog Is Dead/Big Deal/Hot Horizons  
The Lexington 020 7837 5387

Genuflex/Duologue/The Eyes In  
The Heat Hoxton Square Bar & Grill  
020 7613 0709

Laki Mera Zigmund Von Underbelly  
020 7613 1988

Lonsdale Boys Club/I Am Harlequin/  
Jack Savoretti Proud Galleries  
020 7482 3867

Meat Sweats MacBeth 020 7739 5095

Nell Diamond The O2 Arena  
0870 701 4444

Paris Sult Yourself/Pope Joan/The  
Switch Old Blue Last 020 7613 2478

Prinus O2 Academy Brixton  
0870 771 2000

Rival Sons Borderline 020 7734 5547

Rizzle Kicks Barfly 0870 907 0999

Silent Republic Dublin Castle  
020 7485 1773

Siriusstar Troubadour Club  
020 7370 1434

Spank Rock Nest 020 7354 9993

Steve Noble/John Edwards Trio Cafe  
Oto 0871 230 1094

SCUM Electrowerkz 020 7837 6419

US Bombs Boston Arms 020 7272 8153

White Lies/Alice Gold/The  
Naked And Famous Roundhouse  
020 7482 7318

## MANCHESTER

Bjork Campfield Market Hall  
0161 876 2198

Ice Cube/Naughty By Nature  
Academy 2 0161 832 1111

## MILTON KEYNES

Richard Thompson Stables  
01908 280800

## NEWCASTLE UNDER LYNE

Citizen Charlie Full Moon  
01782 255703

## NORWICH

Ed Sheeran/Random Impulse  
Waterfront 01603 632717

## NOTTINGHAM

Avi Buffalo/Admiral Fallow/  
Tripwires Bodega Social Club  
08713 100000

## SALFORD

Athlete Lowry 0161 876 2121

## SHEFFIELD

The Suzukis/The Monday Club  
Forum 0114 2720964

## STOKE ON TRENT

Les Hunt Blakey's Cafe Bar  
01782 617 585

## WOLVERHAMPTON

Bad Religion Wulfrun Hall  
0870 320 7000

## WREXHAM

Hayseed Dixie Central Station  
01978 358780



KRISTIAN YEOMANS, TOM OXLEY, TAKESHI SUGA, ROGER SARGENT, EMILIE BAILEY, GUY EPPLE, DANNY NORTH, DAN DENNISON



## THURSDAY

July 14



Friendly Fires,  
Roundhouse,  
London

## BIRMINGHAM

Alex Clare Rainbow 0121 772 8174  
And So I Watch You From Afar HMV  
Institute (Library) 0844 248 5037  
British Racing Green/The Dukes  
Of Bevington Scruffy Murphy's  
0121 333 3201  
Jon Windle Hare & Hounds  
0121 444 2081  
Whatever Tomorrow Brings HMV  
Institute (Temple) 0844 248 5037

## BOURNEMOUTH

Cerebral Ballzy/I Am Freddie Mays  
Ibar 01202 209727  
James Taylor International Centre  
0870 111 3000

## BRIGHTON

Athlete St George's Church  
01273 279448  
The Head & The Heart/Early Ghost  
Prince Albert 01273 730499

## BRISTOL

The Beautiful Word/The  
Foxyrnorons Croft Front Bar  
0117 987 4144  
Foe Thekla 08713 100000  
Rachel Dadd/Ichi/This Is The Kit  
Cube Cinema 0117 907 4190

## CANTERBURY

Looking After Max/Salvador  
Charlie/Circadian Rhythms Beer  
Cart Arms 0871 230 1094

## CARDIFF

Little Fish 10 Feet Tall 02920 228883  
Tom Tom Club University  
029 2023 0130

## DERBY

The Hush Victoria Inn 01332 740091

## EXETER

The Cut Ups Cavern Club  
01392 495370

## GLASGOW

Beerjacket/RM Hubbert/Michael  
Cassidy Stereo 0141 576 5018  
Sarah Jarosz Centre For  
Contemporary Arts 0141 352 4900  
Sonny Marvella/The Dirty  
Demographic/Acutones King Tut's  
Wah Wah Hut 0141 221 5279

## GUILDFORD

SCUM/Fish Tank/Whitelines  
Boilerroom 01483 440022

## LIMDS

Avi Buffalo Brudenell Social Club  
0113 243 5866

Lost Boys The Well 0113 2440474

## LEICESTER

Joel Owen/Declan Bennett Musician  
0116 251 0080

## LIVERPOOL

Stephen Fretwell Kazimier  
0871 230 1094

## LONDON

Alley & The Katz New Cross Inn  
020 8692 1866  
All The Young Monto Water Rats  
020 7837 4412  
Aruba Red/Jason Jermaine/  
The Neutronics Queen Of Hoxton  
020 7422 0958  
Autumn Red Inspiral Lounge  
020 7428 5875  
Black Breath Borderline  
020 7734 5547  
Castel Barfly 0870 907 0999  
Cut Chemist Jazz Cafe 020 7916 6060  
Delooze/Rubicks/Rumour Cubes 93  
Feet East 020 7247 6095  
Demonic Resurrection Underworld  
020 7482 1932  
Dignan Porch Wilmington Arms  
020 7837 1384  
Dimbleby & Capper Albert & Pearl  
020 7354 9993  
Eat More Cake/Echoes/I Am A  
Camera Hoxton Square Bar & Grill  
020 7613 0709  
Ebo Taylor/Fool's Gold Hackney  
Empire 020 8985 2424  
Fishing/Guerre/Trogons Old Blue  
Last 020 7613 2478  
Frankmusik XOYO 020 7729 5959  
Friendly Fires/SBTRKT Roundhouse  
020 7482 7318  
Hurts Somerset House  
020 7344 4444  
The Hyenas/Hungry Hearts  
Undersolo 020 7482 4611  
Kristeen Young The Bowery  
020 7580 3057  
Loser Superhero CAMP Basement  
0871 230 1094  
Melodica Melody And Me Dalston  
Roof Park 020 7275 0825  
Metropole Orkest/Basement Jaxx  
Barbican Centre 020 7638 8891  
Paddy Nash & The Happy  
Enchiladas/Kate Stapley/  
Glamweazel Hope & Anchor  
020 7354 1312

Pink Reason/Circuit Des Yeux  
Shacklwell Arms 020 7249 0810  
Pocket Full Of Dreams Purple Turtle  
020 7383 4976  
Taking Pictures/Flash Fiction/The  
Voluntary Butler Scheme MacBeth  
020 7739 5095  
Ultrasound Bull & Gate  
020 7485 5358  
The Wolfmen 100 Club 020 7636 0933  
13&God Garage 020 7607 1818

## MANCHESTER

Amadou & Mariam New Century Hall  
0161 827 5198  
Bright Eyes/Jenny & Johnny  
Academy 0161 832 1111  
Chris Ayers/Matt Simons Night And  
Day Cafe 0161 236 1822  
Isobel Campbell & Mark Lanegan  
Cathedral 0161 832 1111  
JP Cooper Deaf Institute  
0161 330 4019

## MILTON KEYNES

Deaf Havana Craufurd Arms  
0871 230 1094

## NEWCASTLE

Viva City Riverside 0191 261 4386  
We Are Knuckle Dragger The Globe  
0191 478 3913

## NORWICH

The Polar Bear Club/Man  
Overboard/Basement Waterfront  
01603 632717

## OLDHAM

The Suns The Castle 0161 345 6623

## READING

Ben Marwood Rising Sun Arts Centre  
0118 986 6788

Hayseed Dixie Sub89 0871 230 1094

## SOUTHAMPTON

The Members Talking Heads  
023 8055 5899

50 Lions Joiners 023 8022 5612

## TUNBRIDGE WELLS

Title Fight The Forum 08712 777101

## WINCHESTER

The Lurkers Railway Inn  
01962 867795

## YORK

Definition Kennedy's Cafe  
01904 620 222  
The Paper Men Basement  
01904 612 940  
Wendy Arrowsmith Black Swan Inn  
01904 686 911

## FRIDAY

July 15

## BELFAST

The Vaseline's Black Box  
00 35391 566511

## BIRMINGHAM

The AdLibs/The Monikas/Contact  
Sunflower Lounge 0121 632 6756  
Hill Valley High/Monroe HMV  
Institute (Library) 0844 248 5037  
Slab/Macarga/I Hate You More  
Wagon & Horses 0121 772 1403

## BOURNEMOUTH

Cerebral Ballzy Ibar 01202 209727

## BRIGHTON

All Love Audio 01273 624343  
Furyon/Dethonator/Wired Desire  
Concorde 2 01273 673311  
This Is Beautiful Country/Denim/  
Landores The Hope 01273 723 568

## BRISTOL

Econo/YANU The Hatchet Inn  
0117 929 4118  
Thomas White/Lonely Tourist  
Mother's Ruin 0117 925 6969  
Zang Tang Mr Wolf's 0117 927 3221

## CARDIFF

Soft Hearted Scientists/The  
Gardenelles Club Ibar Bach  
029 2023 2199

The Warriors/The D Teez Buffalo Bar  
02920 310312

## CREWE

The Suzukis/Deadbeat Echoes/  
Carnation The Box 01270 257 398

## DERBY

Danny Mahon Victoria Inn  
01332 740091

The Dickies The Old Bell 01332 343701

## EXETER

Lx One Cavern Club 01392 495370

## GLASGOW

Frankmusik Classic Grand  
0141 847 0820  
Graeme Clark Oran Mor  
0141 552 9224  
JumpersKnee/UKReign/The Twist  
King Tut's Wah Wah Hut 0141 221 5279

## GLOUCESTER

2000 TREES Dan Le Sac Vs  
Scroobius Pip/The King Blues/  
Twin Atlantic/Dinosaur Pile-Up/  
Tribes/Jim Lockey & The Solemn  
Sun/Straight Lines/Dive Dive/The  
Anomalies/We The Undersigned/  
And So I Watch You From Afar/  
Your Demise/Malefice/Exit Ten/Bo  
Ningen/Tellison/StringerBessant/  
Tall Ships

## GUILDFORD

Entro-P Boilerroom 01483 440022

## HAVANT

Attack By Man With Stick Spring Arts  
023 9247 2700

## LEEDS

Burden Of Paradise Seven Arts  
0113 262 6777  
Roy Ayers/Pete Rock Wardrobe  
0113 222 3434

## LEICESTER

Gold Ray/New York Alcoholic  
Anxiety Attack Musician  
0116 251 0080

## LIVERPOOL

The Artillery 02 Academy 2  
0870 771 2000

## LONDON

Adults/The Elderly & Children/  
Quadrilles Windmill 020 8671 0700  
Calverton/Heavy Knights/  
Demetrios Boogie 93 Feet East  
020 7247 6095

Cookies/Just Handshakes (We're  
British)/Dead Models Buffalo Bar  
020 7359 6191

Ellie Goulding Somerset House  
020 7344 4444

Emcoil 229 Club 020 7631 8310

Ensign/Rot In Hell/Crossbreaker  
Underworld 020 7482 1932

Flower Of Zeus Hope & Anchor  
020 7354 1312

Friends Electric Club NME @ Koko  
0870 4325527

The Gecko/The Velvetines/Junkyard  
Choir Dublin Castle 020 7485 1773

Guy Sebastian 02 Shepherds Bush  
Empire 0870 771 2000

Hope & State Purple Turtle  
020 7383 4976

Ian Siegal/The Mississippi  
Mudbloods Borderline  
020 7734 5547



Inti/Fraziers Rhythm Factory  
020 7247 9386

James Taylor The O2 Arena  
0870 701 4444

Jessie J Roundhouse 020 7482 7318

Leika/Halfway To New York/Atticus  
Anthem Barfly 0870 907 0999

The Mad Professor/General Levy/  
Only Joe Jamm 020 7274 5537

The Men That Will Not Be Blamed  
For Nothing/Dread Messiah/Alcohol  
Licks Boston Arms 020 7272 8153

Metropole Orkest/Basement Jaxx  
Barbican Centre 020 7638 8891

The North Sea Radio Orchestra St  
Giles In The Fields 020 7240 2532

Rachael Dadd King's Head  
020 7293 2830

Ready The Horses Cable Street  
Studios 020 77901309

Static Action Garage (Upstairs)  
0871 230 1094

They Might Be Giants KOKO  
020 7388 3222

Tom Tom Club Jazz Cafe  
020 7916 6060

Ultramarine Vortex Jazz Club  
020 7254 6516

Wide Boy Generation Fiddler's Elbow  
020 7485 3269

LOVEBOX The Wombats/Example/  
Metronomy/Beardyman/Ed  
Sheeran/Architecture In Helsinki/  
Flying Lotus/Hudson Mohawke/  
PhoteK/Skream/Ms Dynamite/  
Kode9 0870 040 0058

XSARA 100 Club 020 7636 0933

Yndi Halda/Shady Bard/A Lily Monto  
Water Rats 020 7837 4412

## MANCHESTER

Amadou & Mariam New Century Hall  
0161 827 5198

Laki Mera/Marconi Union Band On  
The Wall 0161 832 6625

Liam Quinn/Paul Barker/Anya  
Proud Deaf Institute 0161 330 4019

Man Overboard/This Is Colour The  
Zoo 0161 273 4110

Snoop Dogg 02 Apollo 0870 401 8000

Snotty Horroh Sound Control  
0161 236 0340

## NEWCASTLE

Cleckhuddersfax Star And Shadow  
Cinema 0191 2610066

Dirty Bastards/Sunday Best/Alta  
Vida Dog & Parrot 0191 261 6998

## NORWICH

Hotwired/The AMPCs Blueberry  
01603 475001

## NOTTINGHAM

Heights/Heart Of A Coward/Against  
The Flood Rock City 08713 100000

Stephen Fretwell Bodega Social Club  
08713 100000

## PORTSMOUTH

Franco/Tonight We Run/Sail Away  
Cellars 0871 230 1094

## PRESTON

The Twilight Sad Mad Ferret  
07919 896 636

Withered Hand/Kid Canaveral/The  
Membranes Docks

## SALTASH

Louis Eliot & The Embers Rod & Line  
01752 851 323

## SOUTHAMPTON

Six Bearded Fish Talking Heads  
023 8055 5899

## SOUTHWOLD

LATITUDE The National/Paloma  
Faith/Bright Eyes/KT Tunstall/  
Isobel Campbell & Mark Lanegan/  
Wanda Jackson/Edwyn Collins/  
Lyle Lovett/Bombay Bicycle Club/  
Caribou/Deerhunter/Yann Tiersen/  
Chapel Club/Avi Buffalo/Cat's  
Eyes/Jenny & Johnny/Glasser/  
Cloud Control/Esben & The Witch/  
Crocodiles/Grouplove/Dutch  
Uncles/Admiral Fallow/Jonny/Still  
Corners 0870 060 3775

STOKE ON TRENT

Hayseed Dixie Sugarmill 01782 214991

## ST ALBANS

The Revivals/Hidden Image/The  
Rusty Gs Horn 01727 853143

## TUNBRIDGE WELLS

Intraverse The Forum 08712 777101

## WAKEFIELD

Bleech/The Usual Pleasures The Hop  
0871 230 1094

## WIMBORNE

Bar 9/Cookie Monsta Central Station  
01978 358780

## YORK

Mantra/Hangnalls/Novaload The  
Duchess 01904 641 413





# SATURDAY

July 16

## BEDFORD

**Blizzard Of Oz** Esquires 01234 340120  
**Sarah Jarosz** Civic Theatre  
01234 269 519

## BELFAST

**Kasper Rosa/Eatenbybears/**  
**Event Horses** Spring & Airbrake  
028 9032 5968  
**Riva Starr** Stiff Kitten 028 90238700

## BIRMINGHAM

**Butterfly Stone/Open To Fire/White**  
**Room** Actress & Bishop 0121 236 7426  
**Gundogs/My Preserver/This**  
**Elegant Chaos** O2 Academy 2  
0870 771 2000  
**Karma Suite/Rebecca & The Roses/**  
**Locca** Wagon & Horses 0121 772 1403

## BRIGHTON

**Blacklodge** The Globe 01273 770685  
**David Thomas/Milkhall**  
**Karikis/Gazelle** Twin Town Hall  
01273 290 000  
**The Filaments** The Hydrant  
01273 608313  
**Shoot The Dead** The Hope  
01273 723 568  
**Vintage Trouble** Prince Albert  
01273 730499  
**Vivian Girls** Coalition 01273726858  
**Wild Eel & The Trashbones/King**  
**Salami & The Cumberland 3/Thee**  
**Vicars** Concorde 2 01273 673311

## BRIS

**Alex Cornish** Louisiana 0117 926 5978  
**TurboWolf/The Big Naturals** Croft  
Main Room 0117 987 4144

## CAMBRIDGE

**Allo Darlin** Haymakers 01223 367417  
**Deaf Havana** Junction 01223 511511

## CARDIFF

**The Bilins** Buffalo Bar 02920 310312  
**Sibrydion/Sea Of Bees/The Keys**  
Clwb Ifor Bach 029 2023 2199

## DERBY

**The Lurkers** Victoria Inn  
01332 740091

## DONCASTER

**Gypsy Toes** Salutation 01302 368464

## EDINBURGH

**The Tamborines** Sneaky Pete's  
0131 225 1757

## GATESHEAD

**Mostly Autumn** Sage Arena  
0870 703 4555

## GLASGOW

**Bwani Junction/Selective Service/**  
**Inner-Sight** King Tut's Wah Wah Hut  
0141 221 5279  
**Christ/Gareth Dickson/Crab Nebula**  
13th Note Cafe 0141 553 1638  
**Jill Jackson/Uffie** The Arches  
0141 565 1000  
**Roy Ayers/Pete Rock** O2 ABC  
0870 903 3444

## GLOUCESTER

**Athlete** Guildhall Arts Centre  
01452 503050  
**2000 TREES** Frightened Rabbit/  
**Los Campesinos!/The Twilight Sad/**  
**Three Trapped Tigers/ Imperial**  
**Leisure/Danny & The Champlons**  
**Of The World/Islet/Zun Zun**  
**Egul/Chewing On Tinfoil/Ellen &**  
**The Escapades/Amplifier/Devil**  
**Sold His Soul/Feed The Rhino/**  
**Japanese Voyeurs/Hawk Eyes/Exit**  
**International/The Wave Pictures/**  
**Stagecoach**  
**Lostwithiel**  
**Louis Eliot & The Embers** The Globe  
Inn 01208 872 501



Lykke Li,  
Liverpool, London

## LEEDS

**Dirty Velvets** Wardrobe 0113 222 3434  
**Polarsets** Nation Of Shopkeepers  
0113 203 1831  
**The Polar Bear Club/Man**  
**Overboard** Cockpit 0113 244 3446  
**Scrim/Indecisive Crisis/The Five**  
**Walls** Cockpit Room 2 0113 244 3446

## LEICESTER

**David Rodigan** The Auditorium  
0844 870 0000

## LIVERPOOL

**The Thespians/The Genuine**  
**Articles/Jacobi** O2 Academy 2  
0870 771 2000  
**Thomas Joseph & Murphy/Day**  
**Star/The Vision Thing** Zanzibar  
0151 707 1558

## LONDON

**Action Biker/Kuryakin/The Sunny**  
**Street** Zigfrid Von Underbelly  
020 7613 1988  
**A-Trak/Mumdance** XOYO  
020 7729 5959  
**Breaking The Day** Nambucca  
020 7272 7366  
**Codex Alimentarius/Vier/ThirtyOne**  
**Hope & Anchor** 020 7354 1312  
**Complete Radio Silence** Bull & Gate  
020 7486 5358  
**The Dickies/Mike TV/The Exposed**  
**Garage (Upstairs)** 0871 230 1094  
**Duran Duran/Ben L'Oncle Soul**  
**Roundhouse** 020 7482 7318  
**Fitsroy/The Great Malarkey/Dakota**  
**Beats** Dublin Castle 020 7485 1773  
**Giants/Evita** O2 Academy 2 Islington  
0870 771 2000  
**James Blunt** Kenwood House  
020 8348 1286  
**Mojo Fury** Purple Turtle  
020 7383 4976  
**Pajama Club** Borderline  
020 7734 5547  
**Papa Roach** O2 Shepherds Bush  
Empire 0870 771 2000  
**Plant Plants/Drugg/The Rent Boys**  
**Shacklewell Arms** 020 7249 0810

## Rachael Dadd

Cafe Oto 0871 230 1094  
**Silverbox** Barfly 0870 907 0999  
**LOVEBOX** Snoop Dogg/Jessie J/The  
**Drums/Santigold/Katy B/Lykke Li/**  
**Dry The River/Sound Of Arrows/**  
**Appleblim/The Joy Formidable/The**  
**Phoenix Foundation/Fenech-Soler**  
0870 040 0058  
**Supatronic/Elite Force/**  
**Rennie Pilgrem** Rhythm Factory  
020 7247 9386  
**Tom Tom Club** Jazz Cafe  
020 7916 6060  
**The Unthanks/Brighthouse &**  
**Rastrick Band** Barbican Centre  
020 7638 8891  
**Viramundo** Tabernacle  
020 7243 4343  
**Winter In Eden** The Gaff  
020 7609 3063

## MANCHESTER

**Amadou & Mariam** New Century Hall  
0161 827 5198  
**Bjork** Campfield Market Hall  
0161 876 2198  
**Funtcase/Cookie Monsta** Ruby  
Lounge 0161 834 1392  
**The Grit** Star & Garter  
0161 273 6726  
**Hot Ventry/Fort Apache/The Riots**  
**Ducie Bar** 0161 237 9499  
**Judas Priest/Queensryche/Rival**  
**Sons** O2 Apollo 0870 401 8000  
**The Suzukis** Roadhouse  
0161 228 1789  
**The Violet** May Night And Day Cafe  
0161 236 1822  
**Wu Lyf** The Tunnel  
**NEWCASTLE**  
**The Hoodoo Generation** The Tyne  
0191 265 2550  
**Vinyl Jacket/Love Bites And Bruises**  
Cluny 0191 230 4474  
**NOTTINGHAM**  
**Lucy Wainwright Roche** Glee Club  
0871 472 0400  
**Prowler** Rock City 08713 100000

## PONTYPRIDD

**High Demand/Alternative**  
**Expression** Clwb Y Bont  
01443 491424

## PORTSMOUTH

**Jamie Riley** Broad Oak 023 9222 7414

## PRESTON

**The Monochrome** Set The  
Continental 01772 499 425

## SHEFFIELD

**Pig'n'aif** New Barrack Tavern  
0114 234 9148  
**Searching 4 Evidence/Right Turners**  
**Beware/Kids With Radios** Plug  
0114 276 7093

## SOUTHAMPTON

**Foe Unit** 02380 225612  
**Hannah Williams & The**  
**Tastemakers** Talkmg Heads  
023 8056 5899  
**Rayguns** Look Real Enough Joiners  
023 8022 5612

## SOUTHWOLD

**LATITUDE** Paolo Nutini/My Morning  
**Jacket/The Crips/Seasick Steve/**  
**Rumer/They Might Be Giants/**  
**Ed Sheeran/Foals/Echo & The**  
**Bunnymen/I Am Kloot/Bellowhead/**  
**British Sea Power/The Walkmen/**  
**Villagers/Thea Gilmore/CW**  
**Stoneking/Fight Like Apes/The**  
**Head & The Heart/cocknbulldid/**  
**Tribes/Dels/Y Nhw/Fiction/**  
**Cerebral Balzy/The B.Goodes**  
0870 060 3775

## STOKE ON TRENT

**Clockwork Owls** Sugarmill  
01782 214991  
**Proud Mary/The Sherry Counsellors**  
**Underground** 01782 219944  
**ST AGNES**  
**Sandfire** Siren Driftwood Spas  
01872 552428  
**WAKEFIELD**  
**The Warriors/Citizen Keyne/**  
**Pressure 28** Snooty Fox 01924 374455  
**YORK**  
**Jon Windle** Fibbers 01904 651 250

# SUNDAY

July 17

## BIRMINGHAM

**Lucy Wainwright Roche** Glee Club  
0870 241 5093  
**Steve Gibbons** Kitchen Garden Cafe  
0121 443 4725  
**BRIGHTON**  
**The Mountain Firework Company**  
Komedia 01273 647100  
**The Script** Centre 0870 900 9100  
**The Stashtins** Latest Music Bar  
01273 687 171

## BRISTOL

**Evita/Giants/Heart In Hand** Croft  
Main Room 0117 987 4144  
**Sea Of Bees** Louisiana 0117 926 5978

## CARDIFF

**James Taylor** Motorpoint Arena  
029 2022 4488  
**Ten/1/Clay** Statues Undertone  
029 2022 8883  
**Y Bandana/Ryan James** 10 Feet Tall  
02920 228883

## DERBY

**Man Overboard** Victoria Inn  
01332 740091

## GLASGOW

**Aerials Up/Blochestra/Little Fire**  
**King Tut's Wah Wah Hut** 0141 221 5279

## GLoucester

**Black Rainbow** New Roscoe  
0113 246 0778

**Foot Village** Brudenell Social Club  
0113 243 5866

**Harp & A Monkey** Milo 0113 245 7101

## LEICESTER

**Devil Sold His Soul** Firebug  
0116 255 1228

## LONDON

**Andi Frages** Madame Jojo's  
020 7734 2473  
**Daniel Spiller & The Broken Record**  
**Project/The Morellas/House**  
**Party** Massacre Fiddler's Elbow  
020 7485 3269

**Erykah Badu** O2 Academy Brixton  
0870 771 2000

**Fash Stewart** Bull & Gate

020 7485 5358

**Fozzy/Voodoo Vegas/Memories In**  
**Torment** Dingwalls 020 7267 1577  
**Futureproof/Famous Class/Tonight**  
**We're Electric** Garage (Upstairs)  
0871 230 1094

**Goldmaster** Allstars/Tallowah  
Dublin Castle 020 7485 1773

**Ivy York/Si Connelly/Zoe Konez**  
Bloomsbury Bowling Lanes  
020 7691 2610

**Jon Langford** Buffalo Bar

020 7359 6191

**My Morning Jacket/The Head**  
**& The Heart** Somerset House

020 7344 4444

## Raphael Saadiq

Roundhouse 020 7482 7318  
**RememberRemember/Clorinde** Cafe  
Oto 0871 230 1094  
**LOVEBOX** Scissor Sisters/  
**2ManyDJs/Blondie/Robyn/Kells/**  
**Marc Almond/Beth Ditto/Azari &**  
**III/Black Devil** Disco Club/Planning  
**To Rock/May 68/Filthy Dukes**  
0870 040 0058  
**Selah Sue/MEDI** Roundhouse (Studio)  
020 7482 7318  
**Tom Tom Club** Jazz Cafe  
020 7916 6060  
**Tribes/Soulmates/Restless Soul &**  
**Broadcote** Light Bar 020 7247 8989  
**The Usual Pleasures** Powers Bar  
0207 624 6026

## MANCHESTER

**Roy Ayers** Band On The Wall  
0161 832 6625  
**Vivian Girls** Ruby Lounge  
0161 834 1392  
**MILTON KEYNES**  
**Heart Of A Coward** Craufurd Arms  
0871 230 1094

## NEWCASTLE

**The Computers** Cluny 0191 230 4474  
**Is Shepherd/Michael Littlefield** The  
Tyne 0191 265 2550  
**Rob Waters** Mr Lynch 0191 281 3010

## NORWICH

**Agnostic Front** Arts Centre  
01603 660352

## OXFORD

**Deaf Havana** O2 Academy 3  
0870 771 2000

## PORTSMOUTH

**Tom Hingley** Cellars 0871 230 1094

## SHEFFIELD

**Papa Roach/Yashin/Slaves To**  
**Gravity** O2 Academy 0870 771 2000  
**Sarah Jarosz** The Greystones  
0114 266 5599

## SOUTHWOLD

**LATITUDE** Suede/Hurts/Glasvegas/  
**Iron & Wine/The Waterboys/**  
**Kele/Anna Calvi/Eels/Lykke Li/**  
**OMD/Everything Everything/Os**  
**Mutantes/The Naked And Famous/**  
**Carl Barat/Crystal Fighters/Gold**  
**Panda/Foster The People/The**  
**Bees/Caitlin Rose/Oh Land/Dry The**  
**River/Fixers/Mazes/Ghostpoet/**  
**These Are End Times** 0870 060 3775

## STOKE ON TRENT

**Rocky Tron** Blakey's Cafe Bar  
01782 617 585

## WARWICK

**Athlete** Arts Centre 024 7652 4524

## WINCHESTER

**Willy Vlautin** of Richmond Fontaine  
Railway Inn 01962 867795



Suede, Latitude,  
Southwold

## GET IN THE GIG GUIDE!

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



## MONDAY

July 18

Vivian Girls,  
Captain's Rest,  
Glasgow

**BRISTOL**  
dd/mm/yyyy Croft Main Room  
0117 987 4144

**CAMBRIDGE**  
Alex Cornish Portland Arms  
01223 3572 8

**CARDIFF**  
Fire Season Buffalo Bar 02920 310312  
Foot Village Undertone 029 2022 8883

**CARLISLE**  
The Computers Brickyard  
01228 512220

**GLASGOW**  
Fatherson King Tut's Wah Wah Hut  
0141 221 5279  
Vivian Girls Captain's Rest  
0141 331 2722

**LEEDS**  
The Dickles Brudenell Social Club  
0113 243 5866

**LEICESTER**  
Moonlight Sinatras The Donkey  
0116 270 5042  
Vintage Trouble/The Miserable Rich  
Musician 0116 251 9980

**LONDON**  
Butch Walker Borderline  
020 774 154  
Dear Frontier Slaughtered Lamb  
020 774 154  
Edward Sharpe & The Magnetic  
Zeros 02 Shepherds Bush Empire  
0870 771 2000  
Helights Barfly 0870 907 0999  
Mark Radcliffe Roundhouse (Studio)  
020 7482 7318  
Os Mutantes Jazz Cafe 020 7916 6060  
Rufus Wainwright Royal Opera House  
020 7304 4003  
Rumer/Caitlin Rose Roundhouse  
020 7482 7318  
Treefight For Sunlight Bull & Gate  
020 7485 5358  
Two Gallants Hoxton Square Bar &  
Grill 020 7613 0709  
Vaults/Paws/Kid Champion Old Blue  
Last 020 7613 2478

**MANCHESTER**  
Agnostic Front Moho Live  
0161 834 8180

Puro Instinct Ruby Lounge  
0161 834 1392  
Roy Ayers Band On The Wall  
0161 832 6625

**MILTON KEYNES**  
The Polar Bear Club Craufurd Arms  
0871 230 1094

**OXFORD**  
Marcus Bonfanti  
Bullington Arms  
01865 244516

**PORTSMOUTH**  
Athlete Highlight Comedy  
023 9224 8563  
The Wild Roses/Hobo Sapphire  
Cellars 0871 230 1094

**SHEFFIELD**  
Screaming Malmind Harley  
0114 275 2288

**SOUTHAMPTON**  
Sea Of Bees Joiners  
023 8022 5612

**WREXHAM**  
Deaf Havana Central Station  
01978 358780

## TUESDAY

July 19

**BIRMINGHAM**  
Tom Tom Club HMV Institute  
0844 248 5037  
Vintage Trouble 02 Academy 2  
0870 771 2000

**BOURNEMOUTH**  
Let's Wrestle/Dom Remi/  
Blackwater Caravan Ibar  
01202 209727

**BRIGHTON**  
dd/mm/yyyy Prince Albert  
01273 730499  
Ian Mark Burzio Audio 01273 624343

**BRISTOL**  
Franko/Mind Museum/Tonight We  
Run The Cooler 0117 945 0999  
Rising From Death/Lost  
Boys/Fletcher Croft Front Bar  
0117 987 4144  
Your Bitter Pill/Within Reason  
Fleece 0117 945 0996

**CAMBRIDGE**  
Athlete Junction 01223 511511

**CARDIFF**  
Kryophere/Here Lies The Enemy/  
Districts Buffalo Bar 02920 310312  
Spencer McGarry Season 10 Feet  
Tall 02920 228883  
Survivalists/The Me!Me!Me's/  
Warsaw Undertone 029 2022 8883

**DERBY**  
Evita The Old Bell 01332 343701

**EXETER**  
First Blood Cavern Club  
01392 495370

**GLASGOW**  
The Computers Captain's Rest  
0141 331 2722

Found/Bermuda/Cancel The  
Astronauts King Tut's Wah Wah Hut  
0141 221 5279  
Judas Priest/Queensryche SECC  
0141 248 3000

**LEEDS**  
Pajama Club Oran Mor 0141 552 9224

**LEICESTER**  
Go Primitive/The Chairmen  
Musician 0116 251 0080

**LIVERPOOL**  
All The Young Shipping Forecast  
0871 230 1094

**LONDON**  
Belle Amie Borderline 020 7734 5547  
The Crookes/Joyous/I Dream In  
Colour The Lexington 020 7837 5387  
Dirty Beaches The Dalston Vic  
020 7275 1711  
Jonathan Wilson Slaughtered Lamb  
020 8682 4080  
Katy B/Jamie Woon Roundhouse  
020 7482 7318  
New Kid In Town 93 Feet East  
020 7247 6095  
Nouch Skaugen Proud Galleries  
020 7482 3867  
Olafur Arnalds Queen Elizabeth Hall  
020 7960 4242  
Os Mutantes Jazz Cafe 020 7916 6060  
Palehorse/Light Bearer/The Mire  
Old Blue Last 020 7613 2478  
Peanut Butter Loveside/Great Men  
Dublin Castle 020 7485 1773  
Peggy Sue Dalston Roof Park  
020 7275 0825

Puro Instinct Madame Jojo's  
020 7734 2473  
Rufus Wainwright/Martha  
Wainwright Royal Opera House  
020 730 4003

**THOMAS WHITE/RALEIGH LONG/  
BRONZE MEDALLISTS** Buffalo Bar  
020 7359 6191

**TWO GALLANTS** Hoxton Square Bar &  
Grill 020 7613 0709  
Violens Old Queen's Head  
020 7354 9993

**THE WILD MERCURY SOUND** Barfly  
0870 907 0999

**MANCHESTER**  
Electrelane Academy 2 0161 832 1111  
Liam Finn Deaf Institute  
0161 330 4019  
The Miserable Rich/Driver  
Drive Faster Band On The Wall  
0161 832 6625

**MILTON KEYNES**  
Chris Jagger/Charlie Hart Stables  
01908 280800

**NORWICH**  
Sarah Jarosz Arts Centre  
01603 660352

**READING**  
Heart Of A Coward Face Bar  
0118 956 8188

**ST ALBANS**  
Minnie Birch Horn 01727 853143

**WREXHAM**  
The Mahones Central Station  
01978 358780

**YORK**  
Deaf Havana The Duchess  
01904 641 413

Katy B,  
Roundhouse,  
London

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O<sub>2</sub>



## THIS WEEK IN 1976

A BIG WHO-HA, MACCA NOT SO FAB, RAMONES MOAN



## THE OX SPEAKS!

**I**t all began when John Entwistle presented Nicholas James Cooper with the Wurlitzer Nostalgia Jukebox he'd won in *NME*'s celebrated competition," runs the intro. This leads to The Who bassist buying his own jukebox, then a load of classic singles to fill it with. "And then he realised he hadn't a complete collection of Who singles and LPs, so once again we hit the browser boxes."

What follows is a series of candid recollections about the loudest band in rock'n'roll's output, by their quietest member. 'My Generation' has "the only bloody solo I ever get to play... and I have to do it every night, which is bloody infuriating." Then in the context of 'The Who Sell Out' he talks about Jimi Hendrix: "He went along to see all the top guitarists and copied their best tricks. I know, because I played with him before he formed the Experience and he was a different guitarist."

Most revealing of all, however, is his reaction to The Who's string of early '70s singles that begins with 'Won't Get Fooled Again' and ends with 'Relay'. "All those records represent trying to talk to the kids in general," he sniffs. "Pete was trying to get the same feel that 'My Generation' had, but it didn't really work. They weren't pointed at the latest generation – they were pointed at ours, which had already grown up."

## ALSO IN THE ISSUE THAT WEEK

- Rod Stewart's album 'A Night On The Town' is at Number One in the charts.
- The singles page features The Beatles' 'Twist & Shout' and 'Back In The USSR', released to promote the latest compilation album.
- Bob Seger's new album is praised to the skies by Mick Farren. "God bless all who play her," he writes. "It's just what you want to hear blasting out of open windows on a superheated night."

• The centrespread advertisement is from Barclays Bank, trying to snare young people about to begin working.

• Eddie & The Hot Rods are caught live at the Marquee in London. "There is no stopping them," writes Roy Carr.

• The back page advert offers Alice Cooper's new album '...Goes To Hell!' under the headline 'O! Black Eyes Is Back!'

NME

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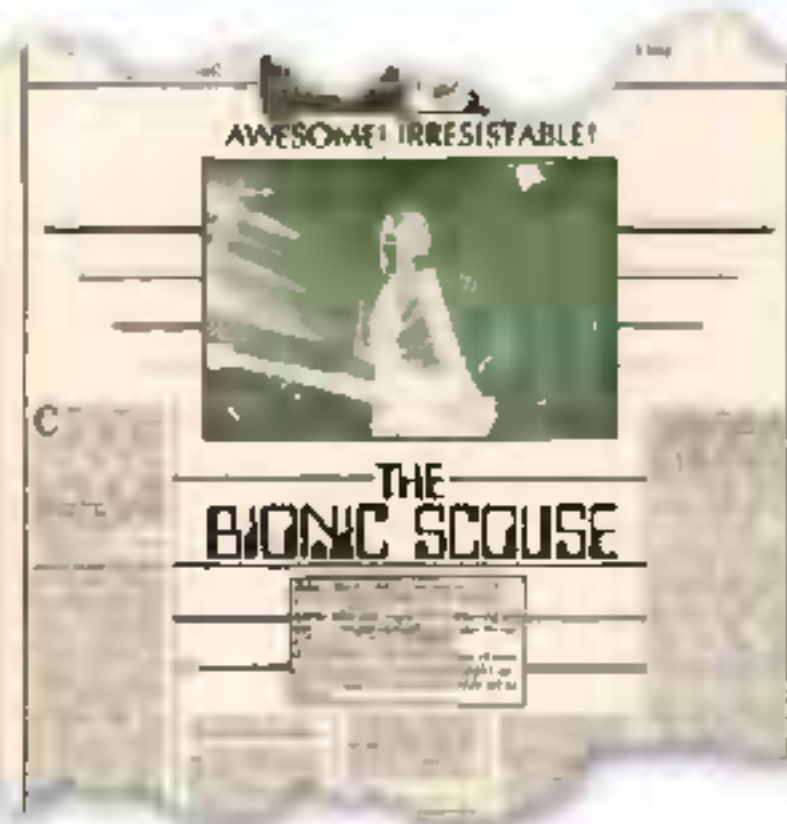
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## MEETIN' RAMONES

*NME*'s first-ever Ramones interview takes place at their punk-igniting gig at the Roundhouse in London. Asked what kind of music they hate the most, they consult their manager, Danny Fields. "Can we say anything, Danny?" Johnny asks. "Just say jazz," Danny replies. Joey: "I hate disco more." Dee Dee: "Jazz is like being dragged through walls." Johnny: "In a way our music is like disco, with lines repeating over and over and the beat."



## ROBO-BEATLE

Paul McCartney – or "the cuddly crusader" as *NME*'s Chris Salewicz calls him – is given a mixed review for his LA Forum show. "The horns appear for 'The Long And Winding Road', which cools out the agony and the ecstasy," he writes. "More than cools it out. Instant lethargy sets in, the whole vibe dissipates, and the audience starts to shuffle its feet and split to score popcorn. Well, never rated it as a strong song anyway."



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### CLUES ACROSS

- 1 If Wild Beasts lie down here while getting hammered, they're unlikely to drop off (3-2-5)  
 6 A crap number from WU LYF (4)  
 10 Sets fire to album by Foster The People... (7)  
 11+30A ...and more arson around - it's the downfall of Adele (3-4-2-3-4)  
 12+19D US singer-songwriter who had Number One hit with 'Fly Away' (5-7)  
 13+29A "Welcome to a new kind of tension, all across the alien nation", 2004 (8-5)  
 15 The Eels slipped over to her place in 1997 (6-5)  
 18 And a change made to track from The Kills' 'Blood Pressures' album (1-1-1)  
 20 (See 17 down)  
 21 "Hey \_\_\_\_\_, you're spinning away on my time/Hey, who cares what you play", 2003 (8-2)  
 24 She connects Wolfmother, Neneh Cherry and John Lennon (5)  
 26 Dave Gascoigne includes a Sleeper number (5)  
 28 'How Bizarre' that these New Zealanders are into Tom Cruise (3)  
 29 (See 13 across)  
 30 (See 11 across)  
 31 (See 27 down)

### CLUES DOWN

- 1 Fights to get an 'Ice Cream' (7)  
 2 Band that played their first show in seven years at last month's Download Festival (8)  
 3 Siobhan \_\_\_\_\_, was founder member of Bananarama and Shakespears Sister (5)  
 4 Death In Vegas number coming from the Palais, Hammersmith (5)  
 5 Keep your ears open for Gossip (6-2)  
 7 Find America, perhaps, and you might find an Elvis Presley song (2-1-3-5)  
 8 Their hits include 'Metal Guru' and 'Telegram Sam' (1-3)  
 9 (See 24 down)  
 14 'Makes Me Wonder' was a hit for \_\_\_\_\_ 5 (6)  
 16 Dubstep act who make an appearance in *A Fine Romance* (4)  
 17+20A That's us off to an Arab Strap performance (4-2-2)  
 19 (See 12 across)  
 22 Slight change made by Ellie Goulding to a song (6)  
 23 Title of The Futureheads' number '\_\_\_\_\_ Days And Nights' missing something respectable (6)

- 24+9D Band with DVD release *Under Blackpool Lights* (5-7)  
 25 Lasgo are by themselves having had a Top 10 hit with this title (5)  
 27+31A A track from World Party's 'Egyptology' album covered by Robbie Williams (4-3-3)  
 28 Roam around with a Talkin' Loud musician (4)

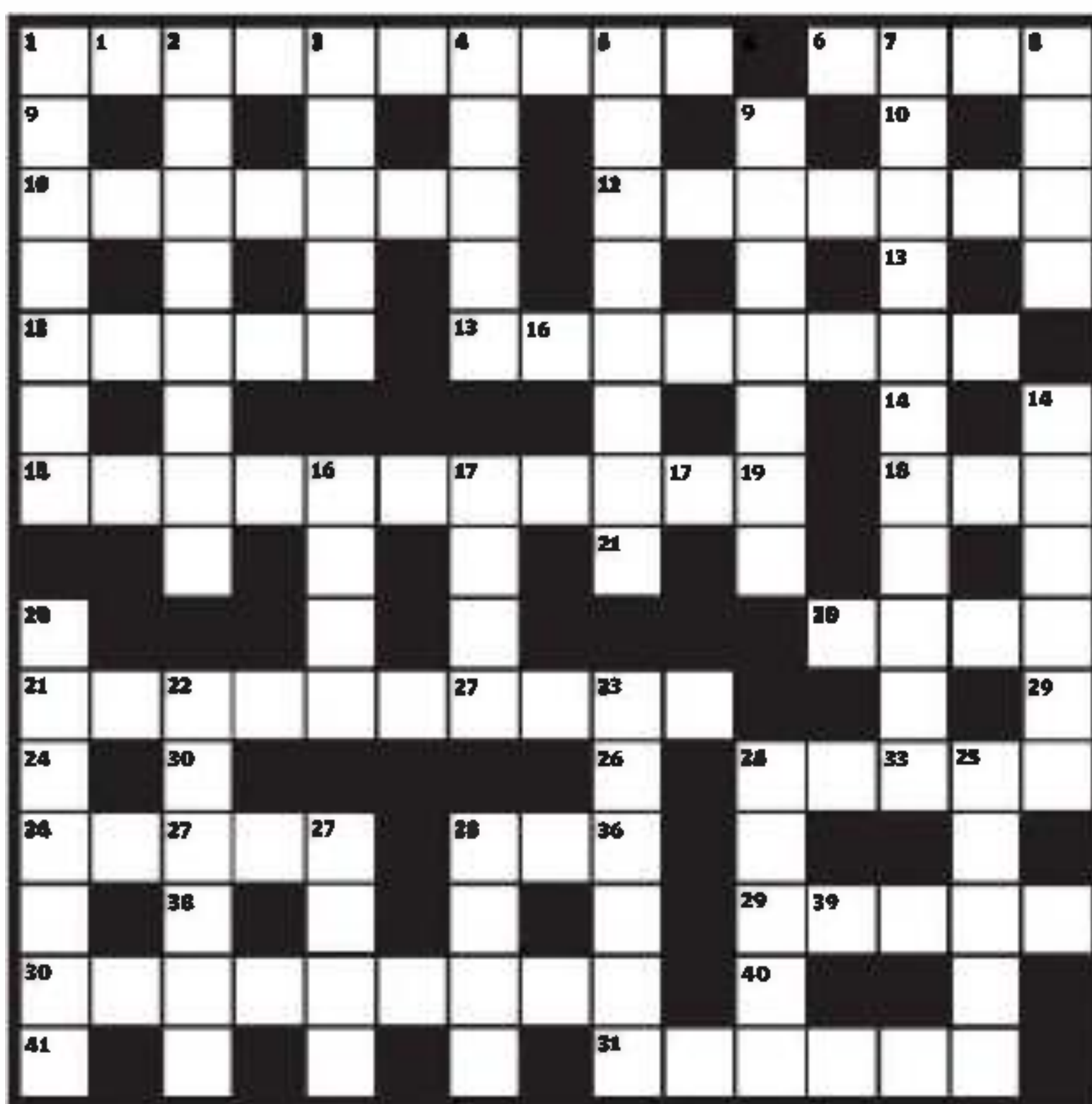
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

### JUNE 25 ANSWERS

- ACROSS**  
 1+5A You Are A Tourist, 9+36A Leo Sayer, 10 Monster, 11 Lip Gloss, 12 Brakes, 13 Black Lips, 16 Hiss, 18 Moviestar, 24+35A Night On Fire, 25 Hurt, 27 Syd, 30 Tong, 31 Won, 32 Colour, 37 Sway  
**DOWN**  
 1 You'll Be Mine, 2 Utopia, 3+28A Real Gone, 4 All Saints, 5+34D Tom Vek, 7+26D It Takes Two, 8 Thrash, 14+20A Keep The Car Running, 15 Sorry, 17 Sun, 19 Vig, 21 Nero, 22+6D It's Grim Up North, 23 God, 28 Go, 29 Only, 30 Troy, 31 Was, 33 La's



## COLLECTORS' CORNER

### NEW ORDER

Call yourself a super fan? Here are the gems that no New Order obsessive should be without



### 'SUBSTANCE 1987' (1987)



The band's original and best 'greatest hits' compilation, it features all the band's singles to that point in their 12-inch versions, along with their respective B-sides. The classic 'True Faith' (along with B-side '1963') made its first appearance on this collection. This album has reportedly sold over a million copies in the US alone.

**Need to know:** 'Temptation' and 'Confusion' were re-recorded for this compilation, and are used instead of the original versions.

### JOY DIVISION - 'HEART AND SOUL' (1991)



Digitally remastered box set that features pretty much everything by the band that became New Order following Ian Curtis' suicide in 1980. Featured within are their studio albums, B-sides and other rarities, such as the group's first studio recordings, which became their 'An Ideal For Living' EP.

**Need to know:** Contains a version of 'Ceremony', which, of course, went on to become New Order's first single.

### 'BACK TO MINE: NEW ORDER' (2005)



This is not strictly a NO release - it's a compilation put together by the band's members to showcase their myriad influences over the years. Contained within are tracks by rock veterans The Velvet Underground, Roxy Music and Captain Beefheart, dance classics from Mantronix and Joey Beltram, as well as contemporary choices such as Doves and Missy Elliott.

**Need to know:** Features the CD debut of the Patrick Cowley remix of Donna Summer's disco classic 'I Feel Love'.

### NEW ORDER STORY (2005)



Originally released on VHS in 1993, this documentary captures a band telling their tale as they were on the verge of imploding. It's edited together in a cut-up fashion that is a bit irritating, but so good is the story and the selection of archive clips that it's worth persevering with.

**Need to know:** During the 'quiz show' section, host Keith Allen asks the band: "Who is the laziest member of New Order?" Drummer Stephen Morris answers: "Ian Curtis."



# FANMAIL

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

Edited by Alex Denney



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## GLASTO'S EPIC HORRORS SHOW

**From: Freddie Mitchell**  
**To: NME**

The Horrors. You do not cover them enough (*WHAT? Have you seen Fanmail/the mag in general for the last three months?*! – *Mildly Offended Ed*). I already loved them, all the way from those early 'Jack The Ripper' demos to the swirl of 'Sea Within A Sea'. But their recent Glasto set topped it all. Where to begin? Well, 'Moving Further Away' was the Glasto moment Faris promised us it would be. Such an amazing, relaxing and lucid song, it manages to hone the intricacies and complexities of 'Primary Colours' best bits, but makes it into something we can dance to. Which is amazing. Just... please do a Horrors special. They, along with Arctic Monkeys and Anna Calvi, are the only worthwhile music acts around nowadays.

**NME's response...**

**From: NME**  
**To: Freddie Mitchell**  
Strangely enough, someone suggested a scratch-and-sniff five-cover special that snelt of each Horror's underpants the other day. Didn't come off for some

reason, although we can promise a super in-depth look at Faris and co's synth new album coming your way very soon. Anyway, I digress. 'Moving Further Away' is amazing, isn't it? They could pretty much

perform an hour-long rendition of that song at shows and I'd be weeping tears of infant joy. As for being a fan of Anna Calvi, snap – but have you checked out PJ Harvey's 'Let England Shake' yet? Damn!

That's the kind of record Ms Calvi will be writing in 20 years' time... if she's very, very lucky – AD

Get in touch at the above addresses. Winners should email [letters@nme.com](mailto:letters@nme.com)

### BEETLEBUM-FLUFF

**From: Matthew Smylie**  
**To: NME**

In response to Stevie's letter, unfairly labelling Damon Albarn the new Sting (July 2): bullshit. 'Apple Carts' is a beautiful song that has an ethereal, otherworldly presence, and Damon performed it on *The Andrew Marr Show* thusly. Maybe he isn't pandering to the public desire for him to perform as the mockney frontman of Blur because he has transcended that role; he is one of Britain's most accomplished, and talented, singer-songwriters. And the beard? Why does that make him look like a tramp? Maybe a beard is the look for someone about to perform in a play set in Victorian Britain with a mystical edge. I believe Damon Albarn is more interesting than ever and he doesn't need to perform a tell-all interview or adhere to an accepted rock star image to remain relevant. That being said, new material from Blur would not go amiss.

**From: NME**  
**To: Matthew Smylie**  
Personally, I reckon Damo would do well to ignore a narrow-minded few and pursue the beardy look to its fullest, on account of it covering some of his quite prodigiously annoying face. Perhaps we could set targets for him. Aim for 99 per cent coverage and we'll stick you on the front of the mag – something like that – AD

### SKINNER'S SURPRISE

**From: Vella**  
**To: NME**  
Was Mike Skinner a little

too excited at Glastonbury with his last Streets show, or was it just a hidden microphone?

**From: NME**  
**To: Vella**  
Well, quite. Kind of gives whole new meaning to the lyric "dry your eye, mate", doesn't it? – AD

### GLASTO GOODNESS

**From: Morgan**  
**To: NME**  
Hey NME, I'd like to have a say on this year's Glastonbury. As you may know, there've been plenty of haters going on about this year's line-up, and to be fair I was questioning why Beyoncé was in there, but after watching, I've got to say she did a top job! Coldplay also managed to turn me too – wasn't a fan, but I respect them more now. And Miles Kane, the guy is bloody brilliant! There is much love for him.

**From: NME**  
**To: Morgan**  
Glad you had yourself a good time, Morgan. To be fair, whatever you make of her music and her latest 'meh'-tylicious effort, Beyoncé was always gonna slay at Glastonbury, wasn't she? As for Coldplay, did you stop by the legal highs tent en route to the show? Nah, seriously, the whole point of Glastonbury is that it's a broad church, and these things are all part of the fun – AD

### VIVA OASIS

**From: James Wheatley**  
**To: NME**  
I'm just writing to talk about Brother, Viva Brother or Posh Brother or whatever they are called now, and how much you talk about them being the



'revival' of Britpop. Although their songs are catchy I don't think this is the case, they're just posh boys with tattoos. There are much better guitar bands out there who are the real deal and could do with a bit of exposure. If Brother were my brothers, I'd change my name.

**From: Neil Renton**

**To: NME**

So Brother are now Viva Brother because some other band beat them to the name. If they wanted to keep with the sibling theme, why didn't they call themselves Paul Gallagher? You know, the annoying, strangely dressed brother of Liam and Noel.

**From: NME**

**To: Neil Renton, James Wheatley**

Tut-tut. Whatever happened to Brotherly love? Mind you, let's be honest here – there's little more irritating in this life than mono-browed well-to-do sorts with guitars pretending to "ave it large!" in the mistaken belief it will make them authentic – AD

## TAX-THUMPER

**From: Keith Chapman**

**To: NME**

Surely a member of Chumbawamba turning up at a U2 show berating U2's lack of tax-paying (Pretty sure Bono does actually



## STALKER

**From: Olivia Grace**

**To: NME**

"Here's my friends Lucy and Gem and I with Bethany Cosentino from Best Coast – she was lovely and really chatty, especially when we asked about her cat."

pay his taxes – Legal Ed) is akin to a crusty old punk turning up at a Chumbawamba gig asking Chumbawamba to stop signing on and get a proper job?

**From: NME**

**To: Keith Chapman**

Being somewhat old-fashioned in these matters, we're a firm believer that pop stars should look good when attempting to convey their message of hope/despair/disgust at the world, so we're loathe to find ourselves in agreement with anyone out of Chumbawamba on any given occasion. However, in this particular instance Ms Wumba (as we'll call her) is quite right to call out HRH Bono for his hypocrisy. Frankly, as long as she doesn't stink up our

# Web Slings

The highlight of this week's NME.COM blogs

## THIS IS PARK-CORE

Ask anybody what their highlight of Glastonbury was and, if they were one of the lucky 30,000 who got into The Park on Saturday night, the answer will be Pulp. Their eyes will mist over as they recount tales of 'Common People', the sight of high-kicking, quip-cracking Jarvis taking us back to Britpop's heyday, and peeks of Graham Coxon watching side-of-stage. I know, because I was one of them. And it was very much a 'moment', as was Radiohead the previous night during their own oh-so-secret set (if a bit wetter and less banterful).

It's a story that might wind up punters that couldn't get into the area, not least Kate Moss and Jamie Hince, who rocked up too late to get in and were flatly refused by security, and it begs the question is it right to keep these kind of shows so secret and so confined? Is the pay-off for the lucky few worth the disappointment of everyone else? Or could anyone with an iPhone and a fully functioning brain could have got there early enough if they really cared? Read the rest of Tim Chester's blog at [NME.COM/blogs](http://NME.COM/blogs)



### Best of the responses...

We asked at the info desk on Saturday morning and they confirmed it was Pulp. So you're right – anyone who was that bothered would have gone up there early like we did.  
**Laura Burnipp, Cardiff**

Two people behind me at Radiohead were upset

when they found out it wasn't Rick Astley...  
**Martyn Hannant**

I think The Park was the best stage to see them both, I'm sorry some people missed them like Kate Moss, etc... but they should have gone there early like I did!  
**Michael Foreman**

The fact that there were so few people there made it so much more special, but on the other hand, I didn't catch one of Jarvis' chocolates, so that put a bit of a downer on it.  
**Simon Birch**

I have mixed feelings about the secret gig concept. I'm delighted

I saw them both at this year's festival but I'm disappointed to have missed Fleet Foxes, Moz and Elbow to do so. They should've had Pulp headline with Radiohead doing 'TKOL' underneath – that would've made a far stronger billing than Pendulum/Beyoncé.  
**John Lowe, London**

own personal space, she can berate the chosen one as much as she bloody well likes – AD

## THE CINES' ALL GOOD

**From: Holly**

**To: NME**

I just thought I'd show my gratitude to you for your support to The Vaccines because they are such an amazing band. I may not have known as soon as I did about their tour if it wasn't for your Twitter, and for that I owe you my life. However, be warned that you are going to be held responsible for me bashing my way to the front and yelling all the words incredibly loudly to the four most beautiful faces I have ever seen. Thanks a million for making my life! PS Hopefully I will have a picture too in the 'Stalker'

section of your magazine because I am just that!

**From: NME**

**To: Holly**

No worries, Holly, the pleasure's all ours. Just keep in mind what that restraining order actually means, yeah? – AD

## AN OLDIE WRITES

**From: Peter Neale**

**To: NME**

Talking Heads were on the cover of my first NME back in July 1981, and I don't think I've missed an edition since. Today is better than the future we dreamed of: discovering a band in NME and hearing their song online within a minute or five. Not like taping John Peel in the hope he might play a track, or shelling out mail order without having actually heard it. I don't

care about formats, don't give a flying one about vinyl versus MP3, I just want the delicious joy a great new song can bring. I could give you a list of all the bands you've helped me love, but instead I want to offer my thanks for the last 30 years, raise a toast to the next 30 and thank all the people much younger than me who've never questioned why a fat bald bloke is down the front at festivals and gigs.

**From: NME**

**To: Peter Neale**

Peter, you've warmed the cockles of our cold, black hearts. Every week we await the latest gloomy dispatch from the industry's frontline like an orphaned child getting in line for his slop, and then you come along, and suddenly it's all champagne

and caviar served with a sunshine jus on a nest of indomitable optimism. Can we hire you to stand over our shoulders and offer kind words of encouragement the next time we have to bust out a 2,000-word feature? – AD



## STALKER

**From: Sarah Pond**

**To: NME**

"Dave Grohl came and met me and my friends after a gig – it's true what they say, he is the nicest man in rock."

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## JOE ELLIOTT DEF LEPPARD



The 'not very good at guitar' Kurt Cobain? Are you dead Joe?

### QUESTION 1

Which David Bowie song covered by your Bowie covers band Cybernaughts was previously covered by Nirvana?

"The Man Who Sold The World". Nirvana's 'MTV Unplugged In New York' was 1993, he died in 1994, the Cybernaughts sessions were 1997. I didn't take much from Kurt's version because, God bless him, he's not very good at lead guitar - he misses a few notes. Phil [Collen, Def Leppard guitarist] was never going to let that happen."

**Correct**

### QUESTION 2

Where - exactly - was your first Def Leppard gig?

"Westfield School in 1978."

**Correct.** Dining hall Block A, Westfield School, Mosborough, Sheffield

### QUESTION 3

Why did your 1981 Top Of The Pops performance of 'Hello America' fail to broadcast?

"It was the day the first space shuttle launched (Columbia, on April 12, 1981 - Space Ed) so Top Of The Pops was cut to 20 minutes."

**Correct**

### QUESTION 4

Who kept Def Leppard's third album 'Pyromania' off the US Number One slot?

"Michael Jackson's 'Thriller'. We were Number Two for four and a half months and we were like, 'Can't you just leave for one week?' The one week he did leave, 'Flashdance' went to Number One, he went down to Number Three and we stayed at Number Two."

**Correct**

### QUESTION 5

Which solo album by Rolling Stones guitarist



Ronnie Wood did you work on?

"Slide On This". We were just finishing the 'Adrenalize' album.

I played him a rough mix of 'Let's Get Rocked'. I sang on a duet called 'Always Wanted More', and sang backing vocals on 'Show Me' and



'Josephine'. I played bass on 'Show Me'. They didn't keep it, but I can tell my grandkids I played bass with Charlie Watts on drums and Ronnie Wood on guitar. Amazing."

**Correct**

### QUESTION 6

What was the name of the heavy metal band created by Adrian Edmondson and Rik Mayall in whose mockumentary you featured?

"Bad News. We crossed path with those guys a lot - we were on the French And Saunders show a few times (Adrian Edmondson is married to Jennifer Saunders - Comedy Ed). They were backstage at one of our gigs and went, 'Do you want to be in this thing?'"

**Correct**

### QUESTION 7

Which Def Leppard single debuted in Guitar Hero III?

"Nine Lives". Record companies are looking for angles these days because there's no industry left. Nobody's going to play a new Def Leppard song on the radio because we don't fit the format. I can't see Chris Moyles playing anything much more than 'Animal', and Chris Evans isn't going to play our new single, so games were deemed the next best thing. The Guitar Hero people said, 'We'd love a new song,' so they put it up and off it went."

**Correct**

### QUESTION 8

What faux pas did you make after playing at the opening night of the 2008-2009 NHL hockey season in Detroit?

"I put the Stanley Cup upside down on its plinth. I got death threats after that - these hockey fans are really weird. I tried to explain, 'I'm sorry, I don't know much about hockey. It's played by girls in England', which probably didn't go down too well."

**Correct**



### QUESTION 9

Which band sang, in 1997, "The Drummer from Def Leppard's only got one arm?"

"Is it a rap song?"

**Wrong.** 'Why's Everybody Always Pickin' On Me?' by the Bloodhound Gang

### QUESTION 10

Def Leppard are one of only five bands who've had two albums sell more than 10 million in the US. Can you name the other four?

"Van Halen. The Beatles. Pink Floyd. Led Zeppelin."

**Correct**

*Total Score*  
**9/10**

"Do I win a prize? I get my picture on the back page of NME? That'll do!"

Go to [NME.COM/blogs](http://NME.COM/blogs) to see the full Braincells hall of fame (and shame)

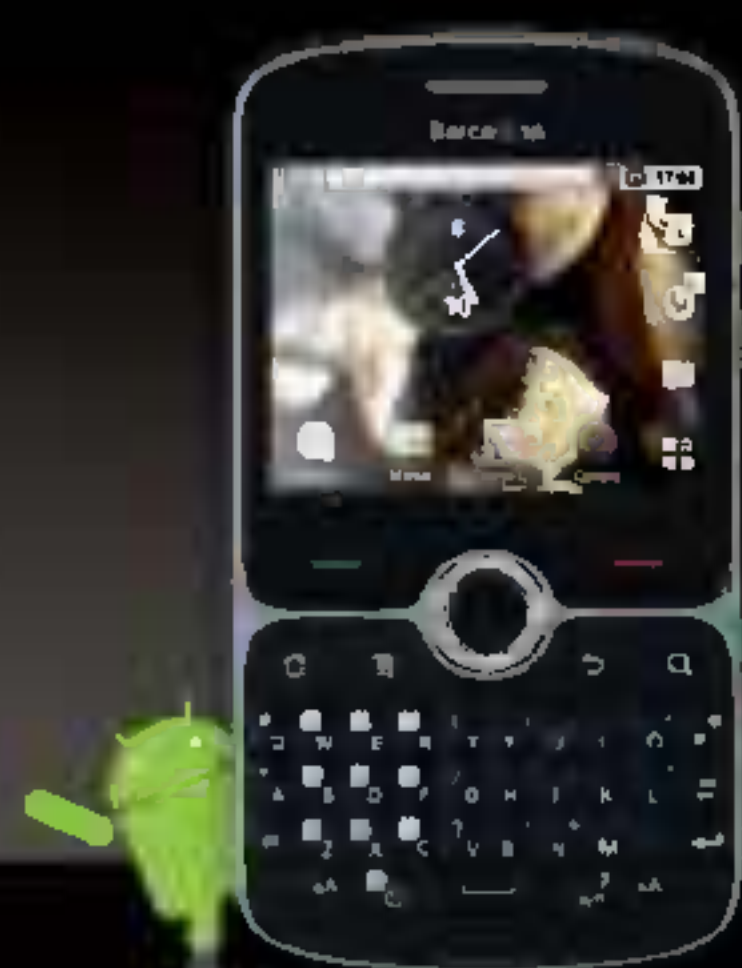


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S K Y I N G

# THE HORRORS

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