



INSIDE THIS



"WE RECORDED
IN THE MIDDLE OF
NOWHERE. THERE
WERE BEARS"
THE VACCINES AND THE
STROKES JOIN FORCES. NO
ANIMALS WERE HARMED



"Love, death, violence and guilt" FLORENCE TALKS US THROUGH SOME OF THE CHEERY THEMES ON HER NEW ALBUM



"THEY HAD 'MUSE' WRITTEN ON THEIR ARSES" MATT BELLAMY'S NEW

ADVERTISING CAMPAIGN HITS

WEEK

27/08/2011



"This Is Hardcore' made me explode!"

GERARD WAY AND THE REST OF THE READING & LEEDS LINE-UP
GET EXCITED ABOUT PULP'S CO-HEADLINE SET



"HE NEEDS TO GIVE US A REASON TO BELIEVE AGAIN" IT'S CRUNCH TIME FOR PETE AT READING AND LEEDS



"WE ATE A PIG'S FACE, A PIGEON AND A WHALE'S BLOWHOLE" BATTLES FIND IT TOUGH TO GET THEIR FIVE A DAY

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"WE STOLE CHILLI SAUCE THEN VOMITED ON A SECURITY GUARD" BOMBAY BICYCLE CLUB ARE SICK BASTARDS

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





LADY GAGA

Yoü & I (Wild Beasts remix)

"It's like the bohemian going to a porn movie!" jokes Wild Beasts' silky throated singer Hayden Thorpe of his unlikely union with Lady Gaga - or "sleeping with the enemy", as he puts it. After all, if there are two acts more polarised in the way they perceive and portray sex and sensuality, it's this pair. If Gaga is the greasy Hooters titty bar who hardly stops short of giving away the farm (and wearing it to boot), Wild Beasts are the

A flummoxing concept that results in bedframerattling brilliance

arty peepshow exposing only the barest of details, but while this remix is a flummoxing concept, the result is bedframerattling brilliance. 'You & I' is by far the worst song on 'Born This Way',

what with its sub-Coyote Ugly tales of bar-room bawdiness and Brian May spaffing guitar all over it. Hayden's version could hardly be further removed from the original; the molten hum of 'Smother' transfused into a tremulous, sadly euphoric dream that contrasts dramatically with Gaga's FM-primed caw. He's stripped its clunky Nebraskan narrative down to just a few phrases, simply, "You and I... make love", which flare ghostly as alone nightclub strobe. It comes as a surprise, then, to realise that everything here - save for a sample of Hayden's voice moaning beguilingly - comes from the original song, May's yowling guitar and all. Turns out you really can polish a turd. Laura Snapes, Assistant Reviews Editor



FEIST

How Come You Never Go There? Ferst's new album may be called 'Metals' but the track that heralds it is of a far softer element, that oaky-smoky voice gently chiding a lax lover as her band cradle your ears in sleepy swing and gentle brass reminiscent of 'The Greatest'-era Cat Power.

Emily Mackay, Reviews Editor

MINT JULEP

Aviary

The super limited 2008 debut album by this Boston, Massachusetts husbandand-wife team was entitled 'Songs About Snow', which tells you a lot about what they sound like. Sure enough, this free sample from their next album 'Save Your Season' is yet more beautifully layered, melodically sophisticated dream-pop. Hamish MacBain, Assistant Editor

JOE GODDARD FT **VALENTINA**

Gabriel

Siphoning '80s Madonna into the kind of Balearic, beat-swaddled party number that conjures up a 5am Berlin dancefloor packed with topless boys with smooth waxed chests is a neat trick if you can do it. Hot Chip man Joe Goddard can. Consider us suitably impressed.

Leonie Cooper, Deputy News Editor

BRETT ANDERSON

Unsung

While Brett continues to be a pricktease about the possibility of a new Suede album, we continue to make do with another solo record. To be fair, the fact that this sounds exactly like 'The Wild Ones' with less silly words makes that far more thrilling than expected.

Krissi Murison, Editor

TRAILER TRASH TRACYS

Dies In 55

TTTs can make low-ended, doomed Valentines in their sleep, but 'Dies In 55' is something else entirely. Bass and drum machines crackle like the tiny heartshaped explosions in the sky, the musical equivalent of staring at the sun while cating fistfuls of Fizz Wizz.

Priya Elan, Assistant Editor, NME.COM

BEACH HOUSE

Untitled

Initially debuted as a live "experiment" back in May, this untitled newse has come on leaps and bounds since then, and has now grown into a fully formed choral beauty. Shock It sounds exactly like it could have been on 'Teen Dream' too. And there's nothing bad about that at all.

Matt Wilkinson, New Music Editor

DIRTY BEACHES

Lone Runner

Coming forth with the most sinister basement growl heard since we last locked Nick Cave in a cupboard, Alex Zhang Hungtai brings the gravelly ambience with this creepy/cool ditty. We don't know whether to give him a hug in appreciation or ram a wooden stake through his heart.

Jamie Fullerton, Features Editor

THE RAPTURE

It Takes Time To Be A Man An unexpected but beautiful, mellow jam from NYC's disco punks that sees them slow it down and reflect on the slow process that is maturing into adulthood, pianos looping lazily and sax breaks taking their cue from '80s soft rock (or Gayngs) rather than James Chance, for a change.

Tim Chester, Deputy Editor, NME.COM



ZOLA JESUS

Avalanche:

No surprises here. End of the world synths, massive nasal bellow, sleeves so floaty they could swaddle an entire playgroup. Yup, if this peck at new Zola Jesus LP 'Conatus' is a marker, Nika Danilova is reading from the same old script. It's a bit Go Compare in places, but so brilliantly brassy we'll let her off.

Mike Williams, Deputy Editor





"IT'S ABOUT THE BIG THINGS-LOVE, DEATH, VIOLENCE AND GUILT"

Florence + The Machine return this week with a new track – Ms Welch exclusively tells Emily Mackay how her new album is inspired by Virginia Woolf, Frida Kahlo and drowning children...

MAIN EVENT

"This is definitely going to be the last time I go back," Florence Welch tells us

down the phone. She's in a cab on the way to Paul Epworth's London studio to make some final tweaks to the album she threw a wrap party for two weekends ago.

"I've been told to stay away and be on holiday," she laughs. "But there's a few things I want to go back and fiddle with..."

Fiorence's as-yet-unnamed second record, due out this November, was recorded at London's Abbey

Road Studios, by The Beatles and

birthplace of masterworks Pink Floyd.

It's a far less blokey canon, though, that Florence draws on for her comeback track 'What The Water Gave Me', which emerged on iTunes this morning, and is definitely not a single.

Named after one of Mexican artist Frida Kahlo's most famous paintings, in which she's depicted lying in her bath surrounded by surreal, nightmarish imagery, the song also references the death of novelist Virginia Woolf, who drowned herself by walking into a river with her coat pockets filled with stones. Cheery stuff, then.

Although Florence studied Kahlo's self-portraits at art college, the song's touchstones came together by chance.

"A lot of the time when I'm writing, things will just... appear," she explains. "I was writing the song and this book on symbolism was lying around, and it had that painting in it. It's nice to mix the ordinary with the extraordinary."

The Woolf element came about from a visit to Charleston, a country house, meeting place and memorial to the early 20th-century Bloomsbury group of writers, artists and philosophers of which Woolf was a core member --

Florence's father owns a campsite nearby. "We got there too early, but they let us into the gardens, and we ate the apples off the trees," says Florence. "It just seemed like a really amazing breakfast in this really amazing place. And then I was just thinking about her death... that's always been such a strong image: going to the river with your pockets full of stones."

In the song, water becomes a deity that has to be appeased.

"I was kind of fascinated by those stories about children who are swept out to sea, and their parents go in after them and try to rescue them and, it sounds horrible, but because the children are smaller,

"I tried to find the ultimate hangover cure in song" FLORENCE WELCH

they get swept in unharmed whereas the parents are drowned. It's like the sea demands this sacrifice. There's that line in the song: 'They took your loved ones and returned them in exchange for you but would you have it any other way?' And you probably wouldn't."

Florence's themes are as torrid as ever, then. When we spoke to her back in January, she was talking about making an album that would be "chemical and elemental" in contrast to the "animal and anatomical" nature of 'Lungs', Although 'Strangeness And Charm' and 'Spectrum' will still feature on the album's 13 tracks (with 'Bedroom Hymns'), Florence says it's taken on a themethwarting life of its own.

"There's still the big things," she tells us, "love, death, violence and guilt. [But] it's come out in a more organic way. And partly that's being in Abbey Road and really wanting to make a record that we could play as a band. It's come out quite... earnest. There's big moments of confession in it, overcoming your demons,

and trying to find in song the ultimate hangover cure. It's come out quite cathartic, like, there's the choice whether you want to throw yourself away and keep living your life in teenage abandon or whether you want to start doing things differently."

The experience of recording in Abbey Road, was, Florence claims, "not as intimidating as you might think. Although it definitely does have this atmosphere. We got to play on the piano The Beatles did 'Ob-La-Di, Ob-La-Da' on.

"Mainly it was just really fun conducting a lot of my friends and people that I know to be the choir. I didn't want professional singers because I thought it would be too clean. It was really fun, people got to listen to the songs for the first time. It was an amazing memory."

As to how her sound has developed, Florence tells us: "I think we're writing more as a band. There's quite a big guitar sound on the album. But what I really wanted to do was to find a way to take all the influences of the first album and making them work together. Like, on the first album, 'Dog Days Are Over' sounds different to the rest of it. I wanted to make the new album sound like a whole."

The cab has arrived at Epworth's studio, and



so we must bid Florence farewell. Let's hope she actually stops tinkering with the album and lets us all hear it, because so far, the water looks lovely.



FIRST LISTEN

'What The Water Gave Me'

It begins with a creepy, gothic trickle, ominous rattles and scrapes of strings from the dark parts of Siouxsie Sioux's

subconscious. Florence's voice is pained, precise, as she begins, "Time, it took us/To where the water was...". The guitars and drums slowly rumble and rise around her as she begs "Time goes quicker between the two of us/But oh my love don't forsake me/ Take what the water gave me". The chorus is huge and surging, as Florence abandons herself to the momentum: "Lay me down

soft/Let the only sound be the overflow/ Pockets full of stones". The build towards the second chorus is even bigger, and then it finally explodes, as Florence thunders, "She's a cruel mistress and a bargain must be made". The guitars are definitely more prominent, and in its rockiness, the song is almost like a modern-day Stevie Nicks. Everything falls away for a final chorus that's just Florence's voice and subageuous backing vocals before all is swept away in a torrent of drums, guitar and cymbal crashes, for an extended, heart-rushing outro.

UPFRONT



WHAT DID YOU EXPECT WHEN THE VACCINES MET THE STROKES?

When Albert Hammond Jr joined forces with the London quartet to record some new tracks in remote upstate New York, it was a match made in indie-rock heaven. With added guns...



Back in March,
The Vaccines'
debut was lauded
as a UK equivalent
to 'Is This It'.
I ast forward six
month—and, in
a collaboration with

indic anthem potential so high it could knock the very blogosphere off its axis, Justin and co have teamed up with The Strokes' Albert Hammond Jr to test the waters on some new material.

Decamping to the guitarist's studio in upstate New York for a two-day recording session, the band laid down new track 'Tiger Blood' with Albert and 'Angles' co-producer Gus Oberg on production duties.

For now it looks as the u_h the track will only see the light of day in a live capacity, with the possibility of it being released as a limited, tour-only single, sold at their forthcoming UK headline

shows. But with the band already lighting the kindling for album two, it looks like we should really start to expect some very big things indeed from The Vaccines

Justin told us: "I don't really know [how Albert heard about us], I think he saw us play in New York. We met him that night and then a couple of days later we got a message saying that he really liked our stuff. He said he'd been doing a bit of production with Gus

Oberg, and if it was possible they'd be really up for doing something with the band. We're in that place now where we're trying to think about what we wanna do for the next record. We really like the idea of working with other creative people and obviously, being massive fans of The Strokes, it wasn't something we were gonna say no to."

Here, we go behind the scenes at this once-in-a-lifetime transatlantic summit of skinny-jeaned indie-rock'n'roll.





BACK TO NATURE

During their studio session, the band found they weren't in Kansas, or indeed Camden, anymore. "It's about two hours out of New York, on the border of Pennsylvania in this small place called Barryville," remembers Justin. "The sat nav couldn't even find it. It's like a home studio, just a really nice environment, really chilled out - a nice vibe and nice atmosphere. It's just what we needed to get back into it again; when you're on the road extensively you don't really get much opportunity to do these things."

ALL TOGETHER NOW...

A wag would suggest that The Vaccines owe some kind of debt to The Strokes already. Hey, it's worked so far, so why fix something that ain't broke? "I think you can hear [Albert's] influence, and that's not necessarily

a bad thing," agrees Justin. "It's probably why we worked with them in the first place. We've been talking about working with a musician on the next record, and we want a producer to have a positive impact on our songs."



JUSTIN OPENS UP

With their heroes worshipped and horizons expanded, Justin is looking to an even brighter future for The Vaccines. "I think we'll do these sessions - and I'm sure there'll be more - as a stop-gap, taking the first steps towards the next record. I don't want to make the same record twice. I've always been into the idea of not being tied down by release schedules and trying to create in-between releases and tours. The [new] song's called 'Tiger Blood', so maybe we'll have that as a tour-only song."



BLOW IT UP (LITERALLY) The Vaccines found themselves breakfast and we got locked out one

♠ The Vaccines found themselves fulfilling their potential as indie alpha males by getting to play with guns. "We weren't bunting," Justin points out.

"We were just shooting cans, but there were bears and it was in the middle of nowhere. Our hotel was a bed and

night 'cos the owners had gone home..."

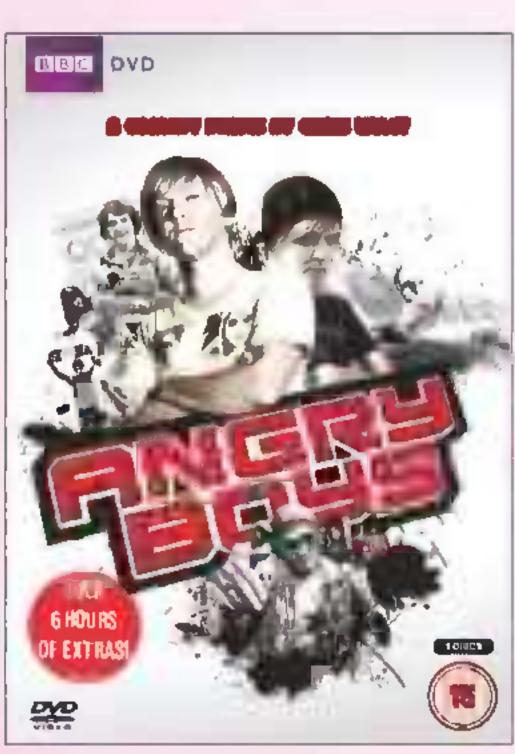
The Vaccines play the NME/Radio 1 Stage at Reading (Fri 26) and Leeds (Sat 27); The Strokes play the Main Stage at Reading (Sat 27) and Leeds (Sun 28)



IN THE ZONE

The band found themselves so much at home that it sounds like they're angling for a return invitation. Not that Justin would ever be so crass as to ask out loud... "Well, it's up to them if they want to, really. I haven't thought that far ahead but we had really good fun. At this stage I don't think we'd rule anything out, we just want to get into the studio as much as possible and try different things out. That's really what the whole thing with Albert was about: for him, Gus and for us to try new ideas and remind ourselves what it's like to be in the studio. On the first record all the parts were so clearly defined when we got in [the studio], so we're all really excited by the idea of going in and having songs but no real idea of where we want them to go."





£19.99 3 DVD out now

The highly acclaimed mockumentary series from Chris Lilley (Summer Heights High) in which he brings to life identical twins Daniel and Nathan Sims, prison guard Gran, US rapper S.mouse, former world surfing champion Blake Oakfield

and the domineering Jen Okazaki



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POP NEEDS POLITICS MORE THAN EVER

In the wake of England's riots, **Billy Bragg** contacted NME with a plea for this generation of musicians to engage. Here's what he wrote...



How frome that The Clash should be on the cover of the NME in the week that London was burning. Touching too, that the picture

should be from so early in their career, because The Clash were formed in the wake of a London riot: the disturbances that broke out at the end of the Notting Hill Carnival of 1976.

The Notting Hill riots of 35 years ago created a genuine 'What The Fuck?' moment – the first in Britain since the violent clashes between mods and rockers in the early '60s. While west London burned, the rest of society recoiled in terror at the anger they saw manifested on the streets of England. In the aftermath, severe jail sentences were handed down and police patrols stepped up in areas where there was a large immigrant population. Sound familiar?

But something else happened too – in the months that followed, bands appeared that sought to make sense of what went

make a connection between the frustration faced by unemployed white youth and their black counterparts whose employment prospects were blighted by racism.

Plenty has changed since, yet we find ourselves in the same quandary. The August riots of 2011 are another WTF? moment, when society recoils in horror and says, 'I don't understand you.'

Anyone who has seen the footage of the 'Bad Samaritans' pretending to come to the aid of the injured Asyraf Haziq Rossli, then rummaging through his rucksack and robbing him, will have made an instant judgement about the kind of people who would do such an unspeakable thing.

Undoubtedly, many of you who make up the *NME* readership will know people like that and be quick to condemn them. For the rest of us – who know nothing but what we see – we'll damn you all, because of your clothes, your

music, your haircuts, your attitude. You can already hear the generational disdain in mainstream reactions to the sentences handed down to looters.

Now, you don't have to do anything about this. You can shrug your shoulders when politicians speak about feral youth leading futile lives. But it won't end there. The authorities are going to lean on your generation and hard. You are being set up as the new enemy within.

The disturbances of the past weeks have stirred up a shitstorm of opinion in the mainstream media, much of it from

people who have no real experience of the pressures faced by your generation, the first in a century likely to grow up worse off than their parents. This situation has been building for years, but the disturbances have created an opportunity for young people to provide an alternative commentary. Back then, we just had pop music. Now, if you have an opinion, you can blog, tweet and post your thoughts for everyone to see. It makes you feel like you're making a contribution. Are you, though?

I can understand why young artists might be unsure of how to approach politics. The old ideological divides make little sense anymore. But making political pop should not be a matter of setting Karl Marx to music. That never sounds right. Pop becomes political when it stops being self-pitying and self-aggrandising and starts to speak truth to power. I'm not looking for a punk revival. Yet, at its core, punk contained a revolutionary idea that remains relevant today.

Of course, it doesn't have to be a band – technology has put the means of production into the hands of anyone with a computer and some beats. The riots last week were a spark – what's needed now is an alternative commentary. Some of you reading this need to produce songs with spirit that tell us something we don't know about what happened last week, how we got to such a place and where you think we should be going from here.

that sought to make sense of what went because of your setting Karl Marx to music, it's speaking truth to power

down on that hot August night. Aswad, Steel Pulse and Misty In Roots were among the reggae bands that stepped forward to speak for the black community. Punk was galvanised into action by The Clash, whose debut album featured a picture of police charging towards black youth under the Westway on the back cover. Their first single, 'White Riot', was an explicit attempt to







a deadly storm devastate Belgium's Pukkelpop festival last week

t looked like the end of the world.' This description uttered by both first-hand eyewitnesses and those who watched the drama unfold on YouTube - seems to aptly sum up the general feeling of terror and devastation experienced at Pukkelpop festival last Thursday (August 18). After a freak storm tore down two stages at the three-day Belgian festival, four lives were lost (at the time of going to press), dozens more were injured and an evening that had promised sets from the likes of Foo Fighters, The Streets and Fleet Foxes ultimately ended in tragedy.

Worrying about the weather at festivals is a light-hearted summer pastime all music fans indulge in, but the speed and ferocity of the storm at Pukkelpop means it's unlikely that anyone will be so glib about the subject again.

Describing the scenes in the immediate aftermath, Friendly Fires drummer Jack Savidge, who was preparing to go

onstage with the St Albans band later in the evening, said that the storm was "something else". "[It] just took 15 minutes of chaos," he tweeted, adding: "Two big trees [were] just snapped like twigs." Charlie Fink from Noah & The Whale told NME: "It was almost apocalyptic. It was pitch black, but

it was only 5pm. The freakiest part was that it went dead silent."

The devastation centred on two stages - the Shelter and The Chateau, where lives were

tragically lost. Such was the impact of the storm that trees were pulled out of the ground and blown into the stages, smashing into the rigging and bringing the roofs and video screens down with them. Minutes before the storm set in, crowds had gathered at The Chateau stage to catch Smith Westerns. The

Chicago band, who were onstage when the tragedy struck, were forced to flee the collapsing tent as panic quickly set in within the crowd. Shortly after the incident, singer Cullen Omori revealed that guitarist Max Kakacek was "almost... crushed" by the falling trees. Meanwhile, London

"It was 15 minutes of chaos – two big trees were just snapped like twigs"

JACK SAVIDGE, FRIENDLY FIRES

folk-rockers Dry The River, who were due to follow Smith Westerns at The Chateau, described what they saw shortly after as "apocalyptic scenes" on their Twitter page. Tweets from Fleet Foxes, Katy B and 30 Seconds To Mars followed, professing feelings of general bemusement and distress.

Perhaps most depressing of all is the fact that this is the second tragedy to befall Pukkelpop in two summers. In 2010, Ou Est Le Swimming Pool frontman Charlie Haddon committed suicide at the festival after injuring a fan while crowdsurfing. It was also the second live music tragedy in a week, after high winds at an open-air concert in Indiana in the US saw the stage collapse onto the crowd, killing six and leaving at least 40 people injured.

Could more have been done to protect fans at Pukkelpop? Can this be stopped from happening again? And should any lessons be learnt in terms of crowd safety? In the immediate aftermath, it's just too early to say. But the future of the Belgian event, as well as festival safety and security in general, is now all too keenly on the agenda.

CHRIS LILLEY

The Angry Boys star tells us what it's like being hapless rapper S.mouse, including playing to an audience of lookalike fans

Hello, Chris. Your rapper character S.mouse from Angry Boys is releasing a single, 'Slap My Elbow'. How and why?

"It's weird because I did all the music for the show, but it was never intended to be this spin-off thing; it was not at all like that. In the show, 'Slap My Elbow"s the big hit single that S.mouse released and he started getting slammed by the critics, but it was the biggest-selling hip-hop single of all time. People really got on board in Australia and liked that song, so we just thought, 'Let's release it as a single.' There's another one called 'Animal Zoo'. But as S.mouse. goes through his period of decline throughout the series, he gets locked up on house arrest, and ultimately he finds out that he's not really a rapper at all."

S.mouse is a bit of a faker as rappers go. Did you base him on anyone in particular?

"He's a combination of lots of people that I observed. People were saying that it must be Soulia Boy, but I certainly didn't look at one particular artist and try to be him. There's certainly a bit of Kanye in there as well. It's obviously that kind of artist, but it's a mainstream, kidfriendly song, marketed towards kids to be this big-selling thing."



"I think he'd be terrified of Odd Future, 'faggot' of hip-hop and there's all these other rappers hating on him and he's got all these enemies - so they're kind of went and saw those guys the week before the S.mouse show, in the same To go up a week later and be this ridiculous S.mouse guy was really fun."

Does he like 'Watch The Throne'?

"S.mouse has kind of fallen into the whole hip-hop thing, I don't think he knows much about what he's doing. He's just the face of this thing, so he'd be out of this depth with all that stuff."

And what happened during the live show?

GRRR!

Daniel and

Nathan Sims

Jen Ozasaki

Pushy mum,

markets her

gay skater champ.

Blake Oakfield

Ageing former

surfing champ who

had his testicles

blown off in a stand-

"We packed out this venue that would've been about a thousand people and, yeah,

it was really cool I'm not really a rapper so I'm not really used to doing a live show; obviously I did all the bits in the show but it was pretty tricky. We had a couple of dancers on either side, S.mouse's friend Anthony was the DJ and it was really tun. A lot of people came dressed up as S.mouse, which was a very surreal experience for me."

Angry Boys has taken off in the UK. Have you been surprised by the reaction?

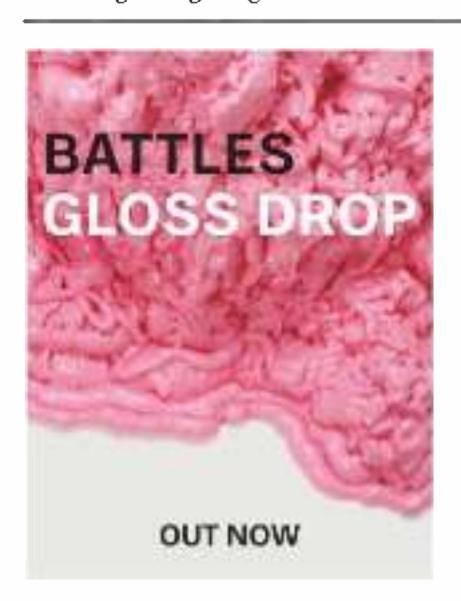
"It's funny the way it happened. I did We Could Be Heroes and Summer Heights High over here, which are similar kinds of series, and Summer Heights High did well for me, so here in Australia there was a lot of anticipation for this series. I've had a nice slow build in the UK, but people have really gotten behind this series over there. I'm gonna get over there when I can."

The first series of Angry Boys is available on DVD now

Would he like Odd Future?

I think S.mouse would not want to come across those guys on awards night. In the first episode it talks about how he's the

polar opposites. I actually venue. They were amazing.







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Pieces Of Me FRANK TURNER

The punk troubadour fondly remembers his first Iron Maiden tape and has a little cry over Tim Burton

My first album 'KILLERS' BY IRON MAIDEN

"When I was 10, I saw a poster of them and my dad, in a fit of paternal generosity, bought me a tape of 'Killers' from Our Price at Waterloo station on his way home. I think my parents still regard it as the moment at which everything started going wrong. I still think it's one of the greatest albums ever. Much like the Jesuits, if Maiden get you when you're young, you'll always come back to them, no matter how far you stray."

First gig SNUG AT SOUTHAMPTON JOINERS ARMS

"They were a short-lived, not very good indie pop band. They had a single that was an absolute rip-off of 'Sliver' by Nirvana. My mum was very anti me going to things like that, but she knew the mum of someone in the band, so that meant it was OK!"

The book that changed my life OUR BAND COULD BE YOUR LIFE BY MICHAEL AZERRAD

"It's a compendium of 1980s American indie and hardcore. It starts with Black Flag and finishes with Nirvana. I think when you first encounter punk – even if it's something like Green Day or The Offspring – all of rock'n'roll is still somewhat distant. Reading that book made me realise that a lot of bands I was getting into were not like Iron Maiden and Judas Priest. They were just down and dirty kids doing it for the laughs."

Favourite art THE EXECUTION OF LADY JANE GREY BY PAUL DELAROCHE

"It's a vast painting of a 16-year-old girl being gently helped to kneel down in front of the executioner's block, so that she can be beheaded. It's impossible not to feel the most stomach-churning pity for her."

My favourite place TREVONE IN NORTH CORNWALL

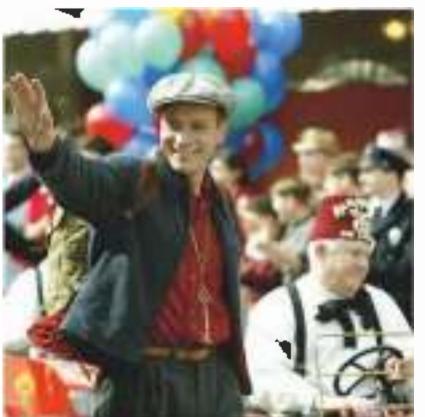
"The more time I spend in America, the more I fall in love with it. Having said that, I think I am at heart forever to be an Englishman. There are bits of the southwestern coast that chime with me at a cellular level because that's the part of the world where I grew up."

My favourite movie BIG FISH

"I like Tim Burton, but this is the one of his that gets me every time. It's a movie about the relationship between fathers and sons and about storytelling, and those are two things that I have a particular interest in. It makes me cry like a little girl every time I see it. It has three denouements in it - after every one I've got tears on my face."







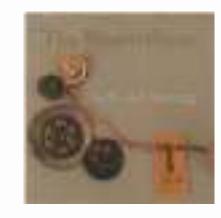


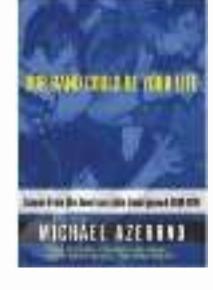
My favourite lyric 'LEFT AND LEAVING' BY THE WEAKERTHANS

"I wait in 4/4 time, and count yellow highway lines that you're relying on to lead you home.' They're a Canadian country band and one of my favourite acts. There's something about waiting in 4/4 time that really does it for me: about counting out the moments on a beat."

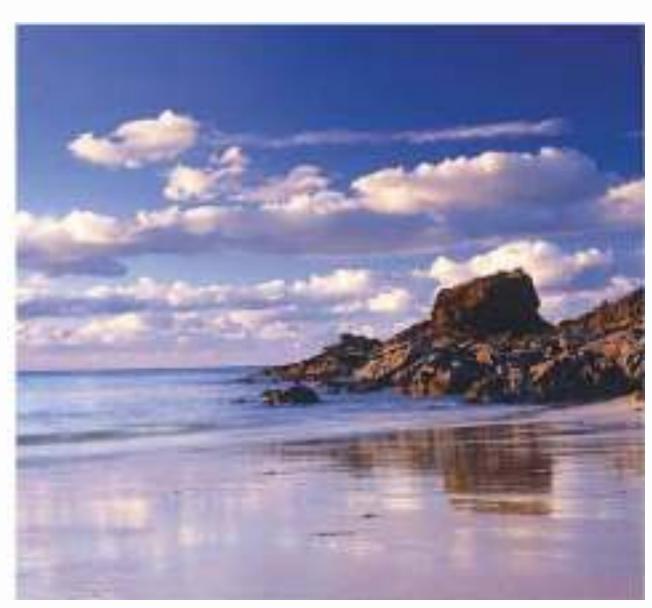
Frank Turner plays the Main Stage at Reading (Sun 28) and Leeds (Fri 26) Festivals. See NME.COM/festivals







Clockwise from main:
Frank in a field of his
own; Iron Maklen's
'Killers'; Ewan McGregor
in soppy film fave Big
Fish; The Joiners in
Southampton; Trevone
looking lovely; Michael
Azerrad's Our Band Could
Be Your Life; lyrical
heroes The Weakerthans;
local indie losers Snug





PETER ROBINSON US ROU REYNOLDS

The Enter Shikari frontman solves the problems of the modern world using robots and dinosaurs



 $\mathcal{F}YI$

 During a portion of this chat for which there was not room, Rou agreed to record a Christmas single

 It will be his version of 'Hark! The Herald Angels Sing

 If it does not appear in December, that means he is a liar

Hello Rou, I gather you are in an American airport.

"I'm on my way to Dallas. It's annoying because it's not the way we're going, but it's our connecting flight home."

Have you stocked up on stuff for the flight?

"Not really, I've just got water, and a few videos on my laptop ready to go."

BEARING IN MIND KIDS MIGHT BE READING, what videos have you got lined up?

"(Laughs) Two South Park episodes, and a lecture on modern-day economics."

What - other than that it's gone a bit wonky - can you tell me about modern day economics?

"Well, at the moment not so much, but hopefully after this video I'll be able to tell you something. It's a very corrupt and immoral way of living, I guess."

Money in general?

"Yes. Full stop. The monetary system."

Do you think a barter system would be better?

"Well, we endorse a resource-based economy – rounding up the world's resources and distributing them fairly. Trying to make everyone a bit more equal. A bit of a cliché..."

But let's say I'm a music journalist and you're a musician. What can we offer each other? You could make some music and I could write a review that would probably annoy you in some way even if it was broadly positive. Then where would that leave us?

"Er, in exactly the same place we'd be if there was money?"

Well, that's no good. I want us both to be marginally happier.

"Well, it would take out any job that anyone was doing just for the money. There'd be no point. So if you didn't want to write an interview with me you wouldn't have to!"

And who empties my bins? "It could be all technology."

A ROBOT?

"Yes! A little robot going, 'Morning mate! Let me empty your bins!""

I'm warming to your system if there are robots involved. Why not throw some dinosaurs in too? "I'm up for it!"



Dinosaurs pulling the buses, robots emptying the bins.

"Streets would be more interesting."

I'm imagining you flying home atop a pterodactyl.

"That would be a lot better than a cooped-up American Airlines flight."

Now. Shall we discuss the live DVD you've just had out, or the new proper album that's due out at some point in the future? "Erm, I'm easy."

I've mentioned both now, so that's job done. But let's say the robots and dinosaurs get out of control and kill us, what would a time capsule containing your live DVD tell future civilisations about 21st-century life?

"That they're very sweaty and they listen to very strange music."

It's not that strange, is it, in this post-'Swagger Jagger' landscape? "How far in the future are we?"

180 years exactly.

"Well, if you listen to Mozart or Bach that sounds quite strange, doesn't it?"

It sounds boring.

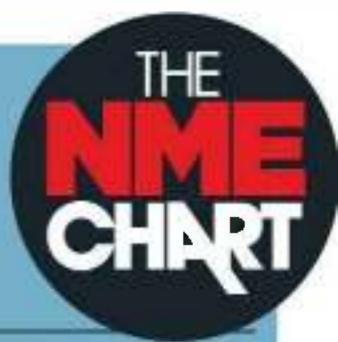
"Well, I suppose in that case..."

Where's the nice singing? Where's the chorus? "Very true."

Mind you, I wonder the same about some of your music.

"I can understand that."

Enter Shikari play the Main Stage at Reading (Sun 28) and Leeds (Fri 26) Festivals



THE DRUMS MONEY.

INTERNATION FIRES THAT WALLAN ALIA

'GO DUTSIDE' Christian Arthornia (

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NUEL GALLAGHER'S NIGH O 39 FLYING BIRDS THE DEATH DE YOU AND ME' CONTRACT

THE HORROS STILL LIFE

RED HOT CHILL PEPPERS THE ADVENTURES OF PAINDANCE MAGGIE! Hone:

MAYS ARE FORGOTTEN

LANA BEL REV STATEMENT.

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* MARINA & THE DIAMONDS

"Radioactive" · MILES KANE

'Come Closer'

* FOSTER THE PEOPLE 'Helena Beat'

* OH LAND

"White Nights" * RED HOT CHILI

PEPPERS Tracks from "I'm With You"

The KME Chart is complied each week by KME 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



THIS MANY BOYFRIENDS

Leeds' favourite new indie kids are set to reclaim music from synth pop posers and Britpop bores

ou know what the best lyric ever is? It's "I hate chillwave and I hate witch house". You can thank This Many Boyfriends for that. And you should thank them, because someone has to fight against the thickfringed middle England twentysomething students hiding their £50,000-a-term accent behind cryptic synths and hypnagogic nu-gaze.

This Many Boyfriends are Leeds' newest indie pop superheroes and they're kicking out against the antisocial elitism of trust fund esoterica. "Take off your hoods and turn off the smoke machines..." moans singer and leader Richard Brooke. "It's all so postured, why are people hiding from themselves? They should just be having fun."

If you've ever heard TMB's tune 'Young Lovers Go Pop!' (it's on NME.COM/blogs now), you'll know about having fun. It's a ridiculous bouncy eastle of a track that jumps around like The Cribs' early career, swapping the squats and head injuries for cardigans and shit-eating grins. "We're reclaiming indie,"

says Richard unselfconsciously. "It's become a dirty word -what with landfill indie, and that. But we want to turn it back into something positive and creative. We're not Viva Brother, we're not into making huge claims about how significant we are, but that's what we want."

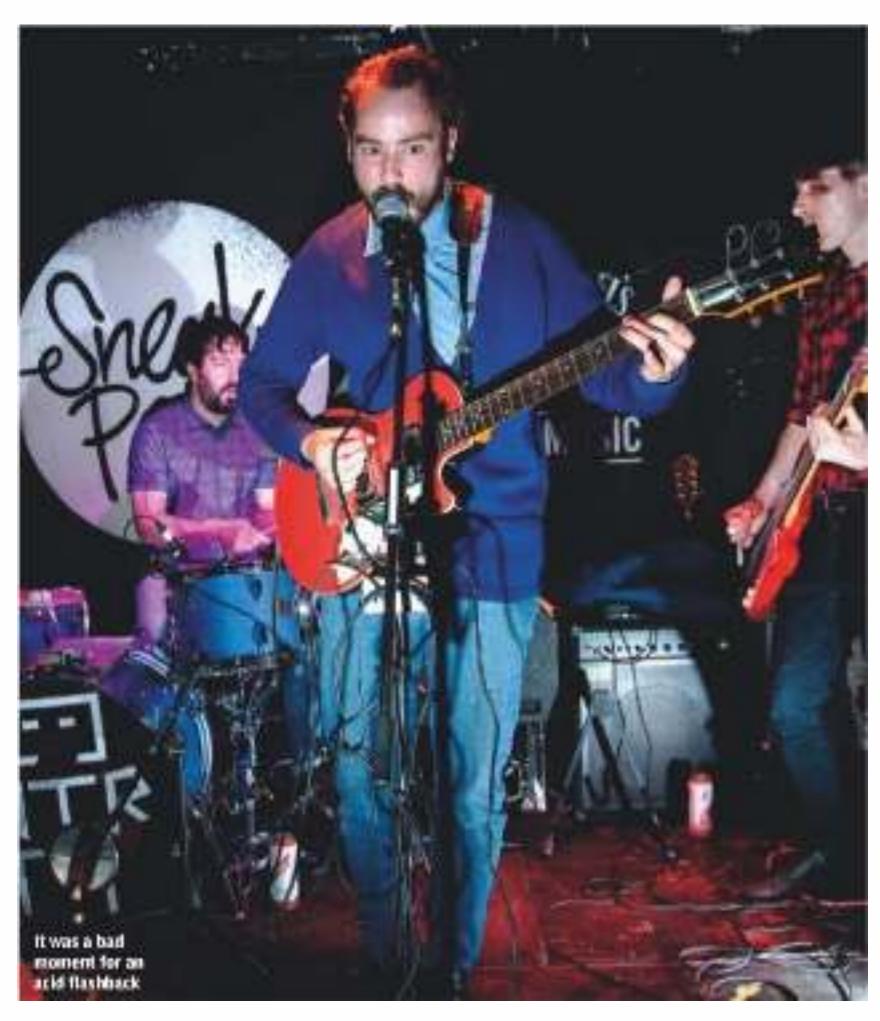
It's not hard to see that happening. They're somewhere between the fey romanticism of Morrissey, the literacy of Orange Juice and the kind-hearted venom of a styleless Modern Lovers. It's a fun enough package to resell the twee sensibilities of indie pop to a world tired of blog pretensions and refried lad rock. "We just want people to start dancing again. It seems like people have spent the last three years standing at the back of gigs, trying to look cool. And support bands have been guilty of being too deferential to the bands they're playing with. We'll put on a show and challenge the band we're supporting." It's true. They do give it all. And they'll turn any grumpy room into a well-meaning moshpit. In fact, the last time Radar saw them play we broke our finger. And it was worth it. George Vegas

NEED TO KNOW

FOR FANS OF: The Smiths, The Cribs ON THE ROAD: The band play London (August 25, September 22) and Leeds (November 12)

BUY IT: Single 'Young Lovers Go Pop!' (Angular) is in stores on Monday (August 29)

BELIEVE IT OR NOT: By pure fluke, the single was saved from the PIAS fire when Angular boss Joe Daniel "forgot" to order a load of gold stickers for the cover, causing the entire shipment to be delayed by a day



PET

SNEAKY PETE'S, EDINBURGH

WEDNESDAY, AUGUST 10



Pet's key tune, 'What You Building?', has become something of a Radar anthem of late - though judging by tonight's

turnout, all hometown buzz behind the Edinburgh shoegazers is still depressingly dormant right now. The pissing rain that puts 99.9 per cent of local residents (and Edinburgh

festivalgoers) off making the journey means the band look worryingly ınsignıficant onstage.

Saying that, singer Peter Boggon's distant demeanour

suggests the place is filled with more cultivated strangers than beer-bribed buddies - which is at least one plus point for the harmonious, introspective five-piece. And besides, they've got little to worry about in the performance stakes anyway. Tonight is a case of you-shudda-been-there with those lucky few who were seeming to revel (politely, of course) in the under-nourishment of the occasion.

An unassuming onstage presence, the band's music could never really be labelled unchallenging. There's

a longing to their melodies that stays just the right side of sweet so it ends up feasting on the poppier elements of early '90s cassette-tape indie, and they remain a somewhat enigmatic ensemble. This is, perhaps unsurprisingly, best illustrated on the woozy atmospherics of the aforementioned 'What You Building?' - but don't think the band are a one-trick pony for one second. The vocal interplay between Boggon and

They surprise everyone with a dizzyingly defamiliarised cover of Love Buzz'

keyboardist Alexa Hale helps them net motley shades of Elliott Smith and Yo La Tengo, while the chilly synths that lace the shimmering 'Wear Black' recall the distant throcs of Underworld.

What's more, the band surprise everyone with their closer, a dizzyingly defamiliarised cover of Shocking Blue's 'Love Buzz'. They may have been playing the only venue in town with no tourists in it but, as Boggon sways to and from the mic, you realise they may well be onto something. Next step? Spread the word. Catherine Sylvain

Band Crush



Philip Sambol from The Strange Boys on his favourite new act

"My favourite new band at the moment is Natural Child. They're a threepiece from Nashville, and they just released their first LP on Infinity Cat. I'd heartily recommend you check it out right this second. I think when people hear them they're going to grow moustaches and pretend that they're from Nashville."

The Buzz

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



MARIA MINERVA

Three things about Maria. She's MASSIVE in Estonia. Her flat in London is riddled with mice. And she makes sumptuous dreampop that embodies both ABBA (whose 'Honey Honey' she covers) and chillwave (without all the nostalgia bullshit). The first time Radar saw her, over a year ago at Tallinn Music Week, we thought she was shy and restrained. We were wrong. Relocated to London, where she's studying at Goldsmiths, she's made über-good on all that synthy pop promise in new album 'Cabaret Cixous'. Head to NME.COM/blogs to check the video for standout track 'Ruff Trade', which - thankfully - is nothing to do with the label and everything to do with the its red light connotations.



2 SMALL REACTIONS HIT **A NERVE**

While SXSW buzzes Reptar may make complete sense in the post-Animal Collective indie world, fellow Georgia residents Small Reactions hark back to a simpler time. Newest single 'Nerve Pop' hits the right spot, proving Big Guitar Pop need never go out of style.



3 GHOST OUTFIT

If Ghost Outfit told us they'd recorded this at a nuclear test site, there'd be no reason to doubt them. The first track from the Manchester duo's 'Young Ghosts' EP, 'I Was Good When I Was Young' rivals MBV's infamous 'holocaust' in sheer explosive rawness - all static hiss, blown amps and shotgun drumming.



4 SNEAKBO: THE NEW GIGGS?

With an online buzz that would put many a chart topper to shame, it's no surprise Sneakbo's being hailed as the new face of UK rap. Having already worked with the likes of Mavado, the bashment-loving lyricist is riding the wave - the 'Jetski Wave', as the title of his latest mixtape would have it.

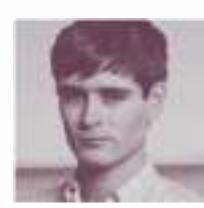


5 CAGED ANIMALS

Meet the latest New Jersey exports to get their shit together and actually make a proper go of it (following on from Real Estate, who recently signed with Domino). Now based in Brooklyn's Bushwick, the pet-project of the wonderfully named Vincent Cacchione is a Bradford Cox-recalling lo-fi lovefest.

THE DRUMS: **BREAKING** NEW WAVES

Jacob Graham digs deep into the thrift store of new music



Hey NME! There's this Brooklyn duo called Xeno & Oaklander I wanna kick my column off with. One of them is Sean McBride, whose solo music as Martial Canterel is also noteworthy, and they make music with old, analogue synthesizers but take it a step further by

not using multi-track recording techniques. Why? Something about linking all those machines together and letting them all fly at once, I guess. The results are beautiful and very mysterious - it's reminiscent of Emerald Web or Jean Michel Jarre's early work, with every song in a minor key.

Elsewhere, Jes Maybe is from my home state of Ohio. It can feel like the state is frozen in the time when the steel industry went into decline in the mid-'70s, and his music sounds just the same. I don't know if that means anything to anyone in the UK, so I'll just say he writes amazing folk-tinged songs and has the most beautiful voice I've ever heard in my life...

Speaking of the UK, there's a band called Hehfu who I instantly liked. The drums, guitars and vocals seem so slapped together in the most haphazard and wonderful way -I might even throw the word 'garage' around-but their pop sensibilities are top notch. Every song seems so effortless,

JACOB'S TOP 5

Xeno & **Oaklander** 'The Staircase'

Jes Maybe 'Back To Ohio'

Hehfu 'Learning Dutch'

Cats On Fire 'The Hague' (acoustic version)

The Cavalcade 'Your Old Room' and there's a looseness about them that makes them seem fast and slow at the same time. Listen to 'Learning Dutch'!

Can I think of a more wonderful and relentless band than the little-known Finnish five-piece Cats On Fire? It's doubtful. I love everything they've released, and word on the street is that a new album is in the works.

Finally, if you were a little unaffected by the last Belle And Sebastian record, you might want to check out 'Many Moons' by The Cavalcade. They're a band who still have something interesting to say about being wistful and British, and 'Your Old Room' is the song that really got me. Take care until next time!

NEXT WEEK'S COLUMNIST: The Horrors' Rhys Webb



This week's unmissable new music shows

> HEARTS Hare & Hounds, Birmingham August 24

HOUSSE DE RACKET Stereo, Glasgow

August 27

ROYAL BANGS Electric Circus,

Edinburgh

August 29

CYMBALS Barfly, London August 29

OUTFIT (pictured) Green Door Store, Brighton August 30







WERENO MUMFORDS RIP-OFFS!

Dry The River announce a new EP while lamenting constant comparisons with the 'Sigh No More' boys — they're still flattered, though

Dry The River's lead singer Pete Liddle is stressed. He's just come back from playing Off Festival in Poland, and had to drop in on his

mum before picking up Radar's phone call. The man could do with a rest, but there's none scheduled until October. His band are on the festival circuit until the end of the

month, and then there's a new fourtrack EP to promote, provisionally titled **'Weights And** Measures', due for release October 31. Sod the stress, though - Liddle says

he thinks the band's new batch of songs will finally shake off the Mumford & Sons comparisons that have dogged the group for the past six months.

"This sounds crazy," he sighs, "but I've never listened to the Mumford album the whole way through. I've only caught snippets of it on the radio. We'd prefer it if at some point people start to branch out with their comparisons. It's flattering, I'm just not sure how accurate it is."

Fans will have a chance to make the ultimate decision on that when the band head out on the road for a headline tour

this September, playing their biggest gig to date at London's Scala on September 20. Looking ahead, Liddle is pretty chuffed about it, pointing out that "one of our first proper shows was at Scala supporting Port O'Brien, so it's nice to come full circle and come back as headliner".

The group have also picked up some interesting visuals on their travels. They've had a friend film everything so far, and while Liddle notes that the director (also

"I've never actually listened to the Mumfords album all the way through" PETE LIDDLE

> doubling as a roadie) has been "incredibly sensitive" with his choice of content, a few hairy moments have crept in. Namely, a fight between guitarist Matt and drummer Jon. "They were scrapping, but the cameraman synced it to music. So you can't hear what they were saying, you can just see both of their faces while they fight..."

Bring on the Spinal Tap comparisons. Allbhe Malone

Dry The River play the Festival Republic Stage at Reading (Fri 26) and Leeds (Sat 27)





THIS COULD GO EITHER WAY.

Muse are days away from resurrecting 2001's 'Origin Of Symmetry' on the Reading and Leeds stages. Are they bricking it? Will the set be visible from space? And what about a new album? Mark Beaumont asks the questions

he Reading and Leeds
Festivals stages reshaped
as gigantic cones. The
moshpit stuck in one huge
bouncing moon. A roo-ft
high 'Plug In Baby' robo-monster
marching across the site making Take
That's robot look like a Cabbage Patch
Doll. The imagination boggles at the
possibilities of Muse bringing 'Origin Of
Symmetry' to the stage again. It could be
the gig at the end of the universe.

But why do it? How big can it get? And will Health & Safety stop Matt Bellamy turning the entire field into an

alien landscape full of flying brain daggers and hallucinations – the kind that inspired him to write the album?

We'd best ask them...

NME. The 'Origin Of Symmetry' shows are fast approaching. Why do you want to mark the album in this way?

Matt: "Doing this felt right because it will have been to years—give or take a week or two—since the album came out. It's always been an album the hardcore fans have always talked about as one of their favourites, if not the favourite. So we wanted to play it for them as a celebration of the 10 years since it came out, and also to give us a chance to do a full production around the album itself. It could go either way; we might decide, 'You know what?' I hat's nothing like what we want to be doing now', or it might remind us of how we got started and inspire us."

Dom Howard: "Origin of Symmetry' felt like a real turning point and it's

always been our favourite album out of all of them. It's one of the few albums that we have actually played every song on there live at some point."

How big can the production get?

Matt: "Mainly the production will be based around some of the arrwork and the concepts in 'Origin...'. We'll do whatever we can get away with within the restrictions of a festival stage. Festivals are always a little tough, because you've got to get it all onstage in no more than an hour, whereas in

stadiums you've got a couple of days to get it set up."

Chris Wolstenholme:

"We had a lot of meetings about the concept, trying to base the stage set around the 'Origin Of Symmetry' cover. It'd be nice to give it the production it deserves. There's shitloads of songs off that album we haven't

played since we toured it, and we've got two weeks of rehearsals before the show so we'll probably spend two weeks trying to remember how to play 'Darkshines'!"

What will you do in the second half of the set?

Matt: "We'll be playing tracks to get the crowd going in the second half. I'm sure after we've played 'Megalomania' people will be up for a bit of a mosh."

Dom: "We'll probably just do the old cheap encore and play a few hits! There's going to be some kind of strange interlude that splits up the set. We want to bring all the artividek from Origin of

Symmetry', including all the images that were in the booklet, to life. Then give it a proper rock-out at the end."

These festivals have always been biggies for you.

Matt: "Yeah, Reading and Glastonbury were the first big gigs that I went to, when I was about 14 or so. Reading was always the festival for rock. I went three or four times when I was a teenager, and playing there always seemed like what you had to do to be a proper rock band. I seem to remember there was one [we played) where Chris missed his train and turned up as me and Dom were onstage, making noises without him. Chris turned up and played on the last two songs!"

Dom: "94 was the first time we went. We'd just finished school, we got on a train out of Devon, and we just felt free The second time [we played], when we headlined the second stage [2000], Oasis were headlining the Main Stage at the same time, and between every song you could hear Oasis playing in the background and our entire crowd chanting, 'Oasis are shit! Oasis are shit!' That was a very funny moment. For some weird reason we got a group of our old schoolmates dressed as coppers, shining torches into the audience. Then they dropped their







HOW MUSE CREATED THEIR MASTERPIECE

Inspired by hallucinations, flying blades, llama claws and more, when Muse headed to the studio to record 'Origin Of Symmetry' it was never going to be conventional. Little did they know, however, that their mushroom-chomping madness would lead to the creation of their magnum opus

rigin Of Symmetry' should have been an ending, but instead it was the boldest of beginnings At the close of the 20th century, rock music was close to bursting. Oasis, Embrace and Travis were taking pomp to unsustainable heights, Radiohead had deserted Planet Guitar for more cerebral pastures and everyone else - sensing that rock had finally run out of ideas - pulled up a stool, strapped on an acoustic and set about winding the whole thing down.

In 2001 'Origin...' should have marked the final self-destruction, the

point where guitar music became too big and bombastic to sustain its own gravity and collapsed in on itself. At the same time, Mart Bellamy second to be in a state of meltdown He was talking in interviews about a theory that space was full of floating spiders waiting to land on a planet suitable for them to reanimate. He was convinced that mankind would evolve into a man/ machine hybrid and that he could 'download' other people's personalities into his own And he thought that someone might be trying to control his mind

after experiencing visions on tour. "I was having these strange hallucinations of this triangular blade," he told NME at the time, "really silver metallic, razor sharp. I was in this landscape, completely arid, grey, dead, with an endless horizon... and I was trying to dodge these blades that were flying about everywhere. I could feel it cutting into my brain. It would damage the exterior of my head"

use's 1999 debut album 'Showbiz' was an ambitious yet patchy affair. It saw the initial buzz they'd built around their first singles falter somewhat, but their destructive and passionate live shows theatre gigs with a backdrop of large white cones and a climax of Matt demolishing guitars and drumkits like the Cloverfield monster in the body of Sonic The Hedgehog - had earned them a devoted following fully aware that this was a band cramming a show with arena ambitions into far smaller venues. Plus, as early as January 2000, a new tune began creeping into the 'Showbiz' set, a snaking guitar riff winding upwards towards a skyrocketing chorus which seemed to be about a laser spewing robot lover.

'Plug In Baby' was an instant rock classic that made Muse's gigs unmissable, and over the next 18 months it was joined by 'New Born', 'Bliss', 'Citizen Erased' by far Muse's most impressive batch of songs to date.

By the time the band came to record these tunes with Tool producer Dave Bottrill at Surrey's Ridg. Farm Studios

that November, Matt had developed a tendency for non-compromise. Clad in Blade Runner threads from Japan, with his hair a tirade of blue spikes and the veins on his arms inked black, he'd realised that he could become successful by following his own path rather than pandering to media or public So Muse decided to push their histrionic hardcore and operatic sides as far as the could on 'Origin ..', and thereby dislocate themselves from the tired traditions of modern rock. Thematically too, the album would be ear-catching: Matt's

head was full of sci-fi theorems

> garnered from books such as Zecharia Sitchin's The 12th Planet (see the glossary, right), which claims that humanity evolved from half-alien clones, and Michio Kaku's Hyperspace, whose idea of the 10-dimensional nature of string theory inspired the album's title the idea being that if you could trace the origin of the mathematical perfection of the universe, you would find God.

Matt's theories on human/technology evolution and his interplanetary hallucinations became 'New Born' and 'Micro Cuts' respectively, adding an other-worldly, futuristic atmosphere to the record that would capture the imagination. The record would be wild, overblown, unrestrained, madcap, intelligent and bulging with ideas.

Having laid down the first five tracks at Ridge Farm, the band woke up to find the field next to the studio full of magic mushrooms. "We had to have everything remixed because we were all in a jacuzzi eating maggots," Matt told NME, convinced the mushrooms were morphing into grubs in his hand.

When they switched producers to John Leckie in January 2001, the sessions got even weirder. They set about recording the album's crazier tracks, taking in latino elements, funk, opera and metal, playing percussion on bubble wrap, llama

claws and animal bones for 'Screenager' and recording Matt unzipping his flies for Space Demential For 'Megalomania' they even hunted down a church organ, giving the vicar a fake lyric heet for the song when he asked to check they weren't one of those church burning rock bands he'd heard about

"Often we'll verge on embarrassing territory," said N att "but maybe we're just trying to unveil something that's inside all of us." The finished 'Origin...' was certainly a record of extremes, the first half a cascade of infectious pop metal, the

an exploration of the outer limits of Muse's creativity that set them on a path of uncompromising individuality and sonic expansion that eventually led them to Wembley The faithful felt unified by its manic outsiderdom and brainiac bewilderment. And with its tech-savvy themes to the fore, 'Origin ..' sparked one of the first internet cults Obsessions sprung to life as

fanpages, screenagers were unified - the Muse Army was born, and long may it live.

Turn over for even more 'Origin...' action



The cover, by William Eager, featured a drawing of an alien wasteland dotted with strange antennae. **Collectively they** depicted a planet ruined by technology.

A term first coined dimensional by author Douglas Rushkoff in his book Playing The Future, a screenager is a teen

brought up more by TV than by their folks. The song posits the idea that unrealistic body images on TV promote self-harm in

the young.

SITCHIN

Namechecked by Matt as an inspiration, it's the name of the planet alleged by author Zecharia Sitchin in his 1976 book The 12th

in orbit beyond Neptune. Sitchin claimed Nibiru is home to super-aliens talled the Anunnaki who, on

Planet to be

first arriving on Earth, genetically engineered human beings so they would mine Earth's gold for them.

Matt explained: **"[It's]** psychological warfare and the influence that governments have become in order to make people believe they're having

a war for the right reasons."

The

working

title for B-side and bonus track 'Futurism', a tesseract is a fourthhypercube - described as 'to the cube as a cube is to a square'.

Matt's vision of the future evolution of mankind, in which we lose our individuality as we merge with technology to create a commune that's capable of existing in space.

Sounds lovely, but this track actually refers to Matt's belief that he could 'download' chunks of other people's personalities into his own.

A fictional mental disorder relating to the feelings of isolation brought on by space travel.

CONTRACTOR AND ADDRESS OF THE PARTY. A book by Michio Kaku which explores the concepts of wormholes, parallel universes and dimensions up to a 10th - at which point the forces of the universe

symmetrical.

erfectly herent and



Sn't shut

up about maths,

f'll kill bîm"



"WE'RE ON THE EDGE OF MADNESS"

Back in 2001, Muse's 'The Origin Of Chaos' world tour degenerated into a series of depraved masked orgies and trashed equipment. But at the end of it, the trio were a stadium-sized rock band

t began with a galaxy of inflatable moons, and ended with a near-fatal crowd crush in Japan. In between were masked orgies, trashed stages, backstage buggy rampages and some of the most electrifying gigs ever smashed to smithereens. It was dubbed 'The Origin Of Chaos' tour and across 2001 it saw Muse grow into festival headlining, arena-slaughtering rock gods.

"They came off the tour before that where they smashed everything up going, 'What the fuck are we gonna do now? We've smashed everything up! Blow up some balloons?" says Didz Hammond, then bassist with The Cooper Temple Clause who, along with JJ72, were the support acts when the tour hit the road in April 2001.

JJ72 singer Mark Greaney. "The first show was in Amsterdam and Matt was soundchecking with Rachmaninov or something. I remember thinking, 'Oh fuck, we're not gonna be blowing the headliner off the stage here!' Before they went onstage they'd listen to Daft Punk really loud. You can see now why they

were listening to stuff like that."
As 'Plug In Baby' went Top 20 and the scenes of crowd pandemonium intensified, the band charged then tour manager Glen Rowe with making the aftershows as memorable as the gigs.

"My favourite party was in Switzerland when Matt begame the bartender and

probably the most amazing-looking girls in the world had a beer fight," he recalls. "We had the idea of a whole masquerade thing. Then in Japan we'd get superhero costumes and get big fat roadies to squeeze into them. The masked parties were all quite weird—when it got a bit dark and dirty you never knew who was who."

The parties threw up some freaky moments: there were snorkelling sessions in hotel Jacuzzis, evenings with the band clad in blue neon tubes like spectral art installations, and fans showering Matt with gifts and offers of sexual favours from their girlfriends. And, after a memorable show in Rimini, Italy, a pedalo party which almost ended in disaster. "We did this

gig beside a man-made lake full of carp," says Mark Greaney. "There were some sort of frolics involving pedal boats after the gig and me almost drowning. We cancelled the next gig in Austria because I got poisoning from carp shit."

Glen had a different perspective. "It was a debauched night. Girls fingering girls, lots of shagging going on."

| When there wasn't depravity, there was

destruction. Matt would often suffer disorientating blackouts during the gigs, prompting bouts of onstage demolition. "I think I'm on the edge of madness," he told NME in 2001. "I can feel it sometimes when I'm onstage, moments of insanity, a complete sort of 'I don't know what's happening."

Top Three and their headline slot on the second stage at V l'estival in 2001 cemented their hurtle into the Big League. "Afterwards I begged the promoters to give me a buggy," remembers Glen. "Matt tied me to the front of the buggy and I'm driving into

tables with champagne bottles stacked on them."

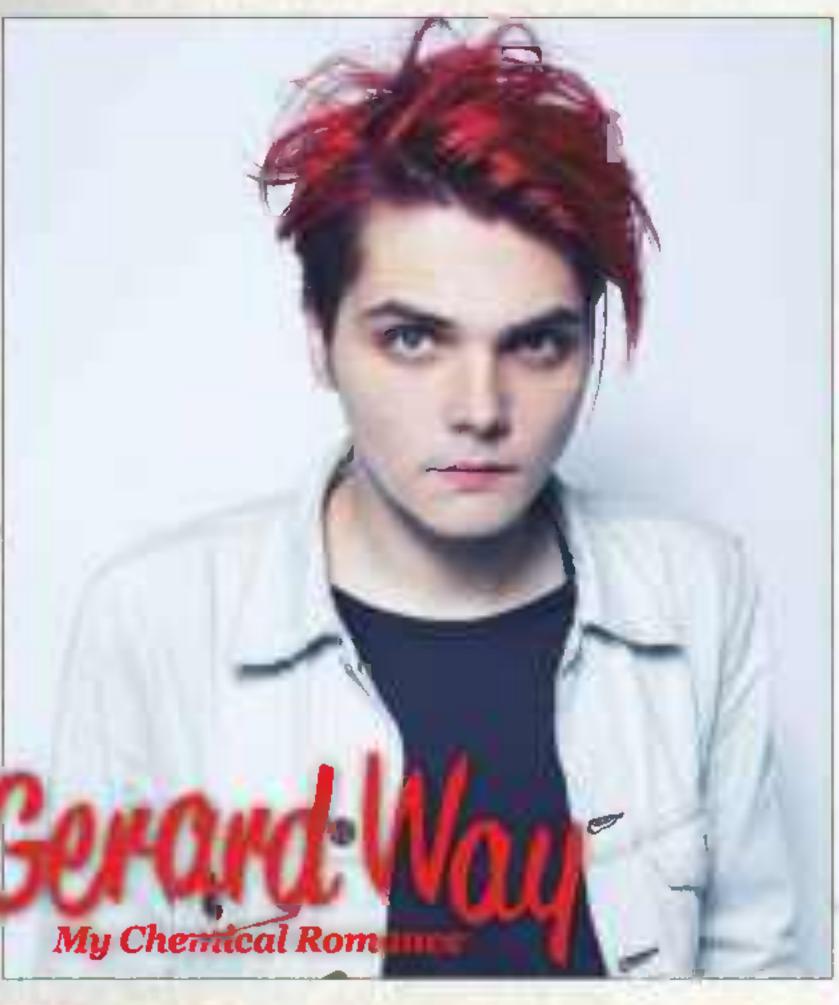
But it was the final show in Osaka, Japan, that crowned the chaos.

Glen: "For the first time in his life Matt dived in the crowd. I dived in after Matt, then Dom flies over my head. People fell over in the middle, Matt's squealing because they're grabbing clumps of his hair. I looked down and realised I had my feet on a boy's chest, I was thinking, 'At the last show, here comes the death."

They counted them out onto 'The Origin Of Chaos' tour and, by some miracle, they counted them all back.

But you'll see them in Camden bars to this day: broken roadies in tattered superhero costumes, muttering, "You weren't there..."





TOE Mount Metronom ello Joseph! Did What's your worst you used to go to festival experience so

Reading or Leeds as a punter?

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Odd Future are playing Reading - are you on

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MANUFACTURE ...

AND RESIDENCE

And Pete Boherty's making his post-jail return – can he still come back and be a force?

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Marrows Street, Street, or other Persons Add Name of Street,

ou've made no secret about how important this festival is to you. How you are feeling about it?

"You know what, I'm past the point of being nervous about it and now I'm just pumped. Obviously our history with that festival is well documented now, and when the temperature is up for us, that's when we play to our best."

You've been hinting about some big production stuff you've got planned - any more you can reveal?

"Well, we have been take more risks working on something that it looks like we're with our setlist going to be able to pull off. But what when we play carries us is going to be the energy, enthuslasm and confidence within the band. There's songs we've been able to put out as singles in the UK because of the way your charts work. We'll give people the big singles, but we can take more risks in the UK as well. We might be able to play stuff off

n the U

You're playing opposite Liam Gallagher with Beady Eye - nervous about that?

'Bullets' (debut album 'I Brought You My

Bullets, You Brought Me Your Love')."

"We are? Oh, too bad, that sucks! Oh, I mean, I'm sure our fans will come out for us, I just really wanted to see that!"

The Strokes and Pulp are co-headlining. Who do you think is more worthy?

"The Strokes are great, but I've spoken before about what Pulp mean to me. I missed the chance to see them when I was younger, and finally got to at T in The Park. And I exploded when the song I wanted to hear most, which was 'This is Hardcore', came on. Jarvis was just so into it, and

doing things physically on the stage that even I wouldn't do, climbing all over the place."

The UK has been living through its own 'Danger Days' recently...

"I heard about that. We were on tour; news filtered through. Everyone was concerned about you guys, and I'm sure that's something we'll have to refer to. We couldn't believe what we were seeing."

Will this be the end of the 'Fabulous Killjoys' e-a for the band?

"I guess it will be, certainly in the UK. We don't know what we'll be doing costumewise, but certainly symbolically, a show this significant for us is going to mark the passing of another chapter. And that's only going to make the whole thing more special."

My Chemical Romance play the Main Stage at Reading (Fri 26) and Leeds (Sat 27) Festivals



ou're on the Main Stage this year - got any big plans?

"We'll just play the hits. When you're only playing for 50 minutes it's hard to play album stuff because we wanna play some new

tracks as well. We're ready to record the new record; we've got loads of songs down, we're ready to go in the studio. Right now it's sounding kind of punky." What's thebest site-Reading or Leads? Do you

have any food memories of either?

"We headlined the NME/ Radio 1 Stage before and there was a lot of hype about it. We went from playing, like, three from the bottom to headlining, and there were loads of good people on the bill that year, so that was cool. Once you're inside, the two sites are kind of the same, though, the same vibe; I've never had a favourite." The Strokes and Pulp who's better?

"The Strokes, definitely. 1 don't like Pulp."

Finally, it's 10 years of **'Origin Of Symmetry'** 'is This It' were relea - what do you think you City (dame grade) arew years ago this second.

"What's the year? 2012.... Oh, 2011, aye. I don't know, probably learning how to play Strokes songs."

The View play the Main Stage at Reading (Seat 28) and Leeds (Fri 26) Festivals

Muse aren't the only ones celebrating a decade anniversary this weekend – The Strokes, Pulp, Liam and more are also marking perfect tens on the festival sites

verybody sure loves an anniversary these days. It's 15 years since this album, 8.63 recurring years since that gig. At Reading and I eeds this year alone there are two biggies, what with Reading celebrating 40 years since it first took place as the Festival Of Folk & Progressive Music, and Muse seeing off 'Origin Of Symmetry', about which you can read much elsewhere in this issue. But you know what? It's been a decade since a lot of other momentous musical events concerning people on this year' bill, too, so we thought it would be only right to round up - yes - 10 of them, just in case it's two-for-one on 10th birthday cards this week in WH Smith. So, it has been a decade since...



below King Adora - in the tent looked ridiculous. They were accordingly moved to the Main Stage, and as a result that day became known as 'Strokes day' (sorry, Travis). And which music mag could possibly have helped

cajole organisers into doing this?

Modesty prevents. The Strokes, Main Stage, Reading Sat 27, Leeds Sun 28



...PULP LAST RELEASED AN ALBUM

Pulp's reunion has been decidedly new material-free so far, meaning that their discography still lists 2001's 'We Love Life', their seventh full length, as the last album they put out. Given a mixed reception on its release, the record saw Jarvis muse about nature (well, it had a song about smoking weed and one called 'Roadkill') and in 'Sunrise' contained one of Pulp's finest moments - one that's also proved a slow-burn highlight of their comeback sets. That and the bit where Jarvis wiggle-dances his crotch like Russell Brand mid-sex addiction on day release.

Pulp, Main Stage, Reading Sat 27, Leeds Sun 28



...THE STREETS

It was described by NME as "the most original, lyrical British rap in memory". Not only was 'Has It Come To This?' the first taste the world got of The Streets, it carved out - again, according to the NME review - "an evolutionary route for UK garage". Shame not many followed. Still, we all got 'Original Pirate Material' a vear later, and now, a decade on, Mile Skinner is midway through his farewell tour. So let's put on our Classics and have a little dance, shall we? The Streets, NME/Radio 1 Stage, Leeds Fri 26, Reading Sun 28





...A GALLAGHER BROTHER WAS LAST ON SITE

Last time it was Noel G, who in 2001 said of Sunday's headliner: "Eminem? Walking onstage at Reading with his bag of fucking Anadins and a bottle of Bacardi which is actually water! I was stood on the side of the stage looking at the crowd thinking, 'You lot don't half deserve each other." A decade on, Liam arrives with Beady Eye, playing his own headline set on the NMF/Radio t Stage, off the back of not-amazinglyreceived I uropean festival dates. Beady Eye, NME/Radio 1 Stage, Reading Fri 26, Leeds Sat 27

...THE STROKES GOT THE ULTIMATE UPGRADE

It' earlier in 2001, of course, which had

caused the popularity of New York and

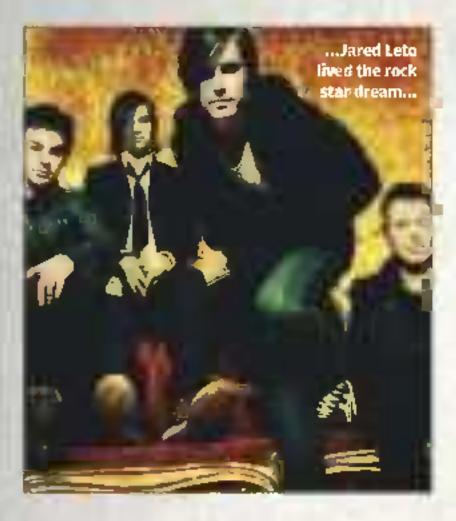
the UK's game changing favourite new

band to snowball out of control. At

Reading that year, it got to the point

where their mid afternoon slot - just

There was the release of 'Is This



...JARED LETO CHOSE SCREAMS OVER SCREENS

They'd been around as a concept since 1998, but 30 Seconds To Mars became a serious project in 2001 when they enlisted legendary Alice Cooper producer Bob Ezrin to pare down over 50 songs into a debut album that thankfully for them - didn't end up entitled 'Welcome To The Universe'. Around the same time Leto split from Cameron Diaz, swapping the affections of one of the world's most beautiful women for that of thousands of highly emotional pre-teens. What a guy! 30 Seconds To Mars, Main Stage, Reading Fri 26, Leeds Sat 27

...THE ROLLING DAYS
THING GOT SORTED Established in 1999, for the first two years of its existence Reading's sister site in Leeds operated on a crazy timetable from Saturday to Monday, all the bands on the bill playing up north the day after they had down south. After much moaning from those of us going back to work without a bank holiday Monday to spend entirely in bed, to years ago this year the current system was established, so both Reading and Leeds got to go home on Sunday night/Monday morning. Happy anniversary, common sense!

...A READING AND LEEDS INSTITUTION WAS BORN Every year, it's the same: you look

at the poster and think, "Ooohhhhh, the headliners are great this year!" You look at the NMI Radio i Stage bill, and see every urrent band worth listening to, and on the Festival Republic Stage all the newer bands worth checking out. And then, every year without fail, second from bottom on the Main Stage, are Taking Back Sunday. It's a decade since their first EP. Is this the year to finally watch them? Taking Back Sunday, Main Stage, Leeds Fri 26, Reading Sun 28

...ELBOW AND THE NATIONAL'S LONG, HARD SLOGS BEGAN

In 2001, Olympics montage makers had no idea what 'One Day Like This' was, and album charts were untroubled by 'High Violet'. The National and Elbow were just putting out their debuts - the former on their own Brassland label, the latter four years after being dropped from Island. This year? Both bands have heartwarmingly high-up-the-bill penultimate headliner slots. Elbow, Main Stage, Leeds Fri 26, Reading Sun 27; The National, Main



... and Steve discovered he was

better off on dry land

...STEVE WOLD GOT A NEW NAME

Stage, Reading Sat 27, Leeds Sun 28

After moving from the Pacific Northwest to Oslo, Steve Wold went

on a booze cruise to Denmark, but found his stomach didn't agree with boats, Seasick Steve was born, and the alias stuck as he put together his first album. The rest is history. Seasick Steve, Main Stage, Reading Sat 27,

Leeds Sun 28

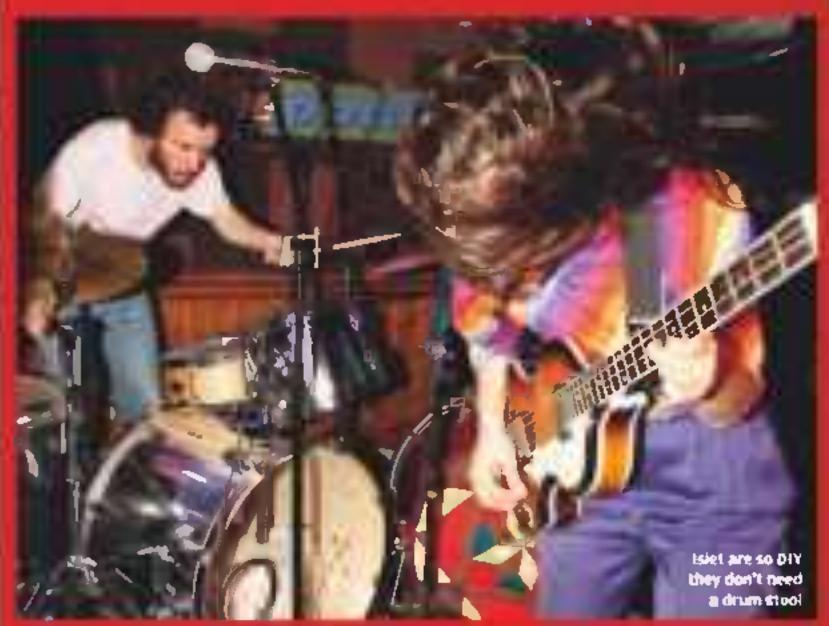
...EMO WENT OVERGROUND The bands it birthed would soon disown the term, but in 2001 emo hit the mainstream thanks to Jimmy Eat World's 'Bleed American'

> (before you start: yes, 'Pinkerton', OK, the second phase of emo). Ten years later, they're sandwiched between Madness and The National on the Main Stage.

Jimmy Eat World, Main Stage, Reading Sat 27, Leeds Sun 28

5 NEW TALENTS

NME's Radar chief Matt Wilkinson picks the newies on the smaller stages you can't afford to miss



ISLET OK, it's been ages since percussion-obsessed Welsh oddities Islet first hit our radar, but they've been making a debut album that's apparently near completion now. This weekend is the ideal place to check out if it's any cop.



DISCOPOLIS With a penchant for urgent, Friendly Fires-style grooves, the Edinburgh band have amassed a fierce local fanbase. These gigs signal the start of their assault on the rest of the UK.



DUTCH UNCLES

The quirky Mancs are favourites

of The Futureheads, and it doesn't take

much to see why. Offbeat, jittery timing

and taut aesthetics are the order of the

day, alongside frontman Duncan Wallis'

ahem, interesting dance moves...

They're being hailed as 'the new Wild Beasts' by their Leeds fanbase, but there's a lot more to the six-piece than that. Anthemic melodies mix with beerboy folk, with dashes of ceilo and beguiling lyrics are thrown in.



T MILK MAID Featuring ex-Nine Black Alps man Martin Cohen, the Manchester trio weave a lo-fi, fuzzy web that's drawn comparisons to everyone from Kurt Vile and Guided By Voices.





BONBAYS BIGUNVEIL

Bombay Bicycle Club launch their new album at Reading and Leeds – but can they avoid ending up "on all fours, throwing up" this year?

he first time Bombay Bicycle Club played Reading Festival, in 2007, the gates to the arena hadn't even opened. It was man and they were the first on the smallest stage. But within a few minutes thousands of people were racing towards them. The band's mothers, who were in the front row, suddenly found themselves squashed between the barrier and 5,000 excitable teens.

"I think it's the most fun we've ever had at a gig," says singer Jack Steadman. "At the time, it was the bigge st crowd of people we'd ever play I to. I think from then on we knew it was going to be a really special festival for us."

Bombay love Reading and Leeds. Like, so much They've played three times before, every year setting up their pop up tents in the main campsite.

Guitarist Jamie MacColl points out that their sets are always "marred by silly costumes and in-jokes" and rammed full of friends and relatives. Last year the whole band went to Reading even though they weren't on the bill

"It's a testament to how much we like it," reckons Jack. "I turned up with an acoustic guitar and wandered through the campsite. I ended up playing a set in someone's gazebo. By the end of it there were about 60 people there."

For the band, it's their home ground: the place where they know they'll play to the tans "The crowds at quite a few of the festivals can be quite sedate, especially Glastonbury," says Jamie. "But Reading and Leeds are mad. It's our authence really, a lot of young people who want to go crazy."

Still, having tents full of loyal devotees makes it all a bit more nerve wracking. With new album 'A Different Kind Of Fix' out on the Monday, these will be among the most important gigs of their lives. If the band put on good shows it'll light the touchpaper for their next 18 months. But it's not going to be easy to

win over fans of their first album with new material, ushered in by lead single 'Shuffle', that's decidedly more. . groovy.

"The new stuff is far less riff based than what we've done in the past," Jamie confirms. "We tried to consciously move away from heavy rock sounds and focus on a poppier sound that you can dance to. I'm not sure how people will react to it. People thought we were an indie band with the first record and a folk band with the second one. But we're going to keep making different kinds of music."

Jack wrote most of the album outside of a live band headspace. Instead, he trawled through his laptop trying to find inspiration from remixes and old samples. "I was desperately searching through my computer, old albums I had made when I was 16 on a recording thing my dad bought me from PC World.

A lot of it was samples and hip-hop beats. I thought it'd be fun to try and make a band song out of that."

Is Jack worried that his electronic dabblings might not translate into a festival how? "When we started playing festivals the ummer, I was concerned that it wouldn't work. But from the earliest shows 'Shuffle'

sounded great and people went crazy for it."

Bombay have already had an impressive summer: a huge Glastonbury set which got them on telly, a headline slot at Underage which was like "being in One Direction, there were so many screaming girls" and a Latitude gig which Jamie reckons "could have been the best show we've ever played". Even with those shows under their belts, they still reckon it all rests on Reading and Leeds. "This one could be even better," says Jamie. "It means more to us than any other show."

Of course, Reading and Leeds are not just about the music. They're also about getting so schlazzled you end up crawling around the arena like a drug-drooling dog.

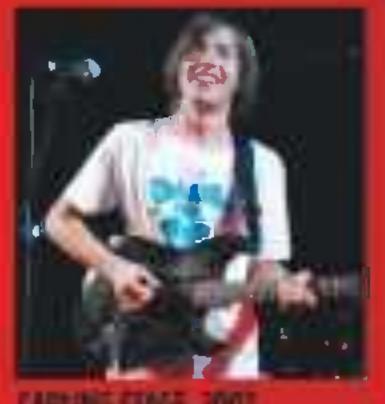
"That first time we played Reading was ridiculous for all of us," remembers







R&L OF A GOOD TIME



"The best gig we've ever done. All I remember was Suren being in a giant crocodile suit and Ed jumping off a speaker stack. The rest of the weekend was a blur."



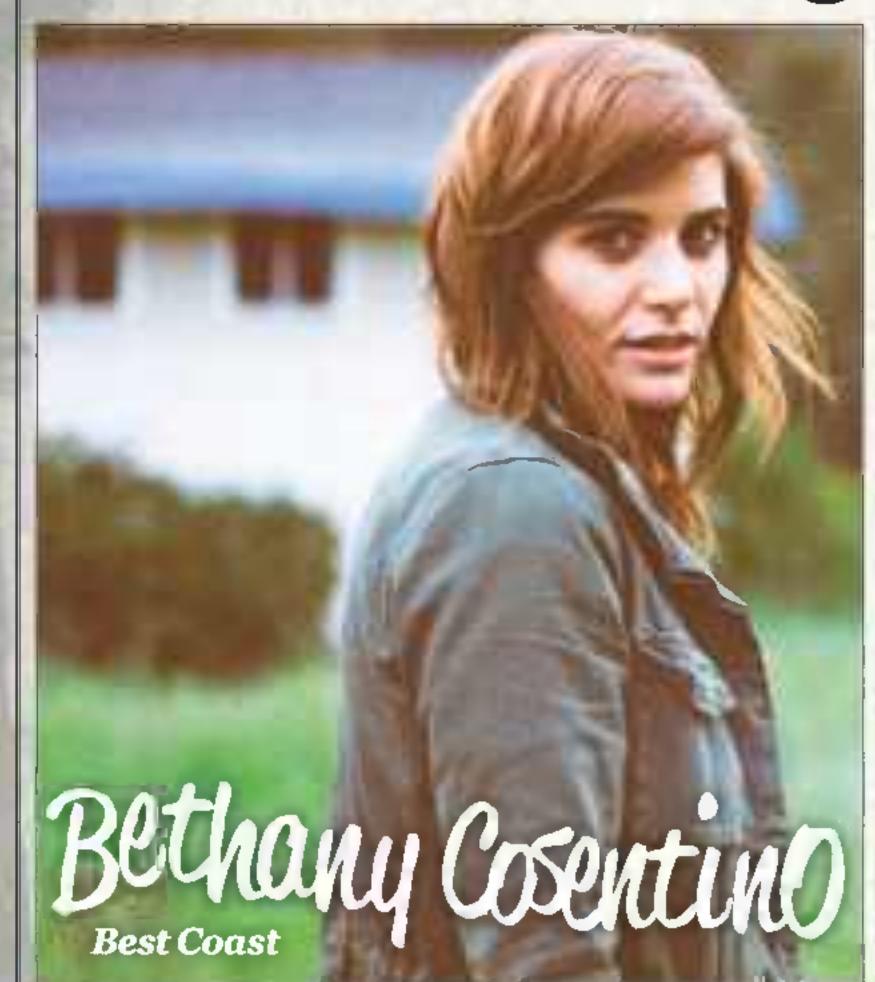
"We thought it'd be a great idea to have a grand ending. So we bought loads of fake blood capsules and me and Ed thought it'd be hilarious to pretend to fall off the stage and then start coughing up blood. But it all went wrong. I ended up just swallowing all the blood and felt really ill and Ed actually did end up hurting himself because he fell really badly."



"We'd just released our first album so this show meant a lot. We were back in the small tent but this time there were three times as many people. It was mad."



The Big Questions



man prople

a record that Histened to all the time when I was a teenager. I had a crush on all of them." Speaking of that album, it's the 10th anniversary of 'Is This It' and Muse's 'Origin Of Symmetry' this year. What were you doing 10 years ago this second?

boys and eat a cream cheese bagel, which was my favourite thing at

> What's the best thing that's ever happened to you at a festival?

"I don't know#I can pinpoint one thing, but Ljust love playing in front of, like, a thousand drunk people

And, finally, the worst? "We played a really strange

in France. It was a reggae festival and I don't know why we were booked, but we were headlining one of the main stages. There were probably 30 people watching us. 1 kept trying to get some reggae jokes in, but I don't think anyone really spoke English."

at Reading (Sun 28) and Leeds (Fri 26) Festivals



ou'vegetableslot this year - but what are your favourite **Reading and Leeds** memories so far?

THE RESERVE AND ADDRESS OF THE PERSON NAMED IN Character's Edwards Mercanine to Land or State

DESCRIPTION OF THE PERSON.

_

"Er... we're in LA, sat on

Venice Beach doing a bit

of people watching. It's a

pretty interesting place,

characters. We can't wait

We're still celebrating the

tracks on the album, but

we've written such a lot

we can keep ourselves

there are a lot of

to be there, though.

STREET, SQUARE, S AND RESIDENCE AND RESIDENCE

Beady Eye are on at the same time as MCR - who

will you watch? Telephone Company of the Company

ACRES OF STREET STREET

Odd Pature are playing Reading-are you onboard with Tyler?

Pete Cuharty's playing -can be still be a force?

Who should top the bill -The Strukes or Pulp?

It's the 10th anniversary of 'Is This it' and 'Origin Of Symmetry' this year. What were you doing 10 years ago this second?

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employed from the

ill you be playing any new songs at Reading and Leeds?

"We'll have the two new tracks we've been playing in the States. They won't be on the new album

- 'When You Wake Up' was a split single we did with Wavves and 'Gone Again' was one that we released through Adult Swim. So we'll have those fresh ones."

Odd Future are playing Reading. Will you be watching?

"I really, really wanted to see their set at Coachella, I ran from the entrance to the stage they were playing, I just ran through the entire crowd. They're all so young, they're so excited about their fame and the music that they're making is really cool. Tyler was, like, punching kids in the front row and they were smoking the biggest joints I've ever seen. It'd be great

to see them at a huge festival like Reading." Who should have their name at the top: Pulp or The Strokes?

"I think I would pick The Strokes. I was into a couple of Pulp songs, but I get kind of ADD at festivals. If I don't absolutely love a band and know all of their songs, then I just get bored. I don't know that much material of theirs, but I know The Strokes. 'Is This It' was

"I'd have been 14 so I'd probably have been in school, not paying attention to whatever class I was in. And looking forward to recess so I could gossip with my friends about

that time." "I just love playing in front

in a field."

festival in the middle of nowhere

Best Coast play the NME/Radio : Stage



challenged with the back catalogue."

"Vie played since we were a baby band on the BBC Introducing stage and now we're on "he Main Stage. They've invited us back every year since we've been together, so you get a really tangible sense of how the band's grown and the crowd have grown."

"The lucks off and goes and writes some decent sorgs then I'll be interested. The Libertines wrote some - a lutely क्षाक्ष्यं। beyond that, getting back राजी --- हरासड, that's all I'm interested in, and I don't think that's happened for a while."

"Last year at Glastordoury was a bit special. We were playing the morning slot and I quite like that maybe that's - by I'm quite excited about Reading and Leeds. That weekend was amazing, we played with Paul McCartney the night before so the whole weekend was pretty वास्ताकारोते वाची वास्त्रोत्सी."

The Joy Formidable play the Main Stage at Reading (Sat 27) and Leeds (Sun 38) Festivals



FIELD OF ONE

It's a year since The Libs' triumphant Reading and Leeds reunion — and a year to forget for **Pete Doherty**. Now he's out of jail, returning alone for what **Barry Nicolson** reckons could be his most important gig yet

way, so naturally that's just how it is. Reality always did have a habit of encroaching on The Libertines' carelessly-constructed world of make-believe, and so this weekend, exactly one year after their Reading and Leeds Festivals reunion, Pete Doherty will return—alone—to the scene of his last legitimate musical triumph to do... what, exactly?

The truth is, for every cruel exchange of words, for every fresh depth plumbed, for every arrest or imprisonment that made a reunited Libertines seem like some fanciful, never to be-realised notion, there was always an air of inevitability about last summer's shows. Whether they

came last year, next year, or to years from now, they were never not going to happen at some point.

As Carl Barât told NME a couple of months later, "We owed ourselves that gig. And we owed it to the world."

The truly absurd idea, floated almost as soon as they walked offstage, wa that it would last. There was talk, albeit vague and noncommittal, of an appearance at this year's Glastonbury, of Pete and Carl writing together again, even presumably in the parallel universe where such a thing might be even remotely possible - of a new album. It's clear now, however, that Reading and Leeds was not a new chapter for The Libertines, but rather a fairytale ending - one followed by an all-too-familiar addendum of fear and loathing.

Now, fresh from another stint in prison, his head swimming in the noxious vibes that surround his entanglement in the death of documentarian Robyn Whitehead, the choice Pete faces this weekend is a stark one: either he can go on raking over the ashes of his old band (of which the odds are always in favour), or he can

offer a sliver of proof that he's ready to stop squandering his talent – for which we wouldn't hold our breath.

If he's looking to make a statement of intent, he will never have a better opportunity. Reading and I eeds will be his first major gigs since being released from prison last month, and the anniversary of The Libertines' reunion offers kope for a dramatic – not to mention thematic – rebirth. God knows, he's in need of one.

believers, the only interest most people have in what he does these days is a morbid one. I he soap opera that surrounds him a n't just boring, it's also destructive, pointless,

having anythin, to do with music Admittedly, his 2009 solo album

musical force Pe

wane inti he

'Grace W'a telands'
was better than
anyone expected it
to be, but his last
truly great song
seems a long, long
time ago.

For those reasons, he simply can't rely on the over-familiar

Libertines tunes that, for years, have comprised his solo stock-in-trade, particularly when much of the crowd will have seen The Libertines themselves perform them just last summer. No-one would deny the greatness of 'Don't I ook Back Into The Sun', "Time I or Heroes' or 'Music When The Lights Go Out', but Pete's over-reliance on those songs - and about half a dozen others - has meant that he's become hobbled by his own crutch. And it goes without saying that falling back on old Babyshambles numbers - many of them so horrible, Satan must wish he'd had the toresight to visit 'Down In Albion on poor old Job instead – is no kind of alternative.

What Pete must do this weekend, now that a line has been conclusively drawn under The Libertines, is give us reason to believe once again. The alternatives, so far as we can see, are limited. No matter the serial disappointment meted out to them, Pete's fan will always stick with him, but as a musical force he will continue to wane until he rediscovers the muse.

A career in acting has been mooted – he's playing the lead role in the upcoming French film La Confession D'Un Enfant Du Siècle alongside Charlotte Gainsbourg – but aside from the fact that no-one yet knows whether he's any good or not, his chaotic personal life renders that option somewhat unlikely. The worst case scenario, meanwhile, is something not even his worst enemics would wish upon him.

To describe his gigs at Reading and Leeds as make-or-break moments for Pete is to ignore the fact that he's lived through many of those before. What they really represent is an opportunity to arrest his spiral into irrelevance, one he doesn't need to grasp but which he really should. Up to this point, much of his solo output has seemed like a way of marking time until he got around to the "unfinished business" that he and Carl had together: now, the real work b gins. The weekend could be a car crash; it might just be a success. Hope, as it always does in the whimsical world of

Pete plays the Festival Republic Stage at Reading (Sun 28) and Leeds (Fri 26) Festivals

The Libertines,

springs eternal.





PETE'S R&L SAGA

All the appearances (and non-appearances)

THE DEBUT, 2002

The Libs' Reading debut was a rather shambolic affair, involving a blown amp causing a 15-minute delay.

But it also included the untethered brilliance of 'What A Waster' - so they got invited back.

OUT OF ACTION, 2003

With Pete suspended from the Senior with future band after burgling Carl's flat, The Libs were sandwiched between The

Streets and Junior Dirty Pretty Thing Anthony Rossomando filling ın on guitar.

STILL OUT OF ACTION, 2004

The following year The Libs were third from top on the Main Stage, playing right before their idol Morrissey, but

with Pete and Carl at the height of their estrangement it fell once again to Rossomando to cover for Pete.

THE FIRST SHAMBLE, 2005

Just prior to the release of Babyshambles' 'Down in Albion' and around the time Pete'n'Kate

became tabloid fodder, Pete played the secondheadliner slot on the NME/ Radio 1 Stage.

TOPPING THE TENT, 2008

Babyshambles returned in support of second album 'Shotters Nation', this time headlining the NME/Radio 1

Stage. Pete caused controversy by repeatedly flouting the recently introduced smoking ban.

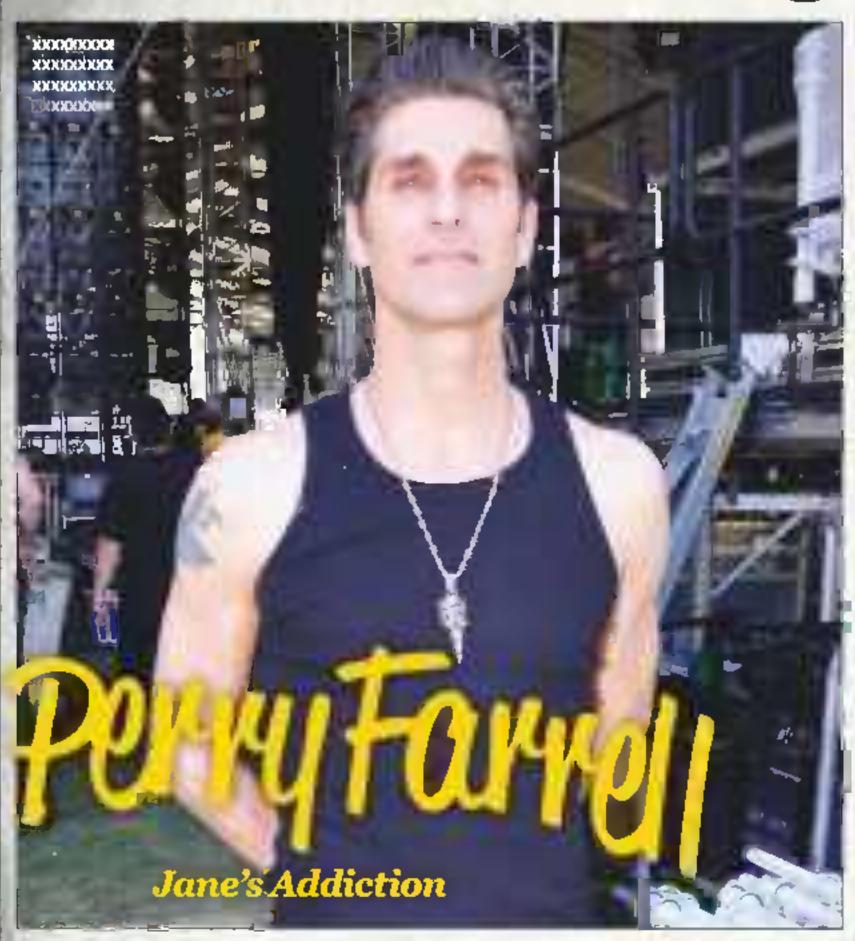


THE REUNION, 2010

It was glorious. It was emotional. It was long overdue. All four Libertines made it to R&L for (probably) the last

time to play these reunion shows, and they didn't disappoint. It's just a shame it couldn't last...

The Big Questions



ou played R&L the same year as The Strokes in 2002 - glad to be guy, I wish him the best." Beady Eye are up against My Chemical reporting history?

of a show

"The Strokes are popular, so we have to accept that and take our position."

You don't like The Strokes?

"It's not that, it's just that if I had my way I would be headlining a festival rather than going in there and 'supporting' The Strokes. The reason I'm doing it is for NME, because NME has been very good to us, otherwise we'd have never done it."

You are headlining a stage, though, it's just they're doing a bigger one.

"Yeah, I get it. Our tent is gonna hold, what, 8,000 people or something? Maybe it's my own damn fault, I still after all these years have to work for it, I've accepted it and that's what we're gonna do. We're gonna go in there and we're gonna give them a fucking hell of a show."

Pure Deherty is coming out and playing solo - can he pull it off now?

"Why not? Little bit of jall time'll probably toughen him up some. I tell you one thing, I see a lot of cats and they get worse with age, but the reason that they get worse is because they get stiff, they start to second guess themselves and they try to get too clean and they miss the whole point. Rock'n'roll is wild and it's loose and it's dirty. And so, I don't know, I can't speak for him,

I hope he does good. I've kept my eye on that

Romance, Who s your money on?

"I think it's gonna be Gallagher. Why? Because he as a human being is a much more compelling figure to me. But I'm not a little girl, so who knows? I look at the lads and I see their attitude and he's got quite an attitude, and I like that in a man."

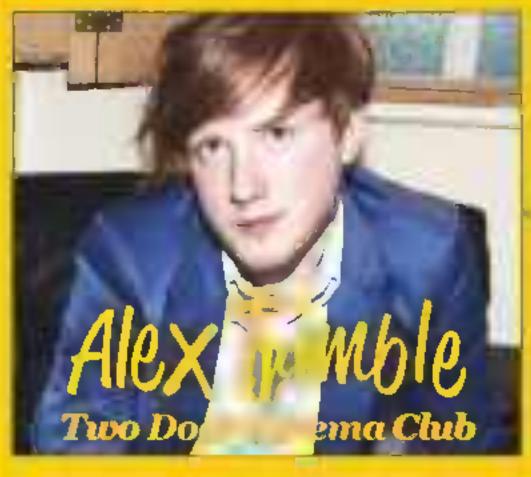
You've got a new album on the way - how did it work out with Dave Sitek, who plays bass on it?

"Well, we were working with Duff McKagan and, I don't "We're gonna go in that tent and give them a fucking hell know, I think we're

a lovely bunch of fellas but apparently we're a lot to handle, so he went on his way. But in came Dave Sitek and, to be honest with you, it was the best thing that could have happened. Dave is a manlacal scientist musician and he took us in his

direction, we followed him into his wormhole and then came out the other end with a new-sounding Jane's Addiction. But that record would be nothing if it weren't for the great playing of Dave Navarro and Steven Perkins - the virtuosity had to come from my band."

Jane's Addiction play the NME/Radio 1 Stage at Reading (Sat 27) and Leeds (Sun 28) Festivals



e kept about how your shows at Reading and Leeds last year were the most crazy.... "It was unforgettable. The crowd was totally drowning me out, singing every single word back at me. I couldn't hear myself! It was the first 'big moment' for me in Two Door, I was thinking, Wow, we're really starting to make shit happen here."

So how will you top it this year, on the Main Stage? "These are the last two festivals we'll play this summer and possibly the last shows we'll play in the UK this year, so it'd be nice to go out with a bang." Which is the best site-Reading or Leeds?

"My favourite site is Leeds because our good friends at Transgressive Records run a stage there every year. It's always your best

bet for a good party. Last year we went over there after our show and drank heavily into the night with Blood Red Shoes and **Pulled Apart By Horses** and ended up battling with fire extinguishers." Will you watch Odd

Pulsare at Beauting? "I'm and that interested.

I saw them at an awards show in America and they put on a good show. They have the attitude and the gimmicks but musically they're not doing anything memorable." Finally, it's 10 years "Is This It" and "Origin Of Symmetry' - what were you doing 10 years age to the second?

"I was probably in my bedroom trying to perfect the solo in "November Rain"

Two Door Cinema Chib play the Main Stage at Reading (Sat 27) and Leeds (Sun 28) Festivals

Varpaint

hat can people expect from your set at Reading and Leeds? Any surprises planned?

Open City will be seen

Pete Doherty's making his solo post-jail comeback - can be still

deliver the goods after the excitement of The Libs' reunion?

The Strokes and Pulp are co-headlining - but who should be top of the bill out of those twe?

Finally, It's 10 years since the release of 'Origin Of Symmetry' and 'ts This It' -what do you think you were doing exactly 10 years ago this second?



THE CO-HEADLINE BATTLE THAT EVERYONE IS TALKING ABOUT. WHO WINS? BANDS AND FANS GIVE THEIR VERDICT

TIME TO PROVE IT

THE VACCINES - BOMBAY - ODD FUTURE

BE EXCITED

GLORY OR PISS?

PLUS... THE FULL VERDICT ON MUSE BEADY EYE PETE DOHERTY THE HORRORS MY CHEMICAL ROMANCE FRANK TURNER BRING ME THE HORIZON DFA 1979 CEREBRAL BALLZY TWO DOOR CINEMA CLUB CRYSTAL CASTLES & MORE

REWS

GANGLIANS, MISTER HEAVENLY, TINARIWEN

Edited by Emily Mackay



A DIFFERENT KIND OF FIX MMM.../ISLAND

Forget the talk of shock new influences — the London quartet haven't just reinvented themselves, they've uncovered their true essence



hell of a lot's been made of Bombay Bicycle Club's supposedly 'baggy' new direction. Since the emergence of extremely shuffly lead single 'Shuffle' the Londoners have found themselves set up as reckless genre-slicing reinventors. "Look!" we cry. "It's Jack Steadman undergoing another morphing—this time into baggy-boy superstar, following his switch from feral indie rocker to Nick Drake-channelling acoustic troubadour with

a voice as quivery as a jelly awaiting a medical test result! What next? Strapping on some cone bra cups, scooping up some transsexuals for a video shoot and going power-pop?"

While the idea that the bespectacled Jack could end up going nipple-to-nipple with Gaga for his next reinvention is pretty amazing, we have to put the brakes on and report that 'A Different Kind Of Fix' isn't some meaningless genre-twist. Rather, it's a bang-on alignment of everything Bombay do best, harnessed while they were in a working

groove as powerful as the stylistic elements they've integrated into their sound. Like 'The Soft Bulletin' by The Flaming Lips or The Horrors' 'Primary Colours', it's one of those records where a band, after a few meanderings, smack exactly what they're about on the nose, and everything else falls into place.

Jack's been quick to say that he wasn't listening to any guitar music in the run-up to making 'A Different Kind Of Fix'. But if he was more into 'Shame On A Nigga' than 'It's A Shame About Ray' while working with producers Jim Abbiss and Ben Allen, that doesn't mean that guitars have been banished. Instead, everything on the album stems from Bombay Bicycle Club being, at heart, a big-balled rock band.

Not that it's really about bludgeoning, though - opener 'How Can You Swallow So Much Sleep' deftly heralds the record like a fresh morning, all sun-through-the-shrubs guitar plinks and rousing Reni drums, even more shuffly than 'Shuffle', if that's possible. It's also a mesmerisingly happy song. In fact, the whole record seems delivered through a face-wide smile, from the marching band patter of 'Favourite Day' to 'Your Eyes', a brilliantly jaunty cousin of Mystery Jets' 'Young Love'. Closer 'Still' manages to recall 'Amnesiac'-era Radiohead while managing not to convey the impression that their pets have all recently been rounded up and shot. It's a summer album for whiffing grass cuttings, flying kites, falling down a longdrop toilet at Glasto and not caring... all those summertime clichés.

The band have also been careful to draw inspiration from their past while still facing forward - the acoustic plucking and Jack's vulnerable vocal warbling on 'Beggars' recall last year's 'Flaws', and album centerpiece 'Leave It' boasts their biggest chorus yet. What's really new is the confident, gliding groove that slides through everything. It's worth remembering that when British guitar bands attempt to get groovy, they usually sound as funk-less as The Courteeners' 'You Overdid It Dolf'. In fact, as the likes of 'Take The Right One' demonstrate, this album is one of those rare records (like The Stone Roses' debut) on which the basslines are catchier than the actual choruses.

Enough talk about reinventions, this is more of an evolution. On 'A Different Kind Of Fix', Bombay Bicycle Club have, quite simply, found themselves. Jamie Fullerton

DOWNLOAD: 'How Can You Swallow So Much Sleep', 'Take The Right One', 'What You Want'

THIS IS HARDSCORE
what our numbers add up to

0 Not-evenfunny bad I 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 Exceptionally good

9 Of-the-year good

10 Of-the-decade good

TINARIWEN TASSILI V2/CO-OP



Dismiss Tinariwen as the boring band you invariably fast-forward through on *Later... With Jools Holland* at your own risk. For one, theirs is, undoubtedly, a

pretty bad-ass tale: a band of Tuareg desert-dwellers, formed in the mid-'80s in between stints at military training camps as they prepared to join the battle against the Malian government. 'Tassili', too, sounds neither glossily packaged for western audiences, nor too easy to please. It's basically ancient-sounding desert blues embellished with occasional percussion and electric guitar squall; it never gets better than 'Tenere Taqqim Tossam', a tautly funky campfire chant featuring guest vox from TV On The Radio's Tunde Adebimpe and Kyp Malone. Louis Pattison

DOWNLOAD: 'Tenere Taqqim Tossam'

BUTCHER BOY

HELPING HANDS DAMAGED GOODS



Boy oh boy, Butcher Boy, the inclusion of lines like, "I paint a chain of buttercups around your neck" (from a song called 'Bluebells', no less) don't half make

pigeonhol... sorry, reviewing your third album much easier. Add to that the surely pertinent observation – the fact – that this is delicate, warm indie pop of the early Belle And Sebastian variety (their frontman Stuart Murdoch is known to be a big fan), and you as a listener will likely know whether this is a pool you want to dip your toe in or not. There's certainly a good ear for a melody in evidence (most noticeable of all on 'Imperial'), but testicles are nowhere to be seen. Hamish MacBain

DOWNLOAD: 'Imperial'

ALIAS

FEVER DREAM ANTICON



It is unfortunate for Alias that he is so closely linked to the highly regarded Anticon label and the ever-changing world of underground hip-hop. In

that context, this album, for all its undoubted charms, sounds like a record that is behind the times. 'Fever Dream' sees him desert the boom-bap quantized beats for which he has become known in favour of post-Flying Lotus lolloping percussion and woozy sample collages. The results are lush, psychedelic, often funky and always immaculately produced. But compared to, say, 'Cosmogramma', it sounds unadventurous and polite, as if Alias has grasped the sound of Fly-Lo et al rather than the spirit. Ben Cardew

DOWNLOAD: 'Revi Is Divad'

MISTER HEAVENLY OUT OF LOVE SUB POP



Boasting perhaps the indie-est collective CV in musical history (to wit: The Unicorns, Islands, Man Man, The Shins and Modest Mouse), Mister

Heavenly's debut is the sound of three seasoned band-dudes throwing off the shackles and having what sounds like a *lot* of fun. Leftfield guitar music par excellence you'd probably expect – and 'Bronx Sniper' and 'Mister Heavenly' are two near-perfect examples of the genre – but it's the unlikely, R&B-inspired slow-jams ('Doom Wop', 'Diddy Eyes') that deliver 'Out Of Love''s gnarliest curveballs. Taken as a whole, it's some of Nick Thorburn, Ryan Kattner and Joe Plummer's finest work to date. *Rob Webb*

DOWNLOAD: 'Mister Heavenly'

BEIRUT

THE RIP TIDE POMPEI

Zach Condon has travelled the world in search of inspiration, but it's at home that he's found himself



The word 'precocious' has long trailed Beirut's Zach Condon. He released his debut album, 'The Gulag Orkestar', at 19, inspired by discovering Balkan folk music

during a period spent in Europe after quitting high school. From that album, it was clear that Condon was a singular young man, convincingly old before his time thanks to his handsome, oaky brogue, and in search of any escape from his New Mexico youth, be it via the aforementioned Balkan strummings, French chanson (second album 'The Flying Club Cup'), or the Mexican verve of his last EP, 'March Of The Zapotec'.

Condon seems to have returned to the places he left behind, and, now aged 25, he's giving youth a stare square in the face to boot. The frilly orchestration of his previous releases has been pared down, and the songs sit easily inside the warm crackles of rocking chair creaks and bicycle spoke flutters. "Sign me up, Santa Fe, and call your son", he declares on an ode of acceptance to his hometown.

The accordion lament of opening song 'A Candle's Fire' forges a rousing start, quickly joined by festively raucous cornets, trumpets and tubas, with Condon awed by the fleetingness of the flame, and youth.

Unsurprisingly, place names have always loomed large in Beirut's song titles, and here, American towns are where the proudest romantic moments can be found. 'Goshen' is a gentle piano roll fit for lovers' eyes to meet over, so closely recorded that the metal tang of the instrument's strings chime gloriously with Condon's voice. 'East Harlem' sees him diving into history once more to furnish the tale of an "uptown, downtown" divide with horns from the area's Italian past, rather than Spanish present. 'Payne's Bay"s fiery brass refrain couches him singing, "This town's alone, and therefore I see no end in sight". These ideas of acceptance, hope and personal reflection make 'The Rip Tide' an accomplished, restrained record, which sees Condon forgetting his travels, and forging his own native sound. Laura Snapes

DOWNLOAD: 'Goshen', 'A Candle's Fire', 'The Peacock'



EACES TO

What the

reviewers are

doing this week

JAMIE FULLERTON

"I've been getting

tweeted at by one of

SCUM and The Horrors'

mum and also watching

a football match,"

"I just moved to New
York so I've been
hitting my aural
comfort food: Young
Marble Giants, R Stevie
Moore and a good bit of
Four Tet. Also the
amazing new album
by Dutch Producer
Martyn, courtesy
of Brainfeeder."



*This week, I interviewed John Cooper Clarke and Robert Smith. Both were on the phone, though, so I couldn't compare the majesty of their haircuts."





GANGLIANS

STILL LIVING SOUTERRAIN TRANSMISSIONS

The tunes sound as sweet as ever, but who knew the sunny Californians could do angsty and bleak?



Sarcasm and American ındıe-rock are longtıme bedfellows, lubricated with bilious flecks of bitter, unkind spittle. Well, except in the Hipstamatic viewfinder

of Sacramento's Ganglians, a foursome whose jangling psych-pop was up until now powered purely by sunshine and a none-morewistful worldview.

No longer, though. "This is a sad, sad song/ For all you sad, sad people", chirps leader Ryan Grubbs in 'Drop The Act', before forcing a fistful of sardonic sonic anti-depressants laced with sugar-shelled psychotropics down your ears. "Why don't you pick up the phone and tell me what you're going through?" Don't call. He doesn't really want to know about your problems. He's at it again on 'Sleep', which recalls the half-there aural shadows cast throughout Foals' 'Total Life Forever', asking, "Hey man/What d'you know about that?" in a tone so far removed from his borderline threatening words that they take a few rewinds to grasp.

It's not all snarky mutterings smuggled in under a blanket of sunshine vibes, though. 'Faster' offers a calm respite; hillside brook babbles precede a carefree three-minute reimagination of grunge on much cheerier drugs. It evokes the dappled woodland world in which we imagine the band dwelling; if Grizzly Bear and Fleet Foxes resemble a wellpresented, urbanite study in mild-mannered demi-psychedelia, then Ganglians look more as though they've stumbled in after a threemonth campfires-and-insanity expedition.

What they've brought down from them there hills, however, is a strikingly odd juxtaposition, a brand of California dreaming diametrically opposed to the outfit with whom they are most often compared: The Beach Boys. If Brian Wilson's 'Smile' sounded happy while it was feeling grey, 'Still Living' is breezy with only an outside chance of showers, but too sulkily self-aware to really plumb the depths of the soul. It's a summer album, sure, but one that's more sunny peculiar than sunny ha-ha. David Westle

DOWNLOAD: 'Drop The Act', 'Faster', 'Sleep'

KATHRYN CALDER

ARE YOU MY MOTHER? OSCAR STREET



Best known for having the unenviable task of filling Neko Case's vocal boots with The New Pornographers (and for leading on Challenger tracks like

'Failsafe'), Kathryn Calder now sees the release of her debut solo album in the UK. Campfire jangling straight out of the Canadian collective's songbook breathes through brighter numbers 'If You Only Knew' and 'Follow Me Into The Hills'. But on an album wrought as much from grief as hope (it was written as Calder cared for her dying mother), the delicate 'All It Is' and perfectly crafted 'Slip Away' speak volumes of an ingénue growing into a sound of her own. Hazel Sheffield

DOWNLOAD: 'Slip Away'

DOLLY PARTON

BETTER DAY SONY MUSIC



Forty-one albums in and Dolly Parton hasn't lost any of the perkiness present in her 1967 debut 'Hello, I'm Dolly'. Unlike the rest of the still-with-us

Americana stars who broke through in the same era, she hasn't become a mumbling Bob Dylan or a grouchy Neil Young. Somehow she still dodges the realms of parody, which is pretty impressive considering that hair and those tits. A stonking collection of slick honky-tonk pop, the belting Stadium Nashville of 'Together You And I' shows Taylor Swift a thing or three, while 'Shine Like The Sun' and 'The Sacrifice' are pure Mumfords meets Miley Cyrus. Leonie Cooper DOWNLOAD: 'Together You And I'

THE RIDER

What we're watching, reading and mooching in this week



DVDKilling Bono So, you think you find Bono annoying? Spare a thought for poor Neil McCormick, who had to watch his old schoolfriend hit the bigtime while his own band lingered in the

doldrums. This film tells

the sorry story.



BOOK 40 Years Of Queen Queen wrote the book on rock pomp. This isn't actually that book, but it is a lickably gorgeous, comprehensive celebration of every stage of the theatrical rockers' career.



JACKET Duffer Of St George

Channel your inner sensitive jock, Drums-style, in this Duffer Of St George Dugout Jacket (£49.99) available at JD Sports. Perfect for mooching round the boardwalk and pouting in.

THIS WEEK'S SINGLES reviewed by NML3 JO FUERTES-KNIGHT

EXAMPLE

STAY AWAKE MINISTRY OF SOUND



This may be the exact track that's rinsed so extensively that I'll lose my nut after it has come on in Topshop one too many times. It's not that it's openly bad, but

the underwhelming talk-sing-over-euphoric-dancewith-smatterings-of-dubstep blueprint feels like you're being punched in the face with margarine. Shame, because opening a song with the line, "If we don't kill ourselves/We'll be the leaders of a messed up generation" shouldn't lead to bland gunge.

KATYB

WITCHES BREW RINSE



Katy B has bitch-slapped many of her male peers by showing them how to straddle both pop and the underground without being a 74 cringe-fest. And, with

this infectious, gun-fingers-in-the-air offering, how elegant Miss B is at said straddling. With every clubby treat that comes off her stellar debut album, I want more than ever to have slumber parties with her where we make friendship bracelets and brush each other's hair.

WALLS

SUNPORCH KOMPAKT



Shit the bed, what a discovery Walls have been for me. Histened to this first single from their second album 'Coracle' with fresh ears and can't believe I hadn't

yet swooned over their layers of slow synth and rumbling bass. I'd love to be gently groped to this steady headrush of a track on a balmy Ibiza evening.

COMET GAIN AN ARCADE FROM THE WARM RAIN **THAT FALLS FORTUNA POP!**



This is exactly the kind of song to make me feel awkward in the company of those meek, art student-type boys who combine low self-esteem with a

Nazi-like taste in indie music. While the violin screech over the scrappy vocals is catchy, there's nothing about it that requires you to sit on a towel. I will nod politely if it's played at me, though.

BIG TROUBLES

SAD GIRLS SLUMBERLAND



This New Jersey quartet are masters of sleepy indie pop, and this fuzzy cocktail of drawling vocals and guitar riffs sticks to their tried and tested formula. I mean

sleepy in the best way, sailing off into a dribbling nap after hours lying on the floor discussing how, like, totally big the universe is with that nice man you met with the Tupperware full of mystery cupcakes.

THEME PARK

A MOUNTAIN WE LOVE PARADYSE



I imagine the conception of this tune was much like '80s classic Weird Science, except instead of creating the perfect balance of jugs and muff, they wanted

the bastard child of Talking Heads and a Mega Drive. Excellent. The tumbling ride it takes you on is the musical version of a Panda Pops E numbers high, minus the crashing, vomit-laden comedown.









STAFFORDSHIRE/CHELMSFORD SATURDAY, AUGUST 20 - SUNDAY, AUGUST 21

The only way is Essex – and, er, Staffordshire – at the UK's corporate festival of choice

WESTON PARK, STAFFORDSHIRE

Broken Britons mightn't have a pot to piss in at the moment, but that's no deterrent to punters at Weston Park, who make do with a paper Carling cup instead, and fling it skyward in thanks to the God of corporate festival-going.

Not that D12 have received the recession memo, if their banter's anything to go by: "W ho's gettin' some muthafuckin' MONEY?" burks Kuniva, entirely unreasonably. I hat'll be no-one then. Over at the Arena Tent, Dionne Bromfield turns in a seriously classy set, defying the Winehouse wig sporting goons that are out in force and reflecting her sadly missed godmum's cool, sassy tones on some of her material.

Watching tedious everymen Hard-Fi at the U dercover Tent makes us think some things are better off left in the

'oos like Tom from Myspace and Celebrity Big Brother. Stuck in the middle of a very shit sandwich with Scouting For Girls and The Script, the Manic Street Preachers are on business-like form back at the Virgin Media Stage — chalk it up to recent album 'Postcards From A Young Man' failing to set the world alight. Hurts, on the other hand, are brilliant, epic boyband-noir for people who thought 'Vienna' was too lo-fi.

It's understandable, we suppose, but rude gal Rihanna just doesn't seem able to stop touching herself. Clad in Union Jack croptop and itsy-bitsy denim shorts, when RiRi isn't going for a rummage down south she's tracing the outline of her expensively insured bottom as men throw themselves willingly under her carriage. The music's not bad, either: "What's My Name' and 'Rude Boy' are served up as a smoking one two punch,

and 'Let Me' sees Rihanna riding in on a massive pink cannon. Guardians of our children's morals - hello, Mel C - won't be happy at all with that.

Eminem explodes into life during Saturday night's finale, stalking the place like a man with a colony of ants

marching under his skin. The opening salvo is one of the most awesome we've witnessed, ever: 'Won't Back Down', '3AM' and 'Square Dance' all spat with

fiery conviction. And if there are a few too many wounded-soldier narratives tonight - there's now t so boring as a reformed addict scorching renditions of 'The Way I Am', 'Lose Yourself' and 'Love The Way You Lie' (with Rihanna) offer textbook lessons in bellyaching

that Tyler, The Creator would do well to pay attention to

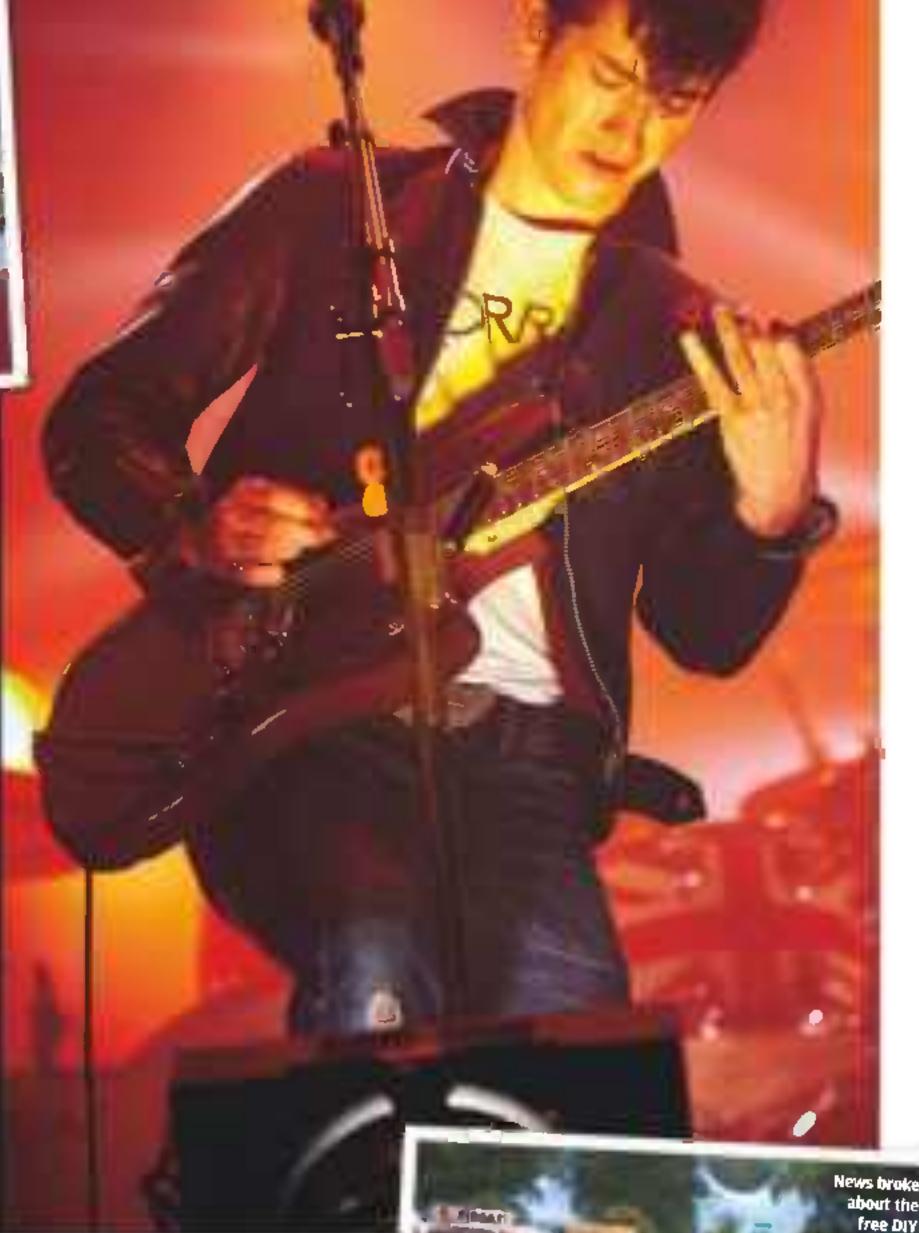
On to Sunday and a suspiciously brighter outlook weather-wise. Frankmusik prances like a man who's snorted a bag of mashed up Refreshers and not in a good way. That La Roux

Eminem stalks the place like a man with a colony of ants marching under his skin

return can't come soon enough. Jessie J on the 4Music Stage scarcely improves matters — she sounds like a poundshop No Doubt, with added bullshit philosophising. "It's OK not to feel OK", our gladiatrix with a gammy foot sings on 'Who You Are'. Er, OK then.







We're not saying Professor Green's voice is annoying, but he sounds like a helium balloon with functioning mouth parts. He was righteous talking about

the riots earlier this month, but his music still does nowt for us - sorry, fella.

"l ever tell you about the time

I was addicted

to drugs?"

Meanwhile, it's rum times for Glasvegas, fresh from being bottled off stage at the Chelmsford site the night before. The band seemed skittish when NMI caught up with them earlier in the day, but a brighter note is struck. when James Allan's embattled crew tear into a set that bristles with barely concealed defiance, and a jaw-dropping rendition of 'Daddy's Gone' seems to clinch the deal. "Thanks for being so nice to us, not like those pricks last night," says James, before the band

slope off just six songs in to add fuel to the rumours that all's not well.

Happily there's no such mystery with Arctic Monkeys. "We've brought you

UJEW FROMTHE STAGE

Sam Bathgate, 16,

Liverpool

"Rihanna was amazing.

Everything she did was

dead good. The way she

was dressed looked

gorgeous - it was

absolutely fab. She

pulled it all off really

well, and she had me

singing along to every

single song she did."

some of that rock'n'roll music," drawls Alex Turner. "Get yer dancing shoes on." Star of the show is Alex's teddy boy-styled, post-Chung rebound barnet stick with it, though, we reckon it's a grower. We could say much the same about their ever-tricl sier approach on 'Suck It And See', but with songs as steady and true as 'She's Thunderstorms' to toss in with '...Dancefloor' and 'Brianstorm' there's every reason to keep faith. They leave us on a ravishing '505', and with that our V plates are finally off. We'll raise a (suspiciously warm) cup to that. Alex Denney

HYLANDS PARK, CHELMSFORD

From the screams of "Reeeeeem!" reverberating round the campsite to the DIY vajazzle kits bong handed out in the toilers, it's obvious that V Chelmsford is, for this year at least, The Only Way Is Essex Festival. Backstage, the show's cast are treated like deities: there's genuine mania when two of them emerge from the Lil lets tampon tent.

Arguably, this isn't the perfect setting for Aloe Blace's socially conscious soul. But if his political subtext doesn't have much purchase in these surroundings, his honeyed voice and slick moves do. 'I Need A Dollar' provides not only the day's first singalong, but an empathetic rally for people who just paid £20 for a burger and a programme.

Things aren't so easy for Clare Maguire, who spends most of her set pleading with the audience to have a good time, at one point shouting out to her "Pinot Grigio crew". Her small crowd grows as she launches into some Kelly Clarkson-ish power pop but she's unable to conquer her nerves, probably because her band are sloppy and her songs aren't very good.

On the same stage, Wretch 32 plays to a crowd to times the size. Yet their adoration seems to be saved for his special guests. There are plenty of tears during 'Don't Go', but they're for Josh Kumra's heart-wrenching vocal rather than Wretch's placed raps. Similarly, it's not until Example's surprise appearance in Unorthodox' that everyone goes schizo.



 But then, Example was basically created for this festival: a gawky inbetweener with killer everyman anthems. His own set is a triumph. 'Kickstarts' proves itself a conquer all love song while 'Changed The Way You Kissed Me' sees him challenge Faithless for their mainstage dance supremacy. "Thank you very much V, you can all go home now," he smirks as he comes off.

We think about it, but instead opt to see Kaiser Chiefs run through their polished festival set. Ricky seems invigorated by the new record, manhandling the cameras as they trundle past him. Katy B keeps the good vibes going with a medley of covers including 'Back To Life', 'Homeless' and 'Show Me Love'. Both Ricky and Katy have a natural charm that sees them through their dud moments. Clare Maguire should be taking notes.

The weekend may have massive headliners, but for curiosity's sake alone, there's no set more anticipated than the return of Razorlight. Considering their thudding fall from grace there's something ludicrous about them playing so high up the bill, their name in lightbulbs behind. But Borrell's bullish

sense of purpose sees his way through the old songs which sound - whisper it fucking brilliant. He even embraces the Essex glitz with a jacket that says "Hate" in diamonte on the back. Very reem.

Dizzee Rascal's headline set doesn't disappoint, but nor does it surprise, with almost exactly the same setlist as Sonar and Ibiza Rocks. Still, 'I Luv U' being screamed back by 50,000 feral Saturdays fans is two fingers in the face of those who say grime never broke into the mainstream.

With a lot of Sunday's focus on Jessie J, Ellie Goulding and Eliza

Doolittle feel like last year's news Goulding's songs sound particularly flimsy on the massive main stage. Her singalong-a-Flton-John moment would

nauseate even the most ardent John Lewis fan

But our palates are quickly cleansed by You Me At Six's gleeful punk-pop. For the first time all weekend there's swearing, crowd surfers and even some light petting. It might not be proper rock - without the guitars these could be The Wanted - but every teenager they lure away from Goulding's bore claws is being pointed in the right direction

Now that the indic kids have left and the line ups have gone unapologetically pop, V can relax when it does book the occasional

guitar band. Hard-Fi and The

Wombats might have gone off the boil on recent albums, but fans here couldn't care less as long as they get the hits. Even Archer's cringey melodica playing during 'Cash Machine' is cheered as if Hendrix was wielding his Strat.

But no-one exemplifies V's fun-centred approach better than N-Dubz. With Tulisa in a leopard-skin off the shoulder number and dancers who look like they came straight from TOW IE's Sugar Hut. there can be no pretense of credibility. Yet their set is irrefutably brilliant. Every line of their Fisher Price hip-hop sends the biggest crowd of the weekend completely loopy, with people stripping to their underwear and hurling booze.

As festivals with identikit line-ups struggle to sell tickets, V continues to offer something unique If you live your life on the bleeding edge of gustar music it's probably not for you But if you want to see Dappy do a backflip and see Borrell do 'Dalston', it's a pop paradise.

Sam Wolfson





Kate Dedman, 17, Surrey "Dizzee Rascal was the most amazing atmosphere. Arctic Monkeys were a bit dry, so we ran over here and it was incredible. He killed it with 'Fix Up, Look Sharp'. The festiva! is so much better

than I expected."

SPECIAL COLLECTORS' MAGAZINE

501 LOST 50NGS.





MIDDELALDERARKEN, OSLO WEDNESDAY, AUGUST 10 - SATURDAY, AUGUST 13

Norway defies its recent tragedies with a life-affirming weekend of dance moves and night swims

hereas in the wake of recent riots, London's venues boarded up, cancelling gigs several days after the trouble appeared to have subsided, for the people of Oslo it was vital that Øyafestivalen should take place following Anders Breivik's killing spree on July 22.

"In the midst of all this, we find it important that our city and its citizens shall not be broken by what happened," said festival director Claes Olsen in an official statement. "We wish to take Oslo back by once again filling it with the great variety of cultural activities this city is known for and also by spreading a clear message that our population wants to take care of each other."

From that point on, roses floating in fountains and wilting in the mouth of a lion statue are the only noticeable

references to Breivik's crime, aside from his face looming from the covers of Norway's many tabloids daily, and the (mostly) carefully worded tributes that come from bands on the bill.

On Wednesday, James Blake comments, "In London and in Oslo, I know we've had some troubled times recently, so it's good to see that with music we're all getting through that." Though his sets work

best in dark venues, there's something about these austere surroundings that suits his music - steely sea lapping at an industrial harbour at the edge of the snow-white opera house, a motorway, medieval ruins and the forest. Blake's music shares with the landscape a similar sense of rigorous structure contrasted with discrete natural beauty; newer song

'The Tep & The Logic' is minimally boned but flares bright at the end, Blake's voice a wintry ghost.

Having kept it zipped for 45 minutes, joke bets are made as to when Kanye "People Treat Me Like Hitler" West is

If Janelle Monáe asked us to go and lick the pickled herring bin, we would

going to put his boot in it. After 'Homecoming', it happens. "It feels so good to come by here and rock y'all tonight. We came to make sure you all have a good time 'cause so many bad things have happened." Not bad. "I'm so thankful to have my voice back and I want to thank everyone - 'Watch The Throne' is Number One in 23 countries

with no press or promotion." Oh Yeezy, you forgot that final P - 'perspective'. Further down Wednesday's bill, Sweden's Veronica Maggio strikes a ticklish balance between Lykke Li and Life Without Buildings; and Destroyer's louche lounge rocker Dan Bejar, clad in denim and a pink shirt, looks and sounds like a star from another era, the smooth flutes of his recent album 'Kaputt' glorious at dusk. Norwegian trio Deathcrush are the day's greatest thrill, with frontwomen Ase Røyset and Linn Nystadnes channeling Kim Gordon at her nastiest over drummer Andreas Larssen's Helmet-nodding ballast.

Wiz Khalifa's summery rap would be inoffensive enough this Thursday afternoon if it weren't for the part where the DJ plays simulated gunfire – it's obviously a standard show fixture, but today it's wielded without foresight.



accompanying their crazed noodlings with wickedly repulsive sex faces. Even their tender moments are hilarious - 'Street Joy' comes on like 'I Don't Want To Miss A Thing' played by teenage boys with raging hard-ons (which, considering bassist Steve Terebecki looks about 14, isn't far off).

"Let me ask you a question: do you want it?" whoops Ishmael Butler of Shabazz Palaces, drafted in last-minute to replace Q-Tip. Considering

VIEW.

From The

CROWD

Daniel Rønning,

Oslo

"The sun has been

out, we're having a

good time. I enjoyed

Stein Torleif Bjella's

set, he is a bit like

the Norwegian Bon

Iver. Later we're

going to see Håkan

Hellström, one of

the most popular

singers in Norway,

and then party!"

his and percussionist Tendai Maraire's ace synchronised dancing and beats that

echo These New Puritans' 'Hidden', the answer is yes, definitely. Their slinky moves are the perfect primer to the en-pointe-sharp Janelle Monáe and her now 14-piece ensemble. When Beyoncé whacked out the Live Lounge covers at Glastonbury it felt needlessly cheap, but Janelle's take on The Jackson 5's 'I Want You Back' merely deeper scores her position as an heir to MJ's lineage. And even though she yelps "ONE MORE TIME!" about 57 times during a balloonfestooned 'Tightrope', by this point she could ask us to go and lick the bin by the pickled herring stand and we would. During 'Come Alive', she gets the whole crowd crouching down only to leap up at her regal catcall, "Oslo-oh-oh-oh"

Pulp, on Friday night, are getting even more gleeful every time we see them, opening with Jarvis' disembodied voice asking, "Do you want to see a dolphin?" before one swims onto the curtain, which drops and the band explode into 'Do You Remember The First Time?' "The road of excess leads to the palace of wisdom," Cocker says after a rendition of the rarely outed 'Party Hard', quoting poet William Blake. "That's what they say, but usually the road of excess leads to the hospital, I find. Or at least to a chemist!"

In NME's case, however, the road of excess leads to finding ourselves swimming in a forest lake at midnight, all of which makes Givers' Saturday afternoon set a hellish chore. Someone

sound the CRAZY GIRL WITH FLOOR TOM ALERT horn: as singer Tif Lamson goes crazy on the beaters, her hangoverstabbing, wannabe Dirty Projectors yowl clashes with the band's bloodless Mumfordy mimsiness.

WU LYF prove a much more soothing balm, their cavernous echo and Ellery Roberts' hoarse yowling on Walkmen. They're nearly as heavy as Mogwai live, and as the rest of Roberts' lyrics are rendered impenetrable, soothsaying pastors. As they finish, dozens of Canadian geese fly overhead in neat W formations, a poignant note on which to end a week of unity in the face of tragedy. Laura Snapes

'LYF' recalling 'The Rat'-cra they become fire'n'brimstone

SUMMER SONIC FESTIVAL

QVC MARINE FIELD, TOKYO SATURDAY, 13- SUNDAY, 14 AUGUST

Odd Future meet The Village People in Japan

ince a huge earthquake and tsunami hit Japan in March, the country has been shrouded in emotional deflation. It has affected the music industry too: attendance at the Fuji Rock festival just a few weeks back was down by thousands. This, however, is not the case at Tokyo's Summer Sonic. By the time the Red Hot Chili Peppers htt Chiba Marine Stadium, the venue is so past capacity that even the stairs and aisles are impenetrable – while the jumping fans in the field seem to be trying to stomp through to South America. The kids of Nippon are in dire need of a release, and this set is going to be it.

The perennially chipper Chili Peppers take this challenge in their stride, opening with 'By The Way'. A rap lullaby about rock-show transcendence, it's just the uplifting anthem to recalibrate this crowd from 'eager' to 'excitable'. Anthony Kiedis plays the part of deadpan ringmaster, rousing the crowd with banter about the singular enthusiasm of Japanese fans and, of course, unfurling his goofiest sex jokes, while the foursome barrel through hits including 'Can't Stop', 'Scar Tissue' and 'Give It Away'. New guitarist Josh Klinghoffer proves an apt replacement for the departed John Frusciante, and comes into his own on funk-infused new single 'The Adventures Of Rain Dance Maggie'.

Their life-affirming set caps off two

sweltering days of music. The Strokes headline the night before, delivering a chilled-out performance that abounds with full-bodied guitars and nonchalant swagger (if they've been cracking at the seams, as reported, you sure can't tell). But mostly, the festival feels like a sonic experiment, with ramshackle indic rap agitators Odd Future mingling with Technicolor J-pop nymphettes Perfume and '70s disco refugees The Village People (yes, the very same).

Such unconditional love of pop culture in all its guises is one of the most endearing traits of the Japanese people, and the results, while odd, can be mind-blowing. At the same time that MIA protégé Rye Rye is introducing rapt spectators at an indoor stage to her thrilling brand of B-more club rap (and almost passing out from the heat after demonstrating her frenetic dance moves), the long-absent Ting Tings' jaunty midday set at the stadium inspires many to dance under the blistering sun. 'Hands' and the cheeky 'Shut Up And Let Me Go' prove highlights, as well as newer offerings, including the thumping 'Hang It Up'. While the new stuff suggests that The Ting Tings might not be a band that exactly revels in breaking new sonic ground, there is great virtue in their ability to churn out consistently irresistible schoolyard chants with big beats. And as mindless as that may seem, in Tokyo it proves a potent remedy for a hopeful people. Nisha Gopalan



ON THE ROAD WITH BATTLES

Fuelled by table tennis, beer and outlandish meats, the NYC brainiacs take their 'Gloss Drop' pop to fancy-dressed Standon and chilly Stockholm

STANDON CALLING FRIDAY, AUGUST 12

Past the golden chariot drawn by human horses, past the Trojans and Athenas, out on the winding woodland path to Standon Calling, barefoot monks usher revellers into allotted queues according to their take on the year's theme: gods to the left, monsters to the right. It must've caused them quite a dilemma when Battles' tourbus drew up.

"Our routine?" Drummer John Stanier ogles the endless band vs crew table tennis tournament underway beside their bus and decides that he'd better try to out-surreal Standon. "We have half an hour of group prayer followed by some intense yoga. We have to go somewhere quiet, outside the site. Then just before we go on we do some mind-melding."

Guitarist Dave Konokpa takes up the baton. "We can shine."

It's not quite the 10th-dimensional post-craziness we were expecting from a road trip with New York experimentalist visionaries Battles: the band who lost their singer Tyondai Braxton during the final stages of recording their second album 'Gloss Drop', re-recorded the whole thing without him using guest vocals from Gary Numan, Blonde Redhead's Kazu Makino and Yamataka Eye from Boredoms, and then hit the road with video screens of their guest vocalists lodged between their amps instead of a singer. We were expecting a virtual Battles bacchanalia unimaginable to mere three-dimensional humanoids.

"You should see what the video version of Gary Numan does backstage," says guitarist Ian Williams from beneath the moustache of a Wild West saloon keeper, lounging with a pre-gig beer. "Video-bots, all his video sex slaves!"

Did Gary not want to come on tour himself? "We had this box," Dave explains, "and we went, 'Gary, get in the box.' He's got these high standards. He wouldn't go on tour in the box."

Battles' headline slot tonight is as celestial and beastly as Standon gets. The raving imps of 'Atlas' run amok. 'Africastle' dustily explodes like Incan vampires at dawn. 'Sweetie & Shag' is a riot of psychopathic marimba and quasi-metal mayhem. Over 75 minutes these three math-rock Zeuses and their avatar vocalists conjure a hypnotic and maniacal blend of primordial rhythms, horrorcore music-box frailty, ketamine elf pop and all-out rock dementia.



Backstage, the drinking begins in earnest, despite an attempt at a round of Quarters – a drinking game thwarted by the fact that none of the surfaces is stout enough to bounce a 10 pence piece off. Is that how Battles party?

"I'll show you how we party," says
Dave, and shows us a picture of a pig's
head on a plate. "We ate that at St John
(posh London offal restaurant -- Foodie Ed).
It was disgusting."

John nods. "It was basically a pig's face. Ian had pigeon."

Dave: "I ate whale in Oslo. Technically it's a mammal. You'd think it'd be blubbery and fishy, but it was like really lean steak. I think I ate the blow-hole, because when I was digesting it, it was blowing from holes."

John: "I ate a gigantic fish eyeball. It tasted like chuck."

Discussion eventually turns to the pertinent question of just how the hell one is supposed to dance to Battles.

"We played a festival in Nova Scotia," says John. "It was fun but really poorly organised on the side of a hill. Kids doing the bad drugs."

Dave: "It was like a real clichéd hippy fest. The front row, there were kids doing this (does a swirly-armed dance)."

Ian: "It was the hippy dance, 'I'm on LSD, watching my arms'."

"But to answer your question," Dave says, "people dance to Battles like Steve Martin in *The Jerk.*"

And John? He's off samba dancing with the minotaurs in the Twisted Licks tent until 5am.

STRAND STOCKHOLM MONDAY AUGUST 15

"Man, we're hitting 107dB and the PA isn't even on..."

Chilly Stockholm, 4pm, a venue resembling a sofa warehouse decorated like a De La Soul album cover. While their sound engineer struggles to stop the decibel level of tonight's gig bursting the city, the band retreat from soundcheck to a restaurant overlooking Riddärfjarden bay.

The last time Battles were in Stockholm they were robbed at check-in (Jan: "Our hotel was right by a skateboard park where heroin addicts hang out, but we didn't know that") and they seem edgy and guarded as we chat over the reception

UIEW FROM THE CREW



Brian Orloff, tour manager

"The best gig this tour was in St Malo, France. We flew in, these guys slept for eight hours and we went into it in a relaxed mode. It was kinda wet and rainy and it was at this beautiful fort, the aesthetics were perfect and they absolutely destroyed it."

of the "opera of techno" that is 'Gloss Drop' (Dave: "We've gone back to almost being a new band. The whole sub-narrative tainted the actual accomplishment"), and their alleged 'accessible' new sounds.

"It's really easy to remain 'difficult', to hide behind obscurity," argues Ian. "And that's why we weren't trying to use some of those really dead, dead tricks. We're using our own musical language and private codes but still making it accessible enough that there's nothing exclusive about it. It can exist on the shelves of a supermarket next to *People* magazine or a tabloid. It's trying to not ghettoise itself."

Stockholm sidles up to the Battles stage warily tonight, like a band bubble they can bounce against but never puncture. But this close and impersonal, their dance phantasmagoria inspires even richer hallucinations. With Numan deadpanning from the screens, the frantic industrial of 'My Machine' comes on like the sounds of panic-production on the last day in the world for manufacturing gimp masks, and 'Ice Cream' sounds like a demolition derby of Mr Whippys. Not eardrum-shattering, thankfully, but mind-blowing as hell.

Post-gig, keen to drown sorrows over a family loss for Dave, Battles load up

> their own gear and head off to Stockholm's premier metal bar, where NME loses 500 krona on blackjack and teases a drunk and openshirted Ian about his days (well, day) in shite US folk act Rusted Root.

"I was in that band for one rehearsal," he slurs, "because I liked a girl." As a veteran of such avant-garde legends as Don Caballero and Storm & Stress, though, is Battles the band he was always meant to form? "I dunno," he says. "Every band I've been in, I've thought maybe the next one was the one..."

That's the spirit of Battles: never settling, always striving for something greater, further, higher, faster. Hell knows what musical equations they're tapping out on their cowbells and keyboards, but it all adds up to something divine. Mark Beaumont



lan's terrifying new tache gave him an unfair advantage

Battles' stage set-up indicates exactly where to put the video Gary Numan – he's very particular

Standon Calling, Friday, 2pm
"We were promised a chariot!" Dave's really
not sure about this golf buggy lark



Standon Calling, Friday, 10.30pm
Battles didn't want anyone else drinking their supply of Red Bull





Standon Calling, Friday, 11pm

Er, łads, don't want to worry you, but there's a fucking

MASSIVE spider behind you

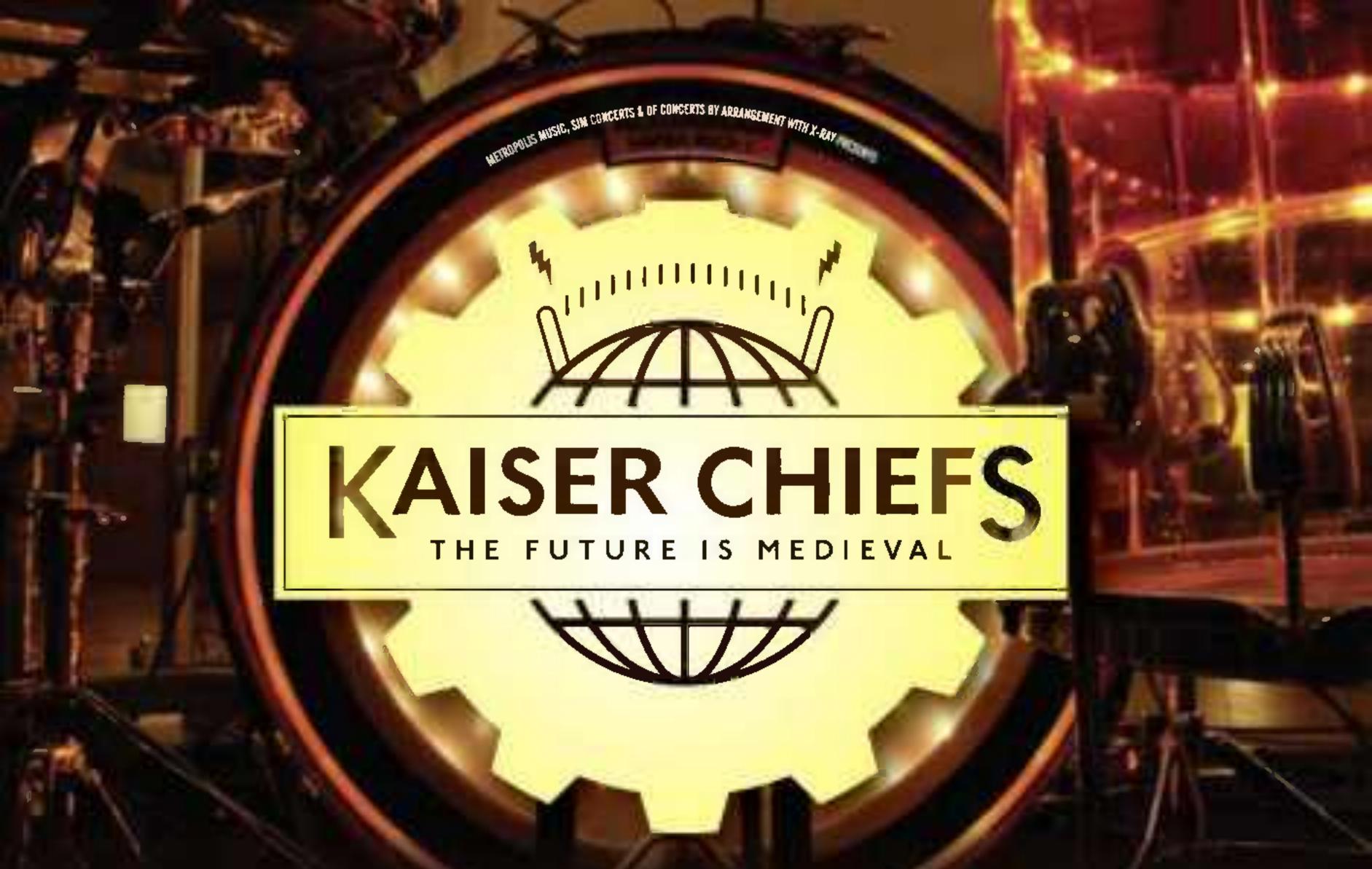


Battles search desperately for video Gary Numan

Stonkholm, Sunday, 11.20pm

John drinks a beer and contemplates a little vomit.
Eat your heart out, Caleb, you wuss

Stockholm, Sunday, 10.30pm
Ian multitasks and has a sip of the Red Bull he stores
In his moustache for emergencies



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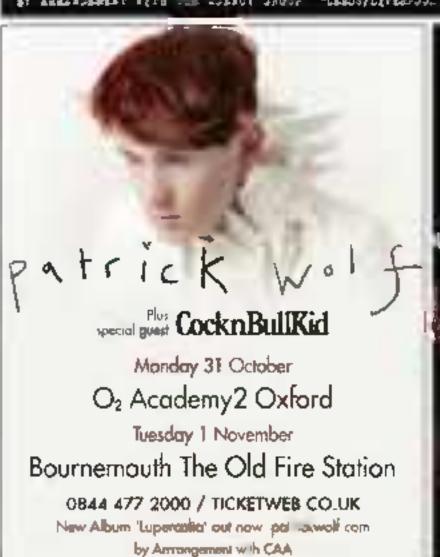
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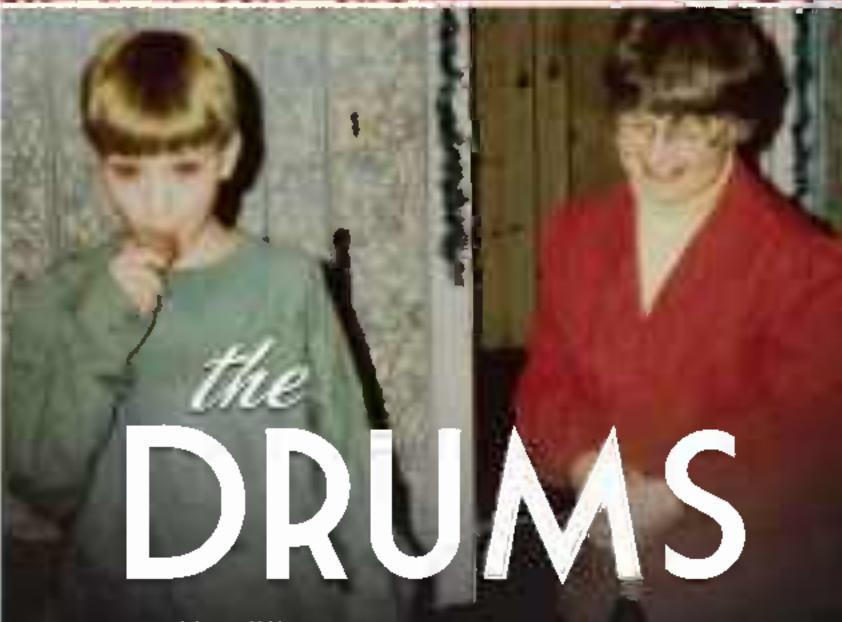
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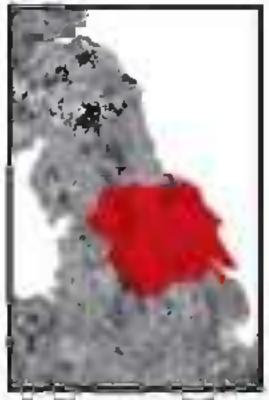
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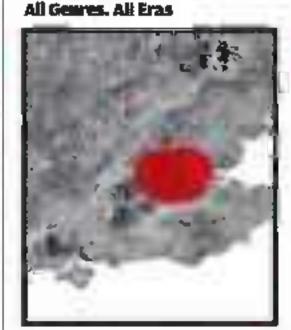
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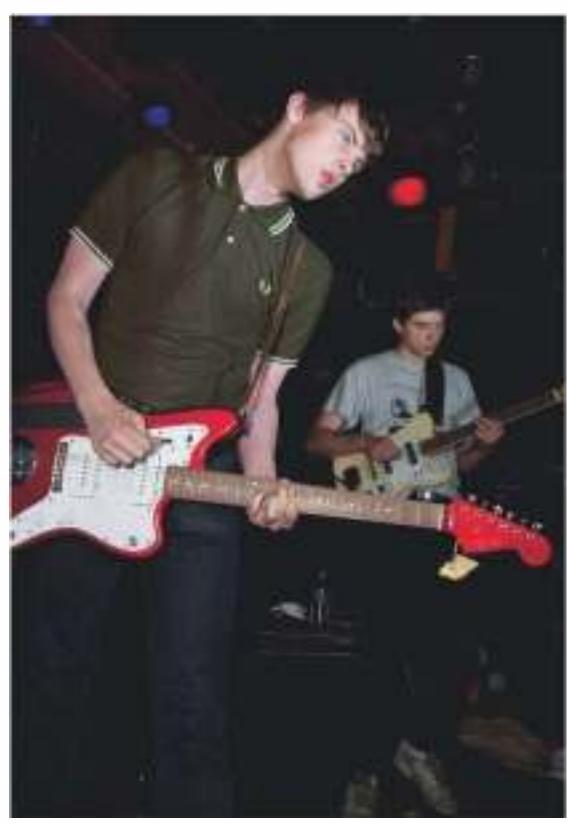
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THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOKINGNOW



ICEAGE STARTS: London Old Blue Last, Sep 1

DON'T MISS

If not for the fact that it now sadly makes us think of wisecracking sabre-toothed squirrels, the name Iceage would be a perfect fit for these young Danish punks. Ferociously chilly, for all its terrifying energy their sound has a stern bleakness to it that's as much post-punk or No Wave as hardcore. It's been a long time since we heard anything so exhilaratingly nasty. Music for the times, perhaps; mane sociological speculation aside, though, their abrasive sound and riotous live shows mean that they're currently causing outbreaks of mass hyperventilation wherever they go. This run of UK dates in support of their debut 'New Brigade' promises to be worth crossing continents for. NME.COM/artists/iceage



WILKOMMEN FOXTROT FESTIVAL STARTS: Brighton

STARTS: Brighton
Stanmer House, Sep 11
Herman Düne (pictured),
Sam Amidon and other folk
hopes play the one-dayer.

NME.COM/festivals



LAURA MARLING STARTS: Exeter

Cathedral, Oct 14
Entitled the 'When The Bell
Tolls Tour', Marling and her
merry band of folkies take
'A Creature I Don't Know' to
the nation's cathedrals.

NME.COM/artists/ laura-marling



OKKERVIL RIVER STARTS: Dublin Button Factory, Nov 18

After the release of sixth album 'I Am Very Far' and a headline slot at End Of The Road, Okkervil tour the UK.

NME.COM/artists/
okkervil-river



ART BRUT STARTS: Liverpool Mojo, Oct 5

There are three things certain in this life: death, taxes and Art Brut being dauntless die-hard indie bastards. Gotta love 'em.

NME.COM/artists/art-brut



PJ HARVEY STARTS: London Royal

Albert Hall, Oct 30
Polly transports the echoing gloom of 'Let England Shake' to the rarefied environs of the Albert Hall.

NME.COM/artists/

pj-harvey



THE LEMONHEADS

STARTS: Portsmouth Wedgewood Rooms, Nov 30

Thanks to Yuck et al, Evan Dando is big news again. NME.COM/artists/ the-lemonheads



NERO

STARTS: Manchester
Warehouse Project, Oct 8
The dubstep duo take debut
album 'Welcome Reality' on
tour, culminating at the O2
Academy Bournemouth
on Oct 22.

NME.COM/artists/nero



NME.COM/artists/

dananananaykroyd



THROWING MUSES

STARTS: Bexhill-On-Sea De La Warr Pavilion, Nov 1

The overlooked geniuses of '80s art-rock reform to tour their great new compilation.

NME.COM/artists/
throwing-muses



RED HOT CHILI
PEPPERS

STARTS: London The O2 Arena, Nov 7

The funky monks return, but can they cut it without guitarist John Frusciante? Get out there and find out. NME.COM/artists/red-hot-chili-peppers



DEATH IN VEGAS

STARTS: Glasgow King
Tut's Wah Wah Hut, Dec 3
Richard Fearless and Tim
Holmes tour in support of
long-awaited new album
'Trans-Love Energies'.

NME.COM/artists/
death-in-vegas



EXPLOSIONS IN THE SKY

STARTS: Belfast Queen's University, Jan 22

The cult post-rockers come to enchant you with their beautiful noise.

NME.COM/artists/ explosions-in-the-sky



Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

What to see this week? Let us help



READING AND LEEDS FESTIVALS

STARTS: Reading Richfield Avenue/Leeds Bramham Park, Aug 26

NME PICK It hardly got started anyway, but as summer reaches its end, what better wake for it than Reading and Leeds? Each of the headliners will give silly season a good send-off: My Chemical Romance know the drill inside out; Jarvis is the uncle with an irresistible one-liner. The Strokes hide their woes beneath dark glasses and Muse bring the intergalactic conspiracy theories and silver-suited pomp. Doesn't that happen at all funerals? Oh. Elsewhere, you can drown your sorrows to The National, channel the pain with the hardcore bands on the bill, and celebrate new life with all the brilliant young bands - Bombay, Tribes, Islet, Fixers and more. Raise a toast to summer's end – and more importantly, to Reading and Leeds. NME.COM/festivals



Everyone's Talking About **CULTS**

STARTS: Birmingham Hare & Hounds, Aug 24 When it comes to the Cute Couples 2K11 prize in December, our dimes are on Brian Oblivion and Madeline Follin of Cults to scoop the gong. We jest - but their matching hairdos and reverb-drenched jams are so bloody adorable that sick buckets should come as standard with a ticket for one of their gigs.

NME.COM/artists/cults



Don't Miss **BEST COAST**

STARTS: Edinburgh Bongo Club, Aug 30 Is she going country? Riot Grm? The exact details of the follow-up to Bethany Cosentino's 'Crazy For You' are still shrouded in a weed-laced fug back in Cali, but she's been playing so much new material live including single 'How They Want Me To Be' - you're bound to get an inkling at these post-R&L shows. NME.COM/artists/ best-coast



Radar Stars OUTFIT

STARTS: Brighton Green Door Store, Aug 30

Whereas most new bands have practically played a 12-night residency at London's hip Shacklewell Arms before their debut single comes out, Liverpool's Outfit have kept their live outings rare so each gig is an event. Given their slinky art-rock - think Wild Beasts, with Roxy Music sauce - we'll happily partake in this one. NME.COM/newmusic

WEDNESDAY

August 24

ABERDEEN

Interpol Music Hall 01224 641122 Matthew & The Atlas The Tunnels 01224 211121

BELFAST

Bring Me The Horizon Queens University 028 9097 3106

Chris Smither Black Box

00 35391 566511

Elbow/Villagers/Foy Vance Custom House Square 0871 230 1094 Warpaint Spring & Airbrake 028 9032 5968

BIRMINGHAM

Brontide Flapper 0121 236 2421 The Carpels/Swim Deep/Pandas

& People Rambow 0121 772 8174 **Cults/HEARTS** Hare & Hounds 0121 444 2081

CSS 02 Academy 2 0870 771 2000 **Judith Emeline Jam House** 0121 236 6677

New Found Glory Concorde 2 01273 673311

BRISTOL

DESCRIPTION

Cue Fanfare/Dead Rabbits/The

Blood Choir Fleece 0117 945 0996

Jason Webley/Cat Green Bike/Big Hello Croft (Front Bar) 0117 987 4144

Mister Twister/Elements Of Refusal/Freddie Draper & The Summits Croft (Main Room)

0117 987 4144 CARDIFF

Primordial Undermind/Thought Forms/Bear Man Buffalo Ban 02920 310312

Shake Aletti 10 Feet Tall 02920 228883

CHELMSFORD

Guide Dogs For The Dead Hooga 01245 356 811

0131 225 2564

0131 220 6176

0131 225 1757

The Vaccines HMV Picture House 0844 847 1740

EXETER

Ginger Cavern Club 01392 495370

0870 771 2000

LONDON

Alessi's Ark Barfly 0870 907 0999

020 7613 2478

Naked Polaroids/Barely Modern

Buffalo Bar 020 7359 6191

Cerebral Ballzy Rough Trade East 0207 392 7788

Cult Bloomsbury Bowling Lanes 020 7691 2610

Animais As Leaders 02 Shepherds

Bush Empire 0870 771 2000

Brixton 0870 771 2000

ice Cream Children/The Laurels

Camden Rock 0871 230 1094

DUNDEE

Billy Mitchell Doghouse 01382 227080

EDINBURGH

Cage The Elephant Liquid Room

John Egdell Electric Circus

0131 226 4224 **Sebadoh** Cabaret Voltaire

Stanley Odd Sneaky Pete's

GLASGOW

The Blackout 02 ABC 0870 903 3444 The National OZ Academy

Sic Alps Captain's Rest 0141 331 2722

Alex Clare Old Blue Last

Ambassadors Of Morocco/The

The Antiers Screen On The Green 0870 066 4777

Death By Audio/Moscow Youth

Deftones/Pulled Apart By Horses/

The Descendents 02 Academy

Fixit Kid/Bad For Lazarus/Mother Destroyer MacBeth 020 7739 5095

Jimi's Parade/Jamie Says/City Of Glass 93 Feet East 020 7247 6095

The Moonjets Rhythm Factory 020 7247 9386

Passenger Slaughtered Lamb 020 8682 4080

Queen Of Hearts The Lexington 020 7837 5387

Rebekah Delgado The Wheelbarrow **Sharon Corr** O2 Academy Islington 0870 771 2000

To Arms Etc/The Umbrella Parade

New Cross Inn 020 8692 1866 Vaughan King & The Dirt Diggers/26th January 1976 Dublin

Castle 020 7485 1773 14 Car Pile Up Garage 020 7607 1818

MANCHESTER

Milo Vito Academy 3 0161 832 1111 Taking Back Sunday/The Xcerts/

The New Regime Academy 0161 832 1111

MEWCASTLE Average White Band Riverside

01912614386 NOTTINGHAM

Club 08713 100000

Apache Rose/The Fontana Instincts/Heathens Bodega Social

OXFORD The Midnight Beast 02 Academy

0870 771 2000 Other Lives Jericho Tavemi

PORTSMOUTH Fucked Up Wedgewood Rooms

01865 311775

023 9286 3911 READING

Crystal Castles/Does It Offend You,

STOKE ON TRENT Dave Rea Blakey's Cafe Bar 01782 617 585

Yeah? Sub89 0871 230 1094



THURSDAY

August 25



ABERDEEN

Broken Records Snafu 01224 596 111 BELFAST

Plan B/Katy B/Rizzle Kicks Custom House Square 0871 230 1094

BIRMINGHAM

Amputated/Cancerous Womb/ Kataleptic Wagon & Horses 0121 772 1403

The Brute Chorus/The Cedar House Band Hare & Hounds 0121 444 2081 **Chapel Club** Rainbow 0121 772 8174 MakethisRelate/Black Russians/ The Noose 02 Academy 3

0870 771 2000 BRIGHTON

Jackle Leven/Michael Weston King Green Door Store 07894 267 053

BRISTOL

H2O/Chief/Everything We Left Behind Croft (Main Room) 0117 987 4144

Planting Claymore/Zero Pilot/ Daylight Fireworks Fleece 0117 945 0996

CAMBRIDGE

Passenger CB2 01223 508 503 CARDIFF

Half Man Half Biscult University 029 2023 0130

The Red Age/Little Fish/Stephanie Finegan 10 Feet Tall 02920 228883 CHELLASFORD

White Pony Hooga 01245 356 811 DUNDEE

Erol Alkan/Rory Phillips Reading Rooms 01382 228496 Skies Fell Doghouse

01382 227080 EDINBURGH

Amanda Palmer HMV Picture House 0844 847 1740 Jimmy Eat World Corn Exchange

0131 443 0404 Penguins Kill Polar Bears Sneaky Pete's 0131 225 1757

Tommy Rellly Electric Circus 0131 226 4224 The Twilight Singers Liquid Room

0131 225 2564 Willy Mason Cabaret Voltaire

0131 220 6176

GLASGOW Face To Face/Scarlet Shift Kmg Tut's Wah Wah Hut 0141 221 5279 Flogging Molly Garage 0141 332 1120 Glassjaw 02 ABC 0870 903 3444 The Hot Seats Laurie's Bar

0141 552 7123 Liza Day/Adam Stearns Band/Tom Snowball State Bar 0141 332 2159

Make This Relate 02 ABC2 0141 204 5151

Trembling Bells Stereo 0141 576 5018

GLOUCESTER We Are The Ocean Guildhall Arts

Centre 01452 503050 GUILDFORD

The Conflict Within/Penance Backline Studios 01483 533876

INVERNESS Po Girl Ironworks 01463 718555 LEEDS

Sic Alps Brudenell Social Club 0113 243 5866

LIVERPOOL

The Thesplans Shipping Forecast 08712301094 LONDON

The Coalminers/The Whiskey Mules/Otis Waby Bloomsbury Bowling Lanes 020 7691 2610

Dam Mantle/Mafla Lights/Trippple **Nipppies** Old Blue Last 020 7613 2478 Echo Me North London Favern 020 7625 6634

Gillian Glover/Josh Ottum/Blind **Caves** Dublin Castle 020 7485 1773 ICIs/Casabianca Sunshine/The **Roaches** Buffalo Bar 020 7359 6191 Jason Webley Zigfrid Von Underbeily 020 7613 1988

Julien-K Monto Water Rats 020 7837 4412

The Mars Patrol Purple Turtle 020 7383 4976

Mike Fantastic/Just Me Again 02 Academy 2 Islington 0870 771 2000 Mini Mansions Barfly 0870 907 0999

Misdirectors Garage 020 7607 1818 Mr C Huxtable/The Recovery **Position Hope & Anchor**

020 7354 1312 My Sad Captains/Sarah Griffin/Kass Haxis & T Bull & Gate 020 7485 5358 Off!/Fucked Up/Cerebral Ballzy

XOYO 020 7729 5959 The Post War Years/The Laurel Collective/Clout Hoxton Square Bar &

Grill 020 7613 0709 Rival Schools Underworld 020 7482 1932

She Keeps Bees The Lexington 020 7837 5387

Sweetle Pie & The Gutter Men/ Halfway To New York CAMP Basement 0871 230 1094 SJ Esau/Braindead Collective/Inch-**Time** Vortex Jazz Club 020 7254 6516 **Tristram** Dalston Roof Park

020 7275 0825 MANCHESTER Four Short Of A Miracle/In Arms Dry

Bar 0161 236 5920 John Mackie/TG Ellas Night And Day Cafe 0161 236 1822

OLDHAM H Hawkline/Yoke The Castle

0161 345 6623 READING

Animals As Leaders Face Bar 0118 956 8188

The Quotes/Shattered Dreams/ Moderately Messy Plug'n'Play 0118 958 1447

WOLVERHAMPTON The Animals & Friends Robin 2 01902 497860

RRIDAY

August 26

ABERDEEN

WIZARD FESTIVAL The Stranglers/ The Magic Numbers/Jon Fratelli/ Erol Alkan/Broken Records **ACCRINGTON**

Hey Carmen/The Singing Pictures Hope & Anchor 01254 872466

BELFAST

More Than Conquerors Auntie Annie's 028 9050 1660

Tiesto/Alex Metric/Caspa Custom

House Square

0871 230 1094

BIRMINGHAM Martyr De Mona/Hurtseason/No

Closure HMV Institute 0844 248 5037 The Picadors/Paraffin Brothers

Sunflower Lounge 0121 632 6756

Reinventing The Trendkill Eddie's Rock Club 0121 643 2093

BOURNEMOUTH Fair Ohs/Spector 60 Million Postcards 01202 292 697

Western Sand Sound Circus 01202551802

BRIGHTON Double Sight/The Higher State/

Three Vicars Volks Tavern 01273 682828

Jason Webley/Birdeatsbaby Green Door Store 07894 267 053

New Untouchables Komedia

01273 647100

BRISTOL Goodness/Flights/The St Pierre Snake Invasion Fleece 0117 945 0996 **Lonely Tourist** Green Bank

0117 939 1726 The Transpersonals/The Ouija Birds/The Super Psychedelic **Cranberry Jam Croft (Main Room)**

0117 987 4144 **CAMBRIDGE**

Passenger CB2 01223 508 503

CARDIFF

Cancerous Womb/BTK/Intensive

Square Bogiez 029 2034 1463

Dressed To Kill The Globe 07738 983947

Race Horses Suffalo Bar 02920 310312

CARLISLE

Rasta 4 Eyes Club Victoria 01228 533 476 CHELMSFORD

Captain What Hooga

01245 356 811 COVENTRY

Front Row Carey's Bar 07714 105091

BLUET

Anger Management The Old Bell 01332 343701

DUNDER

Jumping Ships/LightGuides Dexter's 01382 228894

Kidkanevil Reading Rooms 01382 228496

EDINBURGH

EXETER

Brown Brogues/Young Ghosts/ **Rollor** Electric Circus

0131 226 4224 Capitals Sneaky Pete's 0131 225 1757

Cast HMV Picture House 0844 847 1740

Jack Savoretti Cabaret Voltaire 0131 220 6176

Metronica Cavern Club 01392 495370 **GLASGOW**

Amanda Palmer The Arches 0141 565 1000

Andrew Lindsay & The Coat Hooks/ Lost Letters/Fargo O2 Academy 2 0870 771 2000

Clock 02 ABC2 0141 204 5151

The Latecomers Laurie's Bar

0141 552 7123

Pelmet Nites/Kobi Onyame/Stanley **Odd** Captain's Rest 0141 331 2722 The Primevals/Reverse Cowgirls/ Brutes King Tut's Wah Wah Hut

0141 221 5279 **GUILDFORD**



LEEDS

LEEDS FESTIVAL Muse/Elbow/ Interpol/Friendly Fires/Enter Shikari/The View/Frank Turner/ Taking Back Sunday/We Are The Ocean/2MarryDJs/The Streets/ Death From Above 1979/Panic! At The Disco/Warpaint/Chapel Club/ Cage The Elephant/Best Coast/ Fucked Up/Dananananaykroyd/ Descendents/Flogging Molly/Face To Face/Hot Water Music/Bedouin Soundclash/Off!/The Black Pacific/ The Menzingers/Your Demise/Spy Catcher/Fighting Fiction/Peter Doherty/Viva Brother/Ed Sheeran/ Young Legionnaire/cocknbullkid/ Twin Atlantic/Fight Like Apes/ Benjamin Francis Leftwich/ Little Comets/Dutch Uncles/ Nightbox/Flats/Romance/Our Fold 0871 230 1094

LEICESTER Capdown Sub 91 **UK Subs** Music Cafe

0116 262 5050

LIYERPOOL Joe Topping/Steph Fraser/The Orchestra View Two

0151 236 9555 Kaylide 02 Academy 2 0870 771 2000

Metamusic/Elk/Fonetiks Parr St Studios 0151 707 3727

LONDON

The Badheads/Shades Beneath 100 Club 020 7636 0933

The Bibelots Buffalo Bar 020 7359 6191

Boysetsfire O2 Academy Islangton 0870 771 2000 Caan/Lois & The Love Club NME @

Koko 0870 4325527 Cece/Goldsoundz/The Velvetines

The Connectors/Ice Cream

Barfly 0870 907 0999

Children/Gregorian Dusk Til Dawn 020 7272 2840

HTRK/Trippple Nippples/Patten

Visions Video Ban 020 7275 7520

Polar Bear Vortex Jazz Club 020 7254 6516

Q-Tip Indigo @ The O2 Arena 0870 701 4444

Revelin Sky/Gary J Armstrong/

Ghost Writers Dublin Castle 020 7485 1773

Sic Alps The Dalston Vic 020 7275 1711

MIDDLESBROUGH **Brontide** Empire 01642 253553

NEWCASTLE Alan Knights O'Neills 0191 269 3001 Hollywood & Vines/Black Snow/

Dennis Dog & Parrot 01912616998 Perfect Little Circles/Fantasy Rainbow Cluny 0191 230 4474 Trembling Bells/Here Comes Good

Turbulence/Dillinja/Codename: **Tyrone Digital 01912 619755**

Sailing Cluny 2 0191 230 4474

MAHDMITTON **Goldie** Stealth 08713 100000 Make Do And Mend/The

Directions/Forester Rescue Rooms

0115 958 8484 Sapphire Lane Tap & Tumbler 0115 941 3414

OXFORD

David Rodigan 02 Academy 0870 771 2000 PONTYPRIDD

Captain Fantastic & His 3 Funky Beans Clwb Y Bont 01443 491424

READING READING FESTIVAL My Chemical Romance/Thirty Seconds To Mars/ The Offspring/Deftones/Rise Against/Bring Me The Horizon/The Blackout/Architects/Beady Eye/ White Lies/Noah & The Whale/ The Vaccines/Metronomy/Patrick Wolf/The Naked And Famous/ Mona/Miles Kane/Frankie & The **Heartstrings/Pulled Apart By** Horses/Unkle Sounds/Simian Mobile Disco/Sub Focus/Devlin/ Crystal Fighters/Mount Kimbie/ Does It Offend You, Yeah?/Cold Cave/D/R/U/G/S/Nero/The Horrors/Digitalism/Tom Vek/White

0871 230 1094 SHEFFIELD

Fade 2 Black/The Loud Noises New Barrack Tavern

Denim/Anna Calvi/The Antiers/

Dry The River/Royal Bangs/Islet

Foster The People/Cerebral Baltzy/

Mike Fantastic Leadmill 0114 221 2828

0114 234 9148

SOUTHAMPTON Money For Nothing Brook

023 8055 5366 Teenage Bottlerocket/The Rocco Lampones/You Me And The Atom Bomb Unit

02380 225612 STOKE ON TRENT

Glassjaw Sugarmill 01782 214991

STALBANS The Sounding Line/Sty Dogs Horn 01727 853143

SWANSEA

The Trance Generators Escape Club 01792 652854

TRURO Animais As Leader B-Side

01872 241220 WATFORD The Last Dinosaur/Alex Highton

Cha Cha Cha 01923 247 868

SATURDAY

August 27



ARENDEEN

WIZARD FESTIVAL Cast/The Saw Doctors/The Twang/Sound Of Guns/The Japanese Popstars Fish Lemon Tree 01224 642230

BELFAST

Jason Clarke Auntie Annie's 028 9050 1660

The Specials/Hanni El-Khatib/ Pocket Billiards Custom House Square 0871 230 1094

BIRKENHEAD

Dressed To Kill Revolver 07871626557

BIRNENGHAM

King Hermit/Nine Days Lane/ **Butterfly Stone** O2 Academy 3 0870 771 2000

Merchants Of Menace HMV Institute (Temple) 0844 248 5037

BRIGHTON

Black Pigs World's End 01273 692311 Kode 9 Concorde 2 01273 673311 Mama's Gun/The Special Ks/Will & The People Audio 01273 624343 The Mars Patrol The Hope 01273 723 568

New Untouchables Komedia 01273 647100

The Water Tower Bucket Boys The

Haunt 01273 770 847 RESTOL

Amputated/Cancerous Womb/ **Basement Torture Killings Croft** (Main Room) 0117 987 4144 **Broken Strings** Fire Engine 07521 974070

Elly Mccabe Croft (Front Bar) 0117 987 4144

Face To Face/The Flatilners/The **Arteries** Fleece 0117 945 0996 Neo-Ritmo/Kill Cassidy/Hello

Lazarus Louisiana 0117 926 5978 2MarryDJs Motion Ramp Park 01179 723111

CARLISLE

Break The Stereotype/Ben Lydiat Brickyard 01228 512220

COVENTRY Stereofix Carey's Bar 07714 105091 DUNDEE

Brilliant Disguise Doghouse 01382 227080

IDINBURGH

Bad Name Citrus 0131 622 7086 Jesse Rose Cabaret Voltaire 0131 220 6176

Lewis Gibson/The Midas Touch Electric Circus 0131 226 4224 Machine Room Sneaky Pete's 0131 225 1757

Panic! At The Disco HMV Picture

House 0844 847 1740 **GLASGOW**

Afrojack The Arches 0141 565 1000 Hot Water Music/The Stay Gones Oran Mor 0141 552 9224

Housse De Racket Stereo 0141 576 5018 Occupationists 02 Academy 2

0870 771 2000 Port Culias/Lethal Tender/Lost **Society** Ferry 01698 360085 Skies Fell/PartWindPartWolf/ Omnivore King Tut's Wah Wah Hut

0141 221 5279 HALTON

CREAMFIELDS Chemical Brothers/ Magnetic Man/Skrillex/Katy B/ Dipio 0151 707 1309

LEEDS

Dirty Velvets Wardrobe 0113 222 3434

LEEDS FESTIVAL My Chemical Romance/Thirty Seconds To Mars/ The Offspring/Deftones/Rise Against/Bring Me The Horizon/The Blackout/Architects/Beady Eye/ White Lies/Noah & The Whale/ The Vaccines/Metronomy/Patrick Wolf/The Naked And Famous/ Mona/Miles Kane/Frankle & The Heartstrings/Pulled Apart By Horses/Unkle Sounds/Simian Mobile Disco/Sub Focus/Deviln/ Crystal Fighters/Mount Kimbie/ Does It Offend You, Yeah?/Cold Cave/D/R/U/G/S/Nero/The Horrors/Digitalism/Tom Vek/White Denim/Anna Calvi/The Antiers/ Foster The People/Cerebral Ballzy/ Dry The River/Royal Bangs/Islet 0871 230 1094

LEICESTER

STRAWBERRY FIELDS FESTIVAL Mystery Jets/Beardyman/Rizzle Kicks/Alice Gold/Kissy Sell Out LIYERPOOL

Loki/Aeropianes Flies High/Florent Shipping Forecast 0871 230 1094

Stuart Anthony's Long Lost Band/ Jimmy Rae And The Firewalkers Bluecoat Arts Centre 0151 709 5297 LONDON

Blaze Bayley/The Primevals Monto Water Rats 020 7837 4412 Crewdson/Crackle Cafe Oto

0871 230 1094 Damn Vandals/Mavls/Smoke Borderline 020 7734 5547

The Dirty Fakirs/The Krisanthis/ **Hollowmen** Dublin Castle 020 7485 1773

Gnod/Tribazik Garage 020 7607 1818 Iwan Rheon/Weird Naked Indian

The Bowery 020 7580 3057 Janie Price Rough Trade East 0207 392 7788

Sister Siedge/Rose Royce HMV Forum 020 7344 0044

5kinny Love/The Hostiles/Tracey's Love New Cross Inn 020 8692 1866 5W4 FESTIVAL Underworld/John

Digweed/Laidback Luke/Pete Tong/ James Zableia/Hernan Cattaneo Festival 020 7729 8424

Vista/Latter Day Saints Hope & Anchor 020 7354 1312 You Killed Me First/Amy Blue/ Paintings Of Ships Windmill

020 8671 0700 MANCHESTER

Guy Williams/Dave Kendrick/Zsa **Zsa Noir** Legends 0161 832 1111 Jesca Hoop Band On The Wall 01618326625

Mike Fantastic Moho Live 0161 834 8180

Nik Denton/Jason Guy/Gregg **Holden** Academy 2 0161 832 1111 **NEWCASTLE**

Atlantis Knight O'Neills 0191 269 3001

Shipcote & Friends/Christi Andropolis/James Stephenson

Cluny 0191 230 4474 NORWICH

Picture Frame Seduction/English Dogs/Ziplock King Edward VII 0844 414 5188

OXFORD

Shattered Dreams Folly Bridge Inn. 01865 790 106

SJ Esau/Braindead Collective Modern Art 01865 722733

Tiger Mendoza Wheatsheaf 01865 721 156

PRESTON

The Stranglers 53 Degrees 01772 893 000

READING

READING FESTIVAL The Strokes/ Pulp/The National/Jimmy Eat World/Madness/Two Door Cinema Club/Seasick Steve/The Pigeon Detectives/The Joy Formidable/ Jane's Addiction/Crystal Castles/ Bombay Bicycle Club/Glassjaw/ Everything Everything/The Kills/ Odd Future/Edward Sharpe & The Magnetic Zeros/Yuck/ Funeral Party/The Mighty Mighty Bosstones/The King Blues/The Bronx/Capdown/Leftover Crack/ Comeback Kid/Boysetsfire/Street Dogs/letilve/Teenage Bottlerocket/ Title Fight/Sharks/The Midnight Beast/Rival Schools/And So I Watch You From Afar/Little Roy/Smith Westerns/Cloud Control/Cults/ Mariachi El Bronx/Grouplove/ Tribes/Big Deal/She Keeps Bees/ The Coopers 08712301094 Trembling Bells/Mike Heron South Street Arts Centre 0118 960 6060

SOUTHAMPTON

Adam Shelton/Simon Aston Junk Club 023 8033 5445

Animals As Leaders Joiners 023 8022 5612

The Common Hobbit 023 8023 2591 **SWANSEA**

Duke Special Chattery 01792 463980

SUNDAY

August 28

BATH

Mr Scruff Komedia 0845 293 8480 **Spoonful** Bell 01225 460426

BELFAST

The Gloaming Queens University 028 9097 3106

BIRMINGHAM

El Toro/Circus Town/Black **Bombers** Wagon & Horses 01217721403

The Mercy House Scruffy Murphy's 0121 333 3201

BOURNEMOUTH

Gbenga 60 Million Postcards 01202 292 697

BRIGHTON

John Crampton Mesmerist 01273 328542

New Untouchables Komedia 01273 647100

BRISTOL Cassette Culture/Dirty Dusk/The **Kadellers** Fleece 0117 945 0996 Failure To Follow/Charon/Hold To This Croft (Main Room) 0117 987 4144 Nova Robotics/Vacant Shores Croft (Front Bar) 0117 987 4144 Steve Williams/Becki Biggins/ **Jerry Crozier-Cole** Coronation Tap

CARDIFF

0117 973 9617

The Anomalies/Afro Cluster/The Laylows Arts Institute 0871 230 1094 EDINBURGH

Mona Liquid Room 0131 225 2564 Tango In The Attic Sneaky Pete's 0131 225 1757

GATESHEAD Minnle & The Victors/This

Machine/Tommy & The Oddballs Three Tuns 0191 487 0666

GLASGOW

Avast!/Happy Particles/GRNR

Captain's Rest 0141 331 2722 **The Gathering** The Arches

0141 565 1000 The John Knox Sex Club Stereo

0141 576 5018 **LightGuides** King Tut's Wah Wah Hut

0141 221 5279 Mike Fantastic Classic Grand 0141 847 0820

White Denim/Royal Bangs Oran Mor 0141 552 9224

HALTON

CREAMFIELDS Swedish House Mafia/Calvin Harris/Example/ Chicane/Afrojack 0151 707 1309 **IPSWICH**

5lc Alps/Father Murphy/Plantman PJ McGinty's 01473 251 515

LEEDS

LEEDS FESTIVAL Pulp/The Strokes/ The National/Jimmy Eat World/ Madness/Two Door Cinema Club/Seasick Steve/The Pigeon Detectives/The Joy Formidable/ Jane's Addiction/Crystal Castles/ Bombay Bicycle Club/Glassjaw/ Everything Everything/The Kills/ Odd Future/Edward Sharpe & The Magnetic Zeros/Yuck/ Funeral Party/The Mighty Mighty Bosstones/The King Blues/The Bronx/Capdown/Leftover Crack/ Comeback Kid/Boysetsfire/ Street Dogs/letilve/Teenage Bottlerocket/Title Fight/Sharks/ The Midnight Beast/Rival Schools/ And So I Watch You From Afar/ Little Roy/Smith Westerns/ Cloud Control/Cults/Mariachi El Bronx/Grouplove/Tribes/Big Deal 08712301094

Zip/System Of Survival Faversham 0113 245 8817

LEICESTER

STRAWBERRY FIELDS FESTIVAL

Kelis/The Rifles/Get Cape. Wear Cape, Fly/Superevolver/Kites **Kingston Town** The Donkey 0116 270 5042 Silvermash/Dirty Fingernails/ Pinky Piglets Lock 42

7th Storey Soul Musician

0116 251 0080

LIYERPOOL Damo Da Famo/Dirt Bionde Shipping Forecast 0871 230 1094 Marshall Jefferson/Mike Knowler 02 Academy 2 0870 771 2000

LONDON

Big 10/The SkanxX Dublin Castle 020 7485 1773 Blitzkid Boston Arms

020 7272 8153 Cerebral Bore/Amputated/ **Disentomb** Purple Turtle

The Dandles/Cold in Berlin/We Are Animal The Horatia 020 7503 9421 David Rodigan Plan B 08701 165421

Dirty Goods/Tal Chi Swayze/Neo Tropics Windmill 020 8671 0700 **Jon Marsh** Jamm 020 7274 5537 **Ms Dynamite** Paradise Bar

020 8692 1530 My Preserver/The Dirty Fakirs/ **Insane Slave** New Cross Inn

020 8692 1866 SW4 FESTIVAL Pendulum/Magnetic Man/Annie Mac/Wretch 32/Totally Enormous Extinct Dinosaurs/ **Yasmin** 020 7729 8424

MANCHESTER

Make Do And Mend Star & Garter 0161 273 6726

NEWCASTL **The Proper Boys** The Tyne

0191 265 2550 READING

READING FESTIVAL Muse/Elbow/ Interpol/Friendly Fires/Enter Shikari/The View/Frank Turner/ Taking Back Sunday/We Are The Ocean/2ManyDJs/The Streets/ Death From Above 1979/Panic! At The Disco/Warpaint/Chapel Club/ Cage The Elephant/Best Coast/ Fucked Up/Dananananaykroyd/ Descendents/Flogging Molly/Face To Face/Hot Water Music/Bedouin Soundclash/Off!/The Black Pacific/ The Menzingers/Your Demise/Spy Catcher/Fighting Fiction/Peter Doherty/Viva Brother/Ed Sheeran/ Young Legionnaire/cocknbuilkid/ Twin Atlantic/Fight Like Apes/ Benjamin Francis Leftwich/ Little Comets/Dutch Uncles/ Nightbox/Flats/Romance/Our Fold 08712301094

SOUTHAMPTON Charley Macauley/Beatitudes/ Walter Mitty & The Realists Brook

023 8055 5366 STOKE ON TRENT

Ambidextrous Blakey's Cafe Bar 01782 617 585

TUNBRIDGE WELLS

Animals As Leaders/Breaking The Day/Foreboding Ether The Forum 08712777101

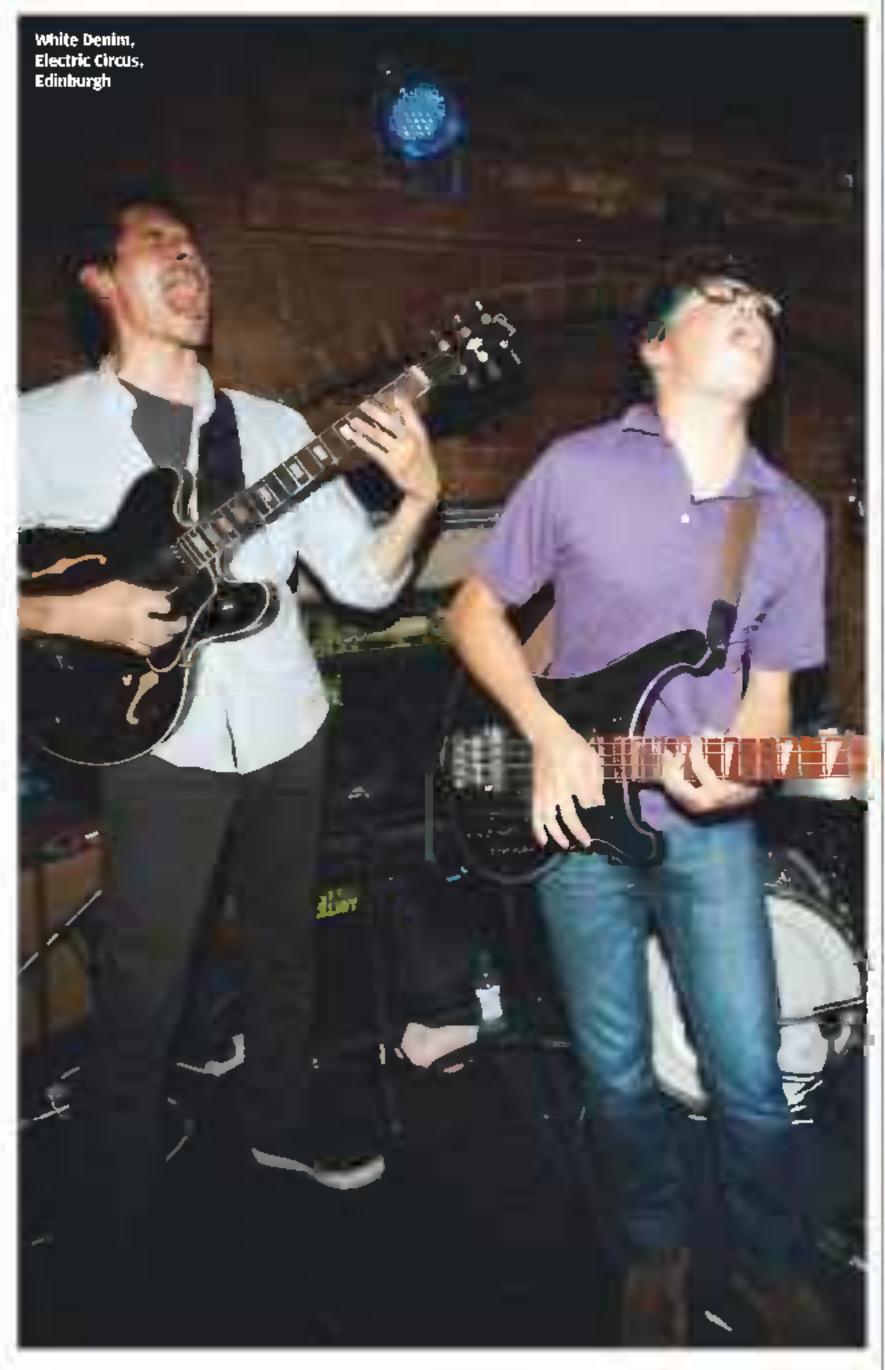


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MONDAY

August 29



ABERDEEN

The Twitight Sad/Steven Milne The

Tunnels 01224 211121 BATH

Jump Mama Bell 01225 460426 Taking Back Sunday/The Xcerts/I Am Giant Pavilion

01225 147770 BRISTOL

Matt Nolan & Dan Bennett/John Guzek/Charles Read Croft (Front Bar) 0117 987 4144

The Peacocks/Radio Nasties Croft (Main Room) 0117 987 4144 CARDIFF

Face To Face The Globe 07738 983947 DERBY

Street Dogs The Old Bell 01332 343701

EDINBURGH

White Denim/Royal Bangs Electric Circus 0131 226 4224

GLASGOW

The Black Pacific King Tut's Wah Wah Hut 0141 221 5279

LEEDS

The Mercy House Carpe Diem 0113 243 6264 LEICESTER

Moonlight Sinatras The Donkey 0116 270 5042

Wired Musician

0116 251 0080 LONDON

Major Lazer/Black Chiney Under The Westway 0871 971 7391 Mike Heron/Trembling Bells Vortex

Jazz Gub 020 7254 6516

Other Lives Rough Trade East 0207 392 7788

Paddy Milner/Marcus Bonfanti New Cross Inn 020 8692 1866

Spector/Cymbais Barfly 0870 907 0999

Unearth/Evergreen Terrace/Bane O2 Academy Islington

0870 771 2000 Zepherin Saint Arts Club

020 7460 4459 MANCHISTER

Koji/Into It Over It Retro Bar 0161 274 4892

Secret Garden Gathering Fuel Cafe **0**161 448 **9**702

NEWCASTLE

Mike Fantastic Riverside 01912614386

TUESDAY

August 30

ABERDEEN

Cults/Dolfinz/The Daytonas The Tunnels **Q1224** 211121

BIRMINGHAM

Gordon Gano & The Ryans HMV Institute (Temple) 0844 248 5037 BRIGHTON

Outfit Green Door Store 07894 267 053

BRISTOL

CARDIFF

029 2023 2199

0131 225 2564

Primordial Undermind/Thought Forms/Actual Bird Croft (Main Room) 0117 987 4144

Unearth/Evergreen Terrace/Bane Fleece 0117 945 0996

Dopamine/Magden Audio/Painting Bus Stops Ciwb Ifor Bach (upstairs)

Here Lies The Enemy/Continents Clwb Ifor Bach 029 2023 2199

The Youngjack/Rifles & Diamonds

Best Coast Bongo Club 0131 558 7604

James Blake Liquid Room

Undertone 029 2022 8883 **EDINBURGH**

020 7359 6191

Unicorn Kld Barfly 0870 907 0999

Into It Over It/Koji Cockpit 0113 244 3446

LEEDS

Trembling Bells/Mike Heron Brudenell Social Club 0113 243 5866

LONDON Aima Zohar Borderline 020 7734 5547 Dirty Fingernalis/Jonny Cola & The A-Grades/Pinky Piglets Nambucca

020 7272 7366 Dutch Uncles/Cymbals/Black Black Hills Madame Jojo's 020 7734 2473

Dweeb/Le Belle/Being Jo Francis 93 Feet East 020 7247 6095

Edward Sharpe & The Magnetic Zeros 02 Shepherds Bush Empire 0870 771 2000

Jane's Addiction KOKO 020 7388 3222 The Menzingers Social 020 7636 4992 Other Lives Hoxton Square Bar & Grill 020 7613 0709

Shuga/Firestations Buffalo Bar

5low Down Molasses/Dutch Barn/ Chutes Dublin Castle 020 7485 1773 **Tasseomancy CAMP Basement** 0871 230 1094

Where Angels Suffer Underworld 020 7482 1932

MANCHESTER

Comet Galin Roadhouse 0161 228 1789

CS5 Academy 2 0161 832 1111

NEWCASTLE UNDER LYME

The Barflys Rigger 01782 616602

NORWICH Cage The Elephant Arts Centre

01603 660352 Taking Back Sunday/The Xcerts/

I Am Giant UEA 01603 505401 OXFORD

Cashler No 9/The Baron Jerigho Tavem 01865 311775

Ron Sexsmith 02 Academy 2 0870 771 2000

SHEFFIELD The Mercy House Corporation

0114 276 0262 SOUTHAMPTON

Face To Face Joiners 023 8022 5612

STOKE ON TRENT

Street Dogs Sugarmill 01782 214991 **STALBANS**

Human Face/Last Of Our Heroes Horn 01727 853143





THIS WEEK IN 1958

A ONE-HIT TWOSOME AND THREE-DIMENSIONAL SOUND





SECRETS OF SUCCESS

Riding high at Number Six in the charts this week is Connie Francis, who has been asked to offer advice to NME readers who fancy themselves as singers. "I'd advise any young teenage singer to try and make his or her name in a small town first," she writes. "Don't despise your own hometown, whether it's Middlesbrough or Motherwell or Manchester. Don't try to crash a town like London or New York or Chicago straight away. It's suicide. Aim low to start with. Sing anywhere people will come and listen to you!"

A NEW DIMENSION

NME's Don Wedge concludes his article with the line "3-D again! In 1958 you can't get away from it." Prior to this, he talks about how, although stereo sound is in its infancy, record companies are racing to embrace it. The new technology is on show in an audio hall. "The sound coming from different parts of the room gave a sense of being where the band was playing," gushes the piece, adding that, "though more than one method of 3-D reproduction is

possible, once one has been chosen, all record companies will stick to it."

TWINS' PEAK

s is often the case for NME at this time, the cover of this week's issue features pictures of all the acts currently inhabiting the Top Ten Singles Chart. There are plenty of faces you will doubtless be familiar with, in the shape of Dean Martin, the Everly Brothers, Elvis Presley and others. But the name of the duo sitting above all of these household names at Number One - for the second week, having displaced the Everlys' 'All I Have To Do Is Dream' is likely to be far less familiar to most modern readers.

They are the Kalın Twins, and their song is a naive, charming pop song called 'When'. Having grown up in Port Jervis, New York, the twin brothers moved to Washington and secured a deal with Decca Records, who pushed them into recording material for the lucrative teen market that is exploding right now.

After a couple of false starts, they've hit gold with this two million seller, which has made them the first set of twins ever to have a Number One single in the UK.

But while they may have outsold the other acts on the cover this week, this is to be the Kalin Twins' only appearance at the top of the charts: subsequent single releas are not at all successful and they are soon back doing day jobs. Until, that i , it omes to 1989, when their one time upport act Cliff Richard invites them to play at his "I he Event' concerts, the venue for which is Wembley Stadrum

ALSO IN THE ISSUE THAT WEEK

- Marty Wilde writes for NME: "I was signing autographs and a pretty young girl asked me home for supper and to meet her mum. I get pretty lonely on tour, so I accepted."
- . There's a report on Elvis' mother's funeral, where "women fans made up 95 per cent of the crowd in the chapel".
- · A Peggy Lee fact-file lists her "Previous British hit parade success" as 'Mister Wonderful', Number Five in June 1957.
- A classified ad reads: "Talented Male Teenage Vocalist Required: experience not necessary, but ability essential".
- Singles reviewed this week include the debut by Cliff Richard, 'Move It!' is described as "an exciting number with a throbbing beat" adding, "if you're an addict of the big beat, this is a must for your collection."



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

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

1+10A We expected the usual but got something else instead. What a Howler! (4-4-9)

5 The Horrors on working with satellite TV stations

9 "The man said, 'Why do you think you're here?/ I said, 'I got no idea''', 2006 (5) **10** (See 1 across)

12+20D "I thought you'd listen to my reasoning, but now I see you don't hear a thing/Try to make you see, how it's got to be, yes it's ______", Small Faces (3.27)

13 Band that emerged from 'The Back Room' (7) 14+22A The Proclaimers performing a song used in Shrek? Here I come (2-2-2-3)

15+21A Dan glad Korn reworked this Underworld number (4-3-4)

17 Without taking a break, Dry The River completed this piece of work (2-4)

18 Elbow song taken from Otis Redding (3) 19 Creation label band Silverfish found a lover of keyboards with their album 'Organ __' (3)

21 (See 15 across) 22 (See 14 across)

24+16D Those going under as Suede came up with their first single (3-8)

25+35A As singer Yusuf Islam was better known in the '60s and '70s (3-7)

26 A Shadows classic included in the duff bits (1-1-1) 27 Bobby ___, US singer who bounced onto the '60s UK scene with his 'Rubber Ball' (3)

28 "Stand in the place where you live, now face _____, think about direction", from REM's 'Stand' (5) 31 Oasis DVD There And Then is of a live concert from

Road (5) 32 Get on the floor with The Bluetones as they 'Cut Some (3)

33 I get into a type of wine with Joan Armatrading

34 'Jumping Jack Flash' was this three times over (3) 35 (See 25 across)

CLUES DOWN

1+19D Stop looking the other way... it's just new cuts I've got from Blood Arm (4-3 4-2)

2 Miles Kane takes a breather from his work (7) 3 Be a moron, perhaps, and find group who sing of 'Blossoms Falling' (8)

4 'I Might Be Lying', but the band concerned was ____ And The Hot Rods (5)

6 Did the Spencer Davis Group record this '60s Number One hit during a marathon session? (4-2-7) 7 Thoughts on completing album title ' Above Our Station' from Hundred Reasons (5)

8 It's where Batman's at with album from New York band Radio 4 (6)

11 Could this band be put out by pals pouring cold water on their ideas? (8-5)

14 As predicted by We Are Scientists this did indeed chart for them (3 1-3)

16 (See 24 across) 19 (See 1 down)

20 (See 12 across)

23 La's man gets into a cinema version (6) 29 Eric somehow becomes two different members of Hadouken! (4)

30 Album from The Blue Nile is named in a chat show

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, August 30, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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

AUGUST 6 ANSWERS

1 Little Shocks, 7 APB, 9 Virginia Plain, 10 Dry, 11 Wake Up, 13 Loaded, 17+29D Bright Eyes, 20 Eve, 23+8D Neon Boys, 24 Lyla, 27 Reef, 29 Eat, 31 Upside Down, 32 Gym, 33 Robyn, 34+5D House Of Pain

DOWN

1+25A Love Will Tear Us Apart, 2 Thrak, 3 Leisure, 4+22A Skip To The End, 6 Kracker, 7 Androgyny, 14+21A As Tears Go By, 15 Deep, 16 Gedge, 17 Ben, 18 Ibold, 19 Truant, 26+12A Teddy Picker, 27 Ride, 28 Finch, 30 AM

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OLLECTORS' CORNER

PAUL WELLER

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



SOUL DEEP (PART 1)

(1984)

Charity single to raise money for the miners who were striking in

the UK at that time. The group featured some special guests. such as the soul legend Jimmy Ruffin and R&B singer Junior Giscombe. The song reached a very creditable 24 in the charts.

Meed To Know: The song was performed on Top Of The Pops and received considerable airplay, despite containing scathing lyrics about the Tory government of the time.

NEW DECADE MIN



The band's notorious last album, which their label Polydor

famously refused to release. The record was a departure for the band, focusing on the group members' burgeoning interest in 'deep house'. They broke up shortly after It was recorded.

Need To Know: The album finally found a home on the 1998 retrospective box-set 'The Complete Adventures Of The Style Council'.

THE JAM -EXTRAS (1992)



Retrospective compilation featuring 26 B-sides. rarities and

unreleased tracks by Weller's first and most successful band. Eleven of those tracks later surfaced on the Jam box-set 'Direction, Reaction, Creation', released in 1997. This makes a whopping 15 tracks exclusive to this release.

Need To Know: The collection contains a demo version of 'A Solld Bond in Your Heart'. which was later released as a single by The Style Council, reaching 11 in 1983.

FLY ON THE WALL (2005)



An exhaustive three-CD compliation of B-sides, rarities.

remixes and outtakes covering Weller's first 10 years as a solo artist on Go! Discs and Island, after which he signed to V2 Records. Interestingly, the tracklisting contains a host of covers, three of which are John Lennon songs.

Need To Know: The brilliant Portishead remix of 'Wild Wood' featured here was originally given away as a free seven-inch on the cover of NME in 1994.

FANMAIL

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

Edited by Matt Wilkinson







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PIAS DE RESISTANCE

From: James Young To: NME

Now that the dust has settled over the rioting and looting that engulfed England last week, I think we need to take stock of the situation regarding the record labels that lost their stock in the Sony distribution warehouse fire. I for one thought it was heartening to see how the independent labels rallied and looked after each other in such circumstances. This is a really competitive industry that is going through some hard times in terms of sales. So to see so much love for the MUSIC and the people who help make it possible was a great, great thing, and far greater than any destruction a load of idiots could cause with a few matches and hoodies. What's more, the outpouring of public affection for those labels and bands who had stock burned was amazing – if any proof was needed that the music industry ISN°T in decline and struggling to get through to people in the same way it did in times before, this was it. I hope that every label affected by the fire manages to reclaim their stock, and that they take heed from this situation when times are tough in future. Above all else, there are still a heek of a lot of people out there who absolutely love independent music and value it so much. Here's to the future.

NME's response...

Nothing to disagree with there, James. It was impressive how the labels rallied together to help sort things out. Hopefully there won't be too many ramifications in the next few weeks and months, because as we all know, it'd be a crying shame if labels went under - MW

Get in touch at the above addresses. Winners should email letters@nme.com to claim their voucher

ALL RIOT NOW From: Chris Parkes

To: NME

With the recent London riots, it's strange to see how songs relating to the riots have seen a surge in the artist's popularity and activity. 'Time For Heroes' and the unforgettable "Did you see the stylish kids in the riot?" lyric... now Pete and Carl are talking up a reunion sharing a pint in Camden, Morrissey, who predicted "Panic on the streets of London, panic on the streets of Birmingham", has been in the spotlight for certain comments on Norway. Do the riots and rock'n'roll go in hand? Of course they do!

To: Chris Parkes From: NME Some valid points

Some valid points there, Chris. Though I think we'll render them all completely pointless by taking into account a little-known troupe of poseurs called Kaiser Chiefs who, despite all the rioting, are still completely dead to the world. Thank the lord – MW

BEST GANG

From: Lewis Edward Touhig To: *NME*

I'd like to thank you guys for featuring The Clash on the cover (Aug 13). It almost forced me to listen to each Clash album back to back, from the starting vinyl scratch to the finale of each LP and single. It's almost a cliché to say it now, but The Clash... they were just so ahead of their time, so influential and so different. 'London Calling' should be a genre of its own; a mixture of punk, rock, ska, reggae - you name it, it's on it. They didn't sound pastiche either... they

didn't sound like a punk band, a rock band or a reggae group. They just sounded like The Clash. No bullshit. You can also see their effect on present bands such as the Manics from about 1990 to 1992, they were essentially a Clash copy band. Stencilled shirts, intelligent punk music... and you can see later where 'The Holy Bible' look came from. Rancid, another band, took the stencilled shirt idea, and even their fourth album, 'Life Won't Wait', had an extremely heavy Clash ska/ reggae sound. The Clash will survive all musical fads and eras, as they basically shaped the sound of the '80s, '90s and today. And to enforce this fact even more, this is coming from a 14-year-old. Cheers NME, 'twas a delightful read.

From: Aidan Rylatt To: *NME*

It was great to read your cover story on The Clash, a band who are often overlooked in comparison to, say, the Sex Pistols. Of course the Pistols deserve all the plaudits they receive, but not at the expense of The Clash, whose first album is actually better than 'Never Mind The Bollocks', and whose subsequent releases went on to mark them as one of the best bands of the 20th century. Although punk is mainly associated with the nihilism and despair of the Pistols, The Clash's denouncements of racism were a more important message. Mick Jones' quote about how "they used to blame everything on the Jews, now they're saying it about the blacks and Asians" seems depressingly relevant even today. It

seems that being anti-Islam is the new 'acceptable' form of racism in some quarters, and this makes The Clash's message seem as relevant as ever.

From: NME To: Lewis Edward Touhig, Aidan

You're both totally right. The greatest thing about Joe, Mick and the boys was their ability to jump effortlessly from one genre to the next. Their story was as rock'n'roll as anyone's from the past half-decade and, to put it way too simply, they just had it all. Every band worth their salt these days needs to be looking to them for inspiration. I'm stating the obvious here, but we're crying out for a British band with the bollocks to have an opinion about what's going on in the world. It's not as if we're short of things to riff on at the moment, is it?! - MW

MIXTAPE **MADNESS**

From: Freddie Mitchell To: NME

Well done for putting such a nice Radar Mixtape together to successfully consolidate the cream of all the new bands of '11! Although there were a few shockers (the Razorlightsounding one - Fractures springs to mind) and some complete clunkers (namely



STALKER From: Tom To: NME "Here's me with Johnny

from Tribes. I saw them instead of Bombay Bicycle Club at Underage Festival!"

King Krule's unimaginative and boring soliloguy, Eagulls' dull, nondescript post-hardcore thrash and Dirty Beaches' 'can't-bearsed-to-make-proper-orimaginative-or-livelymusic' vibe) I found there were actually quite a few good bands on the mix, most notably 2:54, Iceage, Gross Magic and I Break Horses, which finally dispelled my fear that there is no good music around anymore. It also confirmed that my skills of discovering new and decent music is rubbish. But once again, thank you.

From: Matthew Smylie To: NME

Those '25 acts to hear this year' are normally endless, pale iterations of The Strokes, the Arctics and countless game-changing

Web Slinging

The highlight of this week's NME.COM blogs

CONTINUE WITH A NEW SINGER? IT'S A RISKY BUSINESS

Like 'em or hate 'em. Gallows are a band who've lived or died on lead singer Frank Carter's shouty rhetoric. The times I've seen them live, Frank held you rapt with the lure of his disturbing but utterly compelling rage. That they've replaced him (with Wade MacNell from Alexisonfire) seems like a strange move. For better or worse, the singer provides the energy, personality and focal point of a band. A new singer changes the look, the sound and the heart. Yet music history has shown that rock fans are

more forgiving than indie ones. AC/DC, Iron Maiden. Faith No More are just

Best of the responses ... Black Flag did it. Twice.

Emmett Cruddas

Fleetwood Mac changed virtually the entire band. Jonathan Burns



three bands who've changed their singers and gone on to have successful careers. The ethos is encapsulated by Thin Lizzy

I have faith! They wouldn't continue unless they knew Wade could hold his own and hopefully help with writing great new material. Alex Jones

guitarist Scott Gorham, who initiated yet another incarnation of the band in 2009, and said, "The point is, keep the music going

Iron Maiden: a classic example of when a change of singer can propel a band to make greater music. Phil Singh

and give people a taste of what we were doing back in the day".

Read Priya Elan's blog in full on NME.COM

I think Foals had a different singer before Yannis took over. He left to form Youthmovies, I believe.

Dan Crawshaw

new guitar bands such as (oh, please fuck no) Viva **Brother. But Dirty Beaches** has a sound that really harks back to a different age. That's a lo-fi, cigarettes and shots in dirty bars sound and, yet one with a real soul, giving a love song while drowning kind of vibe. What a dirty and visceral sound Dirty Beaches is, and one that is much appreciated to have been recommended.

From: NME To: Freddie Mitchell,

Matthew Smylie The pleasure's all ours, guys. As the person who took charge of compiling the list I can tell you it was frickin' difficult to narrow it down to 25. I reckon I could have included four times that amount. For anyone who missed the mixtape fun, simply head to the NME Radar blog now to hear the whole playlist in full (plus get daily tips on

which other newbies we're digging at the mo') - MW

SERGE IN POPULARITY

From: Peter from Poland To: NME

It's been over two years since I last thought "Wow, Kasabian are still in brilliant form!". "West Ryder Pauper Lunatic Asylum' was an album that I had waited for impatiently and I wasn't disappointed. It sounded much more mature than their previous music but they managed to meet my, and probably billions of other fans' expectations. Their gig that I was honoured to attend was awesome as well. Why am I writing about that? I was afraid of hearing from them again. I wondered if they could be that good on their fourth album. What's more I was sceptical when I heard 'Switchblade Smiles'. More electronic and hard to sing along, it made me

doubt the rest of "Velociraptor!". And then 'Days Are Forgotten' came. Although many fans may regard it as nothing special, for me it's fantastic. The song is recorded in their style, their unrepeatable style which, for me, makes it decent. When Histened to it for the first time, I knew it was going to be just a warm-up before "Velociraptor!", "Days Are Forgotten' sounds melancholic, but connects all the band's bright sides.

From: NME To: Peter from Poland Not only that, but it also features the wimplest scream in a pop song since Lee Southall 'let rip' on The Coral's 'Skeleton Key' - MW

BACK TO AMY

From: Kathryn To: NME I just wanted to say that

your July 30 cover of nothing but a photo of the beautiful Amy Winehouse was brilliant. You captured the shock and sadness of her untimely death and her beauty and youth at the same time. It still makes me teary just looking at it. Her death is a great, great loss to her fans and the music world. Thank you for the respectful article, may she finally rest in peace.



STALKER From: John Wise To: NME "Me and an unhappy Josh Hayward at a Horrors gig. He seemed an alright guy"



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DOES ROCK'N' ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

SUGGS

MADNESS

QUESTION 1

Madness are playing Reading and Leeds this weekend...

"Correct."

...Er, that's not the question "Pity."

The question is this: Madness are also bosting The House Of Fun Weekender at Butlins in Minehead in November, which will feature which two legendary darts players?

"We've got Phil Thingamabob Whatshisname. The Governor. Big Phil. And also the Viking Australian bloke." Er, wrong. Wayne Mardle, Peter Manley. Why darts?

"We were tempted not to have any girls on the bill at all and call it Bloke Fest. We had to drop the jousting, the scrambling, the archery. Now we're just left with the darts."

QUESTION 2

You recorded Blue Day' with Chelsea FC for the 1997 FA Cup Final. What was the final score? "One-nil to Chelsea."

Wrong, Chelser 2, Middlesbrough o "I knew we won one fucking cup final onenil!" [Actually, three: in 2000, 2007 and 2010 - Football Ed].



QUESTION 3

for Chelsea in the

197 FA Cup Final

Name three items saved in Salvage Squad, the Chamel 4 machinery restoration show you co-hosted in the early 2000s.

'Suedehead'?

Velvet jacket,

more like

"A miniature submarine. A combine

harvester. My career. My bank balance. And a tank."

Correct. Also a steamroller, a tram, a locomotive and a ploughing engine

QUESTION 4

You sang on Morrissey's 1990 single Piccadilly Palare' and 1991's 'Sing Your Life'. Which Morrissey B-side cover version did Madness backing One For Me, Fatty'? A cover? I don't know." Wrong, 'That's Entertainment' by The Jam

singer Chas

Smash sing on?

"Not 'You're The

QUESTION 5

What was the name of the pop star you played in a 1990 episode of youth newsroom drama Press Gang? "Fuck. Can't remember." Wrong, Jason Woods

QUESTION 6

You co-managed and co-produced '90s Liverpudlian band The Farm, whose 1995 hit 'All Together Now' was covered by which band for the 2006 World Cup? "The Flying Planets?"

Wrong. Atomic Kitten "Close, wasn't I, though?"

QUESTION 7

How many Suggess are there on the front cover of your debut solo album 'The Lone Ranger'? "Three!" Correct

QUESTION 8

Name the two songs with 'peas' in the title you come up with as you pass the peas around the kitchen table in your 2007 advert for Birdseye Frozen Peas "It Must Peas Love'. And..."

Half a point. Also, 'I'm Peasy Like Sunday Morning'. Happy days?

"Hap-pea days. Although I was disappointed I didn't get the chance to mess about on the boat with the kids like Captain Birdseye."

QUESTION 9

You got your nickname from sticking a pin in an encyclopaedia of jazz and landing on jazz drummer Peter Suggs. But what instrument does Marvin Suggs play in The Muppet Show? "Damn damn damn. Not the drums, 'cause that's the monster thing [Animal - Muppet Ed]. Fuck it. Go on then."

Wrong. The Muppaphone, which is a group of small, furry Muppets who go "ow" when hit on the head

"Goddamn it! It's so obvious but so difficult when you're on the spot."



QUESTION 10

You danced to 'You Never Can Tell' from Pulp Fiction with Zoë Ball in 2009's Let's Dance For Comic Relief. What's the name of John Travolta's character in Pulp Fiction who you dressed and danced as? "Is the ritual humiliation over yet?" Wrong. Vincent Vega. Did you have fun? "I'm a big fan of dancing. It was nice. I like Zoë and we had some fun along the way."



Total Score 2.5/10

"Thank you very much. My memory's obviously not as good as I thought it was. But you were asking me things I'm not necessarily going to want written on my gravestone!"

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HTC ChaCha



