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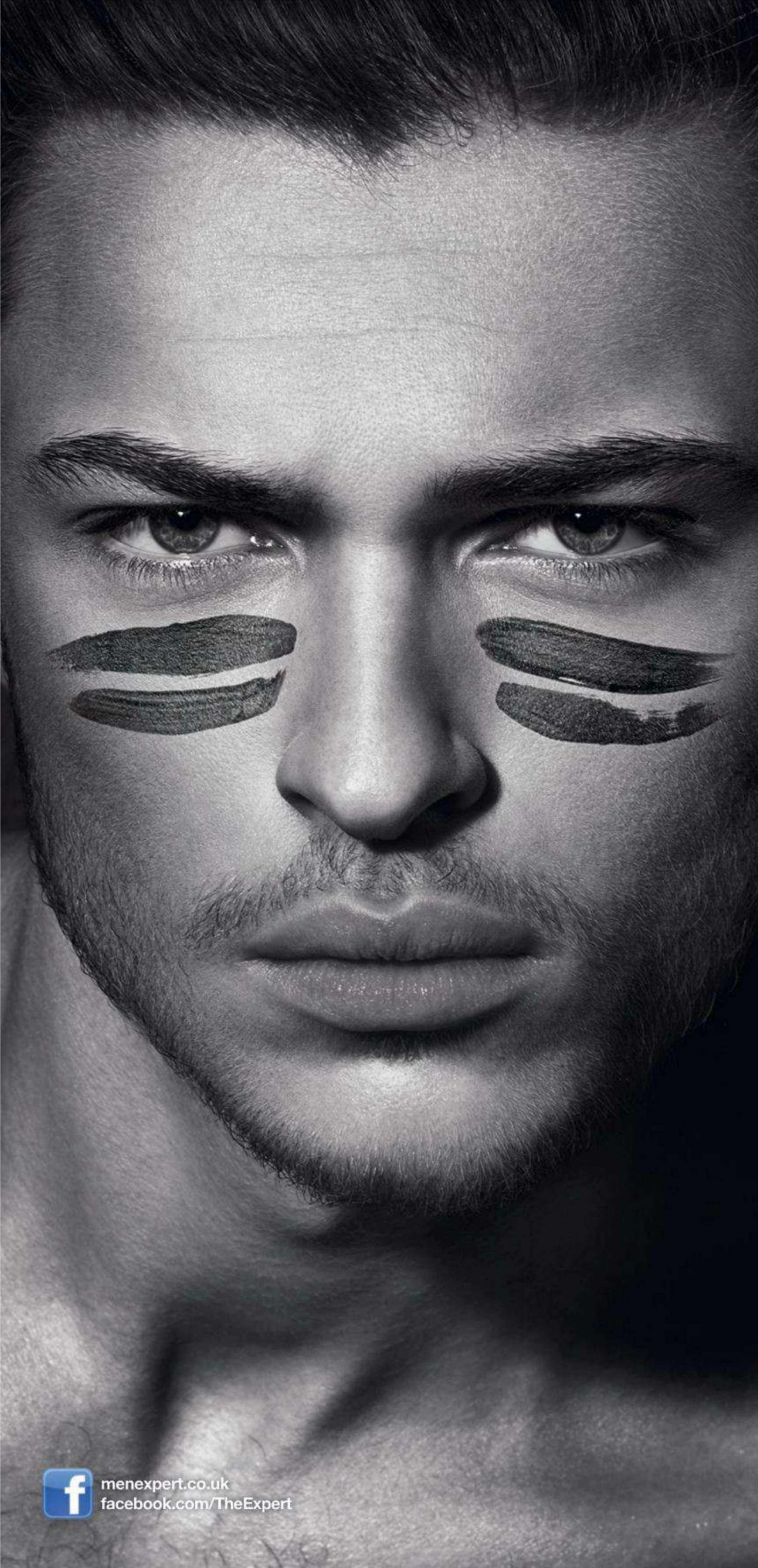
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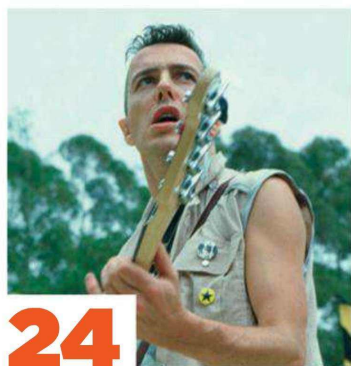
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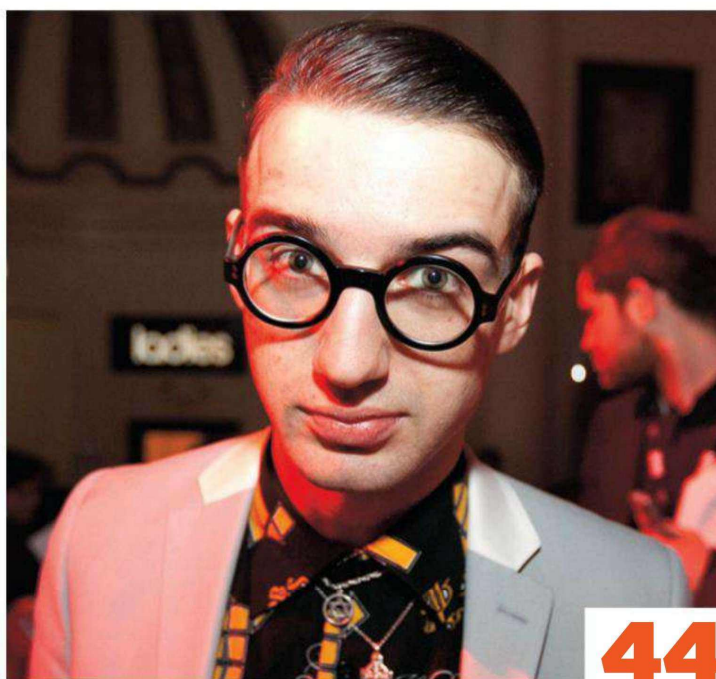
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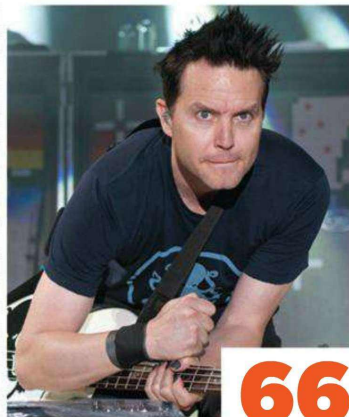


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"IT'S LIKE HAVING YOUR FACE CARVED INTO MOUNT RUSHMORE"
BLINK 182'S MARK HOPPUS WAS ON THE SIMPSONS

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ON REPEAT

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

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TO EVERY
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BIFFY CLYRO

Stingin' Belle

Bagpipes. People think you can just throw them into a song/set and Scottish people will love it. Thing is, they're right. And as Biffy near the summit of post-hardcore prog-pop grandiosity by announcing yin-yangin' double-album 'Opposites', it's good to know they've not lost their sentimental, populist heart on this bristling air-puncher.

Duncan Gillespie, writer

DROP OUT VENUS

I Kill Foxes

Conceived as a reinterpretation of Bill Callahan's dark-as-ditchwater 'I Break Horses', singer Iva Moskovich has said it's the saddest song she's written. So no, they aren't 2012's true good-time band, but the twisted guitar here suggests they might plumb the emotional depths we were hoping 2:54 would.

Jamie Fullerton, Features Editor

GRIZZLY BEAR

Yet Again

After the ghostly vibe of 'Veckatimest', it's good to hear Grizzly Bear sounding like they're back in the physical world. 'Yet Again' features those spectral harmonies, sure, but also jutting guitars, giving things a new wave via Bon Iver feel. Best of all, Ed Droste sings like a man who's pleased to be back, and still the master of his craft.

Ailbhe Malone, writer

DANNY BROWN & ARAABMUSIK

Molly Ringwald

Ginger icon Molly Ringwald is best known for her roles in John Hughes' genre-defining '80s teen films, which made heroes of shy geeky types. This is a piece of cool, fast paced hip-hop trickery where rapper Danny Brown is enamored by someone who is "red hair bot". More proof that nerds rule us all? Most definitely.

Tom Goodwyn, news reporter

DUM DUM GIRLS

Lord Knows

Bloody hell, that Dee Dee knows how

to write a hook. Grab your mates and stick those lighters in the air because this is a closed-eyes, arm-flailing piece of alt-pop. "Oh boy/I can't hurt you anymore/Lord knows I hurt my love" she swoons amid the most chest-swelling chord progression you'll hear this year.

Jenny Stevens, Deputy News Editor

SNOOP LION

La La La

Forget everything you think you know. Snoop's dropped the 'Dogg', nabbed a 'Lion', gone reggae. It's not even a joke. It's real. Best bit is, the Major Lazer-produced 'La La La' is ace. The vocal's obviously Snoop, but he's *singing*. The riddim is mashed to the max.

Tom Howard, Reviews Editor

LIARS

Brats

Greek myth is stuffed with stories about the Hydra: a beastly, many-headed serpent which thwarted its enemies by growing two new craniums every time it had one chopped off. And so it is with Liars, who've ditched the woozy charm of 'No 1 Against The Rush' for some throbbing, distorted and downright nasty techno-punk.

Ben Hewitt, writer

DAVID BYRNE & ST VINCENT

Weekend In The Dust

God knows who wrote what here, but musically we're going with this being 70 per cent Byrne, 30 per cent Annie Clark. Which makes it fantastic, obviously. It's all about the way the super-catchy chorus is hung around early '90s brass parps and NYC gutter-punk guitars.

Matt Wilkinson, New Music Editor



JJ DOOM

Guv'nor

Nicki Minaj has spent the last 12 months slipping into her 'British accent', and now hip-hop legend DOOM has come over all Cockney for this project with producer Jneiro Jarell. "Ello guv'nor" goes the vocal, over a clanking and whistling beat. A tantalising warm-up to album 'Keys To The Kuffs'.

Sian Rowe, Assistant Reviews Editor

TRACK OF THE WEEK

PEACE

California Daze

We first heard rumours of 'California Daze' a few months ago when Peace's friend and tourmate, Will Rees of the Mystery Jets, said the B-Town boys' newest offering was a 2012 take on Arctic Monkeys' 'A Certain Romance', and "a stone cold classic". Then, when the quartet debuted the track at Latitude last month, everyone we knew came back raving about it. Some even called it "about the greatest thing I've ever heard". Good news guys: they were all right. As delicate guitar-lines hazily pick their way through surprisingly gentle harmonies, it's a bit Beatles-y, a bit Oasis-y (without the machismo), a bit,

yeah, Monkeys-y. But 'California Daze' isn't a rip-off. It's fucking classic songwriting, and does all the things truly great tracks do. It makes you wanna close your eyes, punch the air and (like

*It makes you wanna
close your eyes, punch
the air, snog a friend*

the end of a rom-com) snog the friend you've always had a crush on. There's that warmly familiar opening, the cheesy-in-a-good-way lyrics about girls who "taste like sunlight", the bit where all the guitars kick in and make your heart flip a little, a SOLO, and the final gentle fade-out. All of it's held together by Harrison Koisser's ever-so-slightly fragile, lovelorn rasp. Like Will says, a stone cold classic in the making, and further proof that for all the tie-dye, jokey gang wars and giant billboards with their faces on, Peace aren't just here to mess around.

Lisa Wright, writer



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UPFRONT

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

Edited by Dan Martin



IT REALLY, REALLY, REALLY DID HAPPEN

As Blur warm up for their return to Hyde Park with shows at Margate's Winter Gardens and London's 100 Club, they're forging new memories as much as stirring old ones



"Who you calling an end-of-the-pier act?"

"It's like staying in Claridges once a year!"

Alex James gives us the lowdown on Blur's comeback show... as only he can

NME: First show back! Where's your head at?
 "It's funny, if I start trying to think about how 'For Tomorrow' goes I just tie myself up in knots. But it's like motor memory and, so long as I don't think about it, it's absolutely fine. Doing something like this occasionally is the most utterly delightful thing, it's like staying in Claridges once a year. If you lived there it'd become really boring. But it just staggers me that people want it."

Why Margate?

"I didn't pick it, but I'm very happy to be here. I miss the sea actually. I probably couldn't live further away from it if I tried. It is an amazing room. The Beatles played here and The Temptations, and Shane Ritchie! Not Shane

Ritchie, Bradley Walsh – the cool Shane Ritchie. It's saucy postcards and fish'n'chips isn't it? I grew up in a B&B in Bournemouth. The British seaside will always have a big place in my heart."

How are relations today?

"It's fresh. We're still... I wouldn't say 'fighting' but the setlist is a tricky one to negotiate! There's a couple we've never done before, one or two that we're trying out and one or two that we couldn't leave out. I didn't want it to be just a repeat of 2009 – they were the best shows we've ever done and we felt it would be hard to top. I think if it hadn't been for the trigger of the Olympic thing... that was something we felt we couldn't really say no to."

What are you going to get up to after the gig?

"There's a funfair upstairs, isn't there? There's fish'n'chips. You know, as a Bournemouth boy, I'm all for a bit of a midnight swim. Someone said to me in Iceland once, there's no trees and you're surrounded by a 360-degree horizon, so everyone's a poet. I think there's something in that."

Alex wraps up post skinny-dip



'album'. Compare that to an hour later, and the hymnal reception that meets 'Under The Westway', its latter-day equivalent. It's received like 'End Of A Century'.

This is how much sense Blur make in 2012: a lot more than they did the last time that you would have considered them to be 'a proper band'. And here, surrounded by funfairs and the smell of vinegar, in a seaside town that perfectly sums up the band's fantasy vision of Englishness, they're making their proper live return. Last night saw an intimate fan show for BBC Radio. Tomorrow there's a sweatbox show at London's 100 Club. But tonight, for the first time in three years, history is once again in the air.

They arrive casually, as casually as you can when you're opening with 'Girls & Boys'. It ushers in a volley of classic-period Britpop ones, taking in 'London Loves' and 'Tracy Jacks', at which Damon grabs a megaphone to knowingly deliver the line, "caught the first train to Margate/And stood on the seafront, laughing". But as 'Jubilee' powers out, and Damon grabs his baby-sized acoustic guitar, it becomes clear exactly what is going on. However accidental they're wanting things to look, this show has been custom-built to show Blur play to all their various strengths; their very own Olympiad. So he straps on the guitar and we get alt. rock Blur with 'Beetlebum' and 'Coffee + TV'. Damon exclaims how "apprehensive" and "nervous" everyone is feeling, and almost *apologises* for playing 'Country House', which of course he needn't have done.

'Parklife' is also pre-empted by an apology, because Phil Daniels isn't here. But tongues are all firmly in cheeks: after everything they've been through, this band of dysfunctional siblings look

MARGATE SETLIST

'Girls & Boys'
 'London Loves'
 'Tracy Jacks'
 'Jubilee'
 'Beetlebum'
 'Coffee + TV'
 'Out Of Time'
 'Young & Lovely'
 'Sunday Sunday'
 'Country House'
 'Parklife'
 'Trimm Trabb'
 'Caramel'
 'Popscene'
 'Advert'
 'The Puritan'
 'Song 2'
 'No Distance Left To Run'
 'Tender'
 'This Is A Low'
 'Sing'
 'Under The Westway'
 'Intermission'
 'End Of A Century'
 'For Tomorrow'
 'The Universal'

and sound more at ease with their history than they've ever, ever been. Next up is esoteric Blur, with 'Trimm Trabb' and

lugubrious, rediscovered B-side 'Caramel' – one of two rarities, alongside the dug-up 'Young & Lovely'. 'Song 2' moshes, as ever, in a league of its own, before we get into emotional heartswollen Blur – a lump-in-throat 'No Distance Left To Run' which gives way to 'Tender', a song so beautiful and rousing that it feels like only really now are we beginning to properly appreciate it.

And that is the thrill of having this band back now – for us as well as them, these songs stir so many collective memories, but this feels so right that even now, they are forging new ones. However demure they might be about their future, you can tell the band feel it too. It's there in the way Damon dances like a gibbon, in the way Graham looks just that

little bit less awkward than usual, the way that all the Chipping Norton stuff just melts away when you see Alex, looking louche, playing bass. And actually, Dave looks like he never lost it. There's a final volley of hits, and 'The Universal' closes things with incredible grace. Everything is primed for Hyde Park, but of course, before getting high, you have to get low. And Blur could not have gone lower-key than London's 350-capacity 100 Club if they tried. And so the following night, as

This show plays to all Blur's strengths – it's their own Olympiad

part of the Converse Represent series, they gave another show-of-a-lifetime to a hot roomful of people melting in every sense. This being no place for swollen epics, they omit 'The Universal' and 'This Is A Low', playing to their undersung punk strengths with the likes of 'Advert' and 'Bugman'. And with 'Under The Westway' already received as an finale-worthy anthem, what seemed impossible is now definitely true. Blur have come back as a *proper band*.

Turn the page for more Blur ►

MAIN EVENT

There are two moments that speak volumes about Blur's live comeback at Margate's Winter Gardens.

The first comes, after the opening volley of hits, when the room takes a collective piss-break for 'Out Of Time'. You cannot move in the gents, and lovely as that song is, it says a lot about how far Blur's star had faded the last time they released a 'single' from an

Damon loves a bit of phonellie



“IF HYDE PARK’S SHIT, THAT’S DEFINITELY IT!”

With Blur's future hanging in the balance, everything rides on them getting their Hyde Park spectacular right. No pressure then...

For most bands, getting to play Hyde Park is a once-in-a-career thing. For fans, when it's a band like Blur, it's a swear-I-was-there moment. So for the whole thing to be happening *again* – well, that's the stuff that history is made of. For the band, the offer of the Olympic closing show was enough to spur on this whole reunion. “I thought last time was probably my last cup final,” says Alex James. “So I’m really grateful for it.”

For a band who've been as fractious as Blur, their 2009 Hyde Park shows were peacemaking on a spectacular scale. And contemplating it again is bringing those emotions back. “I think it was quite cathartic for all of us,” Alex remembers, “because it's like a sibling relationship we

have with each other and I think it was good to all be cool with each other again. Just getting the songs rehearsed, I was like ‘Wow, that is brilliant’. People attach these songs to important times in their life, falling in love or whatever. And I remember the looks on Damon and Graham's faces. We're just in it, we all are, we're just completely lost in music.”

Alex says he cried when the tickets to the first 2009 show sold out within 10 minutes. And the same is probably going to happen again. “It's humbling and fantastic,” he says, “and I think the fact that we've got a couple of new songs... we went in to do ‘Under The Westway’ and we were getting on great, and it just felt, ‘What the hell, let's do another one’. We'd only finished writing ‘The Puritan’ the week before we did it.”

Alex is visibly excited about getting “bloody A-list at Radio 2!”, which says a lot about the place Blur are in. “We've all got such different lives now, we've all got kids, it's a very different thing,” he adds. “But Damon's singing is better and we're all so much better as players.”

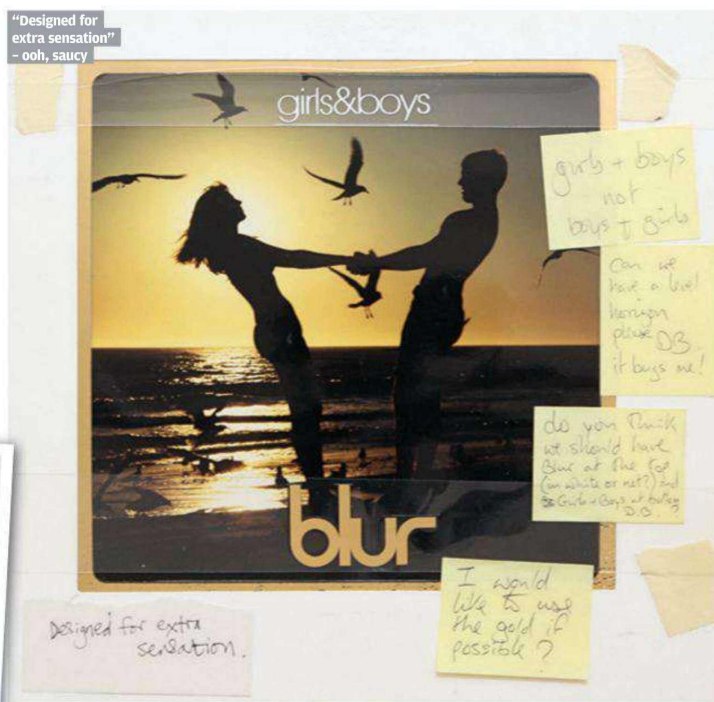
The elephant in the room now is the question of more, and while there's no official line, it seems obvious that they all want it. “The focus at the moment is getting Hyde Park right,” says Alex. “But the response to the new songs has been amazing. I don't know if there is such a thing as an ‘album’ anymore, or if that word means anything. I really don't know what happens next, that's the only honest answer I can give. It's precarious, though. If Hyde Park's shit, then that's definitely it!”

It's like the noughties never happened




See rare photos and artwork at the ultimate Blur exhibition

Check out this early version of the 'Girls & Boys' artwork – just one morsel from the Blur 21 Exhibition. Running at Londonewcastle Project Space until August 14, it's a visual companion to all the sonic delights in their boxset (see below). "I went round to Robin Gibb's house before he died," says Alex James, "and he had all his gold discs up. I don't think that's the way to go if you're a Bee Gee. I don't think I would want all those pictures of the band up in my house!" Visit londonewcastle.com for more information and turn to page 33 for free iconic Blur posters shot by Paul Postle.



*Memories of Hyde
Park, 2009*

NME'S GAVIN HAYNES



“Last time out, Blur were transcendent. They were Blur. They were at Hyde Park. The rest was just deets, ‘cos me and thousands of others were living through something we thought we’d been born too late to ever see. I’d come with Crystal Castles, and even they seemed hyped. Ethan Kath, I learnt that day, is a really big Suede fan... I remember watching Kate Moss talk to Jeremy Clarkson backstage in a sea of glitterati, and realising quite what a big deal this all was.”

NME'S LEONIE COOPER



"It was phenomenal, not least because it was pretty much the largest group karaoke session I have ever had the honour of taking part in. For every single line he sang, Damon Albarn was accompanied by thousands upon thousands of extra vocalists. It was less a gig, and more of a mammoth Britpop bonding session."

“A HIT OF NOSTALGIA”

Wired's Duncan Geere reviews Blur's new iPhone/iPad app

Released concurrently with Blur's boxset '21', EMI has also released an app for the iPad, iPhone and iPod Touch that delves into the band's storied history. Its centrepiece is a timeline, beginning when Seymour became Blur in 1989 and ending with the release of the '21' boxset in 2012. Videos, setlists, interviews, and album art scroll past, and you can click on most things to find out more.

Audio is included – you can play the first 30 seconds of every song, or the whole thing if you have it on your iTunes. It still feels like a



glorified advert for the boxset – a way of getting fans feeling nostalgic so they shell out for the £135 deluxe package. It works, too, and the interviews, setlists and full video collection make the app well worth a download.



NME WIN A BLUR BOXSET!

The crowning jewel in Blur's grand reunion is their deluxe and lavish boxset. Packaging together every single note of recorded music the band have ever put down, from a seven-inch with Seymour all the way through to 'Under The Westway', we can't even stop looking at it, let alone listening to it. And we've got one of these muthas to give away!

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TALKING
HEADS

IT'S TIME TO STAND UP FOR PUSSY RIOT

The Russian punk provocateurs face seven years in prison for their anti-Putin protest. They deserve our support, says Franz Ferdinand's **Alex Kapranos**

The 'punk prayer' that resulted in the trio's arrest



When I dedicated a song to Pussy Riot at our show in Moscow last week, I didn't expect any of them to be in the audience. It

was a nod of respect, maybe a vain hope that if some guy from some band says something it might make a slight difference to an awful situation.

I'm a fan. They're more punk-rock than any band in decades – no fake "guerilla gig" bullshit: they've gone out and picked the most provocative places to perform, unafraid of who they piss off. With a sense of humour too: a two-minute gig in the Russian equivalent of St Paul's asking Mary to deliver them from putin... that's pretty fucking funny.

Pretty fucking funny, unless you commit that most dangerous of sins: taking yourself too seriously...

They remind me of bands like Lung Leg, Sleater-Kinney and The Slits – smart girls with a feminist slant. Smart, sometimes angry. Smart, but facing a seven-year jail sentence for singing what they think? That's the bit that doesn't add up. They're a punk-rock feminist art project: a combination of words that will make *Daily Mail* readers (and I'm sure a few *NME* readers) squirm in discomfort, but a seven-year

"They're more punk rock than any band in decades"

jail sentence...? Can you think of any band you know or love and imagine it happening to them?

When Franz Ferdinand played in Moscow recently, I met some of the members of Pussy Riot who aren't in jail. They are defiant, but unsurprisingly anxious about what could happen next. They didn't expect this. They don't know whether they'll be arrested or not.

They're worried about their friends. I don't know whether showing support for them will make any difference to the trial, but I do know that staying silent definitely won't.



Pussy Riot's Nadezhda is led into court

RIOT GIRLS: THE STORY SO FAR

From protest to trial

FEBRUARY 21

Pussy Riot perform a "punk prayer" by the altar at Moscow's Christ The Saviour Cathedral in Red Square, calling on the Virgin Mary to "throw Putin out".

MARCH 3

Two members of Pussy Riot are arrested and taken into custody and charged with hooliganism driven by "religious hatred".

MARCH 16

A third member of Pussy Riot, Yekaterina Samutsevich, is also arrested and charged.

JULY 4

The group are presented with 2,800 pages of case notes and told to prepare their own case for July 9. They announce a hunger strike.

JULY 30

The trial begins in Moscow, with the defendants pleading not guilty, insisting that they had not meant their protest to be offensive.

AUGUST 2

A group of UK musicians sign a letter to *The Times* calling for the release of Pussy Riot in advance of Vladimir Putin's visit to the UK. Putin makes comments encouraging a lenient sentence for the band.

PUSSY POWER *The stars pledging their support*

JARVIS COCKER

Pulp's singer was one of many musicians who signed a letter to *The Times* calling for the release of Nadezhda Tolokonnikova, Yekaterina Samutsevich, and Mariya Alekhina. "We believe firmly that it is the role of the artist to make legitimate political protest and fight for freedom of speech," it read.

ADAM 'AD ROCK' HOROVITZ

The Beastie Boy made his first public appearance since bandmate Adam Yauch's death DJing at a Brooklyn Pussy Riot fundraiser in June.

KATE NASH

Kate has campaigned for the group's release on

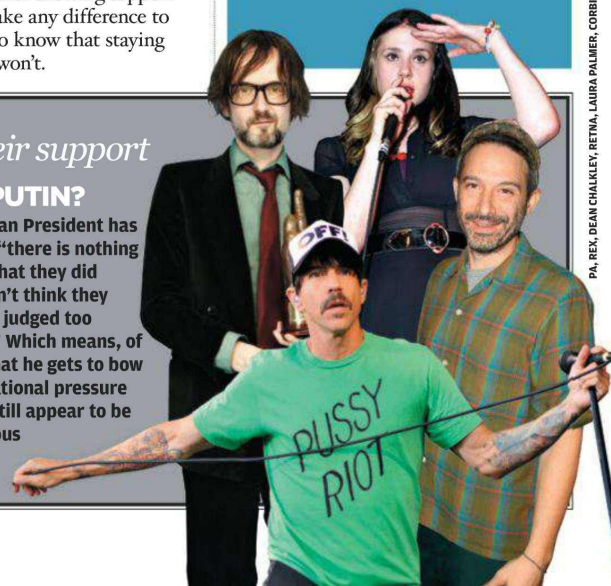
Twitter with a call-out for fans to create 'Free Pussy Riot' artwork (myignorant.youth.tumblr.com).

RED HOT CHILI PEPPERS

Antony Kiedis wore a Pussy Riot T-shirt at a Moscow show, while Flea sent a letter to the jailed trio: "I applaud your bravery and I pray for your release"rote.

ER... PUTIN?

The Russian President has said that "there is nothing good in what they did [but] I don't think they should be judged too severely." Which means, of course, that he gets to bow to international pressure but also still appear to be the gracious bigger man...



PA, REX, DEAN CHALKLEY, RETNA, LAURA PALMER, CORBIS

IN BED WITH TWO DOOR

Thought Alex Trimble at the Olympics was weird? Now he's being chased by a giant guitar... in his dreams

Two Door Cinema Club singer Alex Trimble has shed light on this exclusive behind-the-scenes pic from the trio's video shoot for new single 'Sleep Alone'.

"We've always tried to have a video that relates to a song or complements a song," Alex told *NME* of the shot, which pictures the singer lying in the middle of a big comfy bed placed atop a green screen. "But this time we thought why don't we just do something totally literal because it would make a great video."

"The song was written about dreams, essentially, about all these strange dreams I'd been having. The three of us are all fast asleep at the start, and then all these really weird surreal things happen and I wake up within the dream, and then strange things start happening again, until finally I wake up and realise it was all a dream – the ultimate ending to anything."

Alex still hasn't seen a lot of the video, which includes CGI elements – added by Parisian directors AB/CD/CD who've also worked previously with Lily Allen, Kasabian and Factory Floor. He can, however, reveal some of the nightmarish scenarios within...

"In the dream sequences, my bed falls through the floor and I go on a journey on my bed through all these fantastic places, and I get chased by a giant guitar. We danced around the bedroom with a lot of paper and feathers. That was really fun. I can't even remember. I was on that set for 20 hours with no sleep, so the whole thing actually felt like a dream!"

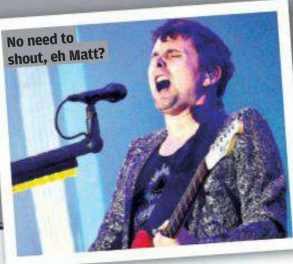


Two Door fans are becoming increasingly invasive

MUSE TO PLAY OLYMPIC CLOSING CEREMONY

Band to perform their track 'Survival'

The line-up for this week's Olympic closing ceremony is a closer-than-closely guarded secret. What *NME* can reveal, though, is that Muse – the band who wrote the official London 2012 song, 'Survival' – are on the bill. How do we know this? Because Dom Howard let it slip.



No need to shout, eh Matt?

"I'm happy with the song. It's a proper Muse song," he said. "It's not something we just did for the Olympics. They sowed a seed by asking us to do some music but then five months went by. We showed them a few songs when they asked us about [playing the] closing ceremony and they loved it. It represented the enormous competition of what the Olympics is."

"They say it's going to be played there and it's going to be played at the medals. The people in the stadium might realise [what it is] but as for the millions and billions watching on TV, I don't know!"

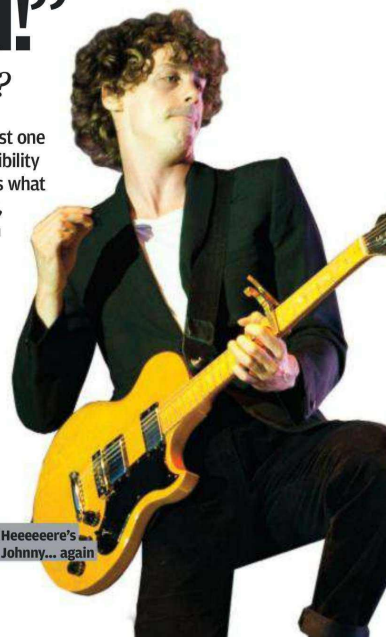
BORRELL: "I'M IN LOVE WITH MUSIC AGAIN!"

But does music love Razorlight back?

With Franz Ferdinand thrilling the festival circuit, Bloc Party back in action and the world genuinely excited about The Killers comeback, one might be forgiven for thinking Tony Blair was still in power. And we can tell you that the 2004 revival gets better. After a year of false starts, the Razorlight revival is go! Johnny Borrell has told *NME* that the band's fourth record is almost done. "There's a whole new energy in it because we've got the new guys," he said, referring to the latest line-up. "Our first record was the garage rock'n'roll record, the second record was the pop record, the third record was the difficult break-up record and I thought if I could

get the energy of the first one and some of the irresistibility of the second one, that's what we're going for. It's very, very nearly finished. I'm so in love with making music again."

So in love, in fact, that Borrell is unworried about the band's appeal getting, ahem, 'more selective'. "My philosophy at the moment is I will play anywhere at any point for whatever," he said. "I'm like, 'We're fucking musicians, let's just fucking play!'"

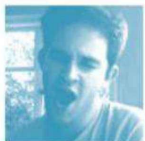


Heeeeeeere's Johnny... again

THE
DEBATE

ARE SUPERGROUPS THE WORST IDEA IN THE WORLD EVER?

As new heavy metal band Axewound are formed, we wonder – how super are supergroups? NME's **Sam Wolfson** and **Nick Levine** scrap it out



SAM: Hi, Nick. I'm here today to tell you why I think the idea of a 'supergroup' is the worst thing ever conceived. But first I

think we need to talk terminology. 'Collaborations' are when artists see some quality, ability or emotion in another which, when combined with their own efforts, creates music of greater merit than the sum of its parts. Collaborations are Thom and Björk, Elton and George, Jessie Ware and Sampha. 'Supergroups' are when middle-aged blokes who've made their millions get together with like-minded has-beens for a jam session. Supergroups are Dave Grohl and Josh Homme's Them Crooked Vultures, who willingly fill their live shows with 30-minute wig-out guitar solos. Supergroups are Monsters Of Folk, a cringe-worthy collaboration between Bright Eyes and My Morning Jacket which tries to be both emo caterwauling and a knowing in-joke about emo caterwauling. And now Axewound, a project which unites members of Bullet For My Valentine, Cancer Bats and Pitchshifter around the ironic use of an unpleasant name for the female genitalia. Seriously, has *anything* good come out of this boys-in-the-locker-room approach to music making?



NICK: Sam, I like your definition of 'collaboration': Thom and Björk, Jessie J and David Guetta, Pitbull and Insert Name

Here. But I take serious issue with how you explain 'supergroup'. Look at the '60s originals – groups whose members were so great together, people actually chose to call them *super*. Crosby, Stills, Nash & Young didn't pool plectrums because it was LOLZ to form a band that sounds like a Texan law firm. If Jack Bruce and Ginger Baker had just fancied a jam with Eric Clapton, would they have bothered to record four whole Cream albums? No, they did it because they wanted to combine their qualities, abilities and emotions for something more substantial than a single. Fast-forward to today: that's why Skream, Benga and Artwork are sharing a three-port power supply in Magnetic Man. Or why two-thirds of Sleater-Kinney recruited a couple of their coolest alt-rock mates to make Wild Flag. None of them is a bloke, and do *you* want to look



Axewound:
fannyng around

Carrie Brownstein in the eye and call her "middle-aged"?

SAM: OK, sometimes musicians coming together is great. But sometimes it makes you want to set fire to the new PIAS warehouse just to remove all evidence that Monsters Of Folk existed. Magnetic Man and Wild Flag fall into the former category, but that doesn't make supergroups any better. Listen to that word, 'supergroup', stomping around in knee-high leather boots, on its way to a 'jam' before it has to fix an extra 22 toms on Dave Grohl's drumkit. Semantically-speaking, self-proclaimed supergroups believe they are better than what came before. It's like calling a Walkers multipack 'Ubercrisps'.

NICK: I would so buy Ubercrisps. But back to the music: since when is self-aggrandisement a bad thing? Don't we want our rock stars to be cocky gobshites who think they have a God-given right? I'd rather support a band

with the balls to call itself a supergroup than, I dunno, one named The Melodios or The Unassuming Minstrels.

SAM: We want rock stars to make music because they've got something to say, not because they've set up a play-date with their friends. Cockiness and showmanship is great when it comes from somewhere genuine ('Welcome To The Jungle'-era Guns N' Roses) but pathetically transparent when it's a premeditated ploy to recapture a sexier youth – hello, Velvet Revolver.

NICK: Velvet Revolver were never Guns N' Roses, obvs, but they served a purpose. After a combined 23 years of service to Axl Rose, didn't Slash and Duff deserve a bit of fun? Sometimes supergroups can be therapy for rock stars, so it would be cruel to pull the plug. Let's face it: Sigmund Freud himself would struggle to unravel the mess inside their heads. And he's not coming back to life any time soon.

A supergroup stomps around in knee-high boots

THE BEST OF
NME
VIDEO.COM
THIS WEEK



ULTIMATE GUIDE TO THE LIBERTINES

tinyurl.com/c9xmfz5

The ultimate NME guide to the ultimate NME band, narrated by former NME Radio presenter Jon Hillcock.



THE KILLERS' NEW 'RUNAWAYS' VIDEO

<http://tinyurl.com/csub97g>

The Killers debut the video to don't-call-it-a-comeback single 'Runaways'. There is a lot of leather involved.



WALK ONSTAGE WITH SPECTOR

<http://tinyurl.com/d6ae33w>

Join Fred and co as they stride on at Benicàssim, and marvel at how steadily they can hold their drinks while in transit.



CLASSIC SONG - NIRVANA, 'SMELLS LIKE TEEN SPIRIT'

NME.COM/video

Just in case you needed to know more, this is all you need to know about the deathless rock anthem.

GOOD WEEK

New band Eyes Of Film

People have now heard of them thanks to the insertion of Mr Carl Barât



Flo: runs this shit

Florence

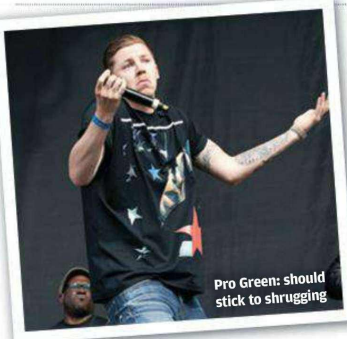
Reading and Leeds boss Melvin Benn reckons she'll be headlining before long

Tiesto

Topped *Forbes'* Electronic Cash Kings list as the world's highest-earning DJ

Ed Sheeran

Got smacked down by Pink Floyd's people for saying more than he should've done about the Olympics closing ceremony



Pro Green: should stick to shrugging

Professor Green

Made a tit of himself by suggesting that bulimia is an "intelligent eating disorder"

Elton John

Muse revealed he almost sang on 'Survival' until a tiff with Olympics bods

BAD WEEK

SNOOP DOGG'S NEW TRICKS

Snoop has ditched the 'Dogg' and gone reggae – NME's Tom Howard asks which other musicians are overdue a genre re-assignment

THE STONE ROSES

Should go: UK bass



Because: Mani can do anything on those big fat strings of his. We've flailed to his mighty frug-inducing bass prowess in the Roses and Primal Scream, so there's no reason why he shouldn't have a go at the old WOMP WOMP. James Blake would shit his pants.

ANIMAL COLLECTIVE

Should go: pop



Because: Yeah yeah, Animal Collective, it's nice to be 'arty' and have the respect of your 'peers' and heralded as one of 'alt. rock's greatest ever 'bands' or 'whatever'. But dudes, come on – chill out, write some bangers, make all the money in the world, buy a Range Rover, eat burgers made from weird cows that float about in balloons made of angels to make the meat taste good. LIVE THAT DREAM.

AXL ROSE

Should go: country and western



Because: Axl already looks like a fat farmer what with him being all fat and dressing like a farmer and all. So he should have a word with that handlebar moustache of his and go on a tour of small-town bowling alleys.

THE DRUMS

Should go: blubstep



Because: That's it Jonathan, just let it all out. There's a good boy. Sorry dude, mummy's not here. You'll be OK though. Just hold us tight. Don't worry, it's an old shirt.

DRAKE

Should go: emo



Because: Drake is only a lick of eye make-up and a few dramatic riffs away from being in My Chemical Romance anyway, thanks to his overwhelming dripiness. It's an easy transition.

ODD FUTURE

Should go: choral



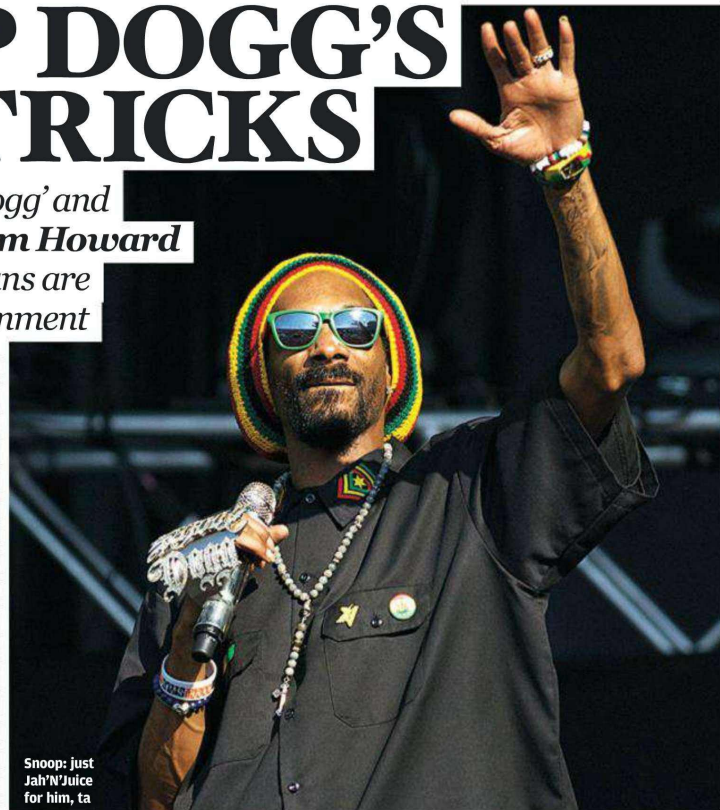
Because: You'd watch that, wouldn't you? And there's easily enough of them to do it right. Remember that NME cover with Tyler in a dress? It'd be that, with 11 more maniacs, and terrible singing.

KANYE WEST

Should go: queer rap



Because: Time for Ye to embrace it, now it's cool. Yeah, he didn't get to invent it and Frank Ocean stole his thunder. But only he can take these vibes to the moon.



Snoop: just Jah'N'Juice for him, ta

IS TOM WAITS THE JOKER?

Evidence emerges that Heath Ledger may have based Dark Knight performance on the singer

A few weeks ago we amused ourselves greatly by imagining what would happen if Batman villains were rock stars. Going by The Joker's Wikipedia entry, ("a highly intelligent sociopath with a warped, sadistic sense of humour, although sometimes portrayed as an eccentric prankster") led us to

conclude that he must in fact be Tyler, The Creator. But it seems we were wrong. Footage that emerged last week of a 1970 Australian chat show has led the internet to speculate en masse that Heath Ledger based his Oscar-winning portrayal on Tom Waits. For sure, the mannerisms and the tics are

exactly the same. No word from Waits himself about speculation that the character Ledger described as a "psychopathic, mass-murdering schizophrenic clown with zero empathy" was based on him. Watch the footage for yourself at tinyurl.com/cb9cn3b



Separated at birth? Heath Ledger as The Joker... An Occupy protestor goes undercover

...and Waits in 1970. OH WAIT, ETC

PIECES OF ME

JAMIE SMITH

THE XX

The sonic architect otherwise known as Jamie xx on getting crushed at gigs, getting dinner in the countryside and getting philosophical in sixth form

My first album

'DUMMY' – PORTISHEAD

"I can't say if it's my definitely favourite album, but I guess it influenced a lot of the stuff that I've done to date, and it was one of the first electronic albums that inspired me. I must have been about 10 when I got it."

My first gig

THE WHITE STRIPES, BRIXTON ACADEMY, LONDON

"I went to see them with Oliver [Sim, xx bassist] and his mum when I was, I think, 12. And it was the first rock gig I've ever been to. It was amazing. I was pretty small at the time, so I remember being crushed by the massive crowd and I remember Jack White throwing his guitar across the stage and destroying a bunch of things."

The first song I fell in love with

'MY GIRL' – OTIS REDDING

"It's a record that my parents used to play to me and I used to love that song. They would always put it on when we were eating dinner in our house in the Norfolk countryside."

My favourite lyric

"I don't really have one. I find it hard to listen to lyrics. I always focus on the instrumentals of the track, so I don't think I could even recite the full lyrics of an xx song."

The book that changed me

ANYTHING BY DESCARTES AND SARTRE

"I studied philosophy in sixth form and read a bunch of things by René Descartes and Jean-Paul Sartre, and I guess they opened my mind, which is what they're supposed to do."

My favourite painting (or piece of art)

ANYTHING BY MY GRANDDAD

"My granddad has been an artist ever since I've known him. I've got a bunch of his artwork hanging up in my house now. I don't think he ever got that recognised, but he had some pieces in a few major art galleries. His art is kind of abstract, mostly black and white. It kind of just fits in with my hall."

Right now I love

WARPAINT

"I love Warpaint. It was really fun going on tour with them a couple of years ago. 'Elephants' in particular comes across incredibly live."

Favourite TV show

MISFITS

"It's really well filmed and it's a fun storyline. And it's British. If I could have one of their



powers, it would probably be invisibility. I'd probably do the same things I do normally, only invisible."

Favourite film

BRICK

"It's an interesting concept and it feels quite homemade. I love the actors in it, as well. It has a really raw feel about it. I've probably seen it four or five times. I just keep putting it on to watch."

My favourite place

BRIXTON

"I love being on the streets around Brixton. There's always something going on and somebody playing in the streets. It's always got a real party vibe going on."



Clockwise from main: Jamie eyes the colourful wardrobe alternatives we brought him with suspicion; The xx's tour pals Warpaint; Jamie's top movie, *Brick*; Otis Redding prepares to sing about 'My Girl'; Portishead's chilly, dark classic 'Dummy'; The White Stripes salute Jamie's props



MYSTIC GAV

NME oracle **Gavin Haynes** looks deep into his pint glass to predict the events rocking the music world in the week ahead



WEDNESDAY ANIMAL FM

As Animal Collective launch their own internet radio station, they'll announce Chris Moyles is do the breakfast show. While obscure Belgian collagists click and hum in the background, Moyles and Comedy Dave will have their words run through cutting-edge FX and filters by Geologist, until they sound like two blokes talking about what they got up to at the pub last night from inside a space capsule on way too much acid.

THURSDAY LOVE ME, LOVE MY LADYGARDEN

After Courtney Love tells Lana Del Rey that the next time she sings 'Heart-Shaped Box' she should "think about my vagina", LDR will have to be pulled offstage during a TV performance of the song after breaking down in terror and hysterical laughter. Despite having already put one young singer in an asylum, Love will go on to claim that 'Come As You Are' and 'Territorial Pissings' are also about her glory box.

FRIDAY DEAR SCIENCE

Music boffins have announced that, after electronically analysing a million-song

*Lana Del Rey will
be pulled offstage
in terror during
'Heart-Shaped Box'*

database, they have confirmed that pop music is getting louder, less varied and more racy. I predict the world's biggest record companies will use this data to begin work on chart-busting pop superweapons. Universal will go with a 120-decibel tune. It will come with free earplugs and involve Rihanna singing the word



Birthday Runes

NICK GRIMSHAW (Born August 14, 1984)

Oi, oi, Nick. Love listening, bro. Always have you on when me and the missus are getting ready to go down Eclipse for a night. Anyway, can you give a shout-out to my nephew Darren in Coventry who is celebrating his fifth birthday today? Play Carly Rae Jepsen for him. And

"cloaca" to the tune of 'Autobahn'. To counter it, rivals Sony will unveil a 131-decibel 'banger', which can only be safely heard while stood behind a concrete bunker. In it, Nicki Minaj sings 'Frère Jacques' with all the words changed to "titwank bumbaclart".

SATURDAY JAVA PLUGIN BABY

As Muse announce they have taken inspiration on their new album from Skrillex, a new meme will be born: Lesbians Who Look Like Muse Might Have Taken Inspiration From Them. At some point around the record's release, this will morph into Muse Fans Looking Sad About The Influence Of Skrillex.

SUNDAY NICKELBACK ROCK (FACE)

After news that a man fell down a 40ft gorge while trying to sneak into a Nickelback concert, President Obama hits upon a new way of raising average national IQ, and requests the band play a concert at the top of Niagara Falls.

MONDAY SHRINKING BRUCE

Given Bruce Springsteen's revelations that he has been in therapy for 30 years, Bruce's therapist will come forward to explain that the reason their progress has been so slow is partly because he insists on her performing a sax solo after he reveals each new problem.

TUESDAY RAVE FROM THE GRAVE

As Channel 4 report they will televise an entire six-hour rave to mark the 20th anniversary of the Castlemorton party, they will flesh out their portfolio by announcing that, in keeping with the original spirit, they will build up to the telethon by showing a man called Nev selling you five pills outside a grungy pub and telling you false tales about what his cousin did when he "only took 'alf". Then they will televise an hour of people waiting in the queue for fags at Malvern services.

THE NME CHART

- | | | |
|----|-----|---|
| 1 | 6 | BLUR
'UNDER THE WESTWAY'
Parlophone |
| 2 | 16 | THE VACCINES
'TEENAGE ICON'
Columbia |
| 3 | NEW | NOEL GALLAGHER'S HIGH
FLYING BIRDS 'EVERYBODY'S
ON THE RUN' Sour Mash |
| 4 | 13 | THE KILLERS
'RUNAWAYS'
Island |
| 5 | 6 | THE GASLIGHT ANTHEM
'45'
Side One Dummy |
| 6 | 11 | OF MONSTERS AND MEN
'LITTLE TALKS'
Island |
| 7 | 7 | TWIN ATLANTIC
'YES, I WAS DRUNK'
Red Bull |
| 8 | 14 | POST WAR YEARS
'GLASS HOUSE'
Chess Club |
| 9 | NEW | TWO DOOR CINEMA CLUB
'SLEEP ALONE'
Kitsuné |
| 10 | 5 | ALABAMA SHAKES
'HANG LOOSE'
Rough Trade |
| 11 | 9 | MUSE
'SURVIVAL'
Warners |
| 12 | 10 | KING CHARLES/MUMFORD &
SONS 'THE BRIGHTEST LIGHTS'
Island |
| 13 | 17 | THE XX
'ANGELS'
Young Turks |
| 14 | 15 | DRY THE RIVER
'NO REST'
RCA |
| 15 | NEW | BLOC PARTY
'OCTOPUS'
French Kiss |
| 16 | 12 | THE TEMPER TRAP
'TREMBLING HANDS'
PIAS |
| 17 | NEW | THE ENEMY
'LIKE A DANCER'
Cooking Vinyl |
| 18 | 2 | LUCY ROSE
'LINES'
Columbia |
| 19 | 4 | MAXIMO PARK
'HIPS AND LIPS'
V2/Co-op |
| 20 | NEW | BASTILLE
'BAD BLOOD'
Virgin |

**NME
RADIO**

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NME.COM/RADIO

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

new
MUSICAL
EXPRESS

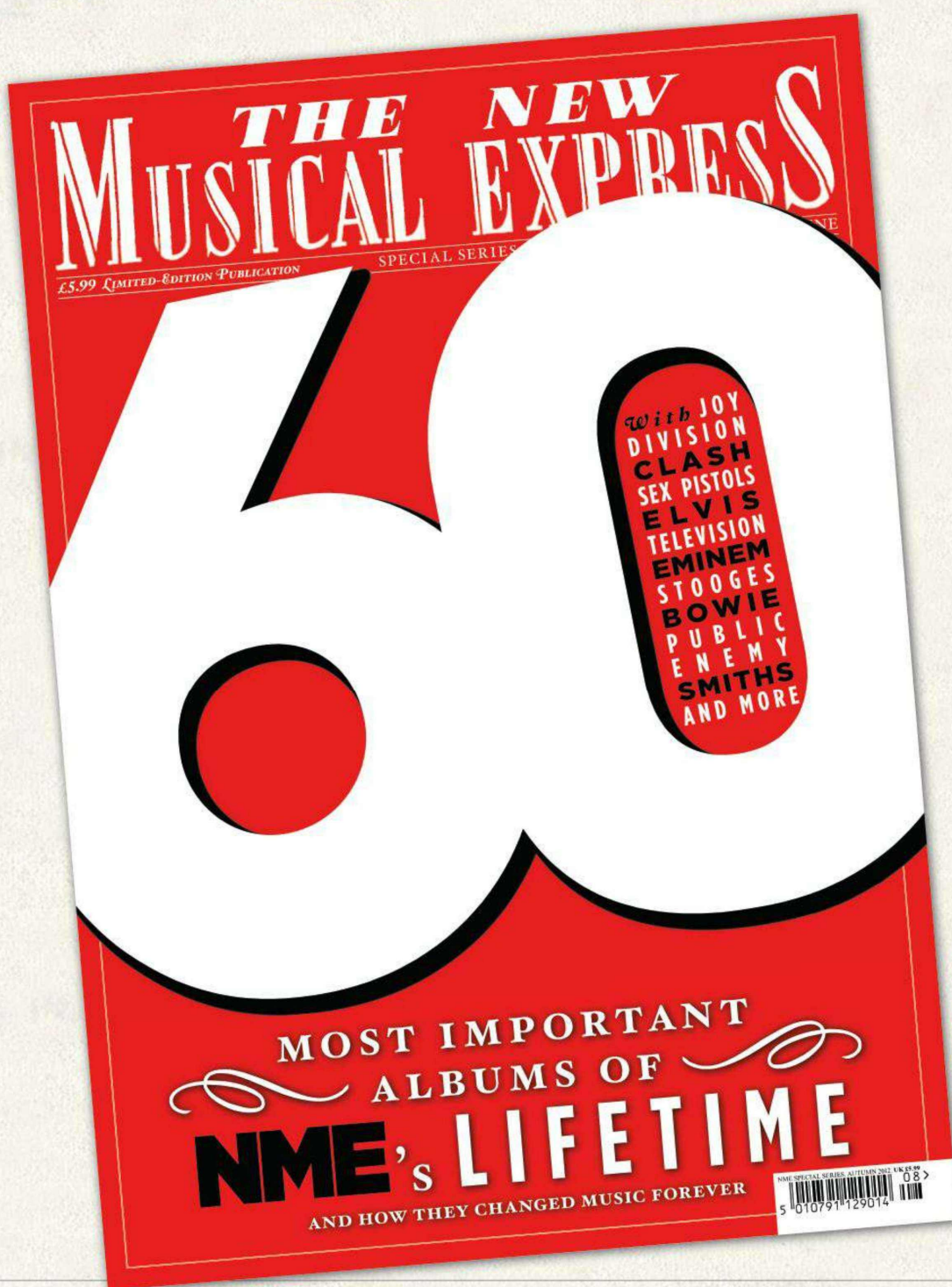
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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

FIDLAR

Furiously raucous punk-pop from LA's latest lo-fi racket makers

Thanks to the massive sticker bearing their name on the front door, it's pretty easy to spot FIDLAR's rehearsal, party and doss space, located in east Los Angeles' artsy but still "ghetto-as-shit" enclave of Highland Park. Upstairs, in a tiny, sweat-dripping sauna of a room, the stoner skate-rats – including Hawaii-raised frontman Zac Carper, who has stripped down to his underwear – are practising for their first ever European shows. With one small rotating fan doing a pitiful job of keeping the temperature down, it's hard to believe this is where the band played their first gigs. "We could fit like, 50 people at the most in there," explains a now fully dressed Zac, supping a Tecate with bassist Brandon Schwartzel and guitar-and-drum-playing brothers Elvis and Max Kuehn. "It's a small-ass room."

Waking up one morning after a legendary house party, Zac found whisky-washed east Hollywood poet Charles Bukowski's epitaph 'Don't Try' spray painted above his bed. So they nicked it for the title of their current EP, which comes

ahead of the autumn release of their debut album. A four-track grot'n'roll triumph, 'Don't Try' kicks off with the Beach Boys-via-Black Flag throwdown of 'No Waves' – a song inspired by Zac's time in rehab and not, as some have suggested, a dig at fellow SoCal weed enthusiasts Wavves. "The counsellors always ask you, 'How do you feel?'" he explains. "The song's about saying, 'I dunno – I just wanna go surfing, have fun and party with my friends.'"

"And not be in rehab," adds Max, who after turning 21 yesterday and having his fake ID taken off him the week before, is glugging one of his first legal beers. Despite their punk leanings, FIDLAR are massive classic rock-heads, slipping clattering Creedence Clearwater Revival, Johnny Cash and Warren Zevon covers into their hectic sets. Oh, and Blink-182. "If there's a lot of kids going off, we play 'Dammit,'" admits Zac. "But we wanna record a country album one day." If their country songs are even half as good as their Del Taco-fuelled, mosh-pit starting lo-fi pop racket, then we're in. *Leonie Cooper*

NEED TO KNOW

FOR FANS OF: The Black Lips, Wavves

BASED: Los Angeles

SEE THEM LIVE: Radfest (August 19), The Lexington (August 20), Reading and Leeds Festivals (August 24-26).

ON NME.COM: Win tickets to their UK gigs

BELIEVE IT OR NOT: As well as growing ranks of fans, each member of the band has a DIY, sewing-needle FIDLAR tattoo. Well, all apart from Elvis – "because I'm not stupid."

"We'll get him one day," laughs Zac.

Rachel Z: always
lands on her feet

CAT'S EYES RACHEL ANNOUNCES SOLO PLANS

Faris-free for now, Ms Zeffira has made a solo album with the cream of east London hipsterdom

RADAR NEWS

"I wanted to stay true to myself. It's my own album. I'm producing it. And I wanted it to be my own stuff," says Rachel Zeffira,

opera soprano, multi-instrumentalist and Faris Badwan's partner-in-crime in Cat's Eyes. "I just wanted this to be my own honest thing".

For anyone thinking that Zeffira's forthcoming solo album would echo the wash of distorted '60s dream-pop melodies Cat's Eyes served up on their debut, think again. "I guess the closest artist I can reference is Nick Drake - something like 'River Man'," Zeffira explains. I've always really admired those string arrangements."

It's a solidly instrumental set-up that she's planning on taking to a live setting, playing a string of dates in some of London's most obscure churches. "I want to stick to using acoustic instruments in unusual settings," she says, "with original arrangements for live performances".

Set to come out in early December, the album features an all-star east London cast, including SCUM stickswoman Mel Rigby and psych wunderkinder Toy ("I wrote a song for them in orchestra and they played over the top of it"). "They're like my dream friends," she says. "We all love making music together... God, I sound like a total hippy, right?"

Perhaps, but new track 'The Deserter' couldn't be further from a stoned-out jam, mixing classical piano with a pop tinge. "It leans towards classical because there are so many classical instruments in that song. I wrote it on the piano and the melody just came pouring out," says Rachel.

Meanwhile, the next Cat's Eyes record is already underway. "It's a work in progress," she explains. "It will definitely be different from the last one. There won't be any '60s girl groups - I guess because that was the starting point and now we're not at the start anymore. Both of us always want to move ahead and try things out." One thing's for sure: with the pair's combined record collection, anything is possible.

The Buzz

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



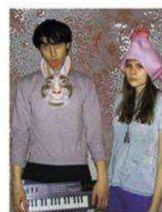
1 SAUNA YOUTH'S 'DREAMLANDS'

Heads up UK punk-rockers - Sauna Youth's debut LP 'Dreamlands' is out September 3 via Gringo Records (Hookworms, Fists) and the consistently on-it Faux Discx (Women, Male Bonding). It captures that very modern angst of being a not-quite-adult, with songs about "unbreakable routines, relationships based on silence and mindless sex" backed by heavy-hitting 4/4 beats, foggy grooves and pummelling la-la-las. Basically, it sounds like the best DIY gig you've ever been to. If you can't wait, lead single 'PSI Girls' is available to download now - and keep an eye on Lostinidea.blogspot.co.uk



2 GREAT WAVES

The latest act to come out of Manchester through the elusive Sways Records stable, Great Waves' expansive yet emotionally fragile output is gloriously doomy. They've already supported fellow Radar favourites Savages, and released their special-edition double-A-side single 'The Shore' and 'Into The Blue' last month.



3 PSYCHIC HILL'S 'WONDER LU'

Like Gross Magic if Sam McGarrigle had joined up with an actual woman rather than just warbling like one, Leeds' Psychic Hill are the latest in submarine lo-fi pop to get us all of a quiver. Sweet, syrupy and with songs called things like 'The Ghost Of Yellow Dog', what's not to like?



4 EXR'S 'BORING BITCHES'

If Katy B's always having fun on the dancefloor then ExR's Etta Bond - one-half of the duo along with producer Raf Riley - is across the room having a nightmare with a bunch of 'Boring Bitches' before she's rescued by Lady Leshurr. Cop their collab on the free 'Emergency Room' EP now.



5 KOWALSKI

The Irish music scene is a mine of hidden treasures. Trademarked by its insularity, bands easily garner local followings, but make little impact across the pond. But some are too good to be secret - take Kowalski, who make pop so sun-kissed it should come with some Factor 50 and an ice-lolly.

BAND CRUSH



*Cancer Bats'
Liam Cormier
on his new
favourite band*

"I've seen Metz live a ton of times, and all three of them are just the best dudes. Cancer Bats have taken them on tour. They always love raging every night, having just the best time. I can't wait for them to blow up and be the biggest band. I know that when other people see this they're all gonna freak out."

RADAR
REVIEW

SLAVES

SUGAR COATED BITTER TRUTH!
GIRL FIGHT RECORDS

Some debuts feel like a statement of intent so sincere, so borderline deranged that the effects of their more naïve moments can pass under your critical radar. 'Sugar Coated Bitter Truth!' is one of them.

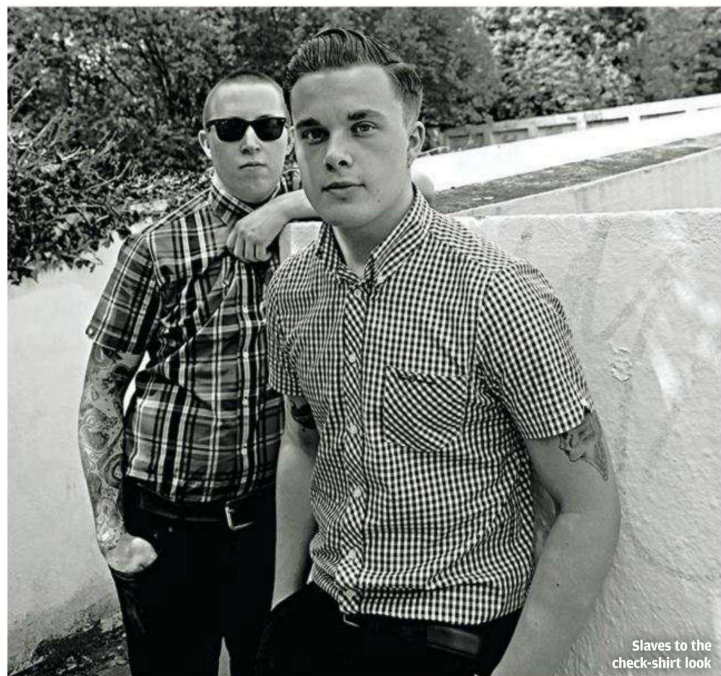
Slaves are a Medway two-piece who trade in dirt cheap, sneering agit-punk that smears its spots with the juices of its lefty ancestors; UK Subs, Crass, Flux Of Pink Indians and the like. A pretty thrilling proposition, although so far the band have had relatively little exposure – a fact that might have something to do with their terrifying live reputation.

Global capitalism is clearly something these folks want torn open and ripped to bloody chunks. Themes of wage slavery, cultural malaise and head-exploding ennui inform the nine urgent cum-shots of this self-released and very angry-sounding mini LP. Despite the blatancy of Slaves' sentiment, one gets the impression these frustrations are genuine and there's a sense of humour present which saves them from sounding po-faced.

"The world's gone AWOL/Looking for a payroll/Everybody's involved" intones Laurie Vincent on 'It's An Epidemic', while lyrics like "Throw yourself from the 28th floor/Take acid in a hardware store" ('Suicide') induce mental pictures of cheap thrills and Morrison's car parks. At their best, they suggest a fusing of The Reatards' teen garage nihilism with the dry detachment of Wire's Colin Newman but they're also likely to flick the overdrive switch on some listeners' cringe receptors.

On the second side, Slaves ramp up their pop sensibilities: 'She Grew Old' is a standard sexist knees-up in the conceptual mould of The Stooges' 'Your Pretty Face Is Going To Hell', while 'White Knuckle Ride', a mid-paced DC-style anthem, is easily the best song on the record. "You're so boring when you're nice" moans the chorus, while a lairy outro refrain distils the mysteries of a broken relationship with all the subtlety of a plane crash. **Edgar Smith**

BEST TRACKS: 'White Knuckle Ride', 'Girl Fight'



5
TO SEE
This week's
unmissable new
music shows

JOSEPH COWARD
The Castle,
Manchester,
August 11

PINS
Kazimier,
Liverpool,
August 11

TNGHT
(pictured)
The Liquidroom,
Edinburgh,
August 11

THE HYPNOTIC EYE
The Lexington,
London,
August 12

JACUZZI BOYS
Green Door Store,
Brighton,
August 14



There's always
someone nodding
off at the back

CHURCHES

STEREO, GLASGOW SUNDAY, JULY 22

CAUGHT
LIVE

Churches are the most exciting thing to come out of Glasgow since James Allan lamented his estranged father. Their industrial-synth sound is drawing

feverish, hyperbolic praise from every corner of the music industry at present. Tonight we come to ask: are they worthy of worship?

Under a swathe of blue-green light, the hyped trio take to the stage as a palpable sense of

excitement sweeps the packed, sweaty underground venue. Goth-eyed lead singer Lauren Mayberry is flanked by

two beardy beat wizards – in Iain Cook and Martin 'Dok' Doherty, who are more used to the ominous, post-rock sounds of their respective bands The Unwinding Hours and The Twilight Sad – the trio look somewhat nervous to begin with, but, then again, this is only their second ever show.

Those nerves are dissolved quickly as they break into cinematic dance-pop reminiscent of '80s teen movies and John Carpenter film scores; it's a heady mix of sinister, quirky fun. The band have been extremely clever when it comes down to publicity. They've

shirked interviews and have (at the time of writing) only made one track available – the irrefutably catchy 'Lies' – so it's no surprise that their stage persona can be described as being aloof.

"We're Churches, and I'm Gene Simmons," deadpans Lauren after 'The Mother We Share'; a track that sounds like a celestial Robyn fronting M83. It's followed by a rushing slew of pure electro-pop hits (there's at least three potential chart-botherers played tonight) that wouldn't look out of

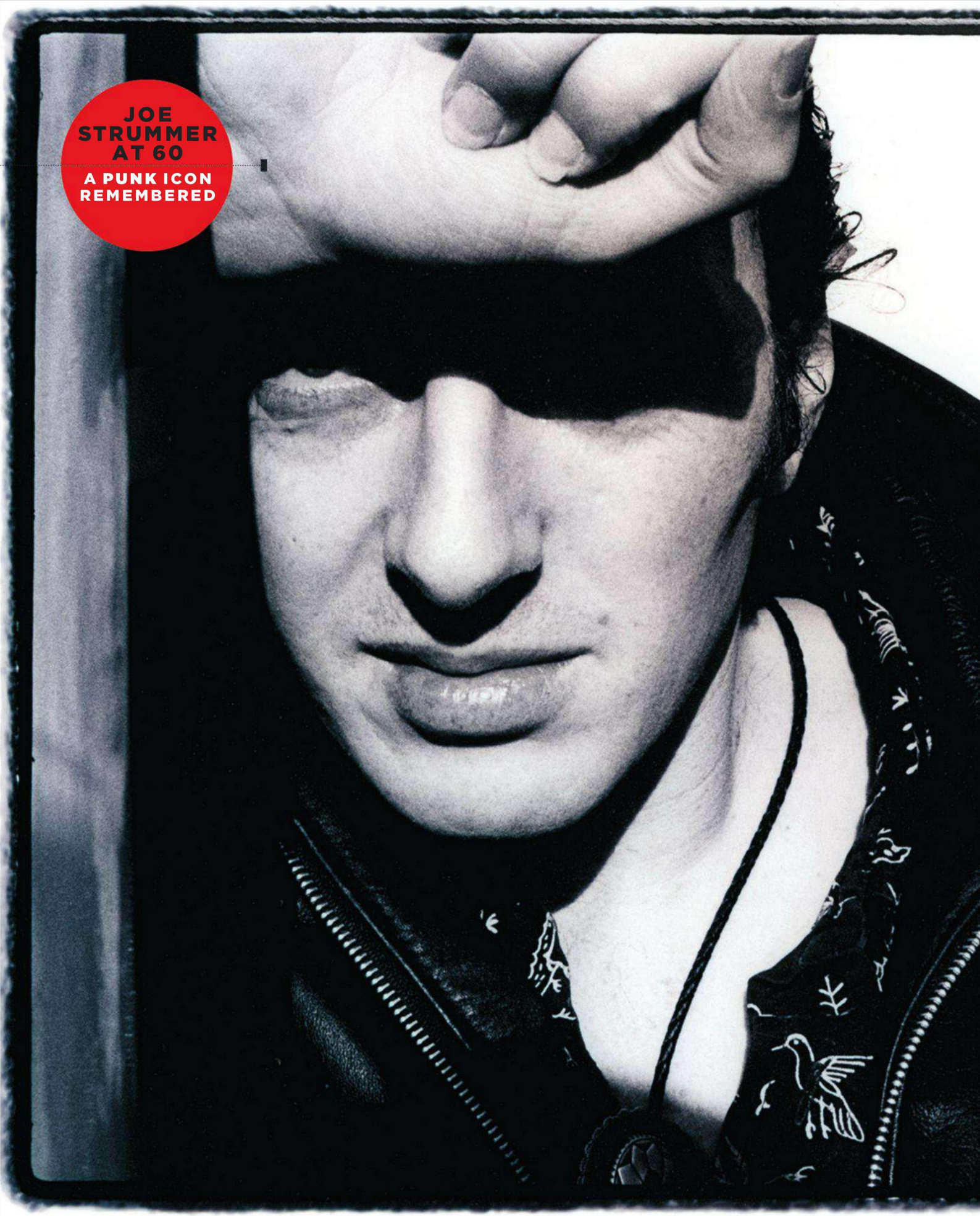
'Night Sky' – a dark, broody number – is one of the best tracks we've heard all year

place on the *Drive* soundtrack.

They leave their best two tracks until last as 'Night Sky' – a dark, broody number hidden beneath a glistening sheen of playful synth – segues effortlessly into the aforementioned 'Lies'. Even with a few microphone issues, it still sounds like one of the best new tracks we've heard all year.

Frankly, we wondered before the show if all the hype was warranted. But on this evidence, you should all be prepared to worship at a new altar. Churches could be massive. **Jamie Crossan**

Slaves to the
check-shirt look



**JOE
STRUMMER
AT 60**
**A PUNK ICON
REMEMBERED**

“DID ANYONE THINK JOE WAS PERFECT? NOBODY’S THAT STUPID, ARE THEY?”

There was music and inspiration, but there were betrayals, too. **Joe Strummer**, the man behind the icon, didn't lead a saint's life, but he did lead a special one, his friends and family tell **Barry Nicolson**

Were he alive today, it's not hard to imagine the 60-year-old Joe Strummer being in his element. If anyone could make sense of 21st-century Britain,

if anyone could hold the crooks and cads running things to account, then surely it would be punk's most eloquent arch-polemicist. Ten years after his death, we need Joe Strummer now more than ever.

What we have instead is an ideal: a mythologised figure whose complexities and contradictions have been obscured by the legend built around him. If you want to talk about the 'real' Joe Strummer, you must first disregard what his friend, Big Audio Dynamite's Don Letts calls "this myth-building shit. Did anyone think Joe was perfect? Nobody's that stupid, are they? Joe was far from perfect, but it was his drive to be perfect that made him attractive,

I think. That's the biggest misconception about him: that he wouldn't nick your girlfriend. And I know different, from personal experience!"

Where better to begin than by examining the one

piece of pub quiz trivia that Strummer's detractors loved to undermine him with? Yes, he was born, on August 21, 1952, into a life of 'privilege' as the son of a Foreign Office diplomat. As a yardstick for gauging the measure of a man, however, his father's choice of career is a pretty poor one, especially when Strummer's childhood was far from carefree. It was a source of internal conflict for him nonetheless.

"I imagine that it bothered him greatly," says his daughter, Jazz Mellor. "There was a backlash about how he wasn't this working-class hero with a mockney accent that he'd supposedly portrayed himself as. My dad spent his entire childhood in boarding school. He didn't have a lot of help from his parents: he had to struggle for everything he had."

The one real 'privilege' his childhood afforded was the opportunity for travel: Strummer was born in Ankara, Turkey and as a child spent time in Cairo, Mexico City and Bonn. Later, at boarding school, he would go on yearly visits to wherever his parents were posted. Strummer's politics probably had their roots in his left-wing father and the suicide of his older brother, John, who was a member of the National Front. According to Gaby Salter, Joe's partner of 15 years, however, those early sojourns also "massively influenced his worldview. It opened his eyes to so many cultures, people, ways of life and styles of music. Joe was a fan of the underdog. It got him in trouble sometimes, because he really meant it, you see. Once The Clash had reached a certain level of success, people would turn round and call him a hypocrite. It was a tricky thing for him."

Few knew Joe Strummer better – or longer – than Tymon Dogg, the songwriter whose friendship

with him predated even his first band, The 101ers. After meeting in 1971, the pair shared a house in the London suburb of Palmers Green, which they affectionately dubbed 'Vomit Heights'. Dogg

“STRUMMER WAS ALWAYS A SMART MOTHERFUCKER”

Don Letts

remembers Joe as "an 18-year-old kid at a crossroads in his life. His brother had died, and he was starting to have these doubts about being an art student. Vomit Heights was a post-hippy place, in a way – we'd heard Lennon singing 'The dream is over', and we believed him. I was busking to get by, and Joe would sometimes tag along – we found a few good spots in Leicester Square, and we could earn enough money to buy food and pay rent, if there was any."

The 101ers got together in 1974, and built up a strong following on the London pub-rock scene, but the advent of the Sex Pistols changed everything for Strummer: the Pistols supported The 101ers at the Nashville Rooms in April 1976, and from that moment on, the group's days were numbered.

"The 101ers got the most incredible review for that show, and the Pistols got a real slugging," says Dogg. "But I remember the conversation we had together a couple of weeks later, when I turned and said to him, 'Look, the Pistols weren't rubbish, and you're not 20 times better than them.' He agreed with me."



The Clash in 1976, with original drummer Terry Chimes (second left)

Strummer was looking for an 'in' to punk, and he found it in Bernie Rhodes, the brilliant but domineering agent provocateur who put The Clash together, steered them towards notoriety, and later tore them apart. After joining The Clash, Strummer's commitment to the movement was absolute – even to the point of disassociating himself from many of the hippy friends he'd squatted with for years. But perhaps it took a former hippy to recognise the significance of what was happening in London in 1976. "Strummer was always a smart motherfucker," laughs Don. "Him and Lydon, they were the people that gave punk its depth and intellect. Joe was four years older than us, and when you're 18 or 19, that's a big difference. He had a global vision. He could see punk in the context of being an ongoing dynamic, not just a flash in the pan. He was able to join those countercultural dots."

But Strummer was also very much under his manager's spell. Rhodes valued control above all else, and he didn't shirk from manipulating band members against each

other to maintain it. The first task that faced Caroline Coon, the artist and *Melody Maker* journalist who replaced Rhodes when he was eventually sacked in 1978, was convincing The Clash not to go the way of the Pistols and The Damned by calling it a day. But after 'London Calling' and the first flush of American success, she also observed Joe's struggle to adapt to a new set of expectations.

"Success was a blessing and a burden for Joe," she says. "Being that creative and having to respond to your fans is not easy. Joe was an exceptional talent, and that's not a very egalitarian, leftist thing to be. He was always having to say, 'I'm a man of the people, I'm just an ordinary bloke,' but to balance that with being someone who's writing songs thousands of people are inspired by – it's difficult."

It was around this time, in 1978, that Strummer began seeing Gaby, who was then only 17 years old. They stayed together until 1993, but their relationship had its ups and downs – Strummer was a serial philanderer she once described as being "one of the most unfaithful

people I ever could have met". While she concedes that he "could be a very romantic man, we had a turbulent relationship in a lot of ways. The two of us tried to split up many times over the years, but we somehow ended up coming back together. We had this

very deep bond that kept us together."

Throughout the '80s Gaby had a front-row seat to the disintegration of Strummer's other marriage – to bandmate Mick Jones. In The Clash's early days, she recalls, "Mick really looked up to Joe, because Joe was

"JOE REGRETTED THE WAY THE CLASH ENDED"

Gaby Salter, ex-partner

STRUM ON A JOURNEY... *The moments that shaped Joe Strummer*

SPRING 1975

John Mellor becomes Joe Strummer. "I could only play six strings or none at all" is the reasoning behind the name.

JULY 1976

The Clash make their live debut, supporting the

Sex Pistols at the Black Swan in Sheffield.

JANUARY 1977

The band sign a reported £100,000 record deal with CBS. One commentator describes the deal as marking "the day that punk died".

FEBRUARY 1980

'Train In Vain', originally supposed to be given away free with *NME*, becomes The Clash's first American hit, beginning a new chapter.

AUGUST 1983

Strummer issues the

'Clash Communique' dismissing Mick Jones from the group for being ideologically unsound.

SEPTEMBER 1985

The Clash play their last-ever show at the Greek Music Festival in Athens to 40,000 people.

SEPTEMBER 1989

Strummer releases 'Earthquake Weather', his first proper solo album. The album is considered a dud, both critically and commercially, and he doesn't release anything else for a decade.

NOVEMBER 2002

Joe and Mick Jones appear onstage for the first time in nearly 20 years at a Mescaleros gig at Acton Town Hall, where they play a handful of Clash classics. Just one month later, Joe is dead.



Strummer hangs from the rafters in Manchester, 1978



Mick Jones, Topper Headon and Joe in 1981

a bit older and more confident, and had achieved a modicum of success. But later on, it levelled out. They saw things differently; it tended to cause a lot of upsets."

The sacking of drummer Topper Headon and Rhodes' reinstatement in 1981 put undue strain on the partnership. Rhodes began maneuvering to have Jones kicked out of the band, and succeeded in 1983, when Strummer issued the infamous 'Clash Communique' firing the guitarist. But 'The Clash Mk II' was short lived, and their one album together before splitting up – 1985's 'Cut The Crap' – was an unmitigated disaster.

"He was very under the influence of Bernie at that point, sadly," says Gaby. "Some of the things he was angry with Mick about, he had a right to be. But Bernie was trying to recreate punk, or keep punk going, and Mick was much more on the ball about where music in general was headed. And so Joe became a bit stuck. He definitely regretted the way it ended. A few years later he actually followed Mick on holiday to ask him about putting the band back together, but it was too late. It was a punt – he knew he'd done wrong and he wanted to put it right."

Post-Clash, Strummer struggled for years to find a role for himself. As Gaby puts it, "He never stopped making music, it's just that nobody wanted to listen. People wanted The Clash, or nothing."

He did, however, manage to repair his relationship with Mick Jones after a chance meeting in 1986. Jones' new band Big Audio Dynamite were recording their second album when Don "bumped into Joe on the street as I was taking a break from the studio. Strummer went into the studio to say hi to Mick and he never fucking left! Over the next few months was they fell in love again, creatively. That manifested itself in five or six Strummer-Jones compositions on that album. It was

THIS IS RADIO JOE

A guide to Strummer's formative musical moments

KEYS TO YOUR HEART

The 101'ers 1976
The first song Strummer ever wrote was this infectious, uptempo R&B stomper, released as The 101'ers' debut single.

WHITE RIOT

The Clash 1977
The Clash's own debut single was a searing statement of intent, written after the 1976 Notting Hill Carnival riot.

(WHITE MAN) IN HAMMERSMITH PALAIS

The Clash 1978
Often cited as his greatest song, this reggae-tinged classic established The Clash as being a bit more adventurous than your average yobbo.

CLAMPDOWN

The Clash 1979
Being chewed up and spat out by the capitalist machine was a favourite subject of Strummer's, and it was never better expressed than here.

THIS IS ENGLAND

The Clash 1985
The last great Clash song is a scathing portrait of mid-'80s England.

TROPIC OF NO RETURN

Joe Strummer 1987
This calypso-flavoured track from Strummer's soundtrack to Alex Cox's 1987 movie *Walker* is an idiosyncratic delight.

TENNESSEE RAIN

Joe Strummer 1987
Likewise, this rootsy Americana track is another fine example of Strummer's range as a songwriter.

GANGSTERVILLE

Joe Strummer 1989
Strummer's first proper solo album, 1989's 'Earthquake Weather', wasn't received well but it does contain this gem, a dub-rockabilly mash-up.

SHAKTAR DONETSK

The Mescaleros 2001
Mescaleros track about a Ukrainian immigrant's arrival in Britain was Strummer back at his politicised best.

GET DOWN MOSES

The Mescaleros 2003
This posthumously-released track from 'Streecore' offers an enticing glimpse at what might have been.



Glasto 2002: "Quick! The Wombats are on the John Peel Stage in 10"

beautiful to watch, even though it was also a pain in the arse because Joe totally took things over!"

In the '90s, Joe settled into a quieter life in Somerset, where Jazz Mellor remembers him as a father who "was around when he was around. He was great with kids – he would rally the troops together to create dens in the living room. My sister and I grew up going to Glastonbury with him, and he'd built a stone circle in the garden of his house, where we'd hold campfires on the weekends. We'd sit around the fire chatting and playing music, just having fun." But he never quite got over The Clash. And for a band whose legend was partly predicated on never having reformed, Strummer came close on more than one occasion.

"On some level," says Caroline Coon, "Joe was too dependent on what the press thought about him. They always said that rock'n'roll was for the young, and that The Clash should never reform. And just when Joe would get his confidence together and say, 'Fuck the press, we're going to get together again!', do you know what happened? The Sex Pistols would reform! It happened a number of times. Joe – insecure as he was – had quite a big ego, and he just couldn't reform The Clash on the tail of the Sex Pistols."

Instead, Strummer put together The Mescaleros in 1999, and began to rekindle his artistic fire. "He wanted to get more political," says former Mescalero Tymon Dogg about Strummer's plans for the band. "After [guitarist] Antony Genn left the Mescaleros in 2000, Joe and Mick [Jones] had written something like 10 songs together. That was supposed to be Joe's next album."

But those plans went tragically unrealised. Joe Strummer died at home in December 2002, just one month after he and Mick Jones had reunited onstage at a Mescaleros gig in London. The congenital heart defect that killed him could have struck at any time in the previous 50 years – truly, we were lucky to have him.

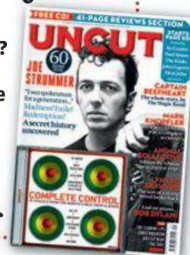
He is remembered now through his foundation, Strummerville, and this month's one-off Strummer Of Love festival, which has been put together by friends and family and will be headlined by Mick Jones' Justice Tonight Band in Joe's beloved Somerset.

"I have to watch out for the sainting of him," admits Gaby, "because Joe wasn't a saint. But I try to dwell on the good bits. He always used to tell me, 'Don't look back', and I feel that way now: he'd want to keep moving forward..."

Need more Joe?

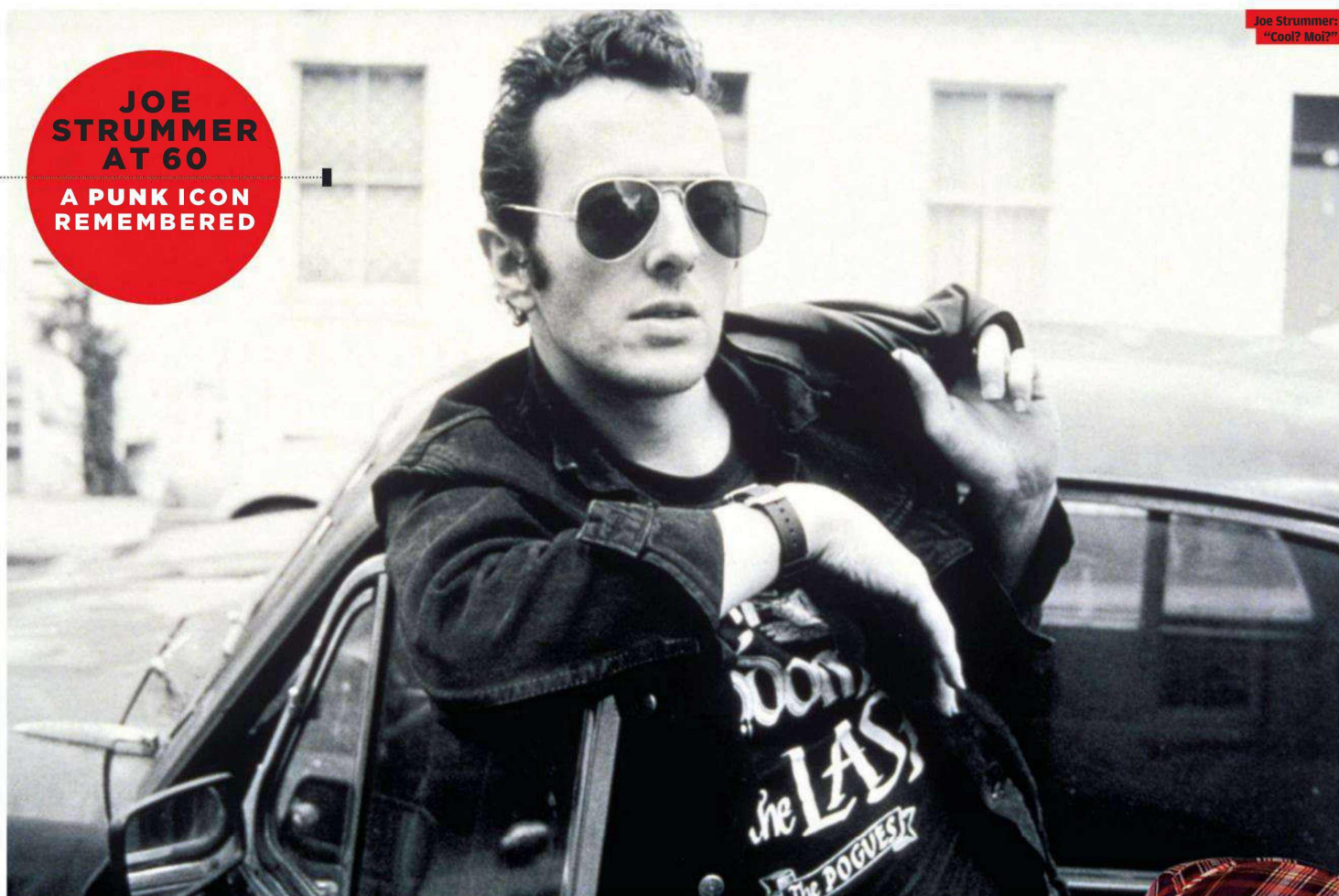
Get the new issue of *Uncut* for more Strummer

Fancy more Joe Strummer in your life? Get the September issue of *Uncut*, for the full story of what Joe did after The Clash dissolved, a 'how to buy' guide to his releases and interviews with his closest cohorts, including Paul Simonon. It's on newsstands now – see Uncut.co.uk for more information.



**JOE
STRUMMER
AT 60**
**A PUNK ICON
REMEMBERED**

Joe Strummer:
"Cool? Moi?"



THE SPIRIT OF STRUMMER

Joe may be gone, but his rabble-rousing, politically aware punk persona lives on in a new generation of rockstars...

ROU REYNOLDS

ENTER SHIKARI

Like Strummer, Rou's a strong socialist, but goes even further left, backing The Zeitgeist Movement – a radical form of socialism that proposes “the installation of a new socioeconomic model”. He's also got behind the anti-capitalist Occupy movement, DJing at their St Paul's camp last New Year's Eve and is one of this generation's most frank and forthright musicians, displaying a Strummer-esque level of intelligence.

NME: You've described your latest album 'A Flash Flood Of Colour' as “anti-political” yet you're outspoken about issues. What's the deal?

Rou: “As soon as the word ‘political’ is

mentioned, half the world turns off immediately. You think of that word and you relate it to old men bickering about budgets. There's nothing more boring than budgets! When we say we're making music that's anti-political, it's because it's hard to define political as anything other than corrupt party politics.”

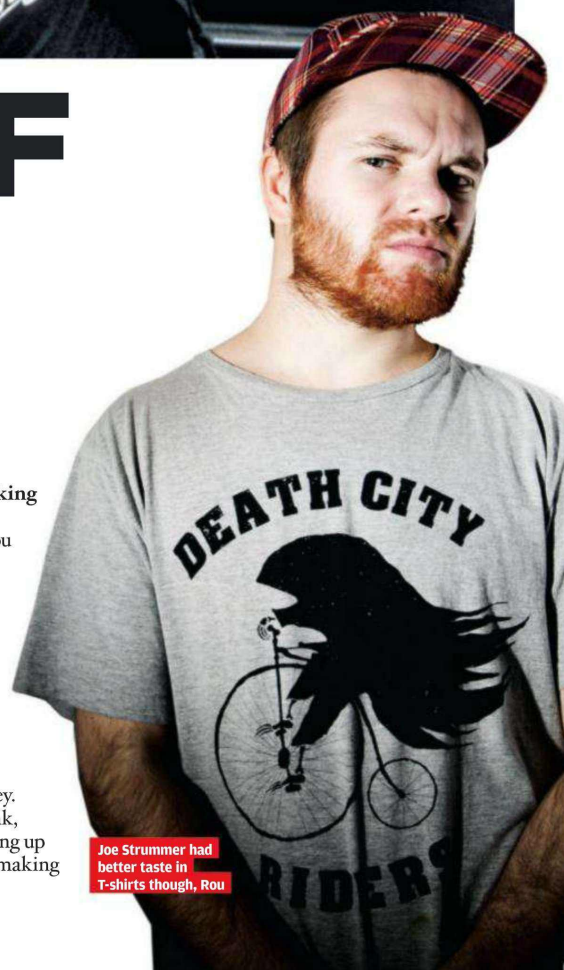
Why is it important to use your status to get messages across?
“Because we never had any aspirations to become rock stars or famous, when we had this pedestal we really did feel a sense of responsibility to try and be honest and truthful. That's all we try and do – spread truth and give people perspective.”

Should more bands be talking about bigger issues?

“Music to me is very free, you can say what you want and people will listen. A lot of people say, ‘Why do you bother saying these things?’ Everyone's making music that's saying *something*, it's just what you choose to reflect within your music.”

Who is carrying on Joe Strummer's spirit?

“MCs like Akala and Lowkey. Hip-hop has taken over punk, really, in the realm of standing up for what you believe in and making anti-establishment music.”



Joe Strummer had
better taste in
T-shirts though, Rou

DAN DEVINE

FLATS

Arguably Dan Devine is the most Strummer-ish person here. Leader of London punks Flats, he's a compelling frontman with a distaste for the establishment. Angry about society and the system, he's just finished a stint in Pentonville for drugs offences, where his political outlook took a radical turn after he realised just how little the people in authority actually care.

NME: Why's it important to get politics across in music?

Dan: "It's important to get angry about it. Of course it is! You need to. It's the only way it'll change."

Politics in music isn't seen as cool – how can that change?

"Just fucking mean it! If you're gonna write songs about the state we're in, do the shit you're writing about. If you write about burning the government down, go and burn it. If you're not, then just shut the fuck up."

What do you think about Joe Strummer's legacy?

"Joe Strummer was an important person. He brought a lot of stuff to people's attention and he changed a lot of people's views. A lot of people have basically had their opinions formed by stuff that he's done, which is a testament to him."



All the young punks: Flats, with Dan Devine far right

PLAN B

Where Strummer documented riots and social unrest in song, Plan B goes one step further and makes a whole movie. Described by former Tory MP Edwina Currie as a "21st-century Dickens", the 'Ill Manors' man is a street poet who's fervently chronicling life among alienated and poor young people, using his platform as one of the nation's biggest pop stars to spark debate and promote change.

PLAN B ON... POLITICKING

"I've always been fuelled by a sense of injustice. If I see or experience something that isn't fair I won't shut up about it."

CLASS WAR

"It seems to be acceptable to attack each other based on class. As a nation we've driven racism and sexism underground, and that's got to happen with class."

THE RIOTS

"When the riots happened, I was so upset. The only people I cared about were the kids. I thought, 'Ah, for fuck's

sake, you've just made things 10 times harder for yourselves. Society? David Cameron? You've just played right into their hands."

DAVID CAMERON

"Cameron's still a dickhead... because he can come out with a speech like that ['hug a hoodie'], but when the riots happened, he goes, 'Oh, we're going to punish them all.' And it's like, well, what happened to 'hug a hoodie' now?"



Plan B checks to see if he has a hood attached to that top

KATE NASH

'Made Of Bricks'-era Kate Nash might have seemed all sweetness and light, but since her debut album she's proved there's more to her than singing about lemons. A staunch feminist and Occupy supporter, she runs a project called Rock'n'Roll For Girls After School Music Club and is planning a concert around it at the end of the year, using live music and the power of big events to raise awareness, just like Joe did.

NME: Why's it important to get politics across in music?

Kate: "Musicians have a lot of power to reach people and to influence people. Stepping into the music industry and being successful made me feel like I had a responsibility. Sexism and feminism are really close to my heart. Self-esteem is my main message though. There's so much pressure on people to look certain ways."

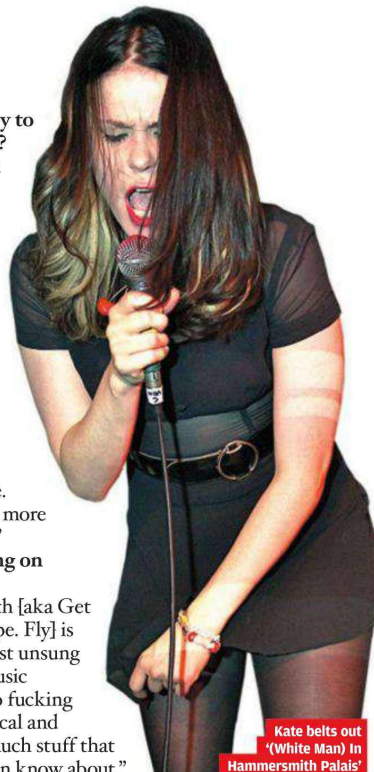
What do you think of Joe Strummer's legacy? Should

more people try to do what he did?

"Every musician has a responsibility to do that. I'm not saying that everything has to be serious, but Joe Strummer is someone who stood for something and inspired young people to be politically aware. The youth need more voices like that."

Who is carrying on Joe's spirit?

"Sam Duckworth [aka Get Cape. Wear Cape. Fly] is one of the biggest unsung heroes in the music industry. He's so fucking clever and political and involved in so much stuff that people don't even know about."



Kate belts out 'White Man' in Hammersmith Palais

Frank Turner and his Eton rifle, er, guitar



FRANK TURNER

Anyone who saw him at the Olympic opening ceremony will know that fiercely independent Frank possesses the same charisma as Joe. With his inspirational leadership qualities, he fills the impassioned trailblazer role left vacant 10 years ago and is a resolute supporter of Strummerville, the charity set up in Joe's memory. Frank's playing the Strummer Of Love Festival in Somerset, which takes place on August 17-19.

NME: What does Joe's legacy mean to you?

Frank: "I think the most inspirational thing about Joe for me is that he managed to create a direct connection between his heart and his mouth, without anything getting in the way. That's the key to great art – there's no detours between how you feel and how you sound and Joe just sounded how he felt."

Should more bands be talking about big issues?

"If they want to, sure. I have

very little time for people whose politics is a form of posturing or PR. If there's something that you truly believe in and get fired up about then go for it. It takes a lot of guts and a lot of energy, so I respect that."

Who is carrying on Joe's spirit?

"A lot of people. There's an argument to be said that someone like Plan B has a whiff of Joe about him. But lots of people – he was a hugely influential figure."

**JOE
STRUMMER
AT 60
A PUNK ICON
REMEMBERED**



“You have to feel something before you can write it”

In January 1981, **Joe Strummer** was riding high on the back of a turbulent year. **Paul Du Noyer** caught him in frank and fiery form



PAUL DU NOYER: “Joe called round to *NME*’s office in Soho and we went to a few coffee bars, then a few pubs, while he gabbed non-stop into my tape machine. He was fired up with a zest for life, and couldn’t care less about promoting the new Clash record. We talked politics and bollocks in equal measure for about six hours, fuelled on caffeine, cigarettes and alcohol. He came round the next day and simply carried on where he’d left off. Magnificent.”

NME: What kind of 1980 was it for The Clash?

Joe: “Really tough, actually. I remember at the beginning of 1980 we planned to have some fun with singles, a Clash Singles Bonanza,



**FROM
THE NME
ARCHIVE**

fire them off like rockets all through the year. And then we ran into that 'Bankrobber' [single] business. When we passed them [the CBS label] the tape they said, 'We're not putting it out'. We've had a tough time touring as well: I've been attacked by a mob this year... In Berlin, there's some German skinheads and they were saying, 'Oh, my grandmother likes The Clash', understandably, they were pissed off about that. But in Hamburg these kids attacked us, going, 'You've sold out, you've sold out'. But I figured that *they* hadn't come to that conclusion, it was rather a trendy supposition that they thought, 'Oh, we'll follow that'. I don't think they worked it out using their own brains."

You were physically attacked?

"Oh yeah, for sure. They were all down the front, and if they could grab hold of a microphone lead,

they'd pull, and it was a tug o' war. And then it started getting really violent – and that was my fault in a way, how much can a man take, y'know? I saw this guy sort of using the guy in front of him as a punch-bag, trying to be all tough. So I rapped him on the head with a Telecaster, I just lost my temper. And there was blood gushing down in front of his face. It wasn't much of a cut, but it looked real horrorshow. And the *howl* out of the audience... After that, I'd been taken down the cop station and charged with assaulting a German citizen by striking him over the head with a guitar, I began to think that I'd overstepped my mark."

Why do you think those kids are hostile to you?

"Obviously they just turn on to the sound, and they wanna hear, y'know, 'DA-DA-DA', that burst of energy. And there's nothing wrong with that, but there's plenty of groups doing it. And that's what I always say to them; well, you got the [Angelic] Upstarts doing it, lots of groups. I mean, the Ramones probably don't get people saying, 'You've sold out', right? But I wouldn't listen to a Ramones LP unless you tied me to the chair."

Are The Clash innovative?

"Musically? I think we're learning to be, yeah... We were one of the first groups that dared play reggae. We've really fused some stuff. Hearing 'Banana Republic' from The Boomtown Rats – it just makes me feel *ashamed*. And [Blondie's] 'The Tide Is High' – those two make me ashamed about white reggae, make me wanna puke."

Of course, the other innovation is politics.

"My politics are definitely left of centre. Yet I believe in self-determination. I don't believe in Soviet Russia, at all, because there's hardly any choice. You've still got a ruling class riding around in big cars. Our bass player went to Moscow to see for himself and he said that people walk around like this (*puts head down*). Tourists and party members have special shops, but your normal Joe Russian isn't even allowed in the bloody shop, never mind that he's got no dough to spend in them."

"I believe in socialism because it seems more humanitarian, rather than every man for himself and 'I'm alright Jack' and all those arsehole businessmen, with all the loot. But you can't bring socialism in with orders. I mean, look at the fucking Khmer Rouge in Cambodia. They just massacred and butchered the whole bloody country to make them do what they were told. That's 10 times worse than the shit we've got going on here."

"When I left school, I took a dive: no future, no skill, nothing. So I just

laboured and doled, fucked off around the place. Took a job when I was really skint, if I could get one, got fired every time for late timekeeping. The usual. And I made my mind up from viewing society from *that* angle. That's where *I'm* from and that's where I've made my decisions from. That's why I believe in socialism. When I was on my uppers, every door was slammed in my face. Once I asked a lady outside a sweet shop in Hampshire to buy me a bar of chocolate. I'd been hitching all day and I was really hungry. And this lady came along and I said, 'Would you give me the rest of the money for this bar of chocolate?' And she just said, 'No, why should I?' Things

"The Boomtown Rats and Blondie's white reggae makes me wanna puke" JOE STRUMMER

like that annoyed me."

With The Clash you're accused of just sloganising problems...

"I think that criticism belongs to someone else, perhaps [singer] Tom Robinson in his early days, or groups who followed our line, tried to crash in on our territory. 'Cos I always understood that you have to be *personally involved*. Or, you have to feel for something before you can write about it. If you really feel for something then you don't write slogans, you write truths. You're really on the ball. Obviously in a rock song the situation's gotta be simplified down from, say, a grand-scale debate, when you can take into account all the nuances."

But I just don't see why the subject matter has to be so bloody *bland*...

"I'm getting kinda religious and all. I really don't believe that we just get born and die and that's your one shot and that's it. I really feel that we're individual spirits and souls."

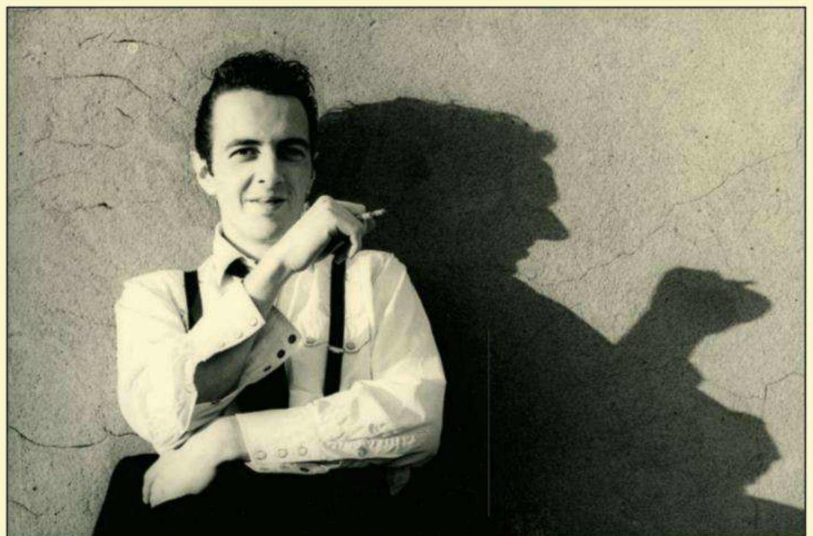
Getting religion is usually the point where people stop being concerned about social matters, the here-and-now...

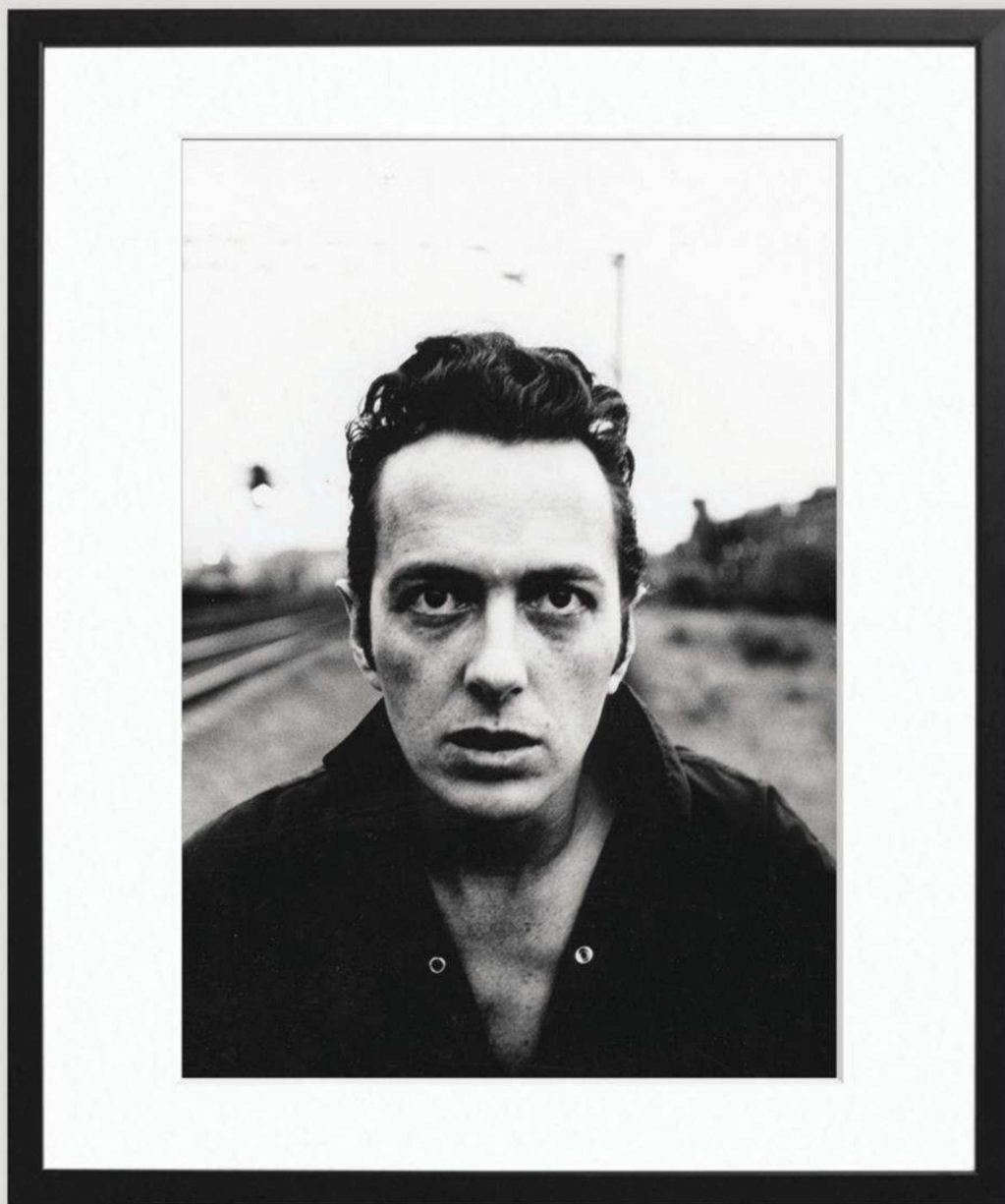
"But I'm not talking about 'born again' and 'saved'. All I know is that we gotta clear this mess up, here and now, by physical action. And I also know, I don't 'think', I *know* that when we die we go on. There's a difference between saying 'I'm born again, Jesus is here to save me, and that's all I'm gonna talk about for evermore. Amen'. Bollocks!"

That ain't the case. I'm interested in every bloody thing, like how much people work for and why they should bloody bother, and who the fuck's getting the profits, y'know? I'm into Karl Marx, really heavy. But there's no education going on in Britain at the moment. I mean, when I was at school I hated the entire thing, the boring way they put it over. And yet, nowadays, now I'm 28, I find myself vitally interested in going to buy books that they were trying to give us at the school, but they just didn't put it right. There's something basically wrong somewhere."

"We've got to educate the young, otherwise they'll just grow up with all this shit and see no way out. Then it just takes the fucking BM [British Movement, far-right group] to come along and go, 'Blame it all on the blacks', and it's not the blacks, it's the white rich people that are to blame... The Stock Exchange and Wall Street. And yet, what does that skinhead from East Ham know about the Stock Exchange? And yet, that's what's killing him off, and he doesn't know anything about it."

**Left: give 'em enough type: Joe crafts a truth-bomb
Below: job well done, a crafty fag and a long shadow cast**





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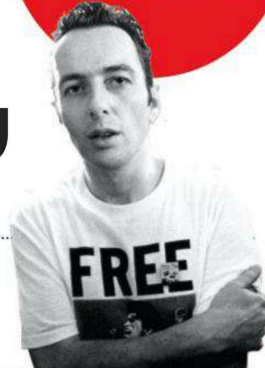
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"HIS LYRICS CUT STRAIGHT TO THE HEART"

JOE STRUMMER AT 60
A PUNK ICON REMEMBERED



With his sharp way with words, **Joe Strummer** crafted lines that would spark the minds of musicians for years - we got some famous fans to select their favourites

"SPANISH SONGS IN ANDALUCIA/ THE SHOOTING SITES IN THE DAYS OF '39/OH, PLEASE, LEAVE THE VENTANA OPEN/FEDERICO LORCA IS DEAD AND GONE"

FROM THE CLASH'S 'SPANISH BOMBS'
CHOSEN BY BABYSHAMBLES'
DREW MCCONNELL



"Everyone has a story about how Joe affected them. Like when I tracked down the legendary Janie Jones [immortalised in The Clash's 1977 song 'Janie Jones' - Babyshambles and various guest musicians covered it in 2006]. She famously refuses to make any public appearances, and when she first picked up the phone she wasn't having any of it. But when I got round to explaining I had a ridiculous idea for a video I wanted to direct for Strummerville, with no budget, she softened immediately. 'Strummerville? OK, I'll do it. I'd do anything for Joe'. She spoke about him like he was a favourite nephew."

"And every gimmick-hungry yob digging gold from rock'n'roll"

FROM THE CLASH'S 'DEATH OR GLORY'
CHOSEN BY JAMES ALLAN, GLASVEGAS



"This lyric best sums up what happened towards the end of the '70s. A lot of people who were just wanting a gimmick got a leather jacket and a

mohican and started trying to be 'punk'. But bands like The Clash and the Sex Pistols couldn't be recreated. They are a feral animal that lurked within the true punk bands."

"THIS IS A PUBLIC SERVICE ANNOUNCEMENT... WITH GUITAR"

FROM THE CLASH'S 'KNOW YOUR RIGHTS'
CHOSEN BY EMMY THE GREAT



"To me, that encapsulates all the things I love about Joe Strummer's writing: instant slogans that hit you right in the gut. His ability to cut straight to the heart is also

why the messages in his music still ring true, though our lives may be different from the kids listening to The Clash in the '70s and '80s."

"I was crawling through a festival way out west/ I was thinking about love and the acid test/ But first I got real dizzy with a real rocking gang/ Then I saw the Coma Girl and the Excitement Gang/ And the rain came in from the wide blue yonder/ Through all the stages I wandered"

FROM THE MESCALEROS' 'COMA GIRL'
CHOSEN BY EMILY EAVIS, GLASTONBURY FESTIVAL ORGANISER



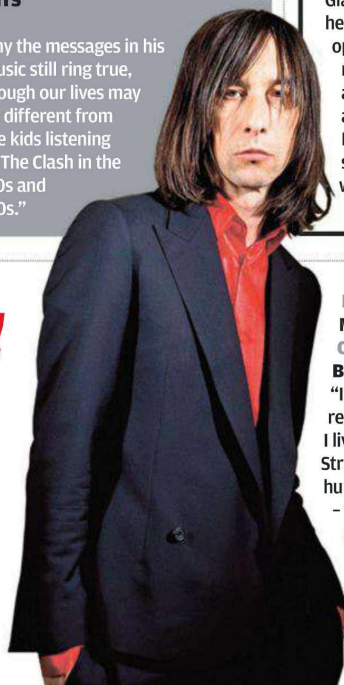
"The whole song is an epic tale of a girl at Glastonbury and the festival through his eyes.

Joe was a big part of Glastonbury, from the early days up until he died. He would arrive before the gates opened and start building his camp, then more and more people would join him and it would culminate in a big gang around the campfire. In 2009 when Bruce Springsteen played, he started his set with an acoustic version of this song, which was an amazing tribute to Joe and in a way to the festival too."

"RING RING, IT'S SEVEN AM! MOVE Y'SELF TO GO AGAIN COLD WATER IN THE FACE BRINGS YOU BACK TO THIS AWFUL PLACE"

FROM THE CLASH'S 'THE MAGNIFICENT SEVEN'
CHOSEN BY PRIMAL SCREAM'S BOBBY GILLESPIE

"I had a job in a printing factory when this record came out so it really resonated with me. I lived that lyric, I know that feeling. Joe Strummer had so much empathy for his fellow human beings in his songs, words and actions - you can hear it in his voice, he's one of the great singers. Also, the great thing about this is that you can dance to it. A protest rap from a bunch of white punks high on rebellion and hanging out in NYC."



"WE



Dressed to distress:
Ariel Pink loves a
freaky horror show

NEED MORE PSYCHOPATHIC ROCK STARS"

Ever wondered what goes on in **Ariel Pink's** warped mind? That's easy. Bestiality, Satanism and schnitzels. **John Calvert** enters the mad, bad and dangerous world of the chillwave pioneer

The world is fucking boring, man," says 34-year old Kurt Cobain lookalike Ariel Pink, perched at the bar of a south London boozer. "Modern pop music tells you, 'You gotta love yourself and... oh... it's great to win'. *Fuck*. I just want someone to say something interesting."

Some consider Ariel Pink to be a madman. Others consider him a genius. But one thing's for sure – he's saying something interesting. Emerging from his bedroom in 2003 with a string of bizarre albums on Animal Collective's Paw Tracks label, Ariel pioneered a brand of retro-futuristic pop that felt weird and unprecedented. A blend of no-fidelity production, radio-friendly hooks and psychedelic dreaminess, before long it was christened "chillwave", and went on to charm everyone from Memory Tapes to Drake to a legion of blog-dwelling pop academics, who forensically analysed Ariel's strange, sometimes traumatic reading of childhood memories.

"It's all about that weird feeling you don't wanna feel," he explains. "I went to the airport when I was a baby and I remember the wheels on the cars looked like monsters. I got scared so my parents had to take me home. With my music, I'm just trying to recreate that feeling."

But listen back on Ariel's seven albums of sinister memory music and you'll observe not only a sense of fear, but pleasure too. "You're born a crying, traumatised little baby," he says, "but

then the first time you're breastfed there's this relief. Music was that nurturing thing for me."

Ariel claims to be afraid of his own music – not surprising, given it takes in suicidal depression, erotic songs about Jesus, and rollerskating vagrants. For years he remained a cult concern – until 2009, when 4AD records came knocking. The following year, 'Round And Round' – an unlikely hit from his album 'Before Today' – was a smash on the blogs, followed by a star-making performance on US TV show *Late Night With Jimmy Fallon*. Ariel's universe finally breached the mainstream, to the bafflement of 20 million US viewers.

Now he's back with new album 'Mature Themes'. Merging songs about the male G-spot with graphically violent lyrics, the album does for sex music what the atomic bomb did for Hiroshima. Here Ariel takes us on a whistle-stop tour of what exactly is on the mind behind 2012's most bonkers album.

EMBRACING MASS MURDER

After developing a taste for hanging out in graveyards when he was younger, Ariel was sent to psychotherapists. It took him years to prove himself "sane, and then insane". Nonetheless Ariel values his freakiness, because, he says, "there isn't enough weird in the world." Pop, he elaborates, is missing anti-heroes. "We have a lot of self-haters, a lot of fragile souls, but no-one to look up to. I'm dying for a rock star I can really get behind. I like [cult leader, convicted murderer and

aspiring folk musician] Charlie Manson," he adds. "Because he's weird. We need more psychopathic rock stars."

READING ROBERT SMITH'S MIND

Ariel is a big fan of The Cure, a large influence on 'Mature Themes'. Amongst the shards of half-remembered TV theme tunes and the *Rocky Horror* sex funk, you can hear something of the pomp and sorrow of Robert Smith. "I think I have a supernatural bond with Robert," Ariel says. "If we were in the

same room we'd be able to read each other's minds, because we're so alike. That's why he's a recluse, like me – so people can't read his mind."

9/11 - WITH ADDED SAX

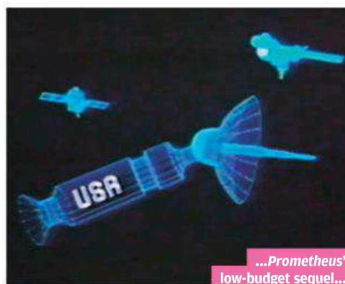
Sent home from his teaching job on 9/11, Ariel began to document the day. The result was the 16-minute track 'Witchhunt Suite For WWII', one of the decade's most bizarre, frightening pieces of music. A surrealist clash of bubblegum pop, sci-fi horror, '80s wine bar music, audio clips ▶



The 'Witchhunt Suite For WWII' video: it only gets weirder...



...careless whispers at the gun ranch...



...Prometheus' low-budget sequel...



...Rick Astley at the, er, giant CD thing

of a vengeful George Dubya and lots of saxophone solos, it sounds like a groovy '70s ad for state genocide, capturing the terrible absurdity of the news channels' immediate response to the attacks. "That

"I LIKE HOT DOGS. I'D DO A DOG ANY DAY. MAN'S BEST FRIEND"

Ariel Pink

day was like the drum roll for the end of the world," he recalls. "The way the press were reacting... it was like a cheerleader rally, like, 'WHOOP, let's snag ourselves a witch, cowboy! Fire, fire!'"

HOLOCAUST-INSPIRED CLASSICAL MUSIC

As well as sporting an encyclopedic knowledge of British punk groups

Buzzcocks and The Stranglers, Ariel is a big fan of classical music – in particular Arnold Schoenberg, the Austrian Jewish pianist who escaped the Holocaust to write dissonant, menacing compositions based on his horrific experiences in Nazi Germany. "His recordings sound like a fucking nightmare," shudders Ariel. "Any idealism Beethoven instilled in humankind was dismantled by

Schoenberg's 12 tones of the devil. He showed the industrial world for what it really was – not 'progress' but an apocalypse." Ariel sees himself as part of the same lineage, stretching back to the European composers of old, explaining: "I've always felt European, rather than American. America is the rebellious teenager who never learned how to grow up. We're just stupid, man, we know nothing about the world."

SEX, SCHNITZELS, AND SATANISM

As well as endorsing German fast food (such as on 'Schnitzel Boogie' on the new album), his songs often blend trashy culture with Judeo-Christian mythology – heaven, hell, God and the Devil. "I keep it strictly about food, sex and Satan," he tells us. One current preoccupation is the Westboro Baptist Church, the controversial American cult known for their homophobic roadside pickets. "They say we're all going to hell and we probably are. Humans are stupid enough to believe they're good, and the road to hell is paved with good intentions. Westboro are just being honest – they're the first to realise that the world is evil."

THE STROKES, AND REVENGE ON NME

Though he'd been making music since 1998, Ariel only felt hopeful with the arrival of The Strokes in 2001, and the return of guitar music. "I thought... shit, I have the chance to be a rock star," he recalls. Aware that a rock star is nothing without a band, he formed Haunted Graffiti, a fluid backing band that has been home to musicians including Nite Jewel, Gary War and synth wizard John Maus. "Don't blame me man," he shrugs. "Blame my messianic complex."

And while it might have been NME that discovered The Strokes, Ariel says he's got a bone to pick. "You guys were writing about Liars and all my music friends, but you ignored me. You tried to deny me. But I've outlived everyone and look, I'm in NME. Revenge!"

HIS DARK CHILDHOOD ALBUM

Ariel is working on several new projects, including a collaboration with the original bedroom pop star, R Stevie Moore (entitled 'Ku Klux Glam') and a dark, disturbing album about childhood. "It's going to be called 'Sounds Of The Playground,'" he reveals. "I'm going to make rhythmic music from creaking gates and the hinges moving

The key to Ariel's head... no, sorry, we can't go on



FREAK SCENE

Three of Ariel's buddies you need to check out

JOHN MAUS

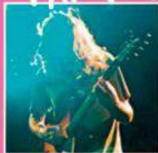


Ariel Pink's "dearest friend" and his very first fan, synth-bod/academic Maus has gone on to

become almost equally renowned, doing for sci-fi pop what Ariel did for retro-weirdo funk.

Best song: 'Believer'

GARY WAR



The guitarist in Ariel's band, Haunted Graffiti, Gary War made a solo career out of converting Ariel's ideas into dark

psychedelic electronica.

Best song: 'Zontag'

NITE JEWEL



Once dubbed the female Ariel, these days Nite Jewel makes crisp, sultry R&B. Her 2012 album 'One Second Of

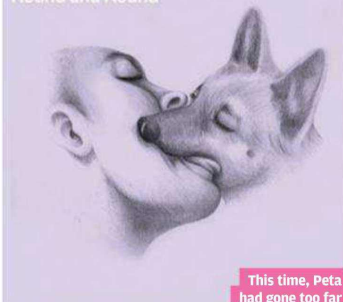
Love' was an overlooked gem.

Best song: 'Autograph'



Haunted Graffiti: (l-r) Tim Koh, Kenneth Gilmore, Ariel

Ariel Pink's Haunted Graffiti Round and Round



This time, Peta had gone too far

on swings in a deserted playground."

SEX, SEX, SEX (AND DOGS)

Whether it's 'Symphony Of The Nymph' ("My name is Ariel/And I'm a nympho") or cunnilingus ballad 'Pink Slime', 'Mature Themes' has nookie on the brain. "For mature audiences only!" Ariel insists. Having split with his girlfriend of eight years, he's planning a no-strings-attached approach to shagging. "What ruins the sex life in a relationship is getting to know the person," he asserts. "Before that you're fucking an idealised projection of that person. Now I'm single I'm going to stick it anywhere I can."

As well as enjoying an "active masturbation life" the singer has a hankering for a specialist delicacy, as depicted in the artwork for 'Round And Round' – an illustration of a man open-mouth kissing a dog. "People think that when I talk about 'fine bitches', I'm talking about women," Ariel explains, "but I'm talking canines, man. I like hot dogs. I'd do a dog any day. Man's best friend. It's a dog day afternoon."

And if that's not wild enough, Ariel has some even bigger ideas. "If I had all the women in the world, I'd make a billion little Ariels who'd kill all the other guys. Then I'd tie myself to a cross and wait for them to come and fuck me all day." Lovely stuff.



Spotify presents Blur 21: The Exhibition is at Londonnewcastle Project Space, London until August 14.

NME

blur
Graham Coxon
Photo: © Paul Postle



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Alex James
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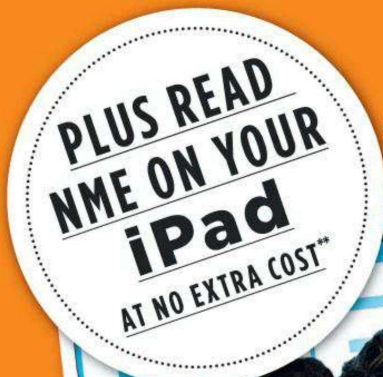
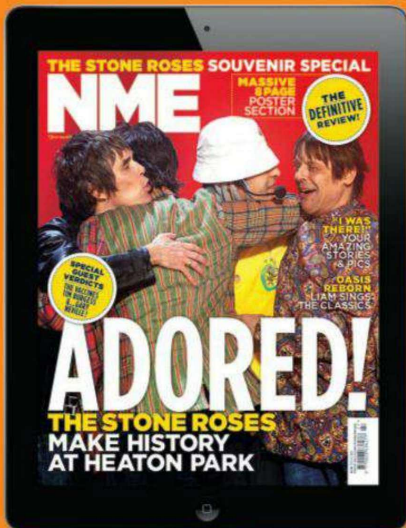


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NME

blur
Dave Rowntree
Photo: © Paul Postle

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COME ON, PICK A CRIBS SONG!

*It's been 10 years since **The Cribs** got some demos out there, got signed, got angry and got good. To celebrate a decade of Wakefield's finest, we got NME writers, musical fans and the Jarman twins themselves to pick their top songs*

PHOTOS: ANDY WILLISHER

YOU'RE GONNA LOSE US (2005)



Chosen by New Music Editor Matt Wilkinson
The non-album punk-blast clatter-fest captures

The Cribs at their shoutiest

Last of The Cribs' most mesmerising run of singles – starting with 'Hey Scenesters!' – 'You're Gonna Lose Us' is also the band's most accomplished punk moment. The key lies in its simplicity, in Ryan's Libs-lite guitars, and in producer Bernard Butler's willingness to smother the whole thing in static fuzz. There is zero fat here, even though the track bears all the hallmarks of those Fratellis/Kaisers indie nightmares that would sink the ship within a couple of years. That's why it's so great. Because here was a band utterly obsessed with the power of a three-second shoutalong chorus, of a so-crummy-it's-gold guitar line, and of lyrics so kitchen-sink they can't help but endear. It marked the final hurrah of The Cribs at their most youthfully volatile. And frankly, the idea of someone having a shit on your doorstep – a subject of the lyrics here – has never sounded so brilliant.

I'M A REALIST (2007)



Chosen by writer Barry Nicolson
The self-deprecating single – complete with a video featuring a girl being

killed by a plant pot

The last single to be taken from 'Men's Needs, Women's Needs, Whatever' is also The Cribs' finest song, hands down. Succinctly capturing the Jarman twins' brotherly dynamic (one's a realist, one's a ro-man-tic) in the confines of a three-minute pop ditty, the album this song was taken from perhaps reflects Gary's grounded pragmatism more than it does Ryan's chaotic idealism, but there's no question that it's everything a great Cribs single should be. That's because, in addition to being one of the few songs in The Cribs' canon that stands up to psychoanalysis, it's also comprised entirely of hooks. From the tentative opening notes of the guitar riff to the terrace-chant climax that sounds like a gang of drunks sticking a vacuum cleaner into a toilet bowl, there's not a single part of it this song which doesn't take root in your brain like a weed. Brilliant. ▶



Ross, Ryan and Gary
haven't quite grasped
the concept of
air instruments



MEN'S NEEDS (2007)



Chosen by Franz Ferdinand's Alex Kapranos
Gender politics anthem that made The Cribs a household name

I first heard it at Fuji Rock in the summer of 2006, just after it was written, and it felt like a great moment. Often when you hear a new song by a band live, you think you'll need a couple more listens to get it, or that they haven't quite worked it out yet. With 'Men's Needs' it was immediate, not just the huge riff and Ross's beat, but the lyrics: the chaos and defiance of Ryan levelling accusations at the press, unimpressed by your fancy friends, while Gary takes on the greed and selfishness of the male psyche. This song was massive – how many songs that address gender politics get played on Radio 1? I loved how that gave the lie to the misperception of the band by some as 'lads'. It's smart and articulate, but makes you want to leap around the room in a destructive frenzy.

COME ON, BE A NO-ONE (2012)



Chosen by writer Lisa Wright
The punchy fifth-album lead single piledriver

There's something strangely taboo about classifying a band's most recent output as their strongest, as though you're admitting that you missed out on the roots and you're a newcomer to the fold. Yet 'Come On...' – from the Jarman's most recent (and quite possibly best) album 'In The Belly Of The Brazen Bull' – shirks any such stigma. From Ryan's larynx-shredding howls to Gary's sprawling, shambling bass to the track's inimitably jaded perspective ("I was trying so hard to enjoy everything/That I ended up enjoying nothing"), it perfectly encapsulates The Cribs' ramshackle anthemics in under three minutes. There's harmonies, sweet-yet-heavy guitars, there's a punk spirit with a pop sensibility – there's basically all the tricks that Ryan, Gary and Ross have honed in the last 10 years, crammed into this cumulative product of a decade.

DON'T YOU WANNA BE RELEVANT? (2007)



Chosen by Features Editor Jamie Fullerton
Punky thrills abound in this one-off treasure

The Cribs' third album is still their best, but they wrote 'Don't You Wanna Be Relevant?' shortly after that came out. Most bands, having written their best song in this timescale, would have kept it in the bank to lead their cross-platform marketing plan for their next album release. The Cribs, however, recorded it and stuck it out straight away. This reckless hunger for freshness

Wakefield, 2007, and darts practise time is suffering

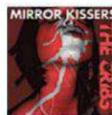


comes across in their most anthemic needly riff yet, pinned down by Gary's Pixies-ish bass thunks. It's totally owned by Ryan though, this one – his red-raw vocal hacks blood and bile right in your face, and he's never come across as more punkishly urgent. Load up, fire, reload, move on: this song is everything that's incredible about one of our most incredible bands.

"GARY TAKES ON THE GREED OF THE MALE PSYCHE"

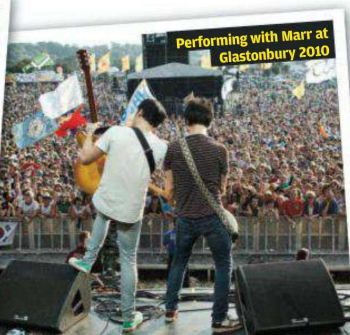
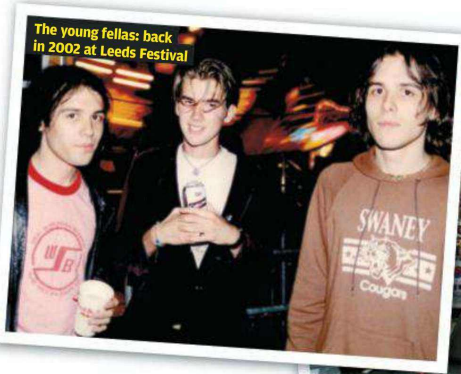
Alex Kapranos

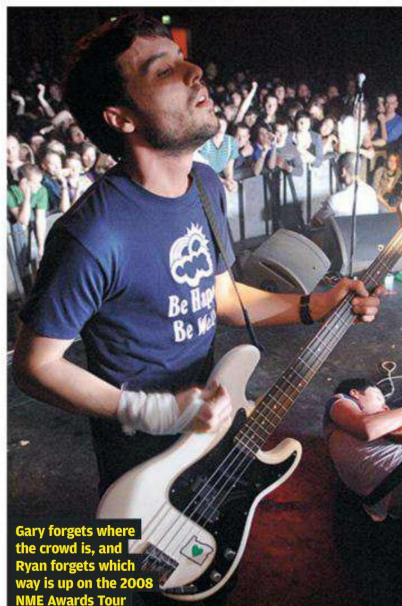
MIRROR KISSERS (2005)



Chosen by The Vaccines' Freddie Cowan
The trash-punk spite-spit second single from 'The New Fellas'

For me it's just so hard to pick, the sound of their first album is simply magical – but this song has to be my favourite: you can hear they are brothers, connected. We've been lucky enough to become friends with the Jarman boys and Ryan played a couple of songs with The Vaccines at one of our Brixton shows last year. He came onstage in his Freddie Mercury jacket and started beating his guitar with my microphone – it sounded pretty good!





Gary forgets where the crowd is, and Ryan forgets which way is up on the 2008 NME Awards Tour



The Jarmans and their adoptive brother, Johnny Marr, LA 2009

THE WRONG WAY TO BE (2005)



Chosen by writer Dan Martin

The sometime set-closer – and ‘The New Fellas’ epic moment

The Cribs' scrappy dynamism, mixed with a genius pop sensibility to match that of The Supremes, was what first made us love them. But it was their teeth that made us stick around, and this ferocious missive from ‘The New Fellas’ is their gobbiest spitebomb of all. A cautionary tale of corruption and the dangers of mixing with the wrong type of hipster, calling out name-dropping and scene-hopping and “*all these clued-up arseholes trying to set us and Wakefield at war.*” Their early days mixed up in the cracky Whitechapel grotn’roll scene left people guessing what would be their fate. But the pop rush of the spitting-venom verses erupting into the chorus, bringing a finale of chaos and blood to their early live shows – will remain in my heart.

BE SAFE (2007)



Chosen by writer Mark Beaumont

The Cribs get bigger than ever with help from a guitar legend

“Hospital death bed/Red convertible/Shopping list/Blowjob/Death’s head...” Nurse! Mr Rinaldo’s forgotten to take his anti-Joycean drugs again! Drummer Ross and I are on the same page [see right]. ‘Be Safe’ builds a mesh of bone-shaking bass and scree around Lee Rinaldo of Sonic Youth’s swirling surrealist poem, from the hateful, frustrated opening lines of a serial misanthropist towards the Jarmans’ ecstatic bawl of a chorus – “*I know a place you can go where you’ll fall in love so hard that you’ll wish you were dead*” – it develops into The Cribs’ biggest and brashest song. It’s an emotional eruption that climaxes with Rinaldo intoning “*Open AAAALLL the boxes!*” like a man unravelling all the possibilities of life, or getting the rules of *Deal Or No Deal* very wrong indeed. Stupendous.

EVERY JARMAN FOR HIMSELF

Ever wanted to know which Cribs songs the brothers themselves prefer? Wonder no more

LEATHER JACKET LOVE SONG

(UNRELEASED)

Chosen by Ryan

The singer/guitarist digs into unreleased territory

“It’s the last song that Johnny Marr played on and there’s not a finished version, but we’ve played it live before. I always think there are two sides of our band – a punk-rock side and something more introverted. Because it was written off the cuff, in terms of the punk rock side of us I feel like this is the song that really nailed it. It’s short and immediate, but it just feels like a really good punk song. We’ve only played it live a couple of times so there’s only a few versions out there; sometimes after we’ve done a show and met fans they’ve asked me about that song and I’ve played it to them backstage. I’m glad people love it, but I don’t want to release it for the sake of it. I quite like the idea of it just being mine for a while.”

STALAGMITES/ LIKE A GIFTGIVER/ BUTTERFLIES/ ARENA ROCK ENCORE WITH FULL CAST (2012)

Chosen by Gary

The bassist on the 15-minute ‘suite’ from the new album

“It makes up four tracks on the new album, but it was put together as one long song so I view it as one piece. It’s a non-standard approach to pop songwriting and it’s a pretty awkward idea. A lot of the parts were conceived just after Johnny left; Ryan came to Portland and it was such a great time, writing all day, every day then recording snippets of ideas and squirrelling them away (aside from ‘Like A Giftgiver’, which I wrote about three summers

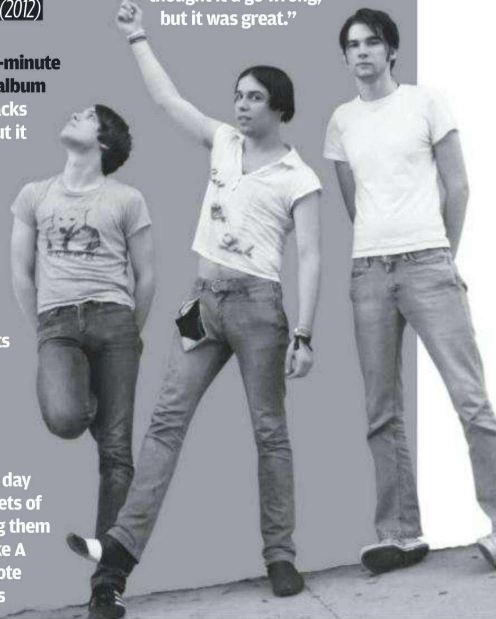
ago and forgot about). We haven’t figured out a way to do it live yet, but we have been finishing with the final section, ‘Arena Rock Encore With Full Cast’ on special occasions. I remember playing it at our homecoming show at Wakefield Theatre Royal – the record had just gone Top 10, we hadn’t played at home for five years, and it was an idyllic moment.”

BE SAFE (2007)

Chosen by Ross

The drummer hails the Sonic Youth-assisted expansion

“It’s one that gives you hairs on the back of your neck live when it goes right. It was an experiment when we recorded it, one of Gary and Ryan’s tangents. We heard Lee [Rinaldo, Sonic Youth, guest vocals] liked the band, which was pretty cool, so we asked if he wanted to do a song. It nearly didn’t happen because Lee couldn’t come to Vancouver so we flew to the other coast with Alex [Kapranos] and just booked a studio. The first time we played it was at the Brudenell Social Club when we decided to play every song we’d written over three nights. Between soundcheck and doors, our sound guy figured out a way of putting a click track over Lee’s mix to do it live. We thought it’d go wrong, but it was great.”



GUETTA

*Hudson Mohawke will save us from clone-dance – Tom Howard
hails the man hounded for beats by everyone from Azealia to Kanye*

Hudson Mohawke makes music that sounds like an '80s glam-pop disco on a spaceship that's crashed into a rainbow. It's retro, futuristic, colourful as

hell, perfect for the world's hip-hop and R&B to rap and croon all over.

HudMo – real name Ross Birchard – is one of only a few electronic musicians doing this kind of thing (others include Rustie and Mike Slott), and they're all in the Glasgow-based Lucky Me collective. Ever since he became the youngest ever finalist of the UK DMC turntabling competition at 15 (as DJ Itchy), he's been talked about excitedly. Now 26 and signed to Warp – home of Aphex Twin, Autechre and Squarepusher – the world's been crying out for more and more of his sugar-rush future-pop.

He's so ferociously original that it's not ridiculous to suggest he could be the world's next hip-hop production superstar. The next Diplo. The next J Dilla. The next Neptunes. The next whatever he wants, really. He could save music from all the David Guetta-shaped evils in the world. Here's what he's been up to recently...

UPDATING OPERA FOR GRAND THEFT AUTO III

The 10 Year Anniversary edition of *Grand Theft Auto III* came out in December 2011, and it had a HudMo remix of Giacomo Puccini's 1918 opera track 'O Mio Babbino Caro', updated with huge drum and gun sounds. "I'm a massive, massive GTA fan," he says. "It was just a remix of the operatic piece they used in the advert to promote the game when it first came out."

NEGOTIATING WITH TINIE TEMPAH

Rumours abound that HudMo is working on the UK hip-hop upstart's new album, but he's not so sure: "We were discussing it, and he came to me and took away a couple of tracks to play. I'm still none the wiser. We had some studio time scheduled to go in together, but I can't exactly remember why it didn't happen."

PRODUCING EGYPTIAN HIP HOP

"I did the [2010] 'Some Reptiles Grew Wings' EP with them. I wanted to cut my teeth on it, start doing band production... The entire thing was an experiment but it came out quite good. We went into the studio with an old German guy who built the mixing desks for Kraftwerk. He only ever built two. One's in a museum in Germany, and he has the other."

IMPRESSING JUST BLAZE

Just Blaze produced 'Girls, Girls, Girls', 'Hovi Baby' and 'December 4th' by Jay-Z, 'Touch The Sky' by Kanye West, 'Livin' In Pain' by Notorious B.I.G., 'No Love' by Eminem. When he heard Hudson's EP 'Satin Panthers' he tweeted: "Almost got moved to tears. These are the chords I hear in my dreams." Says HudMo: "He's one of my main idols and inspirations in terms of doing really big and classic R&B and hip-hop stuff." Collab? Watch this space.

PRODUCING AZEALIA BANKS' 'JUMANJI'

Dreamy string-sounds. Popping synths. Steel drums. Timpani. That's the sound of 'Jumanji' from Azealia Banks' mixtape 'Fantasea', and that's the sound of HudMo. "She's someone I've been friends with for a long time, so I wouldn't say no to doing more stuff with her if she's got more tracks for me," he says. More, please? All in good time.

DROPPING THE TNGHT EP

HudMo teamed up with Montreal's Lunice to create production super-duo TNGHT and release a self-titled EP that takes a wild journey through grooves, drops and sparkles. "It was never a serious thing, we just did it for fun," says HudMo. "But it took off and now we're getting these really great slots at festivals."



BLASTER!

WORKING WITH KANYE

HudMo told us recently: "Something I really want to do is be involved in more mainstream R&B and hip-hop." And easily the most high-profile thing he's done is the "additional instruments" he contributed to 'Mercy', from Kanye West's upcoming GOOD Music compilation 'Cruel Summer'. "We've had a couple of conversations," HudMo says. "They came to me. I've done a couple of things for him. Whether any of it will get released or not, I don't know." If it does, HudMo will instantly become a hip-hop production star. "I'd like to be part of the group of people he goes to for records," he says. "I wouldn't want doing stuff for him to be my main project, I always want to be a solo artist in my own right. But so much of what Kanye does transcends hip-hop."

KNOCKING ABOUT WITH DOOM

"We've done gigs together and a few little studio things," he says of the oddball rapper who's collaborated with Thom Yorke. "It's an ongoing thing that I'm gonna do more with." HudMo working with the metal-masked crusader responsible for some of the weirdest moments of the past decade? Exciting!

SAYING "NO" TO RIHANNA...

Kanye wasn't the first ridiculously famous American star after a piece of HudMo. First there was Rihanna, who fancied swiping the track 'FUSE' from his 2009 album 'Butter'. "It was on the table and I sort of pulled it back," he says. "Something like that seems like it would be incredible, but the problem is they just take it and do whatever the fuck they want with it. I always wanna know what's happening with it... You can't do that really, unless you're one of the top producers." So, Rihanna settled for Calvin Harris instead.

REMIXING BATTLES

HudMo appeared on Battles' 'Gloss Drop' remix album alongside The Field, Shabazz Palaces and Kode9, producing triumphant banger 'Rolls Bayce'. "Remixes are something I don't really do, so it's got to be something I really like in the first place," he says. "I have a lot of respect for them. I'd like to work more with the drummer. We've been talking about doing something for a while."

...BUT "YES" TO CHRIS BROWN

In between Rihanna and Kanye came super-sickily lady-beater Chris Brown, who used HudMo's track 'Rising 5' and turned it into a mash-up called 'Your Body'. "That was actually really great," says HudMo. And does he have a problem with letting Brown use his music? "They literally just asked if they could use a track," he defends. "I really rate him as an artist, but obviously he's not the most popular guy at the moment."

THE LUCKY LADS

Beyond HudMo, the key players in the LuckyMe collective

RUSTIE



Russell Whyte's 2011 album 'Glass Swords' is some of the most inventive and exciting dance music ever committed to wax. The only match for HudMo.

MIKE SLOTT



Ex-member of Heralds Of Change (of which HudMo was also part) with a fondness for percussion and soundscapes. His 2009 album 'Lucky 9Teen' was a weird mixture of funk, techno and boogie.

LUNICE



HudMo's partner in TNGHT is Lunice, a Montreal producer who's remixed The xx and Deerhunter and worked with Diplo and Azealia Banks. Released 'Stacker Upper' in 2010 - everybody bloody loved it.

JACQUES GREENE



Also part of the Montreal hipster massive that includes Grimes and Purity Ring. Used to make really bassy R&B, but got bored and turned his attention to massive bangers like 'Ready'.

ANGO



LuckyMe's token crooner (also from Montreal) who sampled Mogwai on his debut album 'Serpentine', and is part of the slightly dodgy Nouveaus Palais with Lunice and a man called Prison Garde.



REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

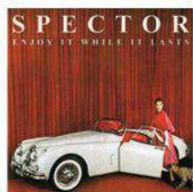
Edited by Tom Howard



SPECTOR

ENJOY IT WHILE IT LASTS FICTION/LUV LUV LUV

A debut to grab you by the lapels and and throw you onto the dancefloor before you have time to care if they're 'being ironic'



When asked for his New Year's resolutions in an interview at the tail end of 2011, Fred Macpherson said:

"I'd like to be more obnoxious. Generally, obnoxious people seem to move quicker and do better. They might make less friends, but they seem to make more of life." In the seven months that have followed this statement the Spector singer has come good on his promise on more than one occasion. Not since Johnny 'Jesus complex' Borrell has an indie frontman so completely polarised opinion, whose annoying yet captivating personality traits irritate and enthrall in equal measure.

On one hand there's the constant over-the-top stagecraft and showmanship, the ever-present comb in the top pocket, the never-ending stream of oh-so-quotable soundbites, the rampant arrogance that teeters on the edge of obnoxiousness before falling headfirst

into it – all things that make for a brilliant pop star. On the other there's the sense of eyebrow-arching irony in Macpherson's super-hip east London demeanour that all too often leads to just wanting to give the irritating smartarse a slap. Sometimes it can be hard to tell if he's for real, or just the human embodiment of *Vice* magazine.

But 'Enjoy It While It Lasts' adds some solid credibility to Macpherson's silliness. Having consistently confessed his love for the early 2000s indie disco and its stock components of The Strokes, The Killers and Razorlight, Spector's debut sounds like a lost gem from exactly that time. So go on, think back to 2004. To when choruses were anthemic, riffs were simple and catchy, singers pouted around singing about being young and drunk and getting laid (or not). It was a simpler time. Not because these bands were being tongue-in-

cheek or dumbing anything down, but because Franz Ferdinand's 'Take Me Out' will just fundamentally always be a better floor filler than all your Jessie Wares and Django Djangos put together. Spector recognise this in a way that very few bands have since that heyday and, whilst the big, brash choruses on 'Enjoy It While It Lasts' may seem completely out of place eight years later, they're most definitely the real deal.

'True Love (For Now)' kicks it all off in disarmingly subtle fashion, with woozy piano plonks gradually morphing into nostalgic and fairly restrained peaks with a hint of Summer Camp. But from 'Chevy Thunder' (all en masse chants and Danny Blandy's incessantly upbeat drums), the quintet is all about pure balls-to-the-wall, hedonistic kicks. 'Friday Night,

Don't Ever Let It End' slyly pilfers its opening, chiming guitar line from The Darkness' 'Christmas Time (Don't Let The Bells End)' (entirely on purpose, we imagine) before turning into a kind of retro-Killers ode to partying which spirals out of control on synth-lines and tightly-plucked guitars alongside chants of "Friday night/I don't want to wake up alive". 'Twenty Nothing', meanwhile, encapsulates the ideology of the band in one fell swoop, strung out on guitar jerks so 'Is This It' they may as well come with a free pair of Converse signed by Julian Casablancas. The song's full of witty lyrical observations ("I'm riding shotgun, seeing how it feels/ Now his car's got two third wheels"), and is a celebration of youth and the strangely triumphant, self-deprecating sense of inevitable failure. 'Lay Low' – all crooning vocals and slow-building misty-edged romance – brings the tempo down before turning into a lighters-aloft anthem (as all good indie ballads should), whilst 'What You Wanted' brings the football terrace sing-a-longs, before 2011's single 'Never Fade Away' closes proceedings in suitably epic fashion.

There is, inevitably, a massive clanger lurking at the end of 'Enjoy It While It Lasts' in the shape of

'Upset Boulevard', in which someone plummily deadpans: "This is a musical emergency/ Piracy is a crime/Home-taping is killing music/Keep it legal" and that feeling of wanting to give the smartarse a slap begins to itch at your fingers again. But minor glitch aside, 'Enjoy It While It Lasts' is a more than enjoyable collection of old-school indie gems. Which, after all, is what they were shooting for all along. **Lisa Wright**

BEST TRACKS: 'Twenty Nothing', 'Friday Night, Don't Ever Let It End', 'Chevy Thunder'

WELL SAID, FRED

Spector's irrepressible frontman on...

...THEIR ALBUM
"It's a musical gas leak. So be prepared to watch it blow! Or poison you to death as you sleep."

...AMBITION
"I'm going to have to go back to colouring books and other activities I did aged three to four to work out if there's anything else I like other than playing turgid, 7/10 indie rock music."

...FESTIVALS
"The gurning sunburnt post-Beni zombies filling the airport are enough to put me off festivals forever. And that's just New Order."

...ON HIS OLD BAND
"Les Incompétents ended the way any teen romance does: tears, schoolwork, a trip to the sexual health clinic."

WHY?

SOD IN THE SEED EP CITY SLANG



"Let's review some recent facts/I make decent cash/I'm a minor star/And we can't last if she don't drive a hybrid car."

There aren't many modern artists as acutely self-aware as Yoni Wolf, or as willing to hop straight from talking about personal circumstances to, say, the future of humanity. But hey, Wolf's always been different. His band straddle a musical hinterland where hip-hop and indie meet, while he himself doesn't so much rap or sing as just talk. 2008's 'Alopecia' is his masterwork, and 'Sod In The Seed' his best stuff since, thanks to him still being a consistently witty and morbid motherfucker. The opener and title track 'Sod In The Seed' covers such dainty territory as "shitting black blood", and from there he swings between flippant observations and horror. 'Twenty Seven' entertains the most, as we witness a man with a gloriously twisted mind try and say "happy birthday" to someone the only way he knows how: by talking about building a fence out of bird bones. **Tom Howard**

BEST TRACK: 'Twenty Seven'

7

ANTIBALAS AFROBEAT ORCHESTRA

ANTIBALAS DAPTONE



It's impossible to have more fun than listening to an afrobeat record. Go on, try it. NOPE. And the 14 members of Brooklyn's Antibalas Afrobeat

Orchestra are the best in the business. Yeah yeah, Fela Kuti did it first, but in his absence from the world (due to death) this fifth album of Afro-Latin rhythms, tropical chanting and brass from the former TV On The Radio (on 'Return To Cookie Mountain' and 'Dear Science') and Foals ('Antidotes') collaborators will do nicely. Opener 'Dirty Money' belies the provocative title with its immense jauntiness, but the title nods to afrobeat being born as a form of protest during Nigerian social unrest in the 1960s. So it's no coincidence 'Antibalas' has arrived in the midst of world DOOM with saxophonist Stuart Bogie speaking about "rushing anarchy" keeping the band together. 'The Ratcatcher', 'Him Belly No Go Sweet' and 'Saré Kon Kon' stick it to the man in the most tuneful and rhythmical way possible. **Kurt Murphy**

BEST TRACK: 'Saré Kon Kon'

8

ZED BIAS PRESENTS YANNAH VALDEVIT

EQUILIBRIUM TRU THOUGHTS



Zed Bias is among a select group of UK garage producers who went onto something more interesting when the two-step bubble burst. For Bias, whose 2000 hit single 'Neighbourhood' is a classic, this has meant dubstep, broken beat and now this, the debut solo album from Croatian singer/songwriter/producer Yannah Valdevit, which he has co-produced. The outcome is a soulful mix of deep house, jazz and broken beats - the kind of music, in other words, that perpetually risks going down the route of anodyne wine-bar tastefulness. It is very much to their credit, then, that 'Equilibrium' is a gem: smooth but not dull, funky but not "funky", chic but not fashion-obsessed. Much of this is down to the duo's skill in incorporating dirtier, more modern styles into their song-based mix, such as UK funky swing on 'Let Me Down' or the sub-bassy 'Dalima'. The results are elegantly captivating, like Katy B giving up nightclubs for good wine and a well-stocked cheeseboard. **Ben Cardew**

BEST TRACK: 'Pick Flowers'

7

FACES TO NAMES...

What the reviewers are doing this week



ANNA CONRAD

"Like millions of others, I too went to see *The Dark Knight Rises*. I couldn't help thinking how rubbish Bane would be at Hide N' Seek."



SIAN ROWE

"Still recovering from a trip to mid-Wales. Ate a lot of hog, drank a lot of £2 double vodkas and danced in a pub carpark to Skrillex. Bliss."



JAZZ MONROE

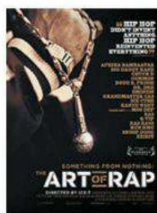
"Watched esteemed rap man Jonwayne chat up a lady who would fit in his pocket. Seriously, he's massive."



SOMETHING FROM NOTHING: THE ART OF RAP

Ice-T, Chuck D, Kanye West and everyone who matters tell and toast the history of an ever-shifting genre

FILM OF THE WEEK



favourite lyrics (often their own - nobody said rap wasn't self-involved too).

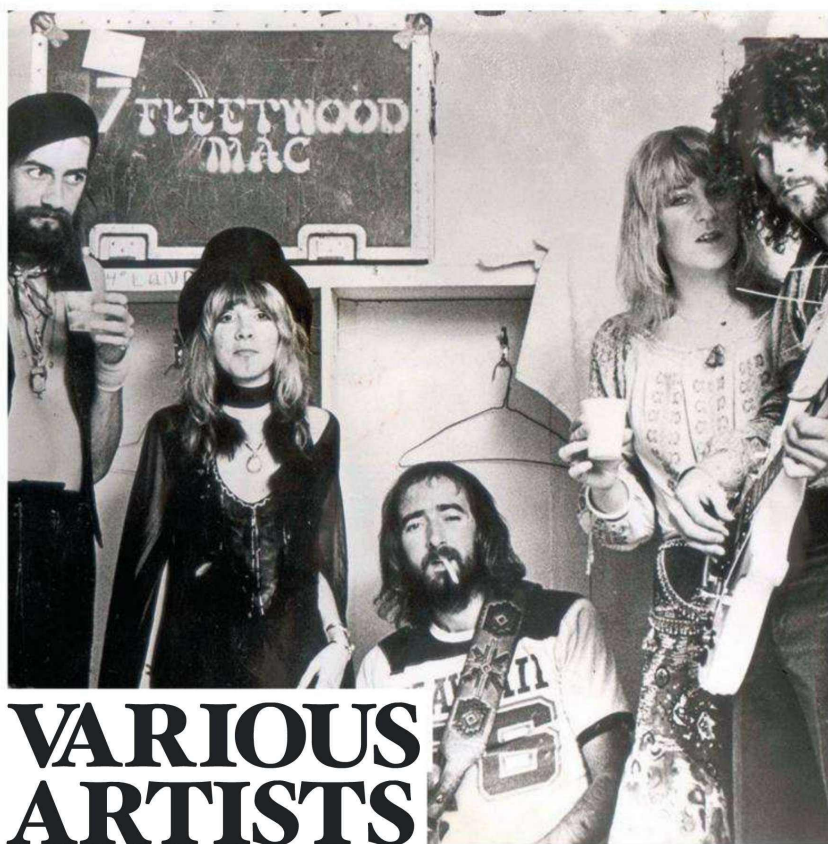
Ice is an engaging host, who asks the same simple questions of each of his contributors: do you have a favourite rap you can do for us? What's your top tip for a new rapper? Why isn't rap respected as an art form? Who influenced you? It's remarkable how quickly this technique taps into the essence of each rapper's style. Eminem - wrapped in nerdish precision on how he likes to fold a line's rhyme in on itself - is thoughtful and intense. KRS-One is generous with his knowledge, explaining the significance of The Dozens (a word game popular on street corners in black

communities) in the evolution of MCing.

From Chuck D's admission that the success of one of his most famous raps ("*Elvis was a hero to me, but he never meant shit to me*") was a bit of an accident, to Ice's own catalogue of stage tricks (he'll pretend the mic has cut out if he forgets his lyrics), *The Art Of Rap* reveals multitudes to the casual hip-hop fan, even if old heads may feel a little patronised. There's nothing on hip-hop that isn't Chicago-born or coastal for instance, and Ice - now heading towards his (lordy!) sixties - seems to hold little patience with younger rappers (Kanye is the most recent interviewee). These are minor failings. More damning is the lack of contribution from women MCs (Salt of Salt-N-Pepa is the doc's sole female rapper).

Still, Ice's boundless enthusiasm for rooting through the gristle of rap's form and technique is infectious. And he's aided immeasurably by some gorgeous cinematography. Essentially the doc plays like an extended hip-hop video with substance - something to talk about past money, sex or conflict. It makes it clear that these artists have spent years questioning their craft, looking around them and learning from what came before. It's in this sense of history, and of a celebration of a music that still sometimes struggles to be recognised as a truly great American art form, that *The Art Of Rap* shines. It may skip occasionally, bounce across styles and time zones, but it never misses a beat. **Henry Barnes**

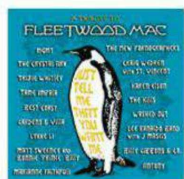
8



VARIOUS ARTISTS

JUST TELL ME THAT YOU WANT ME: A TRIBUTE TO FLEETWOOD MAC DECCA

Each generation discovers the brooding magic of the Mac anew – MGMT, Best Coast and more give props



Fleetwood Mac were always cool. Their recording sessions had more sexual tension than a book club reading of *Fifty Shades Of Grey*. The band members treated private jets like Boris Bikes. They tried to credit their dealer on an album sleeve. They recorded an album, 1977's 'Rumours', that's sold over 40million copies. Always, always cool. And in 2012 The Mac are having a moment again, what with dangerously ace all-girl trio Haim confessing a debt and Best Coast's Bethany Cosentino turning fangirl. Now comes the tribute album with *NME* faves Tame Impala and MGMT putting a spin on their favourite Fleetwood chestnut.

Of 'Just Tell Me That You Want Me's' 17 tunes, only seven weren't written by Stevie Nicks. Guitarist Lindsey Buckingham gets a couple of dedications as Tame Impala faithfully replicate 'That's All For Everyone' with a psychedelic hue and The Crystal Ark take on 'Tusk', which fails to out-weird the original, which was recorded live with a marching band in an empty football stadium. Keyboardist Christine McVie is given some love from The New Pornographers, who make 'Think About Me' sound dirtier than it is. Original guitarist Peter Green, meanwhile, has 'Albatross' taken on by Sonic Youth's Lee Ranaldo and Dinosaur Jr's J Mascis, but they can't add to the magnificence of the chart-topping instrumental despite elongating it

by a minute. Meanwhile, MGMT bring the vocoder weirdness on 'Future Games', written by Fleetwood Mac's most underrated bod, Bob Welch. It swirls about in Benjamin Goldwasser and Andrew VanWyngarden's rainbow spirals before collapsing in a heap of bleeps and fuzz.

But in the main it's all about Nicks' 1975-to-'82 heyday. It's hard to fault any artist who falls for her intoxicating songwriting, all romance, witchiness and self-mythology, but tapping into it is tricky. The Kills misread 'Dreams', and Karen Elson never owns 'Gold Dust Woman'. But when someone gets it, the results are remarkable. Antony Hegarty doing 'Landslide' is heartbreaking, Craig Wedren and St Vincent spook up 'Sisters Of The Moon', and Washed Out do a remarkable job of making 'Straight Back' seem as if a hazy beach scene was what Nicks was going for all along. It's not what Best Coast were going for on the piano plink-plonk of 'Rhannon', which seems slight until Bethany's vocal wins you over. But without doubt the album's greatest moment belongs to Marianne Faithfull, whose own mythology is powerful enough to make 'Angel' her own. If you don't already know the Mac, treat this as your way in. You won't be coming out in a hurry. **Nick Levine**

BEST TRACKS: 'Landslide', 'Silver Springs', 'Think About Me'

Check our our playlist of 20 essential Fleetwood Mac tracks at NME.COM/blogs

7

JAMES YORKSTON I WAS A CAT FROM A BOOK

DOMINO



When Scotsman James Yorkston sings "The act of giving love can fool you into believing that you're receiving love" on 'Sometimes The Act Of Giving Love', it feels as unnecessary as your dad trying to explain twerking. Yorkston, y'see, is in his early 40s, and 'I Was A Cat...' is his 10th album. No-one ever needs to hear the guy getting sexy. The record as a whole is full of wan acoustic guitar tunes in desperate need of that mysterious quality of oomph. The only track that displays any is the proper ballsy 'Border Song', which features a full backing band trying to keep up with Yorkston's rapid ramblings. More of that please. **Anna Conrad**

BEST TRACK: 'Border Song'

6

ARTMAGIC

BECOME THE ONE YOU LOVE ARTMAGIC



No-one upstages Brett Anderson. It's presumably in the contract that his guitarists must a) accompany his flawed-diamond drawl with riffs like ice-breakers carving through the nuclear skies and b) be a shit singer. Bernard Butler's solo career suffered from the weak vocals of a reprimanded schoolchild, and now current Suede plank-stroker Richard Oakes has hooked up with Sean McGhee, a singer so bland he could be in a Toto/Yes/Foreigner covers band. So Oakes' often masterful musicianship on the lush sonic sears of 'Submerged' is daubed by McGhee with the watery glisten of '80s AOR. Works great on the amorphous pastorals 'Half-Life' and 'Blue On Blue', ruins the rest. **Mark Beaumont**

BEST TRACK: 'Half-Life'

5

KEY NOTES



Best Sleeve Of The Week
Diplo, 'Express Yourself'

Call him a genre-hopping scumbag if you will (and moan 'cos this EP's been knockin' about for ages without a proper release). But you gotta admit, this sleeve is SHARP.



Worst Sleeve Of The Week
Why?, 'Sod In The Seed'

The birds. In ballgowns. With a limo. And Norman soldiers. Why? Why? WHY?

SIX ORGANS OF ADMITTANCE

ASCENT DRAG CITY



Do you miss proper guitar solos? Do you yearn for the days when drummers were encouraged to whack, thrash and DESTROY their cymbals? Have you always known that Ben Chasny's SOAA would sound waaaaay trippier if he and Santa Cruz quintet Comets On Fire stopped flirting and sealed the deal to make a proper album together? Then this is your party time. Tracks like 'Close To The Sky' and 'Even If You Knew' are sprawling, squawking, shrieking examples of elongated psych-rock and gigantic fretwork, while 'They Called You Near' is a meditative drone. Get lost in the haze. **James Anderson**

BEST TRACK: 'Close To The Sky'

8

AIDEN GRIMSHAW

MISTY EYE RCA



What alchemy is this? In 2010, Aiden Grimshaw was the kooky boy-child from *The X Factor* with a failed degree in over-acting. Fast-forward to right fucking now though, and there is no desperate lip quivering through truncated versions of 'Mad World'. Grimshaw has reigned in the eccentricities TV Land turned into caricatures, and just about pulled off a clean break from his time on the show. His angsty eyelash fluttering sits atop 'Misty Eye's' modern pop bedding. And frankly that voice, singing those lyrics, is actually a hell of a lot more appealing than most – but not all – of the gumph that usually results when an appearance on reality TV is converted into a record deal. **Hayley Avron**

BEST TRACK: 'Poacher's Timing'

6



DIPLO

EXPRESS YOURSELF EP MAD DECENT

He's lent his production to modern pop's finest for years – now Diplo gets some me-time, and cuts loose big style



Diplo has reshaped dance music and put a face back onto the featureless concept of 'the producer'. Acting more like a rock star than most rock stars do, 33-year-old Thomas Pentz has emerged as one of few men in music capable of flitting equally effortlessly between electro, baile funk and moombahton, and the only man on Earth capable of taking on Courtney Love on Twitter and coming off as more deranged. But he's not always doing crazy shit. Sometimes he's injecting Nicola Roberts with cred on 'Beat Of My Drum', or giving Usher a sleek makeover on 'Climax', or allowing Beyoncé the use of the Major Lazer track 'Pon De Floor' on 'Run The World (Girls)'. In short, reinventing all of pop music in his own image. Even less crackers was recent Major Lazer song 'Get Free' which, though gorgeous, was a few degrees of separation from dinner party music.

So the question is: can he stay mad, even with all that other stuff going on? The answer can be found on 'Express Yourself', his first actual solo output since 2004's 'Florida', and is: fuck, yes. The EP could be called 'Around The World In 80 VWOOOORPS' – its six tracks see its creator pluck music from across the globe and mash it into that juddery Diplo 'sound'. The title track sees him venture into New Orleans bounce flanked by rapper Nicky Da B, while 'Barely Standing' pulls in Canadian dubstep dude Datsik to put some wobble in its rear and American vocalist Sabi to slither seductively across it. 'Move Around', meanwhile, goes on further adventures in dancehall, before being blended into Diplo mania. It's great. Now, someone get him on a record with Madonna immediately. **Dan Martin**

8

BEST TRACKS: 'Move Around', 'Express Yourself', 'Barely Standing'

TODDLA T
WATCH ME DANCE: AGITATED BY ROSS ORTON & PIPES NINJA TUNE



Sheffield producers have delivered game-changing dancefloor devastators with platinum basslines for a good 25 years. Toddla T, one of the Steel City's newest, is the first to be rewarded with his own Radio 1 show. Are his elders bitter? In the case of DJ Pipes and sometime Jarvis Cocker bandmate Ross Orton, presumably not, because they've remixed 'Watch Me Dance', Toddla's 2011 album. Grab that first, certainly, but don't mistake this for idle filler: the Yorkshire bleep-rave and bassline house already in Toddla's system is amped up and injected with hypermodern bass music clatter. **Noel Gardner**

BEST TRACK: 'Lose Control'

7

CHEEK MOUNTAIN THIEF
CHEEK MOUNTAIN THIEF FULL TIME HOBBY



There was a time when acoustic-bothering sods like Travis and Turin Brakes ruled the post-Britpop airwaves. Operating on the more experimental fringes were snoozetronica's Tunng, their flimsy folkisms wrapped in 'meaningful' obscurity. Mainman Mike Lindsay recently upped sticks for Iceland, got engaged and made a folklore-inspired LP as Cheek Mountain Thief. Sounds amazing, but CMT's satchel is packed with sleepy-making barbiturates. Ditties like 'Strain' and 'Darkness' boast an ear-stroking whimsy, but an insipid, pathological hippiness remains within his music. **Jazz Monroe**

BEST TRACK: 'Darkness'

4

THE RIDER

What we're gazing at, blasting beats from and donning this week



Exhibition
Blur 21: The Exhibition

How to celebrate two decades in the game? Blur's best moments are captured on film and in art by Pennie Smith, Banksy and Julian Opie. **When:** July 6-Aug 27, Shoreditch Fringe Festival



Speaker
Audiobot

This little guy is actually a tiny speaker. Handy for when you're in the park or at a festival afterparty. No idea why he's wearing a hat. **Buy it:** £20 from urbanoutfitters.co.uk



Sweatshirt
Ashish for Topshop Can't get enough of the Olympics? Ashish Gupta has a new sporty range for Topshop, including this sweatshirt. **Buy it:** £50 from topshop.com

THIS WEEK'S SINGLES

reviewed by NME's
SAM WOLFSON



GEORGE MICHAEL

WHITE LIGHT UNIVERSAL/ISLAND



"One more pill, just one more beer, one less star in the atmosphere." Not the ramblings of a student at Secret Garden Party, but the opening lyrics of the new George Michael single. Smothered in neon synths and George wailing "I'm alive", 'White Light' could do for George what 'Believe' did for Cher – make him cool again for five minutes before relegating him to a life in Vegas.

RITA ORA

HOW WE DO ROC NATION/COLUMBIA



Step aside Cowell, there's a new sure-fire way to launch a pop star. Step one: release a '90s-influenced dance single that gets you in Nick Grimshaw's phonebook. Step two: once you're cool, churn out inoffensive pap and sell a million records to mums. It worked for Jessie J. Now Rita Ora is reverting to type on a song trying so hard to be 'Friday Night' by Katy Perry it needs a restraining order.

BLOC PARTY

OCTOPUS CO-OPERATIVE MUSIC



This comeback is going rather well, isn't it? Everyone's getting along, Kele's put his top on, and the primary colour scheme they're using for the artwork is very JLS. 'Octopus' is a tune too, with its "wooh a wooh a wooh" chorus and erratic riff from Russell Lissack. One thing though, Kele, it's been a few years since you were straight outta New Cross. These days you're a bit too Shoreditch House to pull off lyrics like "Gonna show you how we get down in my hood".

LEMAR

INVINCIBLE AMP



Lemar first cornrowed his way into our lives with cheap Robert Dyas imitations of slick US pop back when the UK didn't have a proper male R&B singer. Then we got Jay Sean, Taio Cruz and Labrinth. Lemar was out of a job. 'Invincible' lies between Ryan Tedder and a Hovis advert, Lemar warbling on about nothing in particular in the forlorn hope that Gary Barlow might ask him to write a song on the Marcus Collins album.

THEME PARK

JAMAICA TRANSGRESSIVE



It's been a tough year for gingers. First Andy Murray lost Wimbledon and then Nicola Roberts went blonde. But Theme Park guitarist Oscar Manthorpe is setting things right, his coiffured bob surpassed only by 'Jamaica's' plucky Orange Juice licks and sexy-messy shuffle. Carrot tops rejoice!

2 SHOES

TURN ME ON, TURN ME OUT UNIVERSAL



If you didn't watch the last series of *The X Factor* then you missed 2 Shoes, a spray-tan girl duo that brought a ray of Essex sunshine to ITV's bore-fest. This chugging '90s disco track about needing a good bonk isn't outstanding, but I would rather listen to their version of Kathy Brown's 1994 banger for eternity than one second of Little Mix irritating Damien Rice.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



PLAN B

100 CLUB, LONDON MONDAY, JULY 30

Not content with topping the charts and scaring the rich boys, Ben Drew's keen to flaunt his many musical faces in a fun and furious set

He might have the Number One album in the country, but Plan B wants you to remember there's more to him than 'Ill Manors'. After beatboxer Faith SFX whips up the crowd packed into the 100 Club with his one-man takes on The Prodigy and Jay-Z, Ben Drew bursts onto the stage and straight into 'Prayin' from 2010's 'The Defamation Of Strickland Banks'. His band morphs it into a reggae version, then a rock version. He's a one-man iPod shuffle, and he's just getting started.

The first third of the set draws heavily from 'The Defamation...' and we get the first proper taste of his no-holds-barred rapping on 'The Recluse', before he leads the crowd through the mass-karaoke of 'She Said'. Having proved his mastery of the big pop hook, he gets Faith SFX back onstage to help him mix the old with the new. His soulful cover of Ben E King's 'Stand By Me' is given a live dubstep makeover

by his beatboxing companion, and then they repeat the trick by blending Seal's 'Kiss From A Rose' with 'Forgot About Dre'.

There's barely a moment spared between each track, and in the hot and sweaty confines of this 350-capacity club it feels relentlessly intense. We're halfway through the set by the time Plan B welcome us to 'Ill Manors'.

For a moment the 100 Club is transported back to the white heat of the punk era

'Deepest Shame' is harder and more brutal than anything that's gone before, while during 'Lost My Way' the air is thick with adrenaline. And Plan B senses it. "What do you think would happen if we started a moshpit in this club?" he says, before playing his Chase & Status collaboration 'Pieces' to answer his own question. Plan B, Faith SFX and the rest of the band get

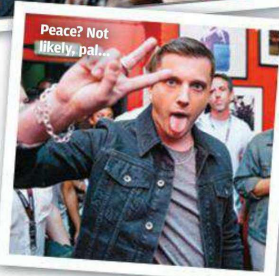
involved too, throwing themselves into each other and ricocheting across the stage.

There's a lot of angry energy in the air, but when 'Ill Manors' itself kicks off with those Shostakovich violins and Plan B stands right on the edge of the stage playing air violin, he seems like he might be enjoying himself. The song is epic

and furious and for a moment the 100 Club is transported back to the white heat of the punk era.

At this point Drew slides

off for a quick breather, his first of the set, while Faith SFX calms things down with a snatch of 'Ain't No Sunshine'. He only gets halfway through before the night's ringleader re-emerges. 'Stay Too Long' is a microcosm of the night: the classic



SETLIST

- Prayin'
- The Recluse
- She Said
- Stand By Me
- Kiss From A Rose/
Forgot About Dre
- Deepest Shame
- Lost My Way
- Pieces
- Ill Manors
- Ain't No Sunshine
- Stay Too Long

sample bleeding into a soul hook before breaking down into a rap tirade. Too long? Forty-five minutes ain't long enough.
Kevin EG Perry

LUCY ROSE

KENDAL CALLING FRIDAY, JULY 27

Neither sleepless nights nor saddy hecklers can spoil the soft melodicism of the new folk favourite

Lucy Rose is totally hardcore, right? "I've not been to bed yet," says the singer softly from underneath her heavy ginger fringe. "Not in THAT way, I've just been on a plane all night. Sorry if I seem out of it." Hmm, maybe not. But that's cool, there's enough bravado in music already. Instead, Rose can be compared to the likes of Laura Marling. Her songs are sweet, but not sickly, and her personality is charmingly demure.

We catch the 23-year-old in the Chai Wallahs tent at Kendal Calling, a festival set among an idyllic forest in a deer park in the Lake District – a not-too-shabby setting for some blissed-out folk music. As shisha smoke and the smell of grilled meat from the barbecue at the back of the tent hang heavy in the air, Rose takes to the stage and begins strumming the beautiful 'Middle Of The Bed'. After a few bars, she's joined by her band – guitarist, bass, percussion and keys – who liven things up and silence the persistent chatter that plagues her opening number. Swiftly ignoring the drunken festival

heckles from dudes declaring their abiding love for her – some way more vulgar than others, the twats – she then plucks and weaves her way through the stunningly simple yet melodically perfect tracks from her forthcoming debut album 'Like I Used To', which comes out in late September.

At times her band don't do her cutesy songs any favours – do we really need a bit of slap-bass on 'Watch Over'? But when the two click, it can be beguiling. Take 'Scar', for example, an uplifting rhythm matched by Rose's Regina Spektor-like voice, frankly bewildering in its crude beauty. Of course, everyone here only really knows recent single 'Lines' and it's met with the enthusiastic response one would expect. The track, a stupefying folk thriller, is also the closest we get to Rose's old job as occasional female vocalist in Bombay Bicycle Club. It's made for festivals. Finishing with a bittersweet 'Red Face', Rose slopes offstage to get some well-deserved shut-eye. Hardcore? Nah. These songs are made for the virtuous. *Jamie Crossan*



WILEY

CAMDEN BARFLY, LONDON MONDAY, JULY 30

The godfather of grime's gone pop, but there's a sneaking suspicion he'd rather be elsewhere

One of the many thrilling things about grime is its rapid evolution. These days you're as likely to hear it while walking round a shopping centre or at and Olympic shindig as you are a festival or rave. Take tonight. Upstairs at indie-rock haven the Camden Barfly is the last place you'd expect to see the godfather of grime performing. Even less likely is that Wiley's blaring out a song about sunshine while it rains outside.

But then, the guy's eccentric. When he's not dismissing interviews as he's in the middle of them, he's not turning up for them – as happened to us tonight. When he's not doing that, he's Ustreaming himself jogging, or refusing to appear in his own music videos, as he did for 'Wearing My Rolex' in 2008. The 33-year-old has the kind of unpredictable personality the pop world badly lacks. So it's probably a good thing that the lynchpin of grime – he helped define the genre with the seminal single 'Wot Do U Call It?' back in 2004 – is having another go at the charts. Because, y'know, he's Wiley.

Tonight we get a selection of his glossier hits, from 'Wearing My Rolex' to 'Take That', some of his legendary freestyles, and his current track, 'Heatwave'. Later he's joined onstage by his grime collective Roll Deep, who pass the mic around to the classic grime instrumental 'Eskimo' in the spirit of an authentic gathering. Throughout the show Wiley's energy levels rise and fall, and towards the end he mumbles something to the crowd then hastily disappears.

The musical journey he's on is as wayward as his onstage persona. With Wiley you suspect his real interests lie away from club tracks, like in reinstating his status as a grime legend by continuing to put on his reformed and resurgent Eskimo Dance nights at the 02. He shows up every time to those, and plays none of his hits.

But hey, if everything goes to plan and 'Heatwave' takes off, pop will have its very own eccentric to embrace. But one question remains about the music: wot do u call it? The answer seems to be: anything but grime. *Kieran Yates*

VIEW FROM THE CROWD

Digging Wiley's pop direction?



Jay Lawrence, 21, Tonbridge

"It was brilliant. I'm less of a grime fan; I prefer the pop stuff. He's a real character, he can do anything."



Ruth Barry, 27, Brixton

"I'd have liked to see more of his songs. I only got introduced to Wiley recently. Tonight was OK."



Michael, 25, Camden

"It was quality. I like all of his stuff, he's a legend. My favourite tune tonight was 'Heatwave'. He doesn't need to stick to grime."



Palma Violets' bright idea of playing in a wind tunnel turned out to be a mistake

SAVAGES/ PALMA VIOLETS

LEAF, LIVERPOOL WEDNESDAY, JULY 25

From icy motorik precision to raucous rock'n'roll, behold your musical future

Tonight: proof that good new bands really are like buses. It seems like every cool kid in Liverpool has come out to see this double-header, as Savages and Palma Violets take their burgeoning hype on a joyride around the UK for the first time. They have the style, swagger and songs to make a difference and, after six months of underground gigging, both are poking their heads above the manholes.

Not that they remotely fit together, mind. All-girl quartet Savages are bullish yet bruised, and aesthetically immaculate. Theirs is a world of stone-cold aloofness that takes its shelter in the pages of Ian Curtis' diaries. All-boy quartet Palma Violets, meanwhile, play rock'n'roll as if they've just invented it, and come armed with five of the biggest choruses since Alex Turner surveyed his local dancefloor.

PV singer Sam may bear an uncanny resemblance to Ian McCulloch, but it's Jonathan Richman's Modern Lovers who the band really bring to mind. All of them are completely ramshackle in the best possible way and, weirdly, they each appear to be vying to outdo each other in the charisma stakes too. Case in point: drummer Will, who plays the entire gig completely straight-faced despite the fact he's wearing a woman's nightie. Their best moment, the scream-along future hit 'Best Friend' is simply undeniable.

A complete contrast, then, when



Jehnny from Savages is horrified to spot a ceiling leak

Savages take to the stage. Straightaway, frontwoman Jehnny sets about bullying us into submission, and we lap it up. When she introduces new song 'Another War' by remarking almost apologetically about how "weird" it is, you can't help but think she is too. She's totally the focal point, leaving the band's motorik rhythms to provide a mesmerisingly tight backbone. On 'Husbands' they sound like The Slits doing 'Holiday In Cambodia', while 'Shut Up' revels in its own Hitchcockian hell. When they chuck in a curveball by ditching the post-punk for some properly massive hooks on set-closer 'She Will' it makes them even more beguiling. British music has been stale for too long – these two bands are changing things. **Matt Wilkinson**

THE TWO BANDS' BEST TUNES...

**PALMA
VIOLETS**
'Happy Endings'
This is the Violets'
Libs-meets-Doors
paean to the
mean'n'subversive.

'Rattlesnake
Highway'
The band's most
catchy song yet.
Sounds positively
'50s, until
keyboardist Pete
kicks it straight
into late '70s NYC.

SAVAGES
'Flying To Berlin'
Recently released as
the band's debut
single alongside
'Husbands'. '...Berlin'
boasts the best
drums'n'bass you'll
hear on an indie
record all year.

'Shut Up'
A song so full of
vitriol it almost
collapses under the
pressure, only to be
saved by the shrieks
of frontwoman
Jehnny.

TY SEGALL

NIGHT & DAY CAFÉ, MANCHESTER MONDAY, JULY 30

It's a ballsy move covering the same song three times in a row for your encore, especially when you're playing to Manchester's most preened hipsters and you've chosen Black Sabbath's 'Paranoid' as your sacrilege of choice. But it's that sort of goofy humour that's seen San Franciscan Ty Segall differentiate himself from regular comparisons to late great Memphis punk rocker Jay Reatard. Besides, he couldn't be in the northwest at a better time: the glut of local bands in attendance tonight is proof that this city's current love of all things transatlantic and scuzzy remains. Segall and his band seem somewhat in thrall to their hosts too. The shaggy-haired guitarist hollers "God bless Mark E Smith!" before removing his shoes onstage and tipping off with the psych-noise of 'Death' from latest album 'Slaughterhouse'. Those Reatard comparisons do still linger live, the four musicians hurtling through 20 songs in just over 50 minutes, limbs flailing almost as though threaded to a string constantly being flicked and tugged by his spectre. Segall's desire to wriggle around within the tight confines of his lo-fi garage rock is audible. Some cuts are straight up punk, but many veer towards more psychedelic jams and poppier climes, keeping the performance fresh despite its overriding repetition in delivery. The audience don't notice any of this, mind, as they lose their shit about four songs in. Even the absurd finale meets fervour. That's when you know you've won them over. **Simon Jay Catling**

PLANK!/HOOKWORMS

SOUP KITCHEN, MANCHESTER FRIDAY, JULY 27

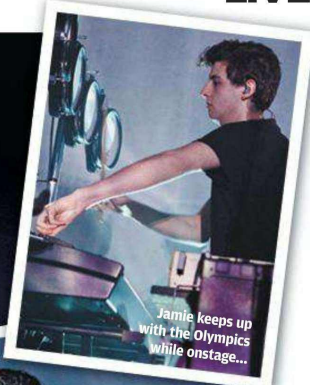
The five members of Hookworms have a lot of gear. Drums. Guitars. Amps. Keys. The norm, but more of it. The Leeds noise-rockers are literally too big for the Soup Kitchen stage, and guitarist JW (they like to be known by their initials, do Hookworms) has to dive in and out of the crowd to make room for himself. He dodges members of an increasingly sweaty front row as his band bust out their psychedelic lo-fi jams. They're superb for swinging a fringe to. Heavily distorted opener 'Teen Dreams' is waaaay Spiritualized and, on it, lead singer MJ sounds like a man trying to cope with last orders at Tiger Tiger. He slurs, "You never ever say my name" and builds up to a drunk-sounding "TAKE ME HOME!" as he wrestles with his keyboard. They prep the crowd nicely for tonight's headliners, Mancunian krautrockers Plank!, who consist of a guitarist/keyboardist, a bassist and a drummer. There are no vocals, but they don't need 'em. Opener 'King Rat' is all wall-trembling bulldozer bass, with more hooks than an Ikea showroom. It's accompanied by what look like iTunes Visualizer projections on the screen behind. Slightly uninspiring, sure, but these images eventually become two men in masks (one a pig, the other a monster) battling to the death as sinister set-closer 'Moolicks' and its squealing guitar riff plays out. No one sees it coming, but the monster wins. **Anna Conrad**

TEENGIRL FANTASY

CORSICA STUDIOS, LONDON SATURDAY, JULY 28

Inadvertently staking a claim as electronic pop's Axl Rose figures, tonight's set from Ohio's Teengirl Fantasy is really fucking late. Unlike Axl Rose, it's not their fault. The whole billing of south London's charmingly named Club Motherfucker is running severely behind schedule, but the delay means the duo eventually take to the stage in the early hours of the morning to a sea of complete annihilation. With flickering lights dappling over swarms of drunkenly flailing limbs, the pair (multi-instrumentalists Logan Takahashi and Nick Weiss) end up assuming a role that's more DJ than band, but with the carnival vibes running high and Weiss bouncing about like a souped-up rave-head it wins out. Drawing predominantly from forthcoming second album 'Tracer' and revving up its shimmering electronics with a hefty thwack of bass, the pair's short but sweet set concocts a heady mix of club kicks and layered twinkling. 'Motif' begins in subtle fashion before kicking in with swirling samples and tropical beats, constantly mutating over the seven-minute stretch and moving away from its ambient, recorded beginnings. 'Dancing In Slow Motion', meanwhile, sees Takahashi dappling understated vocals over the track's heady synths, while the familiar beats of 'Cheatahs' nudge proceedings fully into 3am rave territory. Teengirl Fantasy are as playful as you'd expect from a pair whose chosen moniker essentially forces you to Google porn. Definitely better late than never, then. **Lisa Wright**

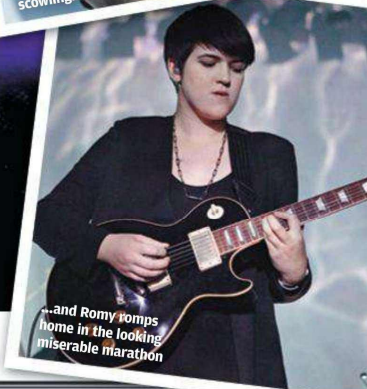
Oliver was slightly troubled by the venue's low ceiling



Jamie keeps up with the Olympics while onstage...



...Oliver wins the gold for scowling...



...and Romy romps home in the looking miserable marathon

THE XX

PHOENIX CONCERT THEATRE, TORONTO SATURDAY, JULY 28

The none-more-black trio are roared on by the Canadian crowd. There might not be too many smiles, but there are a lot of open mouths...

The xx look moody. But then The xx always look bloody moody. "Don't be shy, you're BRILLIANT!" yells someone, capturing the popular mood. The fans might be providing moral support tonight, but producer Jacques Greene goes one better. Garbed head to toe in black (he got the memo) and joined by fellow Montreal man Ango, the Radiohead-

remixing brainbox dashes obsessively about his minimal stage space, going about his business of peppering slow, ecstatic synths with a hail of bleeps and ticks. Oliver xx peeks sternly round the curtain, as the powerhouse of 'Prism' rockets us somewhere several thousand feet above heaven, and just like that everyone forgets about the wimpy British trio on headline duty...

Just kidding! Shrouded in billowing smoke and faux-spiritual light, The xx open, appropriately, with 'Angels'. Just under two weeks after it first hit YouTube, the crowd coo it back word for word like it's an old favourite, which in the internet age it kind of is. 'Islands' follows to remind you that, for all Jamie xx's tricky tinkering, loved-out crooners Romy and Oliver still know a nifty way round a riff. Part-blinded by the smoke, Jamie stands silhouetted above the controls of what looks like a space-hub assembled with tat collected from the set

of *Star Trek The Musical*. It features tiny synths on transparent pods, a miniature drumkit and four – four! – full-size keyboards, all of which boast weird antennae. He has the air of a man who stocks up on that stuff because it sounds fucking ace, not just because a magazine told him to.

His influence is all over the texture-driven likes of new songs 'Sunset' and 'Swept Away'. A reworked 'Crystalised' is stripped down to meaningful, mellow whooshes, transporting fraught vocals upon a winged vehicle of sorrow and splendour. 'Unfold' and 'Fiction', meanwhile, go some way to prove that reverb-elevated guitar fiddery still has a place in the band. 'Fiction' has become a virile, bowel-rumbling menace of a song that sees Oliver unsling bass, take centre-stage and slide into a sultry break-up jam. Jamie drops in the sub bass and a shouty hipster shits himself with glee, pointing at the purple lights and grinning so wide his sunglasses tumble off his head. By the time they hit the UK in September, they'll be roaring. *Jazz Monroe*

ROMY ON...

...JACQUES GREENE

"We really like his stuff and his live show is cool. He's DJing at all our North American shows. We're really excited to have him playing live tonight."

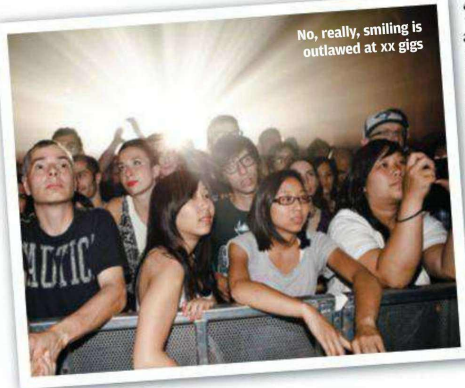
...CROWD REACTION

"I never thought we were a clap-and-sing-along band, so that's been fun at European festivals. But coming into venues again has been strange because there's this silence. We've been nervous. We're a bit rusty, because we didn't play [the old songs] for a year and a half."

...THE DANCER NUMBERS

"When we play them people are shocked. It can be quite odd onstage seeing whether people like it or not, or whether people move. It's always mixed. I'm excited for people to live with the music, to relax and get into it."

JESS BAUMING



No, really, smiling is outlawed at xx gigs

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MON 3	LIVERPOOL O ₂ ACADEMY2	0844 477 2000	THU 13	BRISTOL O ₂ ACADEMY	0844 477 2000
TUE 4	BIRMINGHAM O ₂ ACADEMY2	0844 477 2000	FRI 14	OXFORD O ₂ ACADEMY2	0844 477 2000
THU 6	MANCHESTER CLUB ACADEMY	0844 811 0051	SAT 15	LONDON O ₂	
FRI 7	NEWCASTLE O ₂ ACADEMY	0844 477 2000		SHEPHERDS BUSH EMPIRE*	0844 477 2000

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tom hingley

the beast inside

uk tour

september 2012

the beast inside uk tour
september 2012

@tomhingley.co.uk

former lead singer

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Inspirational Carpets 2nd album the
beast inside - with the lovers

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tom hingley will be reading excerpts from his book 'Carpet Burns' & 'Inspirational Carpets'
biography & signing copies immediately after the show published by route publishing

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friday 07 - glasgow O ₂ abc	tuesday 11 - cardiff clwb lfor bach
saturday 08 - liverpool O ₂ academy2	thursday 13 - london O ₂ academy2 Islington
sunday 09 - birmingham O ₂ academy3	friday 21 - manchester ruby lounge

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27-Oct Stoke Sugarmill
29-Oct Nottingham Rescue Rooms
30-Oct London KOKO
31-Oct Brighton The Haunt

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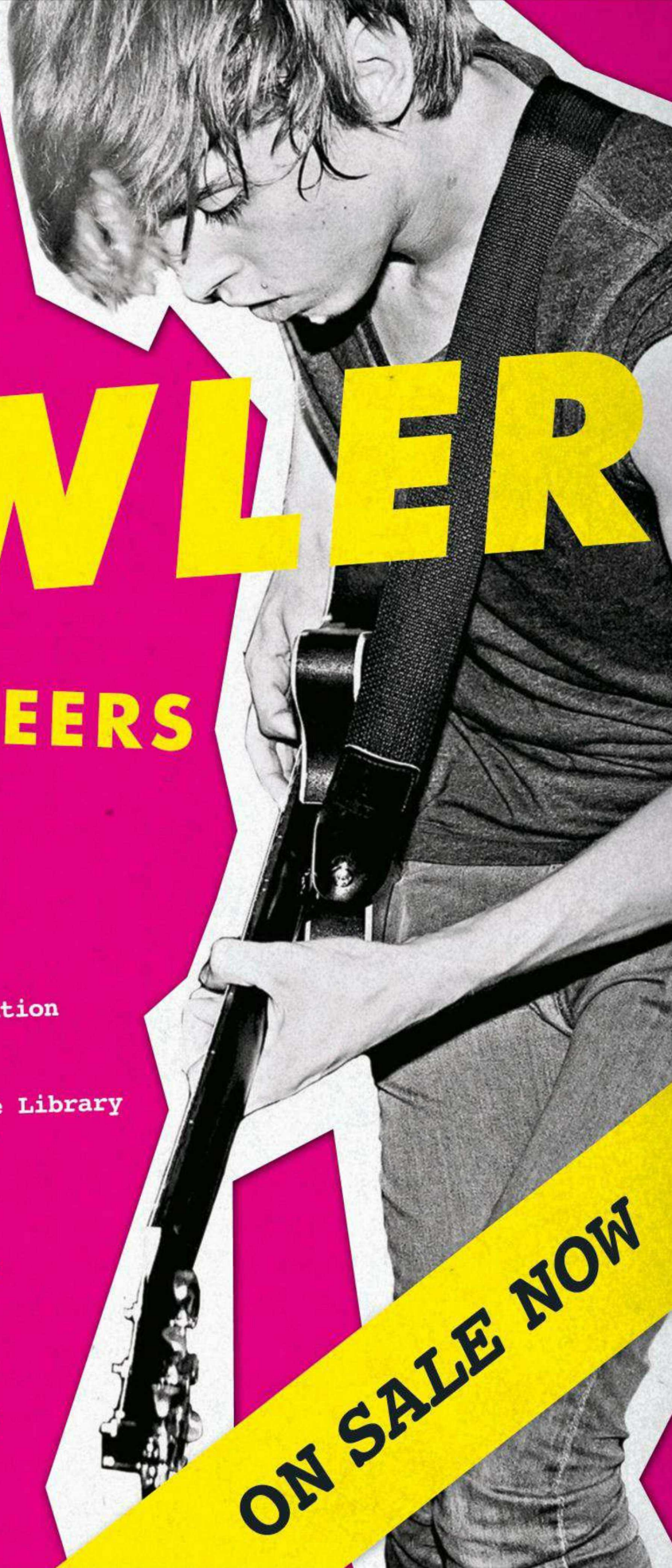
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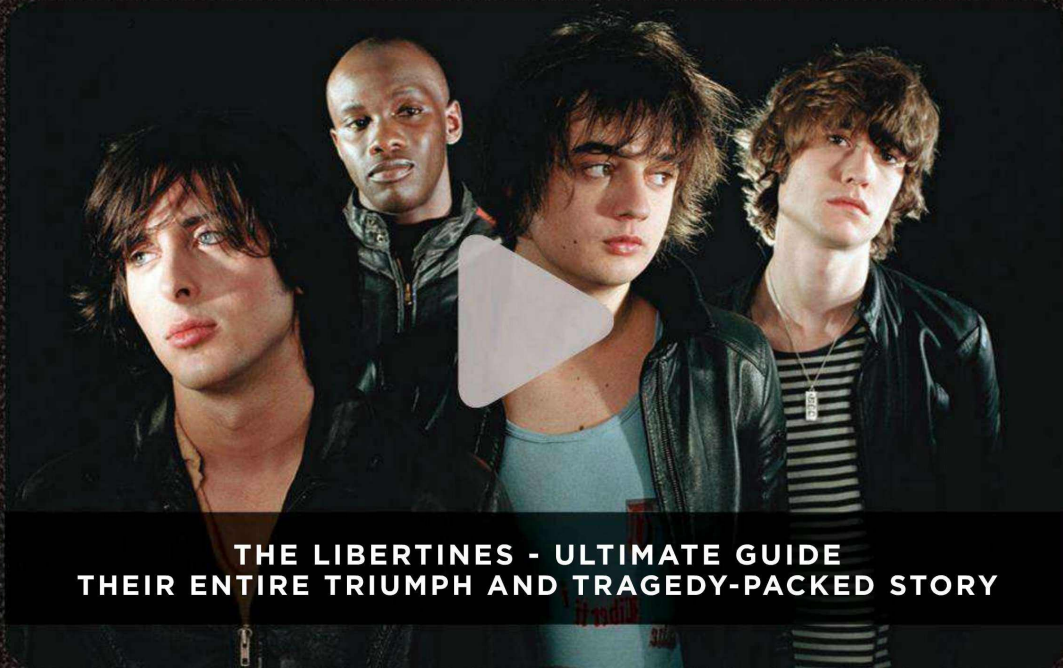
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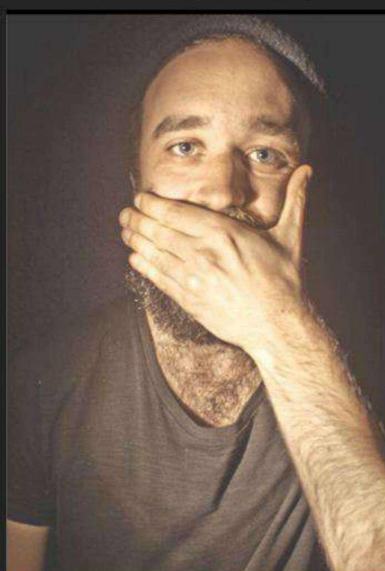
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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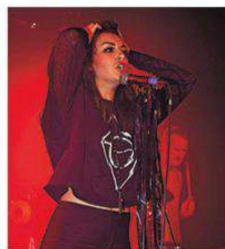


THE WAREHOUSE PROJECT

STARTS: Manchester Warehouse Project, Sep 30

DON'T MISS

This year's Warehouse Project proves that the UK rules electronic music. Over 12 weeks, the huge Manchester venue will play host to some of the world's best DJs, producers and bands. Confirmed so far are RINSE's 17th Birthday celebrations (Sep 28) with sets from Katy B, founder Zinc and Diplo, then a SBTRKT-curated night on Oct 6 with shows from TNGHT, Rustie and Jacques Greene. Bloc Party (pictured) have picked Theme Park to support them for a 'live' night (Oct 19), before TEED on Oct 26 with John Talabot and Factory Floor. Animal Collective take residence on Nov 8 and Flying Lotus and Jamie xx drop by on Nov 9. And then, two to-be-announced New Year's Eve parties. Phew.



THE AFRICA EXPRESS

STARTS: Middlesbrough Town Hall, Sept 3

Damon Albarn steers a train of African and European musicians. Charli XCX (pictured) and BBC's Jack Steadman ride with him.



SUE DENIM AND THE UNICORN

STARTS: Newcastle O2 Academy 2, Sep 8

The friend of The Mighty Boosh heads out on a full UK tour this September. Rumours of there being an actual unicorn may be false.



THE XX

STARTS: London O2 Shepherd's Bush Empire, Sep 10

New LP 'Coexist' gets an airing. The trio visit London, Cardiff Coal Exchange (Sep 11) and Edinburgh Usher Hall (Sep 12).



EVERYTHING EVERYTHING

STARTS: Coventry Kasbah, Sep 13

No full tour announcement yet, but the Manchester band will be back on Sep 13 to play new songs and make people smile.



FACTORY FLOOR

STARTS: London Village Underground, Sep 27

DFA's latest signings have announced a one-off date alongside Mark Stewart of The Pop Group. They just keep getting better live.



JAGUAR SKILLS AND HIS AMAZING FRIENDS

STARTS: Oxford O2 Academy, Oct 12

Cut'n'paste DJ Jaguar Skills is so nice he calls his friends "amazing", then takes them all on tour this October.



TAME IMPALA

STARTS: London O2 Brixton Academy, Oct 30

The Aussie psych-stoner group play four UK dates in support of new album 'Lonerism'. Catch them if you can.



JONTI

STARTS: London HMV Hammersmith Apollo, Nov 12

The silly-sample-loving South African producer joins his friend Gotye for two UK dates this November.



UK ALL THE WAY TOUR

STARTS: Leeds O2 Academy, Nov 16

UK dance artists including Magnetic Man (pictured), Redlight and Disclosure (on DJ duties) head out on the road.



ELBOW

STARTS: Nottingham Capital FM Arena, Nov 26

Guy Garvey puts down his ale to tour with Elbow this November. Birmingham, Liverpool, Manchester and London all get the pleasure.



THE RAVEONETTES

STARTS: Leeds Brudenell Social Club, Nov 28

The Danish duo celebrate 10 years with a November tour. New album 'Observator' precedes it on Sep 10.



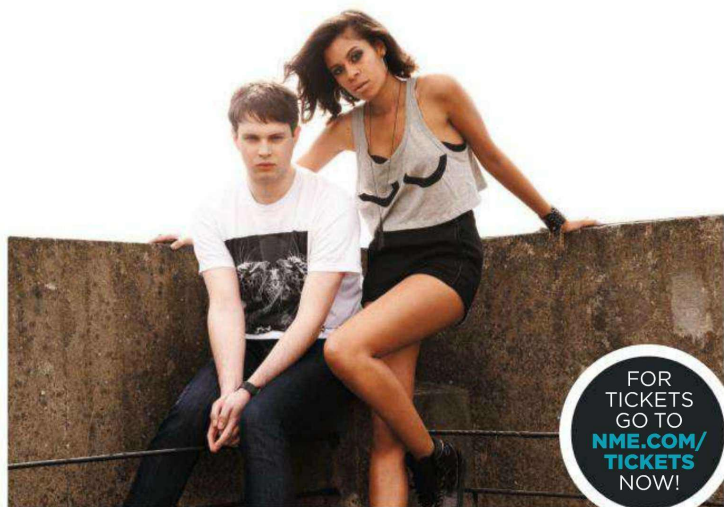
ICEAGE

STARTS: London Hoxton Square Bar & Kitchen, Nov 29

The Danish punks return to the UK for more scorching, angry and often chaotic gigs. Will there be new material? We hope so.

PICK of the WEEK

What to see this week? Let us help



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ANNIE MAC PRESENTS MADEON & ALUNAGEORGE

STARTS: London, Koko, Aug 11

NME
PICK

In between parties in Ibiza and Mallorca, Radio 1 DJ Annie Mac – supporter of all things electronic – stops off in the UK this week to bring some clubby vibes to London's KOKO. GET IN! Come early for opening sets from Derbyshire DJ Karma Kid and alt-pop duo AlunaGeorge, who'll make you feel sexier than should be possible in north London grothole Camden on a Saturday night. You should stay late for headliner Madeon. The 18-year-old DJ (otherwise known as Hugo Pierre Leclercq) has been whipping up huge crowds with his frantic sampling of everything from The Beatles to La Roux and Kanye, as well as own tracks. If you're looking for something different to warm you up for Reading & Leeds and V but can't afford a budget flight and don't fancy printing a set of hilarious tour T-shirts, this is a great alternative.



Everyone's Talking About BOMBAY BICYCLE CLUB

STARTS: London Hyde
Park, Aug 12

BBC will be the toast of the town after they support Blur and New Order at one of the Olympic closing gigs this week. The Crouch End crew will play tracks from 'A Different Kind Of Fix' (and maybe a new song or two) at Bournemouth O2 Academy on August 23, to warm up for their festival performances.



Don't Miss PIL

STARTS: London, HMV
Forum, Aug 11

Yes, John Lydon will probably be wearing some baggy parachute pants that make you groan in an "Eww, dad" kind of way. And yes, PIL have a guy who plays something that looks like a souped-up lute. But they are post-punk legends and they absolutely are on tour this week, with dates at Hatfield University Forum (Aug 12) and Bristol O2 Academy (Aug 13).



Radar Stars FESTEVOL GARDENS

STARTS: Liverpool,
Kazimier, Aug 11

The second of the Kazimier's indoor/outdoor dos takes place this week with performances from breakout Liverpool band Outfit and Manchester's latest fuzz guitar group, Pins. American producer, rapper and vocalist Thunderbird Gerard (last seen in the UK supporting Shabazz Palaces) also stops by to mix things up.

WEDNESDAY

August 8

ABERDEEN

Marionettes/Pronto Mama/The Seams The Tunnels 01224 211121

BELFAST

Iced Earth/Absolve Limelight 028 9032 5942

BIRMINGHAM

Call Atlantis/Boy Set Sail/Sell Your Sky O2 Academy 3 0870 477 2000

BRIGHTON

Willy Mason Ballroom 01273 605789

BRISTOL

Ashetoangels/Obscure Pleasures/Medik Croft (Front Bar) 0117 987 4144

The Creepshow/The Peacocks/Pussycat & The Dirty Johnsons Fleece 0117 945 0996

Fat Freddy's Drop O2 Academy 0870 477 2000

Jason Wilson Band Croft (Main Room) 0117 987 4144

Jenny O Thekla 08713 100000

CARDIFF

Stars And Flights/Luna Kiss/The Strike Fades The Moon Club 02920 373 022

EDINBURGH

The Mighty Cream/Teklo/Tactus Citrus 0131 622 7086

Neil Thompson Captain's Bar 01316 682312

Paws Electric Circus 0131 226 4224

EXETER

Fel Fiasco Cavern Club 01392 495 370

GLASGOW

Head Automatica The Garage 0141 332 1120

Set Your Goals King Tut's Wah Wah Hut 0141 221 5279

Super Adventure Club/The Hazy James School Of Art 0141 353 4530

LEEDS

Fawn Spots/Imp Nation Of Shopkeepers 0113 203 1831

LEICESTER

Jez Luton Musician 0116 251 0080

LONDON

Agnostic Front/Deez Nuts/The Mongoloids/No Second Chance Underworld 020 7482 1932

Call The Doctor/The Shoestring/Fiction Faction Notting Hill Arts Club 0207 460 4459

Evacuees/Straw Dogs New Cross Inn 020 8692 1866

Fair Ohs Old Blue Last 020 7613 2478

Glitches/Moones/The Limousines Barfly 0870 907 0999

How To Dress Well Birthdays birthdaysdalston.com

Madd Raff Wednesdays The Social

Melic/Mags/Daniel James

Troubadour Club 020 7370 1434

Sylvester Anfang II/Helm/Liberez

Cafe Oto 0871 230 1094

Toots And The Maytals/Natty/The

Heatwave 100 Club 020 7636 0933

We Were Evergreen (DJ Set) Book

Club 020 7684 8618

Xavier Rudd KOKO 020 7388 3222

MACCLESFIELD

Joe Brown Gawsworth Hall 01260 223456

MANCHESTER

Balance and Composure MoHo Live 0161 834 8180

Cor Amor Roadhouse 0161 228 1789

Eyeheadod/Ramesses/Conan

Academy 3 0161 832 1111

Voodoo Glow Skulls Star & Garter 0161 273 6726

MILTON KEYNES

MXPX Craufurd Arms 01908 313 864

NEWCASTLE UNDER LYME

Tom Hingley Old Brown Jug 0191 478 6204

PORTSMOUTH

The Smoking Hearts Edge Of The Wedge 023 9286 3911

STOKE ON TRENT

Friends Of Ken/The Get Alongs Sugarmill 01782 214 991

WAKEFIELD

The Maddigans Snooty Fox 01924 374455

WOLVERHAMPTON

The Lonnie Donegan Band/Peter Donegan Robin 2 01902 497860

YORK

Chthonic/Demonic Resurrection Fibbers 01904 651 250

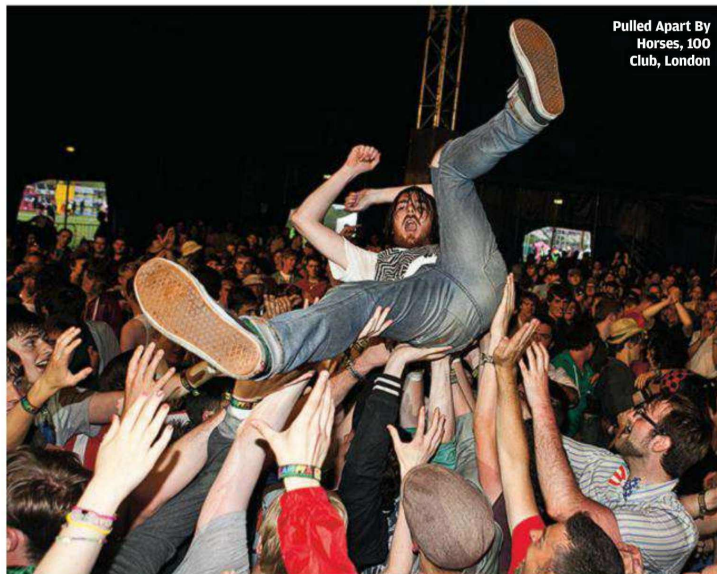
Ingested/Release The Kraken/Shot Down Stay Down The Duchess 01904 641 413



Fair Ohs, Old
Blue Last,
London

THURSDAY

August 9



Pulled Apart By
Horses, 100
Club, London

ARMAGH

Sinnerboy Armagh Theatre
028 3752 1821

BIRMINGHAM

Fourth Page MAC 0121 440 3838

BRIGHTON

Brian McNamara Fiddler's Elbow
01273 325850

Gunshot Straight/The Move-Ons

Prince Albert 01273 730 499

Paul Diello/Arthur and The

Irrational Latest Music Bar

01273 687 171

Roll Through Volks Tavern

01273 682828

Sam Kelly Komedia 01273 647 100

The Steady Man Band Mesmerist

01273 328542

Tanka/Gongon/Donga Green Door

Store 07894 267 053

BRISTOL

Agnostic Front/The Mongoloids/

Take Offense Fleece 0117 945 0996

Neotropics/Last Nights Victory/

Follow The Sun Croft (Main Room)

0117 987 4144

Room 94/Disclosure/The Famous

Class 02 Academy 2 0870 477 2000

Sylvester Anfang II/Vena Cava/

Microdeform Croft (Front Bar)

0117 987 4144

CARDIFF

Cate Le Bon Gwdihw Cafe Bar

029 2039 7933

The Earth Dempseys 029 2025 2024

COVENTRY

Alasdair Roberts Taylor John's

House 024 7655 9958

CREWE

Interception/Matt Goodall The Imp

01270 255899

DERBY

Big D & The Kids Table The Hairly

Dog

Viking Skull/Bloodshot Dawn/

Saturnian Bloodstock @ Catton Hall

(0)1332 666 370

EDINBURGH

Lafayette Electric Circus

0131 226 4224

FALMOUTH

The Peacocks/Graveyard Johnnys

Miss Peapod's 0871 230 1094

GLASGOW

Dio Disciples Cathouse

0141 248 6606

Gyptian/Affillion 02 ABC2

0141 204 5151

Iced Earth/Absolva King Tut's Wah

Wah Hut 0141 221 5279

Night Verses/Flood Of Red Ivory

Blacks 0141 221 7871

HOVE

Kings Mews Brunswick 01273 735254

HUDDERSFIELD

The Saw Doctors Holmfirth Picture

Drome 01484 689759

LEAMINGTON SPA

Lou Reed The Assembly 01926 313774

New Candys/Pale Horse Pale Rider

Irish Club 01926 420265

LEEDS

The Manic Shine Empire

01132 420868

Sophie Sweet And Her November

Criminals Duck & Drake

0113 246 5806

Test Transmission/Shotgun Opera/

Ether 5 New Roscoe 0113 246 0778

LEICESTER

Matt Woosay Soundhouse

07830 425555

LIVERPOOL

Folks Cavern Club 0151 236 1964

LONDON

Alphonso Stewart Cargo

0207 749 7840

Blindsided Monarch 0871 230 1094

Dead Neanderthals/Aafke Romeijn

Power Lunches Arts Cafe

Donavan Frankenreiter 02 Academy

Islington 0870 477 2000

Eyehategod/Ramesses/Dopefight

Garage 020 7607 1818

Funeral For A Friend/Goodtime

Boys Hippodrome 0208 5414411

Ghouls/Popes Of Chilltown/The

Snares Gingle 020 8749 2310

Hannah Scott/Sophie Grant/Chloe

Foy Barfly 0870 907 0999

The Hillbilly Moon Explosion

Underworld 020 7482 1932

Jewellers/Regal Safari/Anneka Old

Blue Last 020 7613 2478

King Midas Sound/JK Flesh/Iron

Fist Of The Sun Corsica Studios

0207 703 4760

Marc Almond Royal Festival Hall

020 7960 4242

Nathaniel James/D'lys &

The Flames Troubadour Club

020 7370 1434

Overkill/Pulled Apart By

Horses/The Safety Fire 100 Club

020 7636 0933

Rip Roaring Cats/Dear Leaders

Club Surya 020 7713 6262

Stealing Signs/Bear Cavalry/

Gulls/Tallowah Queen Of Hoxton

020 7422 0958

Steve Craddock Half Moon

020 7274 2733

Sulk/Wildlife Lock Tavern

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Tendal/Haste Lockside Lounge

020 7284 0007

Tom Milsom/Jake Hart/M I S

W O R L D Garage (Upstairs)

0871 230 1094

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Joe Armstrong Gawsworth Hall

01260 223456

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0161 834 8180

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Slow Magic/Peculiar Disco Moves/

Euan Lynn Cluny 0191 230 4474

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Eastern Front Waterfront

01603 632 717

Dropstate Bookings Brickmakers

01603 441 118

Unborn Twin/The Lost Levels/Jake

Morrell Arts Centre 01603 660 352

NOTTINGHAM

Jaya The Cat/The Slackers Maze

0115 947 5650

PLYMOUTH

Chris Davis/Cy Brandl View 2

01752 252564

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Reel Big Fish Mr Kyrps 01202 748945

SHEFFIELD

Balance & Composure/Pianos

Become The Teeth/Seahaven

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The Shaking Whips/Early

Cartographers/Diamond Ranks

Greystones 0114 266 5599

SOUTHAMPTON

Kylesa Joiners 023 8022 5612

The Smoking Hearts Unit

02380 225612

YORK

DJ Phoenix/DJ Oreo The Duchess

01904 641 413

FRIDAY

August 10

ABERDEEN

Liam Gali/Scott Cruickshank

Espionage 01224 561006

BATH

Eclipse Fusion/Zong Zing Ilford

Manor 01225863146

Gavin Lazarus Milsom Place

01225 789040

BEDFORD

Dodgy Esquires 01234 340120

BIRMINGHAM

Room 94/The Famous Class/

Burn So Bright 02 Academy 3

0870 477 2000

The Subterraneans Jam House

0121 236 6677

BOLTON

The Chasing Dark Railway Venue

01204 306 450

BRIGHTON

Gammer/MC Storm/Joey Riot

Concorde 2 01273 673 311

Goodtime Boys Green Door Store

07894 267 053

Hollerin' Stollar And The Pine Box

Boys Mesmerist 01273 328542

Jeff Daniels Fishbowl 01273 777 505

Molly Malone Black Lion

01273 711 884

BRISTOL

Boddika Thekla 08713 100000

Dead Belgian Grain Barge

0117 929 9347

Olo Worms Louisiana 0117 926 5978

CARDIFF

Chthonic Bogiez 029 2034 1463

4th Street Traffic Clwb Ifor Bach

029 2023 2199

CHRISTCHURCH

The Searchers Regent Centre

01202 499148

COVENTRY

The Fallows/This Modern Youth/

The Charners 57ven 07834 365815

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Behemoth/Dio Disciples/

Septultura/Moonsorrow/Iced

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Chris Silver/Kathryn Nicoll/Tom

Oakes Captain's Bar 01316 682312

Dirty Harry Electric Circus

0131 262 4224

Happy Particles/Ryan Vail Sneaky

Pete's 0131 225 1757

GLASGOW

Bitter Ruin School Of Art

0141 353 4530

Chris McManus Buddha Bar

0141 332 2010

Kav King Tut's Wah Wah Hut

0141 221 5279

Toots And The Maytals/Chantelle

Ermendez 02 ABC 0870 903 3444

GUILDFORD

The Dualers Boilerroom

01483 539 539

LEEDS

Dancing Fly New Roscoe

0113 246 0778

G/A/M/E/ T/I/M/E (DJ) Nation Of

Shopkeepers 0113 203 1831

In Between Echoes The Library

0113 2440794

Milloy/Above Them/Wooderson/

Bear Trade/Rivals Brudenell Social

Club 0113 243 5866

Night Verses/Flood Of Red/Road To

Horizon The Well 0113 2440474

13 Stars The Wellington

0871 230 1094

LEICESTER

Howard Smith & The Razors

Musician 0116 251 0080

LIVERPOOL

Barry Biercliffe/New Avenue

Studio 2 0151 707 3727

Carl Combover (DJ) Shipping

Forecast 0151 709 6901

Vic Goddard & Subway Sect/The

Ladykillers Zanzibar 0151 707 0633

LONDON

Carly Bryant & Her Band/The

Lexington 020 7837 5387

Deadwall/Sheen/Dark Bells/Yucky

Slime Old Blue Last 020 7613 2478

Eddi Reader Under The Bridge

SATURDAY

August 11

March 11



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BATH

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BELFAST

The High Kings Limelight

028 9032 5942

Levon Vincent Queens University

028 9097 3106

BIRMINGHAM

The Belfuries/The Babboons/

The Straight Aces HMV Institute

0844 248 5037

Birthday Sex Asylum 0121 233 1109

Cold Fields Sunflower Lounge

0121 632 6756

Matt Tolfrey/Sam Russo Rainbow

0121 772 8174

MC Bassman/Fabio & Grooverider/

DJ Hype/Harry Shotta O2 Academy

0870 477 2000

Nervous Kind Hare & Hounds

0870 264 3333

BOLTON

The Jokers Railway Venue

01204 306 450

BRIGHTON

Deadbeat Descendant/The Cravats

Prince Albert 01273 730 499

Drugs (DJ Night) Green Door Store

07894 267 053

Hazard/Logistics Digital

01273 202407

Mok/Ubertone/Coco Alice Sticky

Mike's Frog Bar 01273 749 465

The Theme Volks Tavern

01273 682828

Willerby/Outbreak Coalition

01273 7266858

BRISTOL

A Day At The Races/The Lasting

Days/Towers Croft (Main Room)

0117 987 4144

Echo Pilots/Happy Hazard/

Fyrefight Fleece 0117 945 0996

Fixed In Space & Time/Charlie

Fortune Thunderbolt 07791 319 614

The Lost Boys/Dragonflies The

Lanes 0117 325 1979

Portico Quartet/NZCA Lines/Face

+ Heel/Empty Pools Old Motorcycle

Showroom 0117 902 0344

CAMBRIDGE

Henry Kirkup/Michael Carolan

Fountain Inn 01223 366540

CARDIFF

The Broken Vinyl/Marmalade

Sky/Third Party Clwb Ifor Bach

029 2023 2199

Koichi Sakai Gwdihw Cafe Bar

029 2039 7933

COVENTRY

The 7.20s/Zero Corporation/Cycle

On Water Kasbah 024 7655 4473

CREWE

Benjamin Francis Leftwich/

Yousef/The Whip/Rich Reason/

Nina Nesbitt/All The Young Cloud

9 Festival

The Book Of Genesis The Box

01270 257 398

DERBY

Machine Head/Testament/

Hatebreed/Sanctuary/Crowbar/

Orange Goblin Bloodstock @ Catton

Hall (01332 666 370)

The Meteors The Hairy Dog

EDINBURGH

Earl Grey & The Loose Leaves/

Zopa And The Shakes Sneaky Pete's

0131 225 1757

The Loveboat Big Band Queens Hall

0131 668 2019

Pictish Trail Electric Circus

0131 226 4224

TNGHT/S-Type/Bamboo Palace The

Liquidroom 0131 225 2564

FALMOUTH

Josh Kumra/Saturday Sunday/

Matthew & Me Events Square

GLASGOW

Andy White Griffin 0141 331 5171

The Patriots King Tut's Wah Wah Hut

0141 221 5279

Sonic Templars/Hot Jupiter/Soho

Dandy Stereo 0141 576 5018

The Winter Tradition Nice'n'Sleazy

0141 333 9637

GUILDFORD

Tin Palace/Little Signals/

Dials/Rainfalldown Boilerroom

01483 539 539

Will And The People/Royal Gala/

Tree House Fire/Felix Fables/

Autumn RedStaycation Live @

Phillips Memorial Park 01483 523394

LEEDS

Bangers/Attack Vipers/Great

Cynics/The Arteries/Caves/The

Magnificent/A Page Of Punk/

Leagues Apart Brudenell Social Club

0113 243 5866

Bleak Carpe Diem 0113 243 6264

Left By Fear/Elliott's Incentive/

After The Departure Royal Park

Cellars 0113 274 1758

Limb/Black Moth Santiago

0113 244 4472

No Bones (DJ) Nation Of

Shopkeepers 0113 203 1831

Vamp Duck & Drake 0113 246 5806

LEICESTER

Dirty Revolution Soundhouse

07830 425555

Hell's Addiction Musician

0116 251 0080

LIVERPOOL

The Black Suns/Loose Ends/Orange

Room O2 Academy 2 0870 477 2000

High Violet/Captain Flash (DJ)

Shipping Forecast 0151 709 6901

Outfit/Thunderbird Gerard/The

Tea Street Band/Sun Drums/Pins/

Married To The Sea/Muto Leo/The

Loud Kazimier 0871 230 1094

LONDON

Arches/Ocasan Garage (Upstairs)

0871 230 1094

Benoit & Sergio/Ryan Crosson/PBR

Streetgang/Terry Francis Fabric

020 7336 8898

The Black Seeds/Prince Fatty

Soundsystem Electric Brixton

020 7274 2290

Caveman/Sweetie Irie Book Club

020 7684 8618

The Crazy World Of Arthur Brown

Half Moon 020 7274 2733

The Creepsow/The Peacocks/

Dragster Underworld 020 7482 1932

Discoteca Poca/Riotous Rockers/

Alvin C Lock Tavern 020 7485 0909

East Arbor 19 Cargo 0207 749 7840

Euphoria Audio/Goy Boy McIlroy/

Everyone Else's Destruction Bull &

Gate 020 7485 5358

Friction/Breakage/Spectrasoul

Cable Club 020 7403 7730

Groove Armada/Todd Edwards/

Maxxi Soundsystem Pleasure

Gardens

Hopeless Heroic/Silent

Descent/Dive Bella Dive Garage

020 7607 1818

The Janice Graham Band/Catfish

and the Bottlemen/The Struts

Queen Of Hoxton 020 7422 0958

Kid Champion The Wheelbarrow

0207 387 3691

The Lovely Jonjo/Hello Mozart/

Adam Kraft Shacklewell Arms

020 7249 0810

Madeon/AlunaGeorge/Karma Kid

KOKO 020 7388 3222

My Heroine/Dead Baby Birds

Bridgehouse 2 020 3490 4857

Playhouse/Hothouse The Waiting

Room 020 7241 5511

Public Image Ltd HMV Forum

020 7344 0044

Standard Planets/Ghosting

Season/Slowkid/Christophe Nest

020 7354 9993

Tales Of Vega/Canute/Skeleton Kid

New Cross Inn 020 8692 1866

Tyree Cooper/NikNikNik/Fools

Birthdays birthdaysdalston.com

Wideboy Generation/The
Amazing Graces/Daytona Barfly
0870 907 0999**MANCHESTER**

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Gusset Ruby Lounge 0161 834 1392

Broadway Sound/Rapattack/Bizzy

B Sound Control 0161 236 0340

Jaya The Cat Alter Ego

0161 236 9266

John Mackie/Taylor & Leigh/Jess

Kemp Deaf Institute 0161 330 4019

Joseph Coward The Castle

0161 237 9485

Louis Barabbas/Waiters/Daily Life

Night & Day Cafe 0161 236 1822

The Ninth Watch/The Sett/The

Outreach Project Club Academy

0161 832 1111

Room 94/The Famous Class/Burn

So Bright MoHo Live 0161 834 8180

Silent Victory/Vicodin/Osiris Dry

Bar 0161 236 5920

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The Slackers Craufurd Arms

01908 313 864

NEWCASTLE

Blank Maps/Natasha Haws/Bird

Island Cluny 0191 230 4474

The Gammed Star Inn 0191 222 3111

H3O Black Bull 0191 414 2846

Last Tango In Paris O2 Academy 2

0870 477 2000

NEW BRIGHTON

Joe McElderry Floral Pavilion

Theatre 0151 639 4360

NORWICH

White Heat/Deadwing Brickmakers

01603 441 118

NOTTINGHAM

In Isolation/Momento Mori Old

Angel Inn 0115 947 6735

Just James/Fighting Evil Is Cool!/

Micro Jupiter Maze 0115 947 5650

The JD's Hop Pole Inn 0115 925 1174

Ruckus/The Hold/The Sights

Bodega Social Club 08713 100000

SHEFFIELD

The Maydays O2 Academy 2

0870 477 2000

New Candys/The Violet May The

Bowery 0114 2723487

Uprising/DJ MC E-II/Brisk O2

Academy 0870 477 2000

SOUTHAMPTON

Lee Brinx/Luca Pilato Junk Club

023 8033 5445

STOKE ON TRENT

Aaron Mobblerley The Famous Lion

01782 846780

STRATFORD UPON AVON

Secret Police Cox's Yard

01789 404600

SWANSEA

The Phantom Light/Rachel

Rimmer Mozarts

TELFORD

Silent Screams/Rosella/Our

Final Hour/The Catharsis/

Burn The Sunset Rechabite Hall

07535215237

WAKEFIELD

Translucid Snooty Fox 01924 374455

WOLVERHAMPTON

Colin Tolley/Len Cook Newhampton

Arts Centre 01902 572090

YORK

Boiling Frog Grand Opera House

01904 671818

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SUNDAY

August 12

BELFAST
Sepultura Lighthouse 028 9032 5942**BRIGHTON**
Lolly and the City of Files/Phantom Runners/Normanton Street Green Door Store 07894 267 053**BRISTOL**
Alex Taylor Band/Katie Sky/Josie Ghost/Elly McCabe/Butterflies In The Attic Fleece 0117 945 0996
Castrovalva/The Hysterical Injury/The Big Naturals Croft (Main Room) 0117 987 4144**BRISTOL**
The Critical Transmission/Waking Aida Croft (Front Bar) 0117 987 4144
Sam Kelly/Wolfhound Louisiana 0117 926 5978
The Short Life Of Gracie Ashton Court 0117 904 2275**CARDIFF**
The Meteors Bogiez 029 2034 1463**DERBY**
Alice Cooper/Paradise Lost/Anvil/Corrosion Of Conformity/Splintered Soul Bloodstock @ Catton Hall (0)1332 666 370**DEWSBURY**
Left By Fear Old Turk 01924 461018**EDINBURGH**

Amanda Palmer/Neil Gaiman

Queens Hall 0131 668 2019

Bobby Tank Sneaky Pete's

0131 225 1757

Damon Melvin/Kevin Buchanan

The Street 0131 556 4272

Zed Bias/Fantastic Mr Fox/Monki

The Liquidroom 0131 225 2564

FALMOUTH

The Wurzels Events Square

GLASGOW

The Red Kites Pivo Pivo

0141 564 8100

Vagabond Poets/Ruby Culture

Stereo 0141 576 5018

HATFIELD

Public Image Ltd University Of

Hertfordshire 01707 285008

HUDDERSFIELD

Toots And The Maytals Holmfrith

Picture Dome 01484 689759

LEEDS

Burleskimo HiFi Club 0113 242 7353

New Candys Fox & Newt 0113 243612

Straighten Out New Roscoe

0113 246 0778

LEICESTER

Hildamay/Attention Thieves

Soundhouse 07830 425555

LIVERPOOL

Bernie Connor (DJ) Shipping

Forecast 0151 709 6901

LONDON

Blur/New Order/Bombay Bicycle

Club BT London Live @ Hyde Park

020 7298 2100

Dubshape/Cormac/Peter Pixel

Fabric 020 7336 8898

Ducks Deluxe Half Moon

020 7274 2733

The D.E Experience/Simon Le Vans

Royal Vauxhall Tavern 020 7582 0833

Hall Willner/Jason Walker/

Carla Cook Royal Festival Hall

020 7960 4242

Hero & Leander/Yngve & The

Innocent/Keith Austin The

Wheelbarrow 020 7387 3691

The Hypnotic Eye/Charlie Boyer

& The Voyeurs/The Kumari The

Lexington 020 7837 5387

Jay Norton/Kersha Bailey/Dean

Atta MacBeth 020 7739 5095

Lay It On The Line/ignite/Our

Time Down Here Underworld

020 7482 1932

The Longdicks/Science Made Us

Robots/Vice Like Grip New Cross Inn

020 8692 1866

Mo Kolors/Mt Wolf Lock Tavern

020 7485 0909

Refused HMV Forum 020 7344 0044

Tinkers Cuss Shackwell Arms

020 7249 0810

William Basinski Queen Elizabeth

Hall 020 7960 4242

MACCLESFIELD

Oysterband Gawsorth Hall

01260 223456

MANCHESTER

Blitz Kids/Proxies/Grace Under

Fire/The Stations Sound Control

0161 236 0340

MILTON KEYNES

Jack & Ellie Woughton Centre

01908 660392

NEWCASTLE

Cloud City Trap Star Inn

0191 222 3111

Human Sacrifice Club/Days Till

December/Digits/Farewell Atlantis

02 Academy 0870 477 2000

SHEFFIELD

Room 94/Disclosure/The Famous

Class Corporation 0114 276 0262

SOUTHSEA

Bemis/The Silhouettes/Son Rise

Cellars 02392 826249

ST ALBANS

Colvex/The Wholls/The Metatrone

Rothamsted Park 01727 819366

TELFORD

With One Last Breath/The

Departed/Never Cry Wolf/

Show Your Teeth/Charon/III

Stay In Memphis Rechabite Hall

07535215237

WAKEFIELD

BST Snooty Fox 01924 374455

WOLVERHAMPTON

Lee Small's Band Of Brothers Robin

2 01902 497860

YORK

The Creepshow The Duchess

01904 641 413

MONDAY

August 13

Theme Park,
Birthdays,
London**BRIGHTON**
Pictureplane Green Door Store
07894 267 053
Tiny Ruins Prince Albert
01273 730 499
BRISTOL
Bound By Exile/Frozen Affliction/
Shot Down Stay Down Croft (Main
Room) 0117 987 4144
Public Image Ltd 02 Academy
0870 477 2000
The Static Age/Slingshot Dakota/
Caves Croft (Front Bar) 0117 987 4144**EDINBURGH**
Ewan Forfar Captain's Bar
01316 682312
EXETER
Biometrix (EP Preview Party)
Cavern Club 01392 495 370**LEEDS**
Follow You Home/Chasing Dragons/
Black Wolf Catch/Saving Time The
Well 0113 2440474**LEICESTER**
Juniors/Trash Coast Firebug
0116 255 1228
With One Last Breath Soundhouse
07830 425555**LONDON**
Don Broco Barfly 0870 907 0999Good Voodoo/Redvers Bailey Half
Moon 020 7274 2733
Gorguts/Dam/oblivionized
Underworld 020 7482 1932
Mixtapes/Starters/Gnarwolves Old
Blue Last 020 7613 2478
Pete Williams Band The Lexington
020 7837 5387
Refused HMV Forum 020 7344 0044
Theme Park/Becoming
Real/Childhood Birthdays
birthdaysdalston.com**MANCHESTER**
The Peacocks Star & Garter
0161 273 6726
Show Your Teeth/Charon/Her
Last Goodbye Satan's Hollow
0161 236 0666**NORWICH**
The Creepshow Waterfront
01603 632 717**PLYMOUTH**
Night Verses/Flood Of Red White
Rabbit 01752 227522**READING**
Your Demise Sub89 0871 230 1094**SHEFFIELD**
Baroness Corporation 0114 276 0262**STIRLING**
Lyra Folk Club 01259 218521

TUESDAY

August 14

BEDFORD
The Twang Esquires 01234 340120**BIRMINGHAM**
Mick Thomas/Squeezebox Wally

Kitchen Garden Cafe 0121 443 4725

Silent Filter/The Dark Eyes 02

Academy 3 0870 477 2000

BOURNEMOUTH
Michael Cassidy/Michael Ricketts/
Jordan Gray The Winchester

01202 552 206

BRIGHTON

Damien Jurado/MegaFaulx Blind

Tiger 01273 681228

Hands Make Fire/Light Brigade

Prince Albert 01273 730 499

Jacuzzi Boys/Shudder Pulp/Keel

Her Green Door Store 07894 267 053

Toots And The Maytals Concorde 2

01273 673 311

BRISTOL

Baroness Fleece 0117 945 0996

The Cosmic Dead/Thorun/Death Of

Orion Croft (Front Bar) 0117 987 4144

DERBY

Follow You Home The Vic Inn

01332 74 00 91

EDINBURGH

Carolyn Anona Scott/Jack Foster

Captain's Bar 01316 682312

Koreless Sneaky Pete's 0131 225 1757

Toy/Machine Room Electric Circus

0131 226 4224

GLASGOW

Bobby Tank Buff Club 0141 248 1777

The Shiverin' Sheik Blackfriars

0141 552 5924

LEEDSCattle Decapitation/Incantation/
Hatesphere The Well 0113 2440474Hank Haint/The Rechargeours/
Girl Sweat Brudenell Social Club

0113 243 5866

LEICESTER

Urma Sellinger/Violet/Floods

Lock 42

LONDON

Danny Sherwood Monto Water Rats

0207 813 1079

Declan Bennett/Rabia/Das Kitten

MacBeth 020 7739 5095

Emma Ballantine/Kevin Pallot

& The Pinnacles/Sorana Santos

Troubadour Club 020 7370 1434

First/The Morning After/
Rob Lynch Garage (Upstairs)

0871 230 1094

First Blood/No Second Chance

Underworld 020 7482 1932

Grant Lee Buffalo HMV Forum

020 7344 0044

John Maus/Peepholes/The

Pheromones Scala 020 7833 2022

Mixtapes/Slingshot Dakota/
The Static Age Fighting Cocks

020 8546 5174

The Penelopes/Fountains/Animal

Noise Barfly 0870 907 0999

Pictureplane/Labyrinth Ear/
Palmistry Madame Jojo's

020 7734 2473

Roy Ayers Ronnie Scott's

020 7439 0747

Thunderbird Gerard/The Dead

Fronts The Social

Urusen The Lexington

020 7837 5387

Violens Hoxton Square Bar and

Kitchen 020 7613 0709

MANCHESTERGnarwolves/That Fucking Tank/
Guns Or Knives Kraak 07855 939 129

Refused Manchester Academy

0161 832 1111

MILTON KEYNES

Embrace The Tide/Laguna

Sunrise/Ghost Of Gabrielle/
Skies In Motion Craufurd Arms

01908 313 864

NEWCASTLE

Room 94/Disclosure/The Famous

Class 02 Academy 2 0870 477 2000

NORWICH

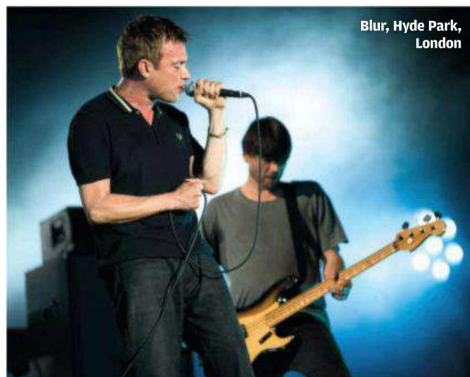
Old Man Luedcke Bicycle Shop

01603 625 777

SOUTHAMPTON

Night Verses/Flood Of Red Joiners

023 8022 5612

Blur, Hyde Park,
LondonRefused,
Academy,
Manchester

KLAXONS WIN THE MERCURY

New rave prophet **Alex Miller** joined **Klaxons** to celebrate their Mercury Prize win – and ended up on breakfast TV wearing a swastika

In 2007 I had a stupid haircut because I was young and stupid and had hair. I also liked staying up late and getting messed up for the same reasons. Somehow these rather boring facts collided one day at about 8am while I was on the BBC wearing a T-shirt with a big swastika on it.

The night before, it was the Mercury Prize. All the usual luminaries were up for it: The View, Young Knives, Jamie T, Maps... it was an exciting time to be young. Fortunately Klaxons were up for it too.

Klaxons were the last 'band' band to do anything worth opening your eyes for. The album was great, they were friends of mine, I had money on them winning, and out of everyone nominated, they were easily gonna have the best party if they won; all-in-all, I was hoping they would.

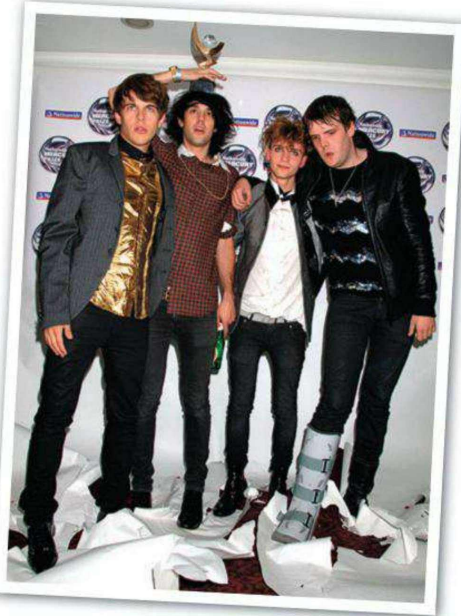
They did. We all ran around. Drugs turned up. Lots of our reprehensible mates from east London ran over to the party. We found a hotel room. We stayed up late. We found our way back to one of The Horrors' flats. We jumped around more. Someone probably fell into my pupils and drowned. I can't remember.

Anyway, at about 6am I remembered that the only reason I had been able to go to the awards at all was because I'd agreed to go on the BBC Breakfast News to discuss the event the following morning. I didn't want to do this. In fact, by that point, I was pretty sure that going to the corner shop could result in a panic attack.

I had a plan though. Jamie Reynolds – Klaxons' singer – was in a jolly mood and I suggested to him that he should come with me. He acquiesced and by the time we arrived, I'd convinced him to do the interview instead of me.

"Hello!" I beamed at the receptionist, "I'm here to do an interview about the Mercury Prize, but I brought you the guy who won it instead! Lucky you!" They seemed pleased and manoeuvred Jamie into the seat from which cameras would beam his gurning face into the BBC newsroom (manoeuvring him was hard because a) he was in a triumphant state and b) he had broken his leg jumping off a stage a month before).

Me and our mate Fifi leant back and prepared to watch the live TV event of the millennium; but seconds before he was due to go on air, three BBC staff jumped into the room and dragged Jamie out. In his euphoria he'd been jabbing the camera with his crutch. They threw



me in and someone shouted, "And we're live!"

I was wearing this great anti-Nazi T-shirt that had a man throwing a swastika in a bin, but from a certain angle, it just looked like a swastika. I pulled my leather jacket closed and sat there looking like a shit member of The Rocks. I was reeeeeeally wired.

I managed to fumble my way through the thing without repeating myself too many times while the pretty middle-aged

woman in the studio nodded at me. She then said something disparaging about music today being 'all about haircuts'. Because I have no sense of humour, I pulled a weird face. She said something about my haircut, so I garbled something about her haircut which wasn't witty or coherent. Her co-presenter began laughing. We continued bitching each other out. It all seemed unremarkable until it was over and I was applauded by the BBC newsroom. We celebrated until a voice on a Tannoy said, "WILL SOMEBODY REMOVE THE DRUNK IDIOTS FROM THE BBC."

I wandered off to the NME office where everyone laughed at me more. Someone put in on YouTube and my three minutes of fame were born. To this day I don't think it's that funny, but I guess most people on telly are quite boring. The other day my intern said he'd watched it, so either he's been Googling me, or it's still passed around as a cautionary tale of being young and full of beans.

"Will somebody remove the drunk idiots from the BBC"



Alex's hair: breaking news, but never broken ends

NME

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Compiled by Trevor Hungerford

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A BAG OF NME SWAG



CLUES ACROSS

- 1+29D** If I had a starting gun... (10-2-3-3)
9 Don't worry about me, it's OK in the Passion Pit (3-2-7)
10+15D "I missed the last bus, I'll take the next train", 2001 (4-2-7)
11+24A Band that got 'On Board' with their debut single in 2007 (8-5)
12 "But when I find myself alone, I feel like I am _____", Hercules & Love Affair (5)
15+32A I need to be informed of the time Human League are due to play (4-2-4)
16 Lush piece of music recorded in Portugal, actually (4)
17+14D Black Keys' music dug out from the coalmine somehow (2-6)
18 Scottish alt-rock band whose 'Son Of A Gun' was covered by 20 down (9)
22 "I'm gonna be _____ like a lion in Zion", Bob Marley (4)
23 "What can a _____ boy do?/You better go back to your mama, she'll take care of you", from Primal Scream's 'Country Girl' (4)
24 (See 11 across)
25 Samantha Fox and Mick Fleetwood did not receive this award for their legendary double act (4)
28 "There's no mistake, I smell the smell/It's that time of year again, I can taste the _____", from Stereophonics' 'Local Boy In The Photograph' (3)
30 That photograph included a Fluke recording (3)
31 The morning Eire wrongly named an American singer (6)
32 (See 15 across)
33 Singer _____ Sinatra, daughter of Frank (5)
34 UK blues-rock band who can solve this, or any other, clue (6)

CLUES DOWN

- 2** The Zutons are live - perhaps (7)
3 Marmaduke Duke bouncing around with a fancy bit (6-5)
4 "I'm gonna clear out my head, I'm gonna get myself straight", Paul Weller (5-3-5)
5+8D "I need a gun to keep myself from harm", (5-5)

- 6+27D** Could somehow singer fail with a Snow Patrol song? (6-4)
7+19D All copies gone of 1999 Orbital single (7-4)
8 (See 5 down)
12 Bike around with The Vice Squad (4)
13 Member of The Happy Mondays is in The Happy Mondays (3)
14 (See 17 across)
15 (See 10 across)
19 (See 7 down)
20 They created a 'Love Buzz' with their first release (7)
21 Somehow resists an old Pulp EP (7)
25 "I met a young woman whose _____ was burning", from Bob Dylan's 'A Hard Rain's A-Gonna Fall' (4)
26 Where Slipknot were at in 2001 (4)
27 (See 6 down)
29 (See 1 across)

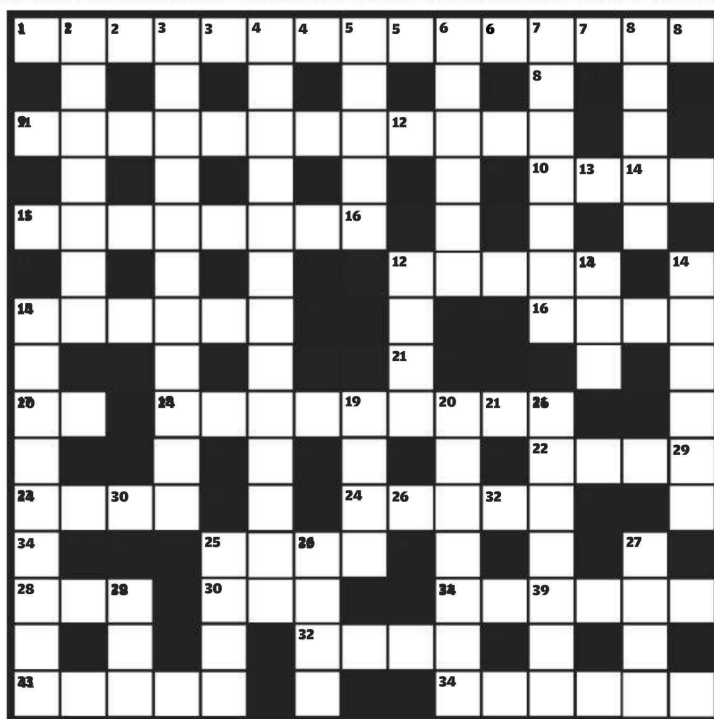
Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, August 14, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

JULY 14 ANSWERS

ACROSS
 1 Living Things, 9 Oh Boy, 10 Silver Tongue, 11 Laura, 14 Judd, 15 Get Born, 17 Torches, 21 Libertines, 23 Riddle, 24+20D East Of Eden, 29 Fade Out, 31 Mary Lou, 33 Androgyny, 34 Moog.

DOWN
 1 Losing Sleep, 2 Velvet, 3+30D Need Your Love So Bad, 4 Tutu, 5 Ian Hunter, 6 Gould, 7 Shea, 8+26A Four Kicks, 12 Utah, 13 Aces, 16+28D Neil Young, 18 Osibisa, 19 Cud, 22 Bastardo, 25 Ruby, 27 Key, 31 Mya, 32 Leo.



COLLECTORS' CORNER

BECK

Here are the music gems that no Beck fan should be without



MTV MAKES ME WANT TO SMOKE CRACK (1993)



The first ever officially released songs by Beck came when he split responsibility on a limited four-track seven-inch single with his friend Bean. The two tunes Beck offered up were 'To See That Woman Of Mine' and the track the EP became notorious for because of its title - a song Beck wrote, frustrated before his career took off.

Need To Know: A markedly different version of 'MTV...' appeared as a B-side to Beck's breakthrough single 'Loser'.

GOLDEN FEELINGS (1993)



Beck's first album in what has become a wildly prolific career was released by the small indie Sonic Enemy and only initially available on cassette. A number of the songs have featured on later Beck releases - three of them alone appeared as extra tracks on the CD single of 'Pay No Mind (Snoozers)' the following year.

Need To Know: When the album was released on CD in 1999, Beck's objections meant that it was withdrawn, making it a bit of a collectors' item.

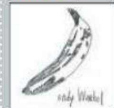
STRAY BLUES: A COLLECTION OF B-SIDES (2000)



This eight-track compilation features lesser-known cuts that became fan favourites. The tracklisting includes 'Burro', a Mariachi version of 'Jack-Ass' featuring vocals in Spanish. There's also a cover of Alexander 'Skip' Spence's 'Halo Of Gold' and 'Totally Confused', which originally appeared on the 'A Western Harvest Field By Moonlight'.

Need To Know: The album was originally released only in Japan.

THE VELVET UNDERGROUND & NICO (2009)



The first installment in Beck's 'Record Club' - where he brings together a disparate cast of musicians to re-record a classic album in one day - is also the finest. Nigel Godrich adds some magic touches to a set that is half fairly faithful covers ('European Son'), half radical reworkings ('Femme Fatale') and collectively a charming, worthy tribute.

Need To Know: Beck had been covering 'Sunday Morning' as far back as 2002.

FANMAIL

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

Edited by Tom Howard



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I BET YOU LOOK GOOD ON THE PODIUM

From: Robert Hemingway

To: NME

I wasn't even planning on watching the Olympics opening ceremony, as I was absolutely certain it'd be a complete disaster. But when I heard that Arctic Monkeys would be playing I changed my mind. And I'm sure we can all agree, they were brilliant. They've left no doubt in my mind that they are the best band in the world at this moment. Seriously, who even comes close? So why aren't they playing stadiums? The big fat pile of overblown bullshit that is Coldplay have been hailed as the best stadium band in the world over and over again (even in your own fine pages), but we could really do with a world-conquering stadium tour from Arctic Monkeys to prove them wrong. I believe that Alex Turner and his buddies deserve to be placed on a podium as high as the likes of Oasis and other great bands from this country. The only thing stopping them now is a stadium tour, which they are bound to smash. So thank you Danny Boyle for picking Arctic Monkeys over Coldplay or Take That.

NME's response...

Too right, Robert. I for one have never been as proud of the fact that I live in a country eccentric enough to throw the Queen out of a helicopter and celebrate the NHS with the help of a model of a giant, creepy

baby. But I'd like you to think about one thing. Maybe it's actually a good thing that Arctic Monkeys don't play stadiums. Maybe it's kind of charming that even though they could almost certainly sell-out the

Ricoh Arena or the Emirates, they'd rather not bother. They'd rather show people like you a good time in a venue slightly less likely to charge you £7 for a hot dog, which is a wonderful thing. They tend to save their

MASSIVE shows for festivals, which makes them feel more special. Then again, maybe their experience of playing in front of a billion people at the Olympics will change their minds. Hope not – TH

PAUL MCCARTNO

From: Alex Donnelly

To: NME

Paul McCartney really irritated me at the Olympics opening ceremony. Arctic Monkeys played 'Come Together', so why didn't Paul play a Monkeys song? I'd love to see Paul playing 'Brianstorm', or a rendition of 'R U Mine'?

From: NME

To: Alex Donnelly

Problem is, Alex, despite the fact that Paul McCartney is a national treasure, was instrumental in inventing pop music as we know it and was a key member of probably (possibly) the greatest band the universe has ever seen, he is 70. So if he took on a tune like 'Brianstorm', he'd probably wind up lying in the foetal position on the floor making hand signals at his maid that mean "BRING ME THE VENTILATOR", such is the ferocity of that tune. And you wouldn't want that, would you? – TH

THIS IS HISTORY

From: Chris Copestake

To: NME

Credit to Danny Boyle for playing Britain's ace in the pack: our musical history. Everything from Eurythmics to Muse, Blur to the Stones. It was brilliant. What a soundtrack to an unbelievable event. Frank Turner was a brilliant warm-up choice for the crowd. Fuck the pessimists, the opening ceremony was amazing.

From: NME

To: Chris Copestake

Tell me about it, Chris. How good does it feel to live in a country that you can genuinely say, without a faint of bullshit, that we have the greatest musical heritage on Earth? We OWN music. We ARE music. If you could put Great Britain in a sandwich and eat it, it would TASTE

LIKE MUSIC. If you popped it in a blender, the soup would have the aftertaste of music. That's probably enough of that. Basically, I agree – TH

TWO-DOORIOUS

From: Melly Stevens

To: NME

As a massive Two Door fan who's one step away from being one of those sex-stalking Twitter crazies they talked about in your feature, I was almost overcome last week. Alex Trimble's appearance during the Olympics opening ceremony took me totally by surprise. 'Caliban's Dream' is so beautiful, I haven't stopped playing it since. And then your cover interview, well that was great, but more to the point, ALEX'S QUIFF! How's a girl to cope?!

From: NME

To: Melly Stevens

In all honesty, I do not know. I tried lying down in a dark room with a cold compress and some whaesong, only to wake up screaming "TORCH! QUIFF! TORCH! QUIFF!" over and over until the nurses came – TH

THE JOY OF VINYL

From: Richard Wiggins

To: NME

Rounder Records in Brighton shut up shop today for the last time. It has been such a big part of my life that I didn't consider it possible that it could ever be gone. The first time I walked into that place I didn't even know what vinyl was, but bought a copy of 'Unknown Pleasures' based entirely on the fact it looked so good. Four years and about 100 records later I wanted to thank everyone who worked there for introducing me to so many fantastic albums, and for providing somewhere that felt like it was built on a deep love of alternative music rather than an attempt to make money.

People should know that independent record stores are the most amazing places and they should really spend their cash in them, or at least experience what they are like before they are all gone. It's hard to explain but iTunes and The Pirate Bay don't even come close to providing the sort of public service that is contained within these stores.

From: NME

To: Richard Wiggins

Know what we're gonna do Richard? We're gonna get in touch with Rounder Records, to tell them about your letter. And they're gonna read it, and despite the fact that the owners of the shop are probably in a difficult place right now, they're gonna remember all the evenings working, all the Saturdays watching people drift in and out of their shop just to browse, all the letters they got from their bank with the word "URGENT" on them, and they're gonna feel like it was all worth it. And that's because of people like you, Richard. Make sure you find a new shop and love it in the same way you loved Rounder Records. Proper record shops LIVE ON - TH

ALRIGHT GRAAAANDAD!

From: Gregor Horne

To: NME

I can't believe people aren't more excited about the



STALKER

From: Melissa Lewis

To: NME

The Cure are my all time favourite band and I nearly passed out when they got on the same plane as me recently. They slept all the way from Lisbon to London, but I managed to nab them at baggage claim!

reformation of the amazing Grandaddy! They produced one of the best albums ever ('The Sophtware Slump') and are back to play shows and hopefully make a new album. People should be stoked, I know I am.

From: NME

To: Gregor Horne

I love that you love Grandaddy so much. But unfortunately I kind of can believe that people aren't more excited about their reformation. They're just a bit 'slippers' - TH

MILES AHEAD

From: Cristina Miralles

To: NME

I'm the girl who was holding up the "MILES MARRY ME"

Web Slings

The highlight of this week's NME.COM action

MUSE: 'WE TOOK INSPIRATION FROM SKRILLEX'

Super-ridiculous rock monsters Muse revealed this week that they were inspired by Skrillex on their new album, 'The 2nd Law'. In NME's world exclusive interview with the band, drummer Dom Howard said: "We went to see Skrillex in Camden. We went, 'Fuck, it's so heavy.' Loved it. It was like a full metal gig, they had circles of death, people were moshing, I hadn't seen a reaction like that to electronic music before. We took inspiration and came up with 'The 2nd Law: Unsustainable'." Matt Bellamy added: "Some of that dubstep and brostep coming from America is capturing the imagination. The moshpit has moved from guitars towards the laptop, so with that song we're trying to see if we can challenge the laptop. We created something that was dubsteppy but with real instruments. We wanted to ask, 'Can rock bands compete with what these guys are doing?'" Predictably, the internet went mental..

Read the news story in full at NME.COM/news



Best of the responses...

I would just like to say that Muse are a ridiculously wank band with only one or two half decent songs at best, a clueless bunch of Radiohead plagiarists who never know when they've gone too far.
Dean Glover

The sanitised US version of dubstep is a stinky fad. James Blake and Burial are UK masterminds who turn it into ART. Skrillex is big major label pop corporate fad... and Muse are too talented to embrace fads, right?
Luke Worle

Anyone who wants their favourite band to release songs in the same tried-and-tested style time and again needs to expand their mind.
Wayne Stankiewicz

'Survival' - worst song ever.
Liam Moyles

Hopefully the way Muse do dubstep will be better than the way Korn and Enter Shikari have done it. Although those bands weren't too good in the first place now that I actually think about it.
Pete Ferris

banner in the crowd picture in your Benicàssim 2012 review. It has been a very pleasant surprise to see my picture in this week's NME. I would actually very much like to be Mrs Kane pretty soon, but I'm from Barcelona, so it would be nice if you could help make my dream come true. I swear this is real. I've enclosed a picture of myself to prove it.



From: NME

To: Cristina Miralles

Well now we feel responsible, Cristina. And we're gonna have to say something to him, aren't we? So leave it with us. What we want to know is what exactly

you like so much about Miles. Was it those snazzy black and white trousers he was wearing onstage at Benicàssim? Is it his luscious hair? Do you just enjoy his charming plodding hits? - TH

ALL A BLUR

From: Brooklyn Ward

To: NME

Being a dedicated (read: obsessive) Blur fan has its drawbacks. The worst one is that the original incarnation of the band broke up when I was eight. So I was extremely happy when they decided to re-reform this year. I didn't manage to get tickets to their Hyde Park summer gig, so consoled myself by reading your recent article about the Blur '21' boxset where that crazy journalist of yours listened to 24 hours' worth of reissues. When you mention Blur to most people, their response is to either yell "WOO-HOO!" or "PARKLIFE!", and I can't help but feel that the majority of their songs

have been forgotten, even though they've written some of the best ones of the last 20 years. So it was nice to see your journalist enjoying all of Blur's lesser-known but still great songs as much as I hope to when I scrape together enough money to buy it. It's not cheap, but I think it's worth it for the amazing multicoloured vinyl.

To: Brooklyn Ward

From: NME

Funny you should refer to our journalist as "crazy", Brooklyn. You're right of course, but you need to know the effect listening to the entirety of '21' has had on him. Firstly, he can't stop talking about Elton John's cock, having developed an unhealthy obsession with the song 'Sir Elton John's Cock'. Secondly, he refuses to get involved in any form of entertainment that doesn't last for at least six hours because he's convinced himself that anything less than that is a waste of time



STALKER

From: Andy Buss

To: NME

This is me, my friend Liam and Iceage after their Latitude set - it was so rad. So pumped I couldn't even keep my eyes on the camera!

and money. It's changed him like LSD changed Fleetwood Mac's Peter Green and Pink Floyd's Syd Barrett. They were never the same again either. Don't let this put you off though. Everyone else in the office had a go and came out the other side thinking WHAT A BAND. Maybe just keep it away from fragile minds when you do scabble together enough coppers to buy it - TH

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

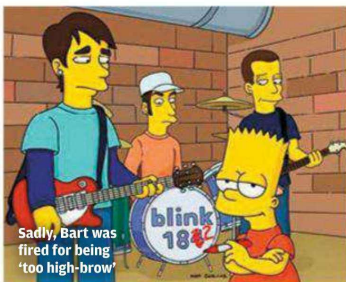
MARK HOPPUS BLINK-182

QUESTION 1

What's your one line in the episode of The Simpsons you're in – the one where Bart moves into his own flat and pro-skater Tony Hawks lives upstairs?

"Tony Hawks says, 'Hey, Blink-182'. Tom says, 'We have names you know.' I say, 'Dude, let's trash this place'. Then Travis [Barker] says, 'After we get paid.' Having a Simpsons character done of yourself is as cool as having your face carved into Mount Rushmore."

Correct



QUESTION 2

What colour nail varnish are you wearing when you play the double bass in the video to 'I Miss You'?

"Black. That was the first time I'd picked up a double bass. Luckily it's tuned the same way. I think given enough time I could probably get palatable at it."

Correct

QUESTION 3

Name five acts parodied in the 'All The Small Things' video (right)

"Britney, Christina Aguilera, *NSYNC, 98 Degrees and Backstreet Boys."

Correct. Also Westlife, Ricky Martin and five

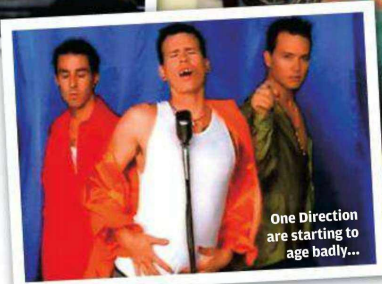
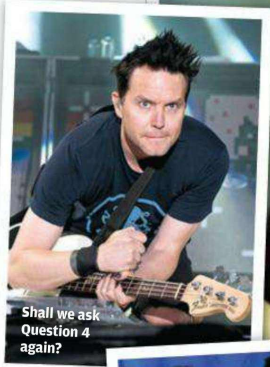
QUESTION 4

To whom does Blink-182's Tom DeLonge dedicate bonus track 'Anthem Part Two (Live In Chicago)' to on your 2003 album, 'Blink-182'?

"His mom?"

Wrong. He says, "There was a kid in my class who got a boner during PE at high school, he was wearing sweat pants and it was really embarrassing, so this song goes out to him." Was this kid you?

"No. Not me."



QUESTION 5

Complete the lyric from the unnamed and unreleased Blink 182 song: 'I'm gay/ So what?'

"Don't judge/My butt'. We were somewhere between [2003's] 'Blink-182' album and [2011's] 'Neighborhoods' and somebody turned a camera at me

and I just made it up on the spot. Somehow it caught on and people tweet me about it all the time."

Correct

QUESTION 6

How many times does Jim blow his load with Nadia on the internet when Blink-182 cameo in the original American Pie?

"I think just once, right?"

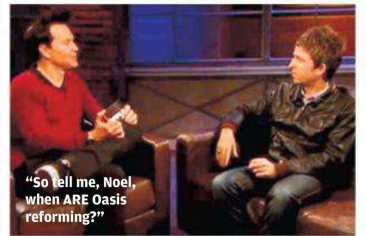
Wrong. Twice. How did you get to cameo? "We were involved from when it was just a script and it was called Class... something... High. I think Tom read to be one of the characters. They invited us down to do a scene and I got to hang out with a monkey."

QUESTION 7

Name three British artists who have appeared on your TV show, Hoppus On Music

"Both the Gallagher brothers separately, Phil Collins. Tinie Tempah."

Correct



QUESTION 8

Name three exercises on your fake fitness video Mark Hoppus: Go For It! on said TV show

"We do 'The Pony', 'The Bulb Changer' and 'The Bass Stretch'."

Correct

QUESTION 9

Which Blink-182 song lends its name to the 2009 BBC TV show which follows the lives of a church choir who sing contemporary songs, sort of like a rubbish church-based version of Glee?

"All The Small Things'. I saw it on YouTube. I thought it was really strange and really cool. It makes me wonder who would dream up something like that."

Correct

QUESTION 10

What colour socks are you wearing in the video to 'What's My Age Again'?

"Do I have one blue and one red?"

Wrong. Both are dark blue or black. How naked are you in the video?

"Between 98 per cent and 100 per cent. In some bits we're strapped in, others we're au naturale, the full monty."

Total Score

7/10

"Nice!"

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LOVED THE MYTHOLOGY
OF ROCK’N’ROLL...”**

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YANNIS OPENS UP ABOUT
THE NEW FOALS ALBUM

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