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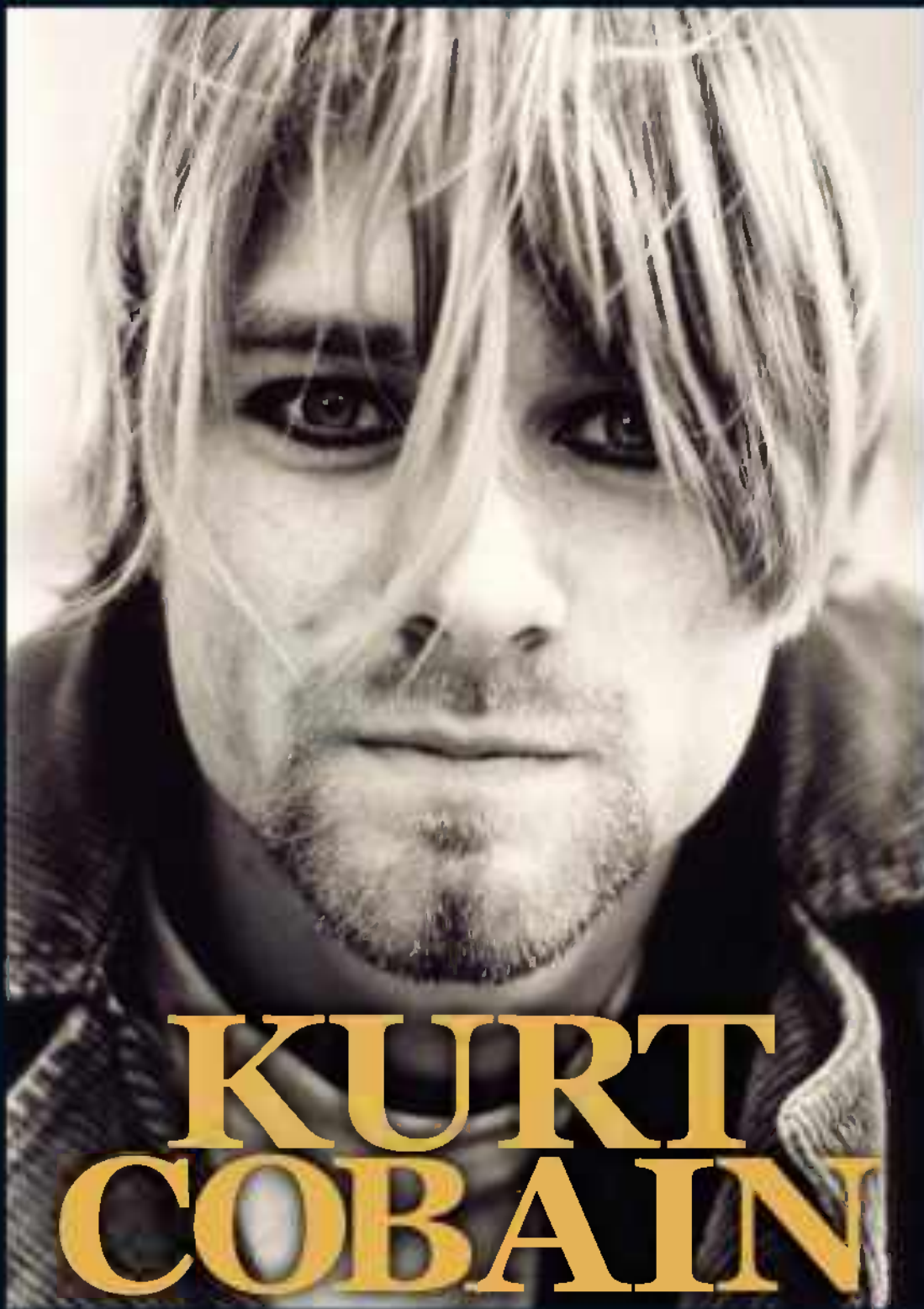
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Steele
the show

Dancing girls with swordfish heads, neon-coloured suits and what frontman Luke Steele says is the tale of "the emperor with the digital heart" came out in force for Empire Of The Sun's spectacular debut shows, as their Australian tour kicked off last week.

Absent from EOTS' live awakening was the group's cofounder Nick Littlemore, who Steele said he hadn't seen or spoken to in five months. Well, the singer can rest easy as Littlemore came out of hiding to tell *NME* he had been travelling the world and has ended up roping in Elton John – really – to help out with the next album by his other band Pnau. "I was recording in Atlanta and swimming with my phone in my pocket," he said of his radio silence. "I've never managed to replace it. We're making a studio album with Elton John co-writing on some tracks for the next Pnau album."

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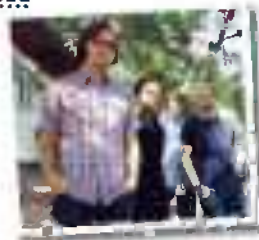
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2 DEATH CAB FOR CUTIE

The lead single from the soundtrack from the forthcoming second film in the *Twilight* vampire series, *New Moon*, it's all bloodsucking melodrama and star-crossed love for Ben Gibbard and his boys. Whether or not you're into the films, it doesn't matter, you still won't be able to help but swoon a little at their lofty sentiments.

On MySpace now



3 FRIGHTENED RABBIT

[illegible]

On NME.COM/video now


4 NIRVANA
Scoff (live)

Much missed as our cover star is, there's still a few gems glinting down in the depths of the Nirvana archive to ease the loss. If the *Guitar Hero* thing left a nasty taste in your mouth, this bracing blast of nostalgia-free brilliance will clean it away. From a previously unreleased and remastered live recording from Portland in 1990 that will be released as part of the special edition of 'Bleach' on November 3, it's breathtaking. Still sounds like he's saying "gimme back my Albert Hall", though. **On Pitchfork.com now**

5 BRITNEY SPEARS

3 We couldn't give a toss if the 'racy' lyrics are about threesomes or three-for-two shampoo offers – it's all about the hooks. One of the catchiest tunes we've heard from Brit in years, its rude techno synths are soothed by a cracking pop tune that reminds us of the halcyon days of 'Crazy'. **On YouTube now**



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Thom Yorke,
Orpheum Theatre,
LA, 04/10/09



RADIOHEAD: 'We are making a new album'

As Thom Yorke plays his first full solo shows in LA, Ed O'Brien reveals it won't be long before his main band start recording again...

Forget the rumours, we can confirm there will be another Radiohead album, and that's according to... the band themselves.

Following online comments from frontman Thom Yorke back in August it looked like the band were giving up the 'traditional' release format. However, Ed O'Brien has confirmed that they are not only interested in recording more albums, they are actually making one right now.

The guitarist told *NME* that with sessions planned this winter the band would "definitely" be releasing a full album physically next year.

"We were misquoted," claimed O'Brien of Yorke's comments, loudly adding, "WE WILL BE MAKING AN ALBUM!" Although he said the band hadn't decided how it would be released, he said the album would come out on vinyl and CD whether it first arrived as a download or not.

"We love the artwork, that's really important, the physicality," he explained. "And we all like vinyl. That's not going to go away. I still like CDs as well. I got the Speech Debelle CD the other day - I nearly

downloaded it from iTunes but I thought, 'No. I want the physical thing.'"

O'Brien wouldn't be drawn on specific tracks, but suggested that recent free download 'These Are My Twisted Words' was not a marker for the album.

"It's kind of a one-off," he said of the song. "It could have been a darker side of 'In Rainbows' - it's got that

**"We love the artwork,
that's really important
- the physicality"**

ED O'BRIEN

autumnal vibe, we're leaving the summer and going into the darkness"

He added that with Radiohead set to reconvene in their Oxfordshire studio this winter, the season might similarly affect the new songs. "Typical Radiohead," he laughed. "We're going into the studio in winter. It's always miserable! Are we at the whim of

the seasons? We are! When you're in a studio in the countryside, the music you make is definitely affected by what season it is."

Before Radiohead can hit record, though, they are pausing to allow Thom Yorke to play his first solo gigs with a full band.

Currently in Los Angeles, the singer has coaxed producer Nigel Godrich to join him onstage in his currently unnamed group, while his choice of bassist - Red Hot Chili Peppers' Flea - has turned a few heads. Though perhaps most famous for wearing a sock on his cock, Flea has quietly established himself as *the* bassist for hire since his funk-rock outfit went on hiatus two years ago. He has recorded with Damon Albarn and the Hypnotic Brass Ensemble, has previously collaborated with Metallica, Jane's Addiction, Patti Smith and The Mars Volta and was asked to take part in both the PIL and Faces reunions, making him a good fit for Yorke.

For a full report on the singer's first show at Los Angeles' Echoplex (Oct 2) and his gigs at the city's Orpheum Theatre (Oct 4-5), which saw him play 'The Eraser' and several new songs, head to NME.COM.

JOEY MALONE/GETTY

7 DAYS IN MUSIC



TUNE!

Florence gets an xx-rated remix

LONDON ■

A week in the making, The xx's remix of Florence And The Machine is perhaps one of the most elaborate indie mash-ups ever attempted. Having rebuilt Florence's cover of 'You've Got The Love' almost from scratch, the remix became an internet hit when it leaked last week (September 28). "It just started out as a normal remix," Jamie Smith explained. "I made the whole backing, but then realised Florence's vocal parts didn't fit. So I got [The xx's] Romy and Ollie to come into the studio, and we spent the night recording."

The track also splices Welch back into her own song, with Smith borrowing techniques from some unlikely sources. "I thought seeing as it would be mostly going to Florence's fans it had to have a bit of Florence in there! And so taking inspiration from UK funky stuff that's coming out right now, I just had a little experiment with her vocals," he said.

For her part Welch loves the tinkering. "I asked them personally to remix it. I really like it," she told NME. "I think they've got two of the most beautiful voices, and the way they've done it, with the distorted voices, I was thinking about how I could do it live..."

PETE BEFORE THE BEAK

GLOUCESTER ■ Babyshambles' Christmas party is on hold as Pete Doherty will be in court. He must appear at Gloucester Crown Court on December 21 after pleading not guilty to dangerous driving last week (Oct 1). The trial will last days though, Judge William Hart said the alleged offences were near "the bottom of the scale".



GIRLS CALLED 'LAURA'

SAN FRANCISCO ■ Highly-rated rookies Girls will release new single 'Laura' on Fantasytrashcan next month. The band, who have a UK tour set for next month, release the track on download and heavyweight vinyl on November 9.

NOEL'S NEW STRIPES

BOW ■ Noel Gallagher is set to make his first appearance since quitting Oasis - in an Adidas advert. The clip, which apparently has a sci-fi theme, also features Ian Brown, Daft Punk, David Beckham and Snoop Dogg.



DANGER MOUSE SHINS UP



PORTLAND ■ Did you hear the rumours Danger Mouse was producing The Shins? Turns out it was nothing so mundane, as master mixer Brian Burton has in fact formed a whole new group with the indie band's frontman, James Mercer. The pair will be known as Broken Bells and plan to release an album in early 2010. We'll have more soon.

WHAT? I CAN'T HEAR YOU!

BRUSSELS ■ The EU thinks your MP3 player might be too loud. Commissioner of Consumer Affairs Meglena Kuneva is calling for a ruling to limit the volume to 80db to protect people's hearing. An iPod, for example, can currently reach 130db. With a decisions not expected for a few years, you can turn it up for the time being.

MONKEYS TURN CORNER

SHEFFIELD ■ Arctic Monkeys have told us that their next single will be 'Cornerstone'. With B-sides and release date still TBC, check NME.COM for the full details.

JAY-Z'S BRAND NEW SPEK

NEW YORK ■ Jay-Z has sampled Regina Spektor for a new track. Her 'Chemo Limo' from 'Soviet Kitsch' will provide the bedrock for 'Crispy Benjamins', set for a deluxe version of 'The Blueprint 3' due out later this year.

"The bees are vanishing. We've got to save them before they all buzz off. Without them we're in proper bother"

LIAM GALLAGHER: BEE-LOVER

Lens on fire

LONDON ■

An exhibition of candid Kings Of Leon photos is set to open on October 22 at the Proud Camden gallery. Celebrating 10 years of the Kings, NME snapper Jo McCaughey has delved into her archive for the 'Ten Year Reign' show.

"I met them around their first UK tour," explains McCaughey. "I was intrigued by this band of young brothers. I saw them play, was introduced to them and hung out. They were going on a small tour and they invited me along. I took my camera and off I went."

The exhibition runs until December 6.





ROBBED BLIND!

Noah's wail...

MANCHESTER ■

Noah And The Whale have had practically every instrument they owned stolen from them after a gig last week (September 29). The band, who are currently on tour, were cleaned out after a show at Manchester's Club Academy as thieves pinched the trailer with all their gear from a car park in the city's Cheetham Hill area. "We just left the van with the trailer outside our hotel and got up the next morning and the trailer was gone. It literally had every single piece of our equipment in it," frontman **Charlie Fink** told *NME*. The band even lost an electric toothbrush they used for a guitar effect, although Fink is particularly gutted about the loss of his 1963 white Fender Jaguar.

"I used that guitar for everything," he moaned. "I used that guitar to record the album... that's my guitar. I feel like a part of my personality has been removed. It defines so much about the stuff we do, the way that stuff sounds. I've literally been using that Jag in every show, every song for years."

The band are urging fans to keep an eye out for anyone trying to hawk their gear, but insisted they would not cancel any shows, begging and borrowing equipment to play on.

"We're not going to stop the tour. We're just working out a way to do it in terms of instruments," declared Fink. "The thing is, just because some guys have been complete arseholes doesn't mean we should stop the shows."

N-DUBZ AND JLS FIND THEIR MOBO, TINCHY DOESN'T

GLASGOW ■ N-Dubz and JLS were the biggest winners at last week's Mobo Awards (September 30). Both acts picked up two awards, which was held in Scotland for the first time. But not everyone went home happy. **Kelly Rowland** complained sound problems ruined her performance, while **Tinchy Stryder** made his feelings clear on Twitter. "So I didn't win a Mobo after havin da highest selling urban single of the year and sellin over 1million singles this year, cool," he noted. "F the Mobos."



"I was hoping to put a gold statue of me in the middle of this tiny little town where I was born. I'm naked on a rearing horse. I have a modest loincloth on. It's this rather wonderful homoerotic work of art"

NICK CAVE IS JOKING, MAYBE

JAMIE T(OO ILL TO PLAY)

BRISTOL ■ Jamie T has been forced to postpone the start of his UK tour after suffering a bout of laryngitis. The first six dates will be rescheduled, while things will now get underway this Friday (October 9) at Glasgow's Barrowland. For more Jamie T, pick up next week's issue.

BLACK LIPS VS WAVVES

NEW YORK ■ Black Lips' Jared Swilley and Wavves' Nathan Williams were involved in a scrap last week (September 25), which the NYPD had to split up. Williams claims the Black Lips man spat at him, while Swilley says he did nothing to provoke a fight, but claims a Wavves associate hit him in the face with a bottle. See *NME.COM* for the gory details.

DEATH SET

NEW YORK ■ The Death Set's Beau Velasco passed away last week (September 27). A cause of death is yet to be established.

LIL WAYNE'S LATEST WEEZ

BEVERLY HILLS ■ It's an unlikely pairing, but Lil Wayne and Weezer are new BFFs. The rapper is appearing on a track on Rivers Cuomo and co's new album. "Wayne gave it the edge I was looking for," explained Cuomo.



'NO MORE PLANS' FOR BLUR

LONDON ■ Bool Graham Coxon says Blur have "no more plans" to do anything for the time being. Hopes that the band would follow-up their summer shows should be put on ice according to the guitarist. "We're in touch and we say, 'Wotcha' and all that, but nothing has been mentioned about any more shows or anything else," he said. "Everyone's slipped back into what they do when the Blur creature isn't heaving around. Law and cheese and music, I suppose." Watch Coxon's interview at *NME.COM/video* now.

Jack White turns director

NASHVILLE ■

Not content with being in The White Stripes, The Raconteurs and The Dead Weather, along with trying his hand as an actor and Bond theme impresario, Jack White has added 'director' to his CV. The guitarist oversaw the video for new Dead Weather single 'I Cut Like A Buffalo', which was shot at the Nashville HQ of his label Third Man. The Dead Weather kick off their UK tour in Manchester on October 19, and in the meantime here's a pic from White's directorial debut.



FLIGHT LIEUTENANT
SEAN LANGRISH
RAF AEROSPACE BATTLE MANAGER

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This is *not* Spinal Tap... but it's close

Arctic Monkeys' Old Trafford gigs are the backdrop for new British comedy *Le Donk...*

When Arctic Monkeys played Old Trafford cricket ground in 2007, few realised a movie was being filmed behind the scenes – including the band themselves. However, this week they, and everyone else, can finally see what *This Is England* director Shane Meadows and *24 Hour Party People* actor Paddy Considine were doing at one of the defining gigs of the decade: they were making *Le Donk & Scor-Zay-Zee*.

In cinemas on Friday (October 9, with the DVD following on October 26), the rockumentary follows Considine as former roadie Le Donk, now managing Nottingham rapper Scor-Zay-Zee (see sidebar) as he tries to fluke his way into the gig of a lifetime with Arctic Monkeys at Old Trafford.

If the plot seems a blag too far, the actual making of *Le Donk...* was an even more impressive feat of pulling favours. Part of a series of flicks by Warp Films all shot within five days, Meadows and Considine improvised the film after scoring Access All Areas passes for the gig. They then spent their time backstage and blagged everything, including getting Arctic Monkeys to act.

"To be fair to the band I don't think they realised initially how much stuff we were going to do at the show, but they were really cool about it and let us get on with it," explained Considine. "Initially they were a bit cold improvising because we just turned up in character but they got in to it. Matt [Helders] in particular was brilliant, he was asking us loads of really funny questions."

With the film hinging around whether Le Donk can get Scor-Zay-Zee a slot at the Old Trafford show, Alex



WHO IS SCOR-ZAY-ZEE?

All you need to know about Nottingham's favourite rapper

Paddy Considine's roadie Le Donk is helping a rapper get into the gig of a lifetime. Could it be a comic creation too. He's not.

"In that underground rap world he's a bit of a celebrity," explained Considine of his co-star. "He's got a name in Nottingham and has been played on Tim Westwood's show countless times."

Here's a sample rap from 'Listen To The Music': "Never had a job for more than month/Never had a girl for more than a week/They call me a bum, call me a freak, call me a stalker and call for the police/So what I'm a bit schizophrenic/That's why I'm on my own in the park playing tennis, or in a raincoat showing you my penis..."

Considine as Le Donk with Alex Turner



Turner and co went one further than a cameo, letting the pair perform their hastily written, Jamie T-inspired song 'Calm Down Deirdre Barlow' onstage at the second of their massive Manchester gigs.

"Getting onstage really made it for us. We weren't supposed to be on there but it happened by chance," admitted Considine. "On the day when they were soundchecking, Shane and I were off filming something else and Scorz was onstage and got his keyboard plugged in. When we came back he was rapping and we thought, 'Wow, we have to get onstage for the gig!' I'm really thankful. It was a big day for the band but they were great about it. I think some people

at the back were going, 'What's this?' but down the front they were really into it."

However, while the actors do a very good job as musicians, it's actually Arctic Monkeys' roadie Nigel 'Big Nige' Reeks who steals the show with some no-nonsense improvising. "They had passes but that was all they had, so I took it as a challenge to see what else we could blag," said Big Nige, who bags more screen-time than the band. "We all got into it. I helped blag the gig and got them a sound guy. When you've got Shane Meadows walking around, you've got to help, haven't you?"

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WE WANT ANSWERS!

This week:

EZRA KOENIG
VAMPIRE WEEKEND

NME: You're giving away new song 'Horchata' for free this week; clearly you're in the pro-downloading camp then?

Ezra: "Almost our entire first album started out as a free download, so that's nothing to be afraid of. In fact, people who send around the MP3s are the ones doing the hard work of getting people to listen to our music for us."

So it's genuinely the opening song from 'Contra', which isn't out 'til January?
"Yes, it made sense [to pick that song] as it's the first track, so that makes it more of a preview of the album. Just from hearing this song you won't be able to formulate what the sound of 'Contra' is, you're just getting a taste. It's funny, we always knew that song was going to be track one, even when it was a 30-second demo! When you hear the entire album, it's very diverse, so no one song sums up the whole album. But we felt this was track one. It has a lot of new sounds and is exciting. It seemed like the right thing for people to hear after waiting so long."

What is Horchata?

"It's one of my favourite drinks. I don't know if you can find much Horchata in England, it's a sweet Mexican rice drink, usually served cold."

There seems to be a South American influence creeping in? 'Contra', you recorded in Mexico, the drink...

"There's certainly a California theme, and we did a tour in Mexico right in the middle of making this album and that trip was important in giving us ideas. I don't want to say it's influenced by Mexican music, because it's not true, but if people can hear a connection I'm glad because it's part of the story of this album. In fact, the percussionist who plays a bunch of stuff on 'Horchata' is a Brazilian guy named Mauro Refosco, so there's a lot of Brazilian instruments and a marimba. We just heard he's joined Thom Yorke's band. He's an amazing percussionist. He's been in David Byrne's band too."

When will you finish the album?

"We're going to hand it in, in two hours' time! I'm relieved. We worked so hard on it and I've been going crazy listening to it. We know we have to let it go; we're very confident, but you always want to keep tweaking."

"We're handing in the new record in two hours' time! I'm so relieved"

peeling back the layers on that one. We don't want to be too specific yet. The picture is very open to interpretation. I can tell you that it was taken in 1983 in New York City – it's a candid picture, it's what that person was wearing on that day. I want people to know that; I don't want them thinking we brought a vintage polo shirt and threw it on one of our friends."

Along with the download you're also doing intimate dates around the globe this Autumn (see NME.COM)...

"It's crazy to finally do a different set!

Who's that girl?

"Oh, the album cover? We're still having fun

When you only have one album there's only so many songs you can play. We've played them over and over, so working in new songs is so much fun."

Finally, seeing as you played 'Contra' track 'White Sky' when you toured 'Vampire Weekend', have you started writing album three yet?

"(Laughs) You know, we don't have any complete songs, but we have four or five fragments. There's a point when one thing comes to an end and you look ahead to what's next. I think the first conversation we had about 'Contra' was in a Walmart in Denver, when we were on tour in the fall of 2007, that was before the first record came out!"

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MY MUSIC

KYP MALONE

TV On The Radio/Rain Machine

My first record...

'PARADE: OST - UNDER THE CHERRY MOON'
PRINCE



"I ended up in Maine one summer doing ministry work, saved up my lunch money and bought a copy on cassette. I had to fake being sick to listen to it in private. My mother, her zealot friend and Jesus Christ in absentia lectured me on the dangers of music by sexual deviants."

Right now I'm loving...

'STAND ALONE'
BOB MARLEY AND THE WAILERS



"I spent the better part of my life prejudiced against The Wailers' music due to its popularity among the jock/frat set. Turns out they made music as close to perfect as is possible on this plane. Some things resonate with people simply because they're good. And this music is as popular and as easy to take in as clean air. I'm trying to make up for lost time."

My favourite lyric...

'WALK THE DINOSAUR'
WAS (NOT WAS)



"I don't have a favourite lyric, that's like asking 'What's my favourite conversation ever?'. It implies that the writing of moving lyrics is a finished thing and all I have to do is go through my lists that I've been carefully constructing. But if I had to answer, on pain of higher taxes, I'd just give it to 'Was (Not Was)': 'Open the door, get on the floor, everybody walk the dinosaur!'"

A record by a hero...

'HELP'
THEE OH SEES



"Thee Oh Sees are a band headed by my friend Jon Dwyer. He's a hero, not in the way of being a fire-fighter, but in the constantly creating good work as a labour of love way. He has always been writing and performing under various guises - Zeigenboch Kopf, Pink And Brown, Coachwhips, Sword & Sandals."

To make me dance...

'OFF THE WALL'
MICHAEL JACKSON



"I cannot resist any dance song off MJ's 'Off The Wall'. Nor can I resist The Cure's 'Inbetween Days', 'Just Like Heaven'. Prince's 'Kiss', 'I Could Never Take The Place Of Your Man', 'I Wanna Be Your Lover'. Fela Kuti, Smokey Robinson & The Miracles, The Jon Spencer Blues Explosion's 'Extra Width' and 'Orange', Thin Lizzy, Howlin' Wolf..."

A tearjerker...

'EASY TO BE AROUND'
DANE CLUCK



"I remember sitting in my daughter's maternal grandmother's kitchen eating dinner when she, my daughter, asked me if she understood the lyrics correctly. She was five at the time. 'You belong to no-one, you are easy to be around'. We talked about what it could mean to belong to one's self and the alternatives. We listened to the song again and she cried, I cried."



Listen to Kyp's choices at WWW.NME.COM/BLOGS

Before I die I'd play...

'THE SOUND OF MY FRIENDS SINGING TO ME'



"I've been asked to say which record I'd put on to die to and I think that question presumes an impossible foreknowledge of how one is to die. Now, assuming I have a happy death, surrounded by loved ones with my business in this world nicely wrapped up, I don't think I'll be playing records. Recording music is a big part of my life as is listening to records, but on that passage I'd rather be sung to sleep by some live embodied voices of friends."

My first gig...

'THE CYNICS, WITH HECTOR IN PARIS AND THE CLARKS'
1985/6-ISH



"This was a show on the university of Pittsburgh campus, maybe at a student union. There was a pit of sorts off the side of the stage and that was new to me, I already had lots of pent-up sexual energy and angst to unload and I dove right into the light, rolling violence. I was really taken out of myself until I felt my elbow connect with the teeth of a fellow dancer and saw her spin out of the circle. She was alright; I was chastened at least for the rest of the night."

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LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Pete Cashmore*

LETTER OF THE WEEK WINS A SAMSUNG Q2 MP3/MP4 PLAYER TO LISTEN OR WATCH THE LATEST MUSIC VIDEOS ON

SAMSUNG



Letter of the week **Silly Allen**

Sorry, but Lily Allen truly is a tragic specimen: why is she complaining about file-sharing (NME, 3 October)? Sorry if I can't afford to pay 79p every time I want to listen to a song but most people really can't afford to fork out money for anything nowadays, especially to listen to music which is supposed to be more than about making money – you may have heard we simple folk are in something called a “recession”? I download tracks and if I like an artist, I'll buy their album, which is what most people do as well, I'll wager? Also, I could listen to any Lily Allen track on MySpace without paying if I wanted to, so what's the difference? This is the kind of bollocks you expect to hear from people who have enjoyed a lifetime of privilege and don't have to worry about scraping to make ends meet – the rest of us, sorry Lily, will go on sharing.

Trifficdisco, via email

BRILLY ALLEN

I wasn't expecting Lily Allen to quit music so soon, and right now, I'm in the gutter over her decision. She was one of the first artists to make me appreciate that side of pop, especially since she can craft awesome tunes and play brilliant gigs without the whole Britney/Madonna/every other popstar over-theatrical shows in-between. She didn't wobble on about dicks or fame like Lady Gaga, she talked about the problems of file-sharing and the current state of music. And that's why we all love her, and still will. Now, excuse me, I'm going to dye my hair pink.

Bernardo Oliveira, via email

What we're seeing here, children, is both the downside and upside of Twitter in two neatly packaged, succinctly-worded letters. Unfortunately, when you apparently seem to have powers of self-censorship that make Jordan seem like the very modern epitome of self-restraint, you keep tweeting ill-advised or poorly thought-out things,

with the end result being that nobody knows entirely what to believe and starts thinking you're a bit of a pranner and that you've quit the music industry for good when you haven't really. However, it is all tremendous fun. Next week: Lily confesses to murder, then retracts it 17 minutes later – PC

A LETTER ABOUT HOW A MAN CAN'T HATE DIZZEE RASCAL

Usually when a much-loved artist goes all mainstream I find it tough to resist the urge to simply label them a sell-out and reassure my friends that I'm much cooler than they are because I liked them ages ago. However, after reading your Dizzees article last week (NME, 26 September) I'm finding it increasingly hard to hate the guy. Not only has 'Bonkers' gloriously soundtracked every house party and night out since its release, Mr Rascal had the foresight to hilariously inform us of his mainstream infiltration like some indie double-agent through new tune 'Leisure'. So perhaps I was too quick to judge Dizzees segue into chart music; after all, he's the perfect alternative for kiddies chiming Tinchy Stryder and DJ Ironik out of their mobile phones. I think I just need to keep telling myself, "he's not a sell-out, Daniel, he's jus' a Rascal".

Daniel Pearce, Liverpool

Oh, Daniel Daniel Daniel. Daniel! We've said it until we've grown blue in the face, you don't have to stop liking an act just because they have achieved stardom! No, the time to stop



Dizzees: floored

STALKERS

It can't be illegal if it's love... right?



SYDNEE, SEATTLE

"I saw Arctic Monkeys at the Showbox in Seattle & they were INCREDIBLE. Alex was a kind lad"



LACEY, NORWICH

"This is me and Johnny Marr after The Cribs played at the University Of East Anglia... hero"



RHI, STOKE-ON-TRENT

"I met Nick Zinner from the amazing Yeah Yeah Yeahs!"

liking them is six months later when their first proper royalty cheque arrives and they realise they can stop trying now. These next two fellas, though, are jumping the queue – PC

DIZZEE WITH RAGE

'Tongue N'Cheek' is a fun album, it's catchy and has some really great tunes. But upon listening back to 'Boy In Da Corner' you can see clearly how Dizze's work has stagnated and slowly crept closer to the come-hither arms of mainstream pop. As big a fan I am of him, I can't help but feel he is doing it for fame nowadays, and nothing else. **Calum, Kinross**

Why on earth did you put Dizze Rascal on the cover? It's really such a waste. And then I have to look at Muse twice

a month? When they put out an album rated 6/10? It could've gone to someone like [solo artist who I've never heard of in my life – PC] who released his amazing debut album last week, but you didn't even bother reviewing him. Or [very average indie combo with a stupid name – PC], who are top and releasing their debut album this week. Dizze Rascal is a chart-topper, fair enough. But anyone who makes an album aimed at the mainstream should go in a corner and hide. Because when they do that, they've lost all shreds of dignity they once had. **Sean Atkinson, via email**

So: can a pop act knowingly target the charts and still remain good? Answer: yes. Why? Girls Aloud. There you go, that was surprisingly easy – PC

MAPS: PROBLEMATIQUE

Can John Doran explain why a 199-word review of Maps' new LP contained only 62 words making reference to the actual music? The rest was filled out with nonsensical comments about churches, dream pop, what's on his iPod (who gives a fuck?) and WI's Battenburg cakes. Even more baffling is that in this mammoth 62-word review, Mr Doran seems more focused on the song titles rather than the music. Is this what passes for music journalism these days? And will John Doran have the guts to explain himself, and not just make more stupid, irrelevant comments which typify this review? **Liam Core, via email**

We put your criticisms to John and he immediately rebuffed your accusations with an impassioned half-hour soliloquy that took in surrealism, context and stream of consciousness. However, he did so with a mouth full of Battenburg cake, so it was completely indecipherable. Sorry – PC

(500) GALLONS OF SHITE

(500) Days Of Summer is the new High Fidelity. In my opinion, it's easily the best film of 2009 and the soundtrack is even better. It features the likes of Regina Spektor, Feist, Wolfmother and Hall & Oates' 'You Make My Dreams', which in any other film would be total cheese, yet in ...Summer it works fantastically. Best soundtrack since *Trainspotting* – any film that has the protagonist sing Pixies at karaoke is always gonna be a favourite with me. **Matt, Banbury**

I wish I could share your enthusiasm, Matt, but all I can get from (500) is a sense of marvel at how Zooey Deschanel constantly wears the saucer-eyed look of incomprehension

LET US KNOW WHAT YOU THINK AT:
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of a recently slapped horse. Which is not, sadly, enough to elevate it to classic status – PC

THE FUTURE OF MUSIC CRITICISM DASHED AGAINST THE ROCKS

Just to let you know, I thought that the recent issue with Muse on the front (yet again – twice in as many months) was bland and not very interesting [I bet you this ends up turning into a job application, I just bet – PC]. Were it not for Darwin Deez I would have considered yawning slightly [you can control your own involuntary physiological reactions? Kid, you're good – PC]. I think you need to try a little harder [it's coming any second now, I can just sense it – PC] as I could probably do as well (if not better) than you [here it comes, here it comes! – PC]. No really, check my review at [Snip! Snip snip snip snip SNIP! – PC] **Sam, via email**

The temptation here is to actually print the address of Sam's blog so you can all appreciate his work for yourselves. However, that would be playing into his hands. All I'm saying is, if he met Uniformly Correct Punctuation at a party, he would say, "Hello, pleasure to meet you for the first time" – PC

SEND US YOUR LETTERS

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AND ANOTHER THING...

In case you've still not made your point

THEOLOGY CORNER

Burial is actually God, just wanted to let everyone know that.

ALEX SAAD, VIA EMAIL

And God is love, which means you think Burial is love, which means you are shagging Burial. That was quite a roundabout way of revealing it – PC

TRY HARDER, WORLD

You know, the 16/09 NME had no proper full-page pictures that I wanted to pull out and put on my wall. I didn't even really want to put the cover up 'cos Muse's ugly mugs were on it. I still did though.

ELEANOR, NEWCASTLE

And there, readers, is the most striking example you could ever hope for, of the that'll-do-I-suppose apathy that is bedeviling our nation's youth. Tear it down, Eleanor, TEAR IT DOWN – PC

PATRICK WOLF: ROOT OF GLOBAL MELTDOWN

Patrick Wolf caused the recession by trying to get people to buy shares in his new album. When people heard how bad it was, it triggered panic selling as investors tried to get some of their money back.

ARTHUR ELLISON, VIA EMAIL

Now, I'm not an expert in economics, but this seems pretty watertight to me. I'm also not an expert in absurdly wussy peacock pop sung by berks who look like they've been superglued and kicked through a fancy dress shop, but it still seems pretty watertight to me – PC

HI CALVIN HARRIS. WE KNOW YOU'RE READING

Why does that Calvin Harris song 'Ready For The Weekend' feature Mr Hanky The Christmas Poo from off of South Park?

WIM WAM WEMMY WEMMINGTON, VIA EMAIL

Because he's the only recording artist left alive who can stand to be in the same room as Calvin without wanting to drink bleach – PC

RADAR

FINDING THE BEST NEW MUSIC Edited by Jaimie Hodgson

NME LOVES

Outsider art-pop has an enigmatic new saviour

KINDNESS

Adam Bainbridge begins his first ever interview with a thoughtful sense of purpose. Picking up the tatty VHS purchased at a nearby east London car-boot sale earlier that day – Prince’s 1986 self-directed feature film *Under The Cherry Moon* – he trundles over to the video player, squats his broad wirey frame and inserts the cassette. “It’s pretty good,” he nods, scraping his shoulder-length mousey-brown locks behind his ears. “You get to see Prince in the bath in one scene.” Resuming his position on the kitchen butchers’ bench, the dulcet clang of eerie celluloid lounge music rattling round every corner of his friends’ apartment, he sips a cup of camomile tea and tentatively edges into conversation.

“It’s nice to be behind something that isn’t trying to be edgy,” he mutters of his moniker. “There seems to be this established attitude that to be cool you have to be cruel. It’s this whole elitist sneering approaching to life. People are too insecure to be nice because they fear it’ll be perceived as weakness.”

Kindness is the name Adam gave to the solo experiments he started on a trip to Philadelphia in 2007, after a friend offered up his studio space and bicycle as a sort of refuge project for starving artists. It’s one of those rare musical beasts that seems born from genuine belief. Something to – dare we utter such perversities in so cynical times – believe in. The songs aren’t cut in any template. A flick through the MySpace reveals flickers of disco (italo and otherwise), lo-fi garage-rock,

and gutter-funk, all shrouded in Adam’s incongruous monochrome mist of paranoia and tenderness. It’s saved from the brink of obscurity by a restless passion for melody that “overrules whether I’m holding a guitar or synthesizer”. Five out of seven are covers, including Anita Dobson’s ‘Anyone Can Fall In Love’ (aka the *EastEnders* theme tune) “The American girl I sung it with had no clue about the show, and I liked the idea of displacing something with such miserable cultural connotations,” he explains. “It’s got a beautiful melody and the words are so sweet.”

KINDNESS IS PUTTING THE HOPE INTO DYSTOPIA

Kindness is putting the hope into dystopia.

“My friends will happily sit down and listen to Larry Levan, followed by Minor Threat, followed by Killing Joke, followed by Chaka Demus & Pliers,” he ponders of his generation. “I don’t think it’s skittish or tokenistic, people just genuinely love lots of different stuff these days.”

With an appearance that’s equal parts summer-of-love, charity shop bin and high-school shooting, Adam asserts an air that’s concerned and considered. Occasionally he’s knowingly obtuse, prickly even; after all, if he had it his way he’d be letting his ‘vision’ do all the talking. Whether it’s wars, peace or

something in between, there’s a whole lot going on behind those eyes. “I’m not being coy,” he reasons of his reluctance for interviews “It just frustrates me that people’s perceptions may get polluted by anything but what I create.”

These are the facts coaxed out of him: Adam was born in the parochial southern outpost of Peterborough. After a couple of “miserable years living hand-to-mouth” in London, he emigrated to Berlin’s affordable housing in “I can’t remember, 2007, 2006, 2005...” he drifts, as if it were ancient history.

Of course if the attention around Kindness’ art-goes-pop journey continues to build with current ferocity, the gaps will be filled in. But for now, let’s enjoy the shady eccentricity that helps make the project so playfully enigmatic. If Kindness takes over the world it’ll feel in spite of Adam. “I took the single down off my MySpace and replaced it with a cover of the *Littlest Hobo* theme tune,” he smirks of the forthcoming debut release of The Replacements’ ‘Swinging Party’ cover on Moshi Moshi.

After an EP is released on Grizzly Bear’s label, he’ll have to decide which of the numerous bigtime album deals presents the lesser evil. For now he can continue trawling vaults for dusty treasures. “Time is the best quality control,” he says of his discovery tact that sees him currently stuck between the years 1985 and ‘87. “Maybe in 20 years’ time, I’ll look back at 2010, sans hype.” We get the feeling that when he does, what he sees may be awfully familiar. *Jaimie Hodgson*

Adam Bainbridge sat on a wall, Adam Bainbridge had a great... record collection



NEED TO KNOW...

What: Uneasy art-pop apocalypse

For fans of: Larry Levan, Grizzly Bear, Klaxon, Glass Candy

Download: 'Gabriel' or an exclusive from the Radar blog now

RADAR OTHER STUFF YOU SHOULD KNOW ABOUT



REINVOKED FOLK

Blustery shanties from academia's epicentre **STORNOWAY**

While everyone's choking on walls of sound and electro ice-pops, one band truly is, as Stornoway frontman Brian Briggs says, "a breath of fresh air". This Oxford group have been quietly growing over the past year and it's time *NME* sat down to listen.

In a suitably Oxford Uni backstory, Brian would jam with pal John Quin on a grand piano and they formed a band after coming second in a talent contest "to some Norse singers". Bringing in more PhD types on instruments, they ironically developed a non-intellectual, pastoral sound like a beardier, Toby-jug swilling Van Morrison bear-hugging The Shins, which showcased Brian's romantic,

nature-lauding lyrics. The fact he's worked on "conservation projects around the world" shows this isn't affectation and indicates the steely drive underpinning the band; they release their own singles, are recording an album with producer Craig Silvey, and book their own gigs. This is folk-centric eco war.

"We've got our first tour next month," says Brian, "And one fan just gave us his transit van for it." Come join the lovely revolution.
Martin Robinson

NEED TO KNOW...

What: The burning future of pastoral choral
Download: 'Zorbing'

BLOG BUZZ

Sheffield's tropical synth-dub fantasist

GHOST HUNTER

If you've been to Sheffield recently you may have heard the stories its denizens tell of waking one morning in a city completely swallowed by rainforest, crocodiles in the River Sheaf, abandoned steel mills melting, a thousand birds of paradise lifeless at the feet of blood-stained terrace windows. In this new Sheffield Rob Verrecchia is a chisel-jawed king, the tropical synth-dub of his blog-crashing 'Island Barbados' made after decades of gazing at travel brochures and Timotei ads.

"I was visiting my parents when I started that track," says Rob, who's also George in his dad's Beatles tribute band from time to time.

"I found this old tape of my dad playing a gig in Barbados, along with a load of photos of

beaches and jungle - him and his buddy with guitars, girls in '70s bikinis. It was so retro."

Call yourself Ghost Hunter and retro will come a-knockin', especially when you're getting your samples from a friend's dead Grandma's record collection. But this is new Sheffield, remember. "In summer there are raves on the peaks. It's usually psytrance or dub or whatever, but blasting music in the middle of the forests, next to cliffs and rivers..."

He tails off, 'til another parrot splats on the window. **Kev Kharas**

NEED TO KNOW...

What: Wonky post-dubstep on a cruise
Download: 'Island Barbados' from *Radar* blog



INDIE FRINGES

Teary nuevo-Britpop for heartbroken indie kids

THE COLLECTABLE FEW

Despair. No-one craves it. But sometimes something pretty can come out of it.

Take LDN quartet The Collectable Few. They sound despairing, in the same way as a piece of chewing gum stuck on the bottom of the table waiting for the joy of drying up, dropping off and hitting the floor is despairing. But as they romp through the waves of doom, emanating from songs such as '1984' and 'The Heel', there's a sense of cuteness in their music too. It's mainly down to guitarist Nat Cantor (a master of wrapping songs in layers of echoing, Echo & The Bunnymen-like discontent and drama) and baby-faced singer Tarek Al-Shamma, whose flat, lusty vocals and lacerating lyrics have a touch of the Orlando

Weeks about them, if Orlando was staring into a dark, tangled post-punk sea thinking about jumping in.

Formed from the remnants of The Delanies and The Disarmed, the quartet have come along in the afterglow of a post-Blur reunion whirl where we're all in love with classic Brit indie again. Drummer Alex Hammond said, "I think the London scene has so many great bands it raises the bar for the rest of us. I think we've definitely got an edge," and it's clear their 'edge' is serrated, bloody... and better for it. **Priya Elan**

NEED TO KNOW...

What: Epic, doomy indie for the disheartened
Download: '1984'

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JAIMIE'S ROUNDUP

NEW MUSIC'S TRANSCERVER

Last week we told you about Cardiff's Islet, a band so DIY they reject such trivial mechanisms as websites or, erm, recording songs. Now they've bowed to The Man, however, and committed some stuff to tape - you can hear cuts from their BBC Wales session streamed from the Radar blog. Also, our comrade Huw Stephens has given them a pride-of-place slot at Swn festival, on a bill with Girls, Totally Enormous Extinct Dinosaurs, Copy Haho, Beth Jeans Houghton.

Two other new acts subverting 'the machine' but sending our 'ey-that's-not-arf-bad-ometer' into overdrive: NYC's the So So Glos have built up a loyal, mafia-esque fanbase that sees gigs routinely ending with floors covered in residue similar to a Caligulan orgy. The same goes for London's Sex Beet, who ply marauding anti-surf that sounds like Jan & Dean circa 1962 being cremated onstage. Check new single 'She Don't Surf' for proof. Now back to the centre of the hype-storm: if you weren't one of the mythically-hip creatures that caught the debut show by The Drums, fear not, you've one last chance not to be left behind in zeitgeist dust-trails as they return this month for Club NME (nudge).

Jaimie Hodgson

Jaimie Hodgson
New Music Editor

EMAIL JAIMIE: RADAR@NME.COM
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SCENE REPORT

Vladrock

Mark Beaumont's inimitable take on Moscow's copy-cat indie

If there wasn't vodka on tap, wall-to-wall supermodels and the odd spin of EMF's 'Unbelievable', it could be a Whitechapel squat party from 2007. This is Krizis Zhanra, where every weekend you'd be forgiven for thinking secret KGB scientists had cloned the entire decade of UK indie rock, set its trousers on fire and let it loose on downtown Moscow.

You've been hankering after a Russian Good Shoes, sir? Really? Well then try **Manicure** and their twinned-with-Morden yelp-punk on for size. They pose for press shots while heavily pregnant, jabber brilliantly wired hyperpop and call their songs things like 'Magic Is Shit'. Hmmm, nice fit.

Or perhaps you'd prefer a Balkan Kasabian? Then **Love-Fine** merge motorik beats, tech oomph and Liam-cocky vocals into a noise as sharp as an

ice-pick to the cranium. Or a Moscow Metronomy? That'll be **Punk TV**.

"The exciting thing about the Moscow scene is that the audience, in comparison to a British audience, is much more ready to go," says Nash, singer with **Blast**, the godfathers of the Vladrock scene who put on dozens of UK-inspired acts, all singing in English, at clubs like Krizis Zhanra and 16 Tons. "We have a great community, the whole idea is that no matter where you live, if you try hard and don't give up, you're gonna make it. Every Friday and Saturday Krizis Zhanra goes wild."

They know their history, too. **The Riots** define themselves as "The Libertines meets The Jam" and have the choruses and faux cockney drawls to prove it, while **Dasev** are a Big Beat Blur.

"Bands play here for one reason," says Vladimir, singer and bassist with Punk

TV, "they can't live without it. They have no illusion of becoming huge here in Russia and no thoughts about breaking through the border. It's like being in the wrong place at the wrong time and it makes them angry and honest in the right way. No bloody rules!"

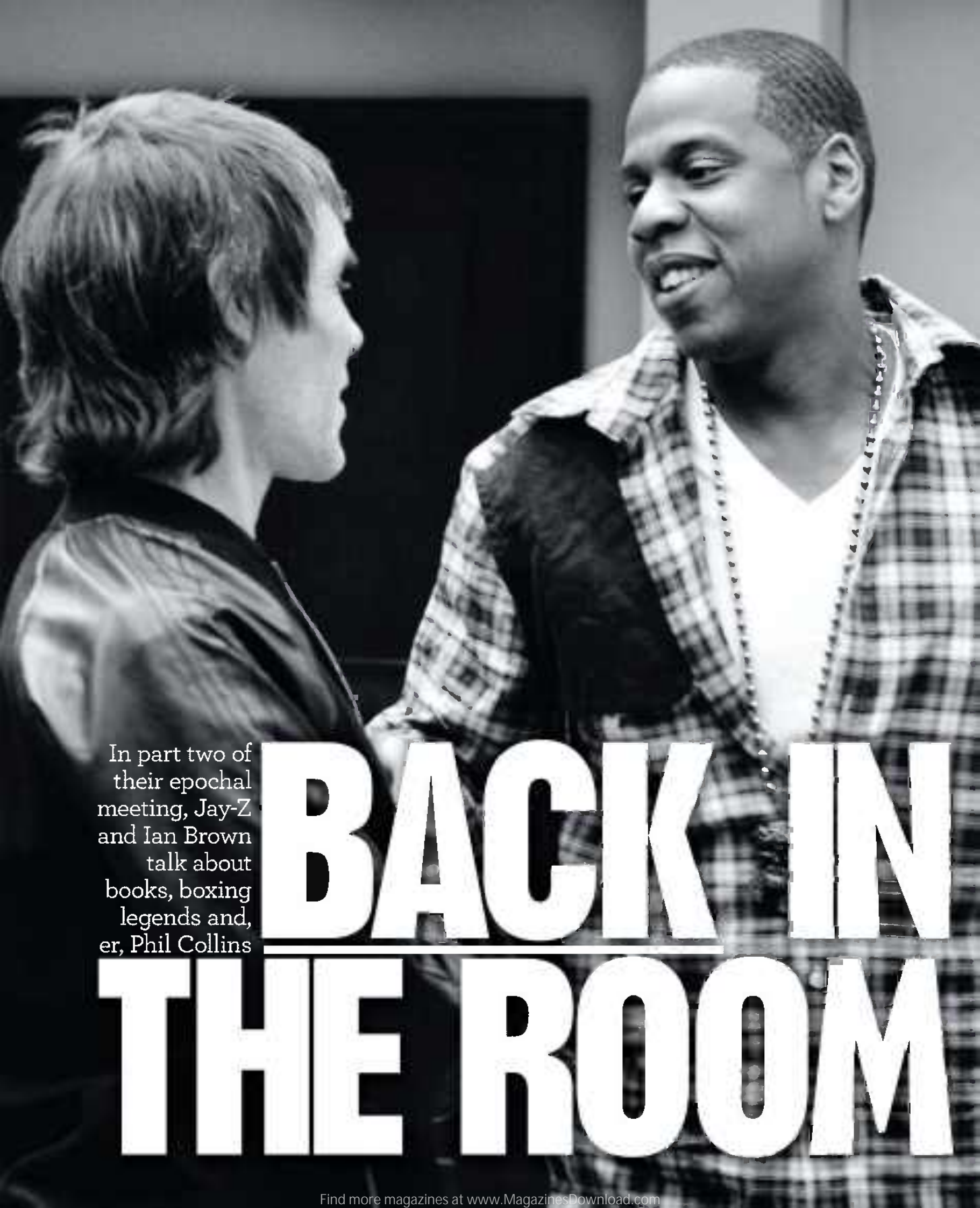
Sure, there's an element of 'aw, bless' about such faithful facsimiles of our best bands, but there are acts in Moscow messing with the marrow of UK pop to create something far greater than mere pastiche. **Dairy High**'s music combines C86 twee with gargantuan Doves-scapes to invent what we can only describe as (ahem) stew-gaze. And **More noney** might just be the future of minimalist femtronica, mulching PJ Harvey, Florence, Chairlift, MIA and Little Boots into an electrosmash as chilly as a Siberian icescape. Welcome to the winter of Vladrock.

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A black and white photograph of Jay-Z and Ian Brown. Jay-Z is on the right, wearing a plaid shirt over a white V-neck, looking towards Ian Brown. Ian Brown is on the left, in profile, wearing a dark jacket. They appear to be in a candid conversation.

In part two of
their epochal
meeting, Jay-Z
and Ian Brown
talk about
books, boxing
legends and,
er, Phil Collins

BACK IN THE ROOM

In a suite at the super-expensive Lanesborough hotel on Park Lane in London last week we brought together Jay-Z and Ian Brown. It was beautiful. Handshakes were exchanged, autographs were

signed (by Jay, for Ian's three kids) and an amazing encounter between two voices of a generation followed, taking in religion and politics, hip-hop and rock'n'roll, Barack and Kanye and Noely G. There was common ground: Jay-Z declared it "a great conversation", and at the end Ian even asked Jay-Z to provide a guest rap on one of his songs. If this happens, you know who to thank, eh?

Now, you join us back in conversation with the former Stone Rose and the God MC, by this point relaxed and laughing in each other's company. Jay-Z is taking us through his current listening habits, a suitably eclectic list that includes "everything: from Drake - who is a new guy on the block - to Kanye to Kings Of Leon to Coldplay to Grizzly Bear..." Which kind of makes you wonder: how, exactly, does Jay-Z discover stuff like Grizzly Bear? We all saw the video of him getting down to them with Beyoncé and Solange in Williamsburg. And as it turns out, his girl's little sister is a good source of information.

"She's great, I cheat off her paper all the time," he laughs. "She has all the new stuff. But Grizzly Bear, yeah, that is the newest find of mine. I'm always searching for new music."

And what of Ian Brown? Has he found anything we might want to know about?

Ian Brown: "This new 'The Blueprint 3' album is pretty good. That is all I've been playing for the last two weeks. Was there much British music that inspired you when you were growing up?"

Jay-Z: "Well, John Lennon, The Beatles... forget about it! And then George Michael at one time - he was really strong in the neighbourhood, he penetrated urban culture really strong, I don't know if it was just the tracks or the melodies. Phil Collins, too - 'In The Air Tonight' penetrated really deep with us." **NME:** It's always funny to hear how Phil Collins is kind of cool to American hip-hop. Whereas in the UK...

IB: "Yeah, people over here, because the body of work he did leading up to that was Genesis and all that prog-rock... It was all like hippy, middle-class music and it wasn't relating to people and they became the dinosaurs of the age. Punk came along to clean them out. He was like the enemy to us, at the time..."

JZ: "Right, right..."

IB: "...but then we hear about how hip-hop was getting inspired by those drums, the sound of those drums!"

JZ: "There's always a way back in, huh? Those drums and knowing his way around those drum sounds was how he got back into the game, with 'In The Air Tonight'. '(Does our drums) Dee-doo-dee-doo-dee-doooo!' That was it, it was over from there for us! So there's always a way back in."

IB: "You just need one drum!"

JZ: "One drum!"

The conversation turns to books. Jay-Z explains that he only really reads books "about life and soul" rather than novels. Ian is the same, preferring books about people's lives rather than fiction. Ian mentions *Soul On Ice* by Eldridge Cleaver, Jay brings up *Seeds For The Soul* and Ian wonders whether he's read Rev Run's book, *Take Back Your Family: A Challenge To America's Parents*.

IB: "He's talking about when he was kid, his father used to buy him a different present every day. Every day that his father came home from work, he would give him a gift. Every day. He expected that right up until he was at college. I don't know what the age is over there - maybe 18, 19?"

JZ: "Uh-huh, that's right..."

IB: "Every single day he got a gift, right, and he talks about how he is onstage in Madison Square Garden in the '80s and the whole town is up for him and he is on the biggest stage in the world, of his own city, and the place is going crazy, but he feels empty. He's not feeling any joy, he is not feeling anything off it, and he can't understand it. And he attributes it to being spoiled by his father, that his father spoiled him, by giving him a new gift every single day. That's when he suddenly had the epiphany and became the Reverend."

JZ: "Wow. I'll have to get that!"

IB: "It's an honest, amazing story."

"THE GREATEST THING THAT HAPPENED TO THE ROSES WAS RUN-DMC SAMPLING US"

IAN BROWN

JZ: "I speak to the Reverend often though. The guy is a really, really big supporter of mine, man. You know, I grew up looking up to Rev Run, and now he calls me all the time. I drop a new record and he's one of the first people to page me - sorry, email me, I still say page! But he just tells me, 'You have my support, I really appreciate you'. It is just a great feeling."

IB: "Run-DMC sampled The Stone Roses for this track called 'What's It All About' in 1993. I saw him at a party about two years ago and was going to say, 'You don't know me, but you once sampled me band's track'. As I walked over he just looked at me and went '(Sings 'Fools Gold' riff) Bum-da-badabada-baa!' - just played me the riff. He is a genius, he just played me the riff straight away. The guy's a genius."

JZ: "Oh wow, that is great!"

IB: "Greatest thing that had happened to us in years, them sampling us. And he just got me like that, straight away."

JZ: "Yeah, that is really something. Like I said, I grew up listening to Rev Run."

IB: "Who were your other heroes?"

JZ: "Muhammad Ali, because of what he stood for and what he was saying

at a time when it was not popular. His strength and his stance. You know, I will have to say he is like Number One for me. I mean, Martin Luther King and Malcolm X, they fought a brilliant fight for us, but they almost seem... almost like gods, you know? Muhammad Ali was a sports figure, a guy that boxed who transcended that and became an icon for our generation. So I would say he was my first hero."

IB: "He's one of mine too, definitely."

I am 46, so I was woken up at midnight when he was fighting in 1971. Me father would get me up to watch him, and then I'd have to go back to bed after the fight, so I seen him when I was a kid, like, and he came out in the ring. At the time his message was, 'Fight tooth decay! Clean your teeth. Fight tooth decay!' And then I got older and I realised what he had took on. It's unbelievable what he took on, in those times as well. Unbelievable that one man would actually give his life to the people."

JZ: "Absolutely. People didn't really understand that when he was saying, 'I'm so pretty', it wasn't just him - he was doing it for a nation of people that felt ugly and he made them feel like they were pretty. Beautiful is a better word."

IB: "And he won his Olympic medal and he couldn't even celebrate in his own town. He flew back to America from the Olympics, got back to his own country and he couldn't even go and have a cup

Speaking of which, in a few hours' time, Jay has got to get off and do just that: a hip-hop megastar playing at being a support act for Coldplay.

JZ: "The thing about playing these shows is that I haven't opened up for anyone for a long time, so it's really cool for me. It gives me a feeling like - I wouldn't say a feeling like a new artist, that's a bit far - but a feeling of that excitement, you know, you have to convince an audience, because they are not all there to see me. They are there to see Coldplay so it's like..."

IB: "...you've got to work a little."

JZ: "It's great. At first it's like (clapping slowly) a little courteous, then it is like (clapping faster), then by about the third song, it's like (clapping more enthusiastically). Then, by the end of the night, everyone is like (Mock-shouts) OHHHHHHHH! So I can feel the energy shifting and building, and it is really weird for me. It's like, '(Gently coercing people in) Cooome on!', and I'm pulling and I'm pulling... they don't really want to move like that (laughs). They're like, 'Nah, we didn't really come here to move like that!' And then it's courtesy clapping... then it's '(Cautious voice) Heeeeey, you're OK, man!', and then it's, 'Hey this guy is great!'"

A statement to which both *NME* and Ian Brown can only concur. And with that, both men are off to football stadiums. One will be changing 70,000-odd people's minds about the music dearest to his heart, the other will be watching his football team sneak a win over Manchester City, then getting back to rehearsals for touring his new album. It's called 'My Way' and was written by Ian Brown, though with a title like that it could just as easily have been created by Jay-Z...

OH YEAH, ALSO...

Some other stuff you should know about the meeting of the year

■ The Royal Suite at the Lanesborough - where Jay was staying - measures 2,900 sq ft and costs a mere £7,500 per night. Breakfast included

■ There was a portable bell in the suite that you could press to alert the attention of staff. At one point, it broke

■ Jay-Z's security is called Norm. He was born in Holland. No, you couldn't 'have him'

■ In the room on Jay-Z's arrival were: Ian Brown, Ian Brown's PR, one *NME* journalist, two *NME* picture people, one *NME* photographer and his two assistants. "Y'all got a little posse up in here!" he commented

■ There was a fly on the fresh fruit provided by the hotel. No-one told Jigga





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THE UNTOUCHABLES

There are some rock stars whose legendary status should never be sullied. This week we celebrate their achievements and mourn their passing...

You may not have noticed, but it's that time of year already when Christmas-themed items have started to sneak onto the shelves. There'll probably even be Easter eggs by the time this is printed. It's a depressing truth that none of life's great festivals, rites and ceremonies remain unsullied by corporate exploitation and empty sentimentality. Not even the very final one.

In the year that one of the world's biggest, brightest musical icons met his untimely end, the dizzying, grotesque speed with which modern commerce enfolded death was made gruesomely clear. Not only the circus Michael Jackson's demise became, but Kurt Cobain's unfortunate and inescapable brush with *Guitar Hero* has since confirmed the crassness of its intentions.

We, though, like to think that our musical icons have left us a legacy that means more than a merchandising

opportunity. We also like to believe they deserve a better living memorial than 'You Give Love A Bad Name'. We've dubbed this pantheon of real icons The Untouchables. Of course it's not definitive – to do that job we'd need an issue the size of the *Bible* – but they certainly are a roll-call of great talents deserving of being remembered The Right Way.

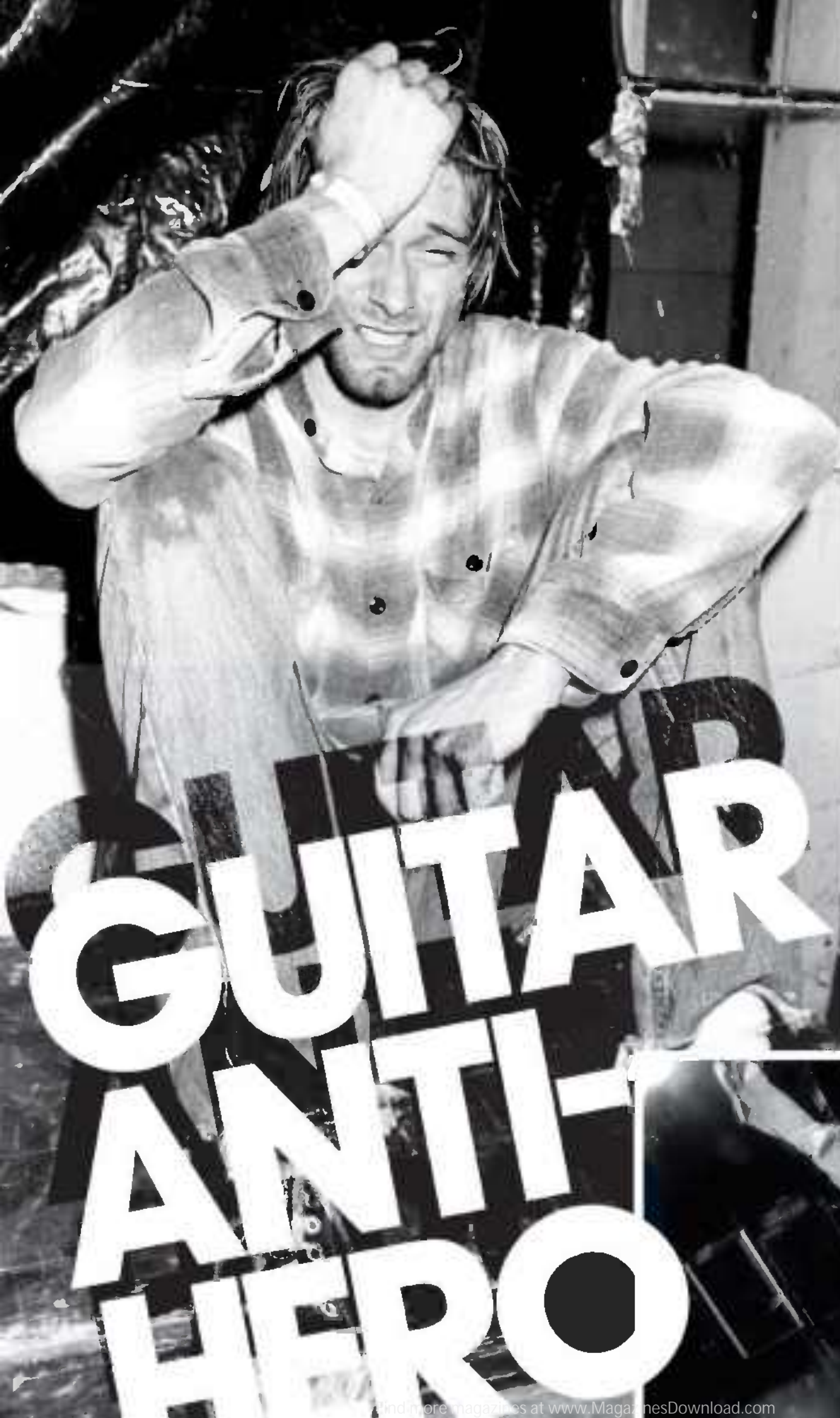
We spoke to some of those who knew them best – Peter Hook on Ian Curtis, Yoko Ono on John Lennon. We saw them through the eyes of today's talents who never met their heroes, but hold the music they left behind close to their hearts – Florence Welch on Janis Joplin, Tom Meighan on Brian Jones, Jamie T on Joe Strummer. We investigated rap's '90s killing spree, peeked at the mortuary drawer labelled 'Drugs', and tried to get to the bottom of the 27 Club. We took the great gig in the sky and turned it into a Polyphonic Spree-sized white robes'n'harp show. This is it...



NME.COM

And there's more! Point and click for more tributes to rock's dearly departed, including:

- Beth Ditto on Lisa 'Left Eye' Lopes
- Glasvegas on Johnny Cash
- Ian Brown on James Brown
- Florence Welch on Billie Holiday
- And, your chance to have your say on the rock stars you miss the most



The Nirvana singer has become a brand for all manner of insensitive tat. We think that's wrong...

These days, most economists recognise the collapse of the Lehman Brothers investment bank as the moment the inherent contradictions of modern capitalism became undeniable. But, really, by March 2008 – when Converse released their Kurt Cobain Collection – we should have had a pretty good heads-up that society as we knew it was about to take a swan-dive down the crapper.

The ultimate accessory for those who love to discard content for form; the calling card of an overdeveloped economy; the fourth horseman of the coming globopocalypse, its brain-dead makers had finally succeeded in boiling Cobain's anti-corporate legacy into stockholder leverage. Neutered and spayed, with pages from his private journals printed on the surface of the shoe, "distressed in the style that Kurt wore them", he was now officially a Che – a poster-boy for empty ideas, a superstitious talisman to be wafted by people who want to imply depth to disguise shallowness. Printed in black on the crisp white plastic inners in the artist's own handwriting were the words "punk rock means freedom". Yes Yes it does, Mr The Man. Freedom is also slavery, now you mention it. War is peace. And two plus two equals five...

More than almost any other artist, there's an odd kind of protectiveness that kicks in when, shall we say, Kurt's personal-brand is diluted by poorly-synergised co-marketing opportunities. As a man who told his more ideologically incompatible fans to basically fuck off on the sleeve notes to 'Incesticide', you imagine he'd be uniquely unlikely to enjoy having his image turned into, say, a series of novelty spoon holders, so it was no

surprise that his appearance on the latest version of *Guitar Hero* would be controversial. But few could have anticipated the Barney that broke out when gamers realised you could slap on Bon Jovi's 'You Give Love A Bad Name' and watch Kurt's avatar 'perform' it – shaking his militant punk thang to some of Jon Bon's most vacuous poodle-rock. To watch this tragic, dignified figure a-jiggling and a-wiggling to the sound of his philosophical arch-enemies just seemed unbecoming. No-one has come out of it well. Activision – who make the games – now look like they've clumsily shat on the face of the most important musical figure of the last 20 years. The band's surviving members – who apparently signed off on the project too – get similarly degraded by association. And Courtney Love – still the chief executor of her husband's estate – comes out cast yet again as the money-grabbing merry widow of grunge.

What went wrong? Activision are prodding their fingers at the contract that Courtney signed. Whether she looked at it before she initialled it is of course another question; somehow, the image of Courtney 'Sane' Love pouring over 20 pages of legalese to close a loophole doesn't ring true. But she was at least an occasional consultant throughout the game's development phase. In fact, she provided Activision with photos of her husband and apparently made suggestions about how Kurt's physique should look. In the other corners of the hate-triangle are Grohl and Novoselic and given that they actually tried to get Courtney certified insane a few years earlier, it was no surprise that they came out with a joint statement condemning Activision and blaming her for the whole mess. And for her part, Courtney has been twitting off broadsides. "We didn't get a cent," she blogged. "Now Mr Activision if you want to fix that I'd very much appreciate it. You've humiliated me and my daughter. People think we did *Guitar Hero* for money when in fact we got not one cent. My understanding was you would pay me personally as I stated." But despite her protestations, Activision continue to argue that she's already cashed their cheque.

Of course, in the topsy-turvy wonderworld of Courtney Love, it's entirely possible that she simply forgot she'd already spent the cash. This, after all, is a woman who only realised that \$50million was missing from the estate's account when she started running low on funds at the ATM. That \$50million – which rocketed Kurt to the top of Forbes' top-earning dead celebs list – had come in exchange for a quarter of Kurt's publishing rights. It was the moment that his songs began to crop up in films and ads, once again to the chagrin of many fans, who were still pissed at her for releasing Kurt's journals for publication in 2002. Rightly or wrongly, the fans have always focused their wrath Ono-like on Courtney, their



The digitised Kurt



The Converse tie-in



Happier times: with Courtney and Frances Bean

sentiment essentially that their hero ought to be walled-up in a mausoleum of K Records, his downy head laid to rest eternally on a stack of fanzines and spraycans.

Perhaps it's because, while most entertainers are only too aware that, at some level what they do can never be 'authentic' – that you can't be 'on' or 'inspired' all the time, that you can never actually 'give of your whole self', Kurt was always in denial about how what he was doing was constructed and mediated. His suicide note is all about this tension between what Kurt saw as his holy duty to the underground and the feeling of fakery that burgeoning fame had laid upon him. "All the warnings from the punk rock 101 courses over the years," he wrote, "since my first introduction to the, shall we say, ethics involved with independence and the embracement of your community has proven to be very true." To get by under the spotlights you have to treat

fame like the joke that it is. Success so huge and wholly farcical has to be taken with a big pinch of salt. Kurt always refused that pinch. And while he was capable of wit elsewhere in his life, the question of being 'real', not 'fake' or a 'sellout' was one of the defining facts of his mental life. His final words also contain a lengthy admonishment of himself for failing to recapture the early spark he felt for music and a refusal to go on with life if he couldn't live up to this self-imposed impossible standard. "The worst crime I can think of would be to rip people off by faking it and pretending as if I'm having 100 per cent fun," he continued, unaware of how much F-U-N he'd have rocking-out to Jon Bon 15 years later. "Sometimes I feel as if I should have a punch-in time clock before I walk out onstage. I've tried everything within my power to appreciate it (and I do, God, believe me I do, but it's not enough)."

Of course, there's an opposite case to be made too. Too often we lose sight of the other Kurt – the dress-wearing, bassist-kissing natural-subversive – and why shouldn't his mischievous iconoclasm also apply to his own image? Wouldn't he be chuckling his tits off in Valhalla as po-faced Tragic Martyr Adoration Societies try to project him as a godlike figure whose temple has hereby been defiled? He always hated being treated like a god when he was around and isn't 'being punk rock' tied to looking forward, not back, to killing your idols? Either way, there's a level of analysis at which you start to sound like a theologian trying to work out by close Bible-study whether Jesus would have approved of, say, IVF, or Prozac. The fact is that we just don't know. And given how he's dead and all, does it really matter? Does he even deserve a say? Surely, people who blow their faces off with shotguns in the most pre-meditated of ways should take what they get given if they fail to write a will that properly covers their future artistic legacy?

Whatever the answers, don't expect this to be the end of the line. The ability to raise the dead across a host of tech platforms is a relatively recent technological leap. We've already had the ghost of Bob Monkhouse on our TVs, prodding us to check our prostates from beyond the grave. What happens when Kurt's digitally reanimated essence starts selling us tacos on TV? Do we even like tacos? What about burritos? Hard-shell or puff? With salsa or just with sour cream? Quesadilla? It's all so confusing... **Gavin Haynes**

KURT COBAIN

Nirvana's singer gatcrashed the mainstream and dragged DIY ideas with him. He died April 5, 1994, but his relevance lives on...



SIMON NEIL, BIFFY CLYRO: "Kurt Cobain was the best rock star of all time. Why? Because

he was so honest in his songs. That's why I miss him. That kind of honesty is how real connections are made with people, certainly not through playing guitar on a dinosaur rocket and having a shit quiff or space-shaped trousers. To be so fragile and vulnerable on a song such as 'Something in The Way' ('It's OK to eat fish 'cos they don't have any feelings') and then pull out some absurd lines on other tunes such as 'Scentless Apprentice' ('not all babies smell like butter/ This one smelled like no other') showed the flickering torch inside trying to be true to himself as a human being; needing a good laugh as much as a good cry. He was as complex as his listeners and managed to convey that through his music rather than be a 'rock star'.

"Although he was graced with terrific hair, it was the music and words that spoke to me. From one town halfway round the world to another, he made his disillusion with life into energy and ironically connected with teenagers around the world because of his alienation. I learned how to be honest as a songwriter through Kurt. Every human is multi-faceted and not driven by one source; everyone needs to laugh and cry and I try to fit every part of my feelings into my songs in the same way Kurt did.

"In my humble opinion, Kurt Cobain in a computer game is not really a bad thing. It was good enough for Hendrix and The Beatles, so it's good enough for Kurt. The thing I don't like is making him play songs by bands that he would never have approved of. If it was only Nirvana songs then great, but I don't want to see him playing along to some schlock-rock, shit-talk, shingle-loving, ragingly irrelevant song by a band of homicidal jizz-wallopers. That's why people are upset, it's because he's been represented in a way that's nothing he was about."

What went wrong? Did Courtney read the contract? Have the company ripped her off?

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OTHER ROCK
STARS WE MISS



BRIAN JONES

The estranged Rolling Stone – and in many eyes, he was *the* Rolling Stone – died in mysterious circumstances on July 3, 1969



TOM MEIGHAN, KASABIAN: “Brian Jones is my favourite Rolling Stone, without a doubt. I started to do a portrait of him in the summer of last year, although I still haven’t finished it yet.

“He busted out that stripy jumper look before anyone else had thought of that. I think he nicked it off of The Pretty Things, ‘cos they were mates, just before the Stones played on *Ready Steady Go!*. He was so iconic in his white jeans and bowl haircut. He just oozed cool. I’ve definitely taken a lot of fashion tips from him. My main thing is the stripes. I love it – that real ‘64 style.

“When the Stones began, they were just doing blues covers, but he was responsible for turning them into something. He was the driving force behind the songs. More than that he was the first rock’n’roll bad boy – before Jagger and before Richards. I mean, he had a kid when he was a teenager, didn’t he? Naughty boy... Then he had another one from a one-night stand with a married woman. Before there was Guns N’ Roses or any of that, he was just going out there and not giving a fuck.

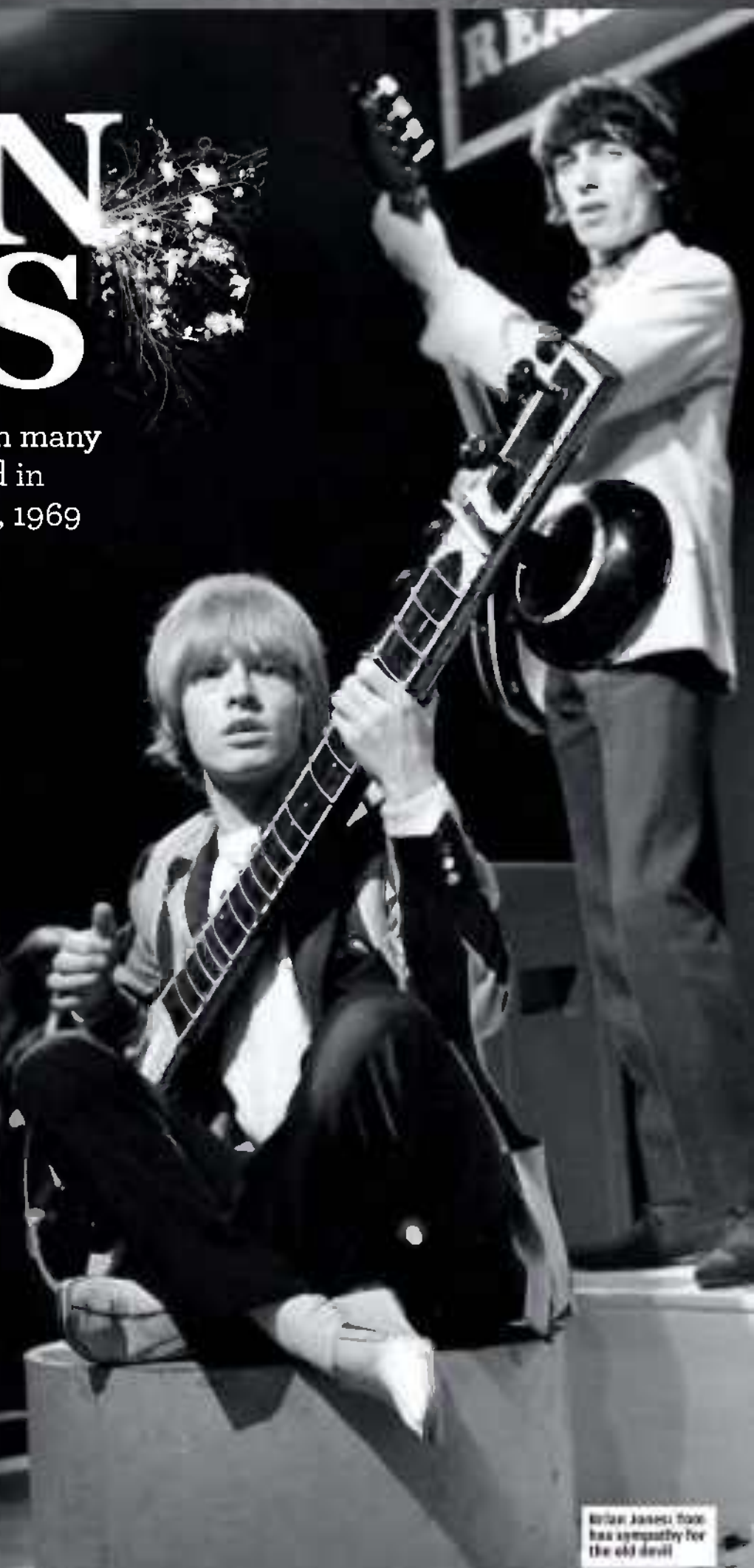
“There were definitely two sides to him though. He was also very insecure. He was quite evil when he wanted to be. He was a sweet, humble, charming guy who’d do a load of drugs and smash up his girlfriend. I don’t really appreciate that. That’s awful. Apparently he’d be a bully too; he’d try and say things to people to psych them out, because he was so needy.

“Brian lived in a big old manor house in Sussex. My friend Zak Starkey used to live two doors down from his old place – the one where he died in the pool, that was also previously owned by AA Milne, who wrote *Winnie The Pooh*. That’s a proper rock star’s house – lots of deer, trees, proper 18th century. It’s a very regal setting. He was probably born in the wrong era – he should’ve been born in the 18th century as an aristocrat, really.

“For the ‘West Ryder Pauper Lunatic Asylum’ cover art we were tapping into the same well of inspiration as the Stones did around the time of ‘Beggars Banquet’ and a bit of ‘Their Satanic Majesties Request’ too – where they dressed-up as wizards. We wanted to channel the unhinged qualities – kind of like with our *NME* covershoot too – that strange, dark psychedelia.

“I believe he was killed as well. I’ve read the book on it – it’s called *The Murder Of Brian Jones*. They were saying they found no drugs in his blood, just a bit of red wine. And his builder apparently said on his deathbed that he killed him. There’s this theory that there was this girl involved who was living with Brian and I think she was leading this builder on – flirting with him a bit. Then he’d go away and come back and see Brian with her and I think that wound him up a bit, made him very angry. So he murdered him in the pool and no-one could tell whether it was an accident or not.

“If he’d lived through his troubled period, he would have definitely rejoined the Stones at some point; they would’ve worked something out without a doubt.”



Brian Jones: from sympathy for the odd devil

FREDDIE MERCURY

Queen's legendary frontman. Died, aged 45, from AIDS-related illnesses on November 24, 1991

If you think the way Kurt has been treated is ghastly, spare a thought for the legacy of Freddie Mercury. Whatever you think of the idea of Queen continuing without Mercury, filling the void left by their flamboyant, effortlessly expressive vocalist – the greatest frontman of all time! – with former Free singer Paul Rodgers for a string of arena tours under the Queen moniker feels a bit like swapping a course of strawberries and cream for a plate of boiled potatoes. But signing off the Ben Elton line “the first of their number died young. Too wild, too beautiful for this



world” at the arse end of their sub-Red Dwarf dystopian West End cashcow ‘We Will Rock You’, all because reiterating that Mercury had AIDS might bum people out and mean they don’t buy a £30 T-shirt on the way out? Well, the man deserves better. **James McMahon**

JOHN LENNON

The Beatles legend was shot dead by a deranged ‘fan’ on December 8, 1980. He was 40



YOKO ONO: “I’m very proud of what The Beatles mean to the world and could do for the world – it’s something my husband created and I’m very proud of him. The Beatles started a revolution. The first revolution – before them only a few people could play guitar, now many people can play guitar. Now the second revolution can happen – it’s going to be the education of music and the whole planet is going to be a planet of music and art. We’re going to cover the planet with the vibration of music and art,



cleaning up everything. This is the way it’s going to be. People say it’s either going to be world peace or it’s going to be doomsday. I would say it’s going to be world peace. We are going to send the peace vibration to the universe. And that all started when John formed The Beatles.”

J DILLA

The hip-hop producer’s cult status has grown posthumously. He died on February 10, 2006 from cardiac arrest, three days after his 32nd birthday



PAUL SMITH, MAXIMO PARK: “Although J Dilla worked on loads of different records for groups and artists like A Tribe Called Quest and Common, I think what I loved the most about him is his solo records. A lot of his stuff was based on old soul samples. They’re just instrumental for the most part, but every now and then he’d get a guest rapper on. I’d recommend the record he did with Madlib, ‘Champion

Sound’, to anybody who likes hip-hop. It’s just constantly inventive, especially the things that he was doing with the beats. A lot of modern hip-hop music to me seems watered down, and not as good as it could be. The best hip-hop music reaches beyond its genre. All of J Dilla’s music to me is really melodic and sweet. I guess someone like J Dilla has probably given Maximo Park an exploratory approach to our sound.”



FRANK SINATRA

American singing (and acting) legend. Suffered a heart attack in Los Angeles, aged 82, on May 14, 1998 after being ill for some time

The ‘Chairman Of The Board’ began his musical career in the swing era, and managed to weather the changing tastes in popular music right up until his final years. He even retired in 1971, only to return a couple of years later when it became clear how much he was missed. His crooning style may seem somewhat out of his place compared to most of the

other people on this list, but his debauched, well-connected lifestyle (particularly with his buddies in the self-styled Rat Pack) and for his Oscar-nominated portrayal of a smack addict in *The Man With The Golden Arm* make him the epitome of rock’n’roll. **Alan Woodhouse**



JOEY RAMONE

The US punk hero battled lymphoma for over seven years before succumbing to it on April 15, 2001

Peeling rock back to its core teen concerns (girls, fights, getting wasted), and elemental structures (riffs, barking, repeat), the Ramones welded the infrastructure of punk-rock: bad attitude, black leather, broken heart. And Joey was the archetypal troubled frontman. Messed-up childhood, shy, gangly. Growing up, the sounds on the radio were an escape, and when he died, he was listening to – surprisingly – ‘In A Little While’ by U2. If Dee Dee was the sneering spite of the Ramones and Johnny the thing that pushed them onwards, Joey was the tender heart, beating with girl-group-loving emotion. With unbearable poignancy, his posthumous debut solo album was called ‘Don’t Worry About Me’. **Emily Mackay**



THE 27 CLUB

Kurt, Jim, Janis, Jimi and many more – they all burned out at the same time. So what is it about rock stars dying at that age?

When Kurt’s mum turned to a nearby reporter hours after his death and wailed, “Now he’s gone and joined that stupid club, I told him not to join that stupid club,” she wasn’t talking about the Temple Of The Dog fanclub. Or even Culture Club. She was remembering a conversation she’d had with him; months earlier, when he’d been back at hers, depressed and threatening suicide. It was The 27 Club. And Kurt, as a keen student of rock mythology, even as he loaded the shotgun might well have considered with some irony the myth he was about to reinforce...

These days, there are entire books devoted to burnishing the ideal of The 27 Club – rock stars who died in their 28th summer. While Jones, Joplin, Hendrix, Cobain and Morrison are held up as canon, there are loads more. They include Kristen Pfaff – Hole’s bassist who fatally overdosed on heroin only a few weeks after Kurt’s exit. Pete Dinklage from Echo & The Bunnymen – 27, a bike crash. Dennes Boon of the Minutemen – 27, broken neck from a van crash. Peter Ham from the ‘70s’ great nearly-men Badfinger, who hung himself at the age of 27. The founding member of the 27 Club, blues legend Robert Johnson – poisoned by a love rival. Richey Edwards disappeared at that age.

What is it that has dashed so many of music’s best and brightest against 27’s rocks? Coincidence? Mostly. It doesn’t take an actuary to understand that many musicians didn’t die at 27. Bolan was 29. Ian Curtis 23. Milan Makhecha, however, is an actual actuary at Aon Consulting. And while his training won’t let him pretend that The 27 Club is anything much more than folksy nonsense, he’s also prepared to offer

a possible alternative hypothesis beyond simply ‘bad juju’. “Among the general population there is evidence of a mortality spike in young males

around ages 17-22,” he notes, “Mainly due to the risky nature of their activities: driving, drink, drug-related accidents. Rock stars often don’t outgrow this phase. So it could be that the mortality-spike occurs slightly later in famous musicians.”

More poetically: 27 is the moment when the yardstick of time becomes the stick with which life beats you down. As the full flush of youth dims, so does that first rush of inspiration. Do you slip deeper into drugs’ warm embrace or just beat yourself up for not attaining an impossible standard? It’s an age when your body has taken so many years of sustained punishment that it’s ready to give out at any moment (as in, say, Brian Jones or Jim Morrison’s case). Or it’s the age when you’ve finally had enough of having enough (Cobain). Or your once-charming substance problem has finally mushroomed into a green-eyed monster of mythic proportions (Joplin). Or maybe it’s just the law of averages getting even: you’ve done enough crazy things for one of them to finally catch you out (Hendrix’s misadventure in randomly chugging back a handful of pills). At 27, you can no longer jump fast enough when Death swings his scythe... **Gavin Hayes**

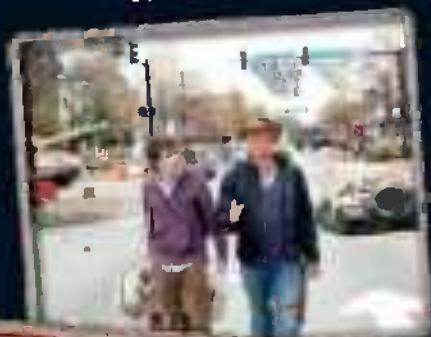


Jim Morrison: a member of the club



ZOMBIELAND RULES

To mark the release of this year's best zombie apocalypse comedy, here's NME's guide to surviving amid the undead



It's hard out there in Zombieland, and if you're going to make it through unharmed, you're going to need some tips to survive. Fear not - here's five pieces of essential advice from the film's seasoned zombie-killing vets Columbus and Tallahassee to aid you on your journey...

RULE #1

ALWAYS DOUBLE TAP

"Zombies lead a very active lifestyle," says Columbus. "So should you." Wise words from the zombie hunter - how are you ever going to outrun a horde of undead if you're stopping every 10 minutes to catch your breath?

RULE #4

ALWAYS DOUBLE TAP

Shot a zombie? Not sure whether you've stopped it in its tracks? Shoot it again. Always double tap - there's no point worrying about being out of ammo if you're dead.

RULE #15

NEVER UNDERESTIMATE THE POWER OF THE BOWLING BALL

Nothing says massive head trauma like a bowling ball - you can swing it, you can drop it, you can even blag a strike in the (unlikely) event you find 10 zombies walking all in a row. Killing can be fun, y'know!

RULE #29

ADOPT THE BROTHER SYSTEM

It's important out there in the wilds of Zombieland that you have someone who will watch your back. For safety, sure, but also so you can share a beer after fighting off a horde of zombies.

RULE #6

A FRYING PAN IS A GILL

Or, to give Tallahassee's favourite killing utensil its UK name, the frying pan. "Contrary to what you've seen," says Tallahassee, "it won't flatten a face, but the feel of it when you hit something makes your whole arm vibrate." And you can cook eggs on it too!



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JIMI HENDRIX

The world's most innovative guitarist died in mysterious circumstances in London on September 18, 1970 – and 39 years on, today's heroes still kneel before him



MATT BELLAMY, MUSE:

"I first got really excited by guitars when I was about 12. At the time, I wasn't really into heavy music at all. I was into the sort of stuff my dad plays – Dick Dale-type stuff. But then I saw a video of Jimi Hendrix

performing his famous 1967 Monterey Pop Festival set. More than the songs, what changed my life was the freedom, the expression that he brought to the performance. There was a sense of reckless danger, capped when he famously smashed his guitar at the end, then set it on fire. After that I started trying to bring that to my guitar playing. To me, Hendrix is not necessarily about melodies or chords, it's about the energy he brings to it, the way that his whole psychedelic, crazy, slightly drugged-up personality bleeds through into what he's playing. He's got so much mastery of his instrument that you forget he's playing an instrument at all. He was a pioneer in using the studio itself as an instrument – wringing out unusual sounds until the environment was another extension of his own creativity. We actually worked in Electric Ladyland Studios for part of 'Black Holes & Revelations'. The design of the place is really unusual; they haven't changed it since Hendrix built it, but it still seems very futuristic. It was interesting because people think of Hendrix as someone quite bluesy, they don't really think of outer space. He was one of the first guys to build his own studio, partly because the bills from his previous album had been so astronomical on account of his intense perfectionism; 'Gypsy Eyes', for instance, was re-recorded 43 times. I can relate to that sort of perfectionism. I can't imagine what sorts of impossible sounds he'd be capable of wringing out of a modern studio set-up."



Jimi: a hero for that jacket alone

THE DRUGS DON'T WORK

Nicotine. Valium. Vicodin. Marijuana. Ecstasy. Alcohol. C-c-c-c-cocaine. Not a Geldof family roll-call, but drugs – an essential third of rock's holy trinity, ranking just below carnal gratification and way above actual musical proficiency.

They're the lynchpin of sex, drugs and rock'n'roll because they represent the hedonist's willingness to destroy the boundaries of social acceptance and legal constraints and turn their brain to blancmange in pursuit of their art. But by challenging society's norms with such pupil-dilating abandon, you run the risk of killing the very dragon of fiery talent that you're chasing. And the harder the drug, the more sensational the downfall. So while My Bloody Valentine very nearly smoked Creation Records right into the liquidator's office while making 'Loveless', the acid-fried fate of Syd

Barrett was far more dramatic. He took so much LSD during the early days of Pink Floyd that his increasingly madcap antics saw him sacked from the band and, after a couple of erratically brilliant solo albums, become a paranoid recluse in suburban Cambridge.

Still, at least Syd's acid trips didn't rob him of his life. Though cocaine is considered a mostly harmless sort of substance among musicians –



Lemsip works quicker this way

They're the only thing more deadly to rock stars than aeroplanes. Here's a history of narcotics in pop

responsible only for Oasis' talent going up in a cloud of blow in their dealer's front room and Happy Mondays going off the (ahem) rocks in Barbados – much speculation has been made about its involvement in the concoctions that ended Jim Morrison in his Paris bathtub, John Entwistle in a stripper-festooned Vegas hotel room and Brian Jones in his mansion's swimming pool.

Prescription drugs have a lot to answer for in knocking off our greatest pop stars – Keith Moon supposedly died after taking far too many of the pills prescribed to him to combat his alcoholism, while Jimi Hendrix allegedly carked it after overdosing on Vesperax sleeping pills. Yet the daddy of all Danger Drugs, of course, is heroin. It might feel like God spunking in your face or whatever, but in rock career terms getting seriously involved with it has

largely the same effect as duetting with Gary Glitter. Heroin is musical poison, having directly or indirectly led to the break-up, medical emergencies, artistic downturn, lengthy hiatus, murderous rampages or death of members of Nirvana, The Libertines, the Sex Pistols, The Beatles, Suede, The Smiths, Hole, The Breeders, Pixies, Wet Wet Wet, Babyshambles, Depeche Mode, Elastica, Menswear, Stone Temple Pilots, Primal Scream and pretty much everyone that's ever taken it except – sadly – the Red Hot Chili Peppers.

So be warned, all you Big Pinks out there: for every 'Ladies And Gentlemen We Are Floating In Space', there are a billion 'The Menace's. Living fast and dying young might be the superhighway to the status of legend, but really, the corpse you leave doesn't look as pretty as you think. **Mark Beaumont**



Jeff Buckley:
amazing 'Grace'

JEFF BUCKLEY

On May 29, 1997, the superhumanly gifted singer and romantic icon passed away well before his time, aged 30

The problem with Jeff Buckley is that Jeff Buckley disciples can be such thundering dullards. Since drowning in 1997, age 30, the singer-songwriter has become less a gifted musician, more an eerie Death Cult: the angel-winged, otherworldly troubadour-poet, too sensitive for this world, who predicted his own death in 'Dream Brother' ("Asleep in the sand/With the ocean washing over"). But let's not allow Buckley to be claimed by all that dreary, devil-at-the-crossroads, *VH1 Classic Albums* bilge. He was a human being, capable of making scruffy, unlovely music: much of his (admittedly unfinished) second album 'Sketches For My Sweetheart The Drunk' bears that out. Moreover, there's something so un-hoary about Jeff Buckley, something so crystalline about the way he sang and played guitar, that defies the fusty depredations of the rock heritage industry. 'Jeff Buckley-esque' has become a rock-journo cliché, but the truth is, he sang like no-one else on Earth, with an extraordinary, fluted purity that's all the more staggering when you consider that he barely sang at all until he was 24. Buckley called himself a "chanteuse" – but there was nothing feminine about the full-throated howl he unleashed on 'Eternal Life'. A Led Zeppelin-worshipper, he rocked too, while lyrically conjuring a sensuous, Keatsian world – all weeping lovers and medieval knights. And of course he was profoundly influential. The broad trajectory of late-'90s/early-noughties indie rock has its roots in 'Grace'; or, more accurately, 'Grace' as refracted through Radiohead's 'The Bends' (Thom Yorke recorded 'Fake Plastic Trees' after a Buckley gig at London's Highbury Garage in 1994). Since then his influence has spread in unexpected ways. Thanks to an *X Factor* cover, Buckley's version of 'Hallelujah' has become a mainstream standard – a curious destiny for such an uncommercially-minded artist. *Only missed. Of course. But to have 'Grace'. A. With. quit. enough dazzling brilliance for one lifetime. Luke Lewis*

ANDREW WOOD

Grunge's unsung hero, the Mother Love Bone singer overdosed on heroin on March 19, 1990, aged just 24



MARK ARM, MUDHONEY:

"Andrew's gift was that he was able to live in his own kind of dream world and make it reality. The band he was in before Mother Love Bone were Malfunkshun.

I remember they opened for Discharge and he had white make-up on, he was throwing grapes in the air and catching them in his mouth, and he did this ramble about coming from Mount Olympus. But the audience stayed with him the whole show.

"Andrew was one of the funniest fucking people I've ever met. You can hear that in some of his lyrics like on 'Thru Fadeaway': 'She's my hot ma, hot ma Ghandi/She's my lady, she's from Euphrates'. He had some hilarious, out-there wordplay. Andy is one of the guys from that Pacific northwestern explosion that never gets much of a mention because, unfortunately, he died in 1990 before anything really exploded."

RON ASHETON

The Stooges star was found dead in his home in Michigan on January 6, 2009. It was thought he had died of a heart attack two days earlier

It's entirely fitting that shortly before he died, Ron Asheton was being paid the respect he deserved after The Stooges reunited to huge acclaim. This was a skilled guitarist who was sidelined after the break-up of the band in the early '70s, and humiliatingly forced to return on bass after frontman Iggy Pop hired someone else. His nerve-shredding riffs were a template for pretty much any decent guitar music which followed, particularly the best punk and indie rock. Iggy would surely agree now that we have so much to thank him for. *Alan Woodhouse*



MITCH MITCHELL

Jimi Hendrix's innovative drummer. Died in a Portland hotel room of natural causes on November 12, 2008



BILL WARD, BLACK SABBATH:

"Mitch was a drummer that I always wanted to meet and talk to. He was influential, and particularly influential to me. He was using a lot of jazz and a lot of rock with The Experience. I would listen to Mitch and learn from him. He was perfect man for his time, in the sense that he fitted in beautifully with his contemporaries. He was a drummer among drummers. There were a great armada of drummers at that time that were blues and jazz-orientated, and Mitch was the cherry on the top. He was exceptional. And of course he worked with one of the greatest, if not the greatest, lead guitar player ever in the fucking world. He carried a hard standard of music. I finally got to meet him two years ago, and he was everything I'd hoped he'd be. It was an absolute pleasure to sit down with that man."

JOE STRUMMER

Punk legend and articulate frontman of The Clash. Passed away suddenly at his home on December 22, 2002



JAMIE T: "I liked Joe Strummer because of his lyrics but mostly because he was an energetic fucker. He gave it all. He knew how to pump it out. And that's all you can really ask of someone – to give it their all, I don't really listen to Joe's lyrics, to be honest – I just listen to the power and the energy in the music and see where that takes you. That's far more important, at first, than what you say. And they – he – did that incredibly fucking well. I liked The Clash as a band, how energetic and diverse they were. I liked that they could get people into different types of music. It's imperative when you're listening to music to be able to find other things within it. The Clash are a good band for that. I was listening to 'Complete Control' the other day and I thought, 'Fuck, if I'd just heard this and I was a fucking kid in the '70s it'd blow my fucking head off!'"

JOHNNY CASH

The Man In Black, the colossus of country music, died on May 12, 2003, aged 71, four months after his beloved wife June Carter

Joaquin Phoenix's angsty, runty portrayal of Cash in *Walk The Line* did little justice to the man who left Dylan gibbering, "It was like meeting God." Growing up during the Depression, and his subsequent battles with alcoholism, drug addiction, the law, and his wives gave his none-more-black songs almost physical weight. But Christ, just that voice alone did it, so deep and raw it seems to carry all the sorrow in the world. Best known now for his cover of 'Hurt', it's still the early Sun recordings which show his genius best. It's a cliché, but we really won't ever see his like again.

Martin Robinson



LUDWIG VAN BEETHOVEN

Prolific and hard-drinking composer who carried on writing despite his deafness. Died on March 26, 1827



TEITUR: "He was a virtuoso on his instrument and would have outplayed anyone on the piano. His output would make anyone's royalty cheque look extremely poor by comparison and he could probably out-drink the best of them. That's why I love Beethoven – he must have heard more sound than most producers in today's recording industry and he kept on doing it tirelessly, even after he became deaf. I read that, in order to listen more closely and to hear more, he would bite his teeth into a stick attached to his grand piano, which to me is far more rock'n'roll than someone who smashes guitars onstage or who overdoses in a motel on drugs. Beethoven's music still sells more records and concert tickets daily than most bands do in a lifetime."

BON SCOTT

The original AC/DC singer was born Ronald Belford 'Bon' Scott. Died February 19, 1980 an outlaw hero

Why does it sting when I piss? That's what the guitarist wanted to know. And the bass player. And the drummer. Uh oh...

Way back in the '70s all the members of a feral band with a big reputation called AC/DC shared a house in Melbourne, Australia. This meant lots of ladies would call by to party and hang with the boys. All well and good, except one by one the lads all discovered pointing Percy at the porcelain had become a painful experience. A quick visit to the local quack confirmed their worst suspicions: they'd all caught the Jack, gonorrhoea, the Big dripping G.

Oh well, hey ho, all for one and one for all. They trooped home, washed their pills down with a beer and did what they thought any self-respecting band should do: wrote a song about it.

That night they had a local gig and all the ladies turned up to watch as usual. Ho and, indeed, ha. The lads slipped the new song into the middle of the set and the singer stood at the edge of the stage and pointed to each of the ladies in turn. "She's got the Jack!" he bellowed. "And she's got the Jack!... And she's..."

The ladies turned and fled. Not the most gentlemanly behaviour, granted. But hey, the band had a laugh.

That singer was Bon Scott and I wouldn't blame you for thinking: this Bon fellow, he doesn't sound an awfully nice chap. And d'you know what? You're probably right. But... whether you like it

or not, in an age where you can go to school to learn to be a rock star, Bon reminds us what a stinking, gloriously offensive and non-PC power rock music can be. I very much doubt that they encourage downing three bottles of Johnnie Walker and then leaping from the second floor balcony of your hotel room into the swimming pool below during tutorials at the Institute For Budding Young Rock & Pop Stars. Nor, I suspect, when they advise you to get an outlaw tattoo do they mean having AC tattooed on one buttock and DC on the other with the arse crack meant to symbolise the lightning bolt in between, which is what Bon threatened to do.

Bon, you see, was partial to baring his arse onstage, and would sometimes parade around in nothing but his wife's frilly knickers. He also dressed as a schoolgirl to do a primetime TV show, not, like Kurt Cobain, as a symbol of solidarity to the oppressed sisterhood but just 'cos he was a right fucking perv.

The thing with Bon was that rock was just rock. It didn't mean anything. It was the best job in the world and, from 1974 until 1980, there was no-one better at it. "I've never had a message for anybody in my entire life," he said one day in 1979, "except maybe to give out my room number."

Bon was a grafter and a fighter. If he sang like he'd been gargling with broken glass it was probably because he had. No stranger to A&E, he was on at least his third set of teeth when an acquaintance



Bon Scott: so rock'n'roll he let Quentin Tarantino do his decorating

left him drunk and passed out in the back of a crappy car in Overhill Road, East Dulwich, south London after a night out at Camden's Music Machine (now KOKO). He was found to be dead in the morning. He had acute alcohol poisoning and had choked on his vomit. Not a grand gesture. Just a dumb accident waiting to happen for a guy

who didn't know how to rock it any other way but up to the hilt.

Why should we mourn him? Well, when an American journalist cornered him backstage in Oakland in 1979 and asked him what he thought of punk, this was his reply: "What's punk? Hey, who's got a beer?" Can't say fairer than that.

Steve Sutherland

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JANIS JOPLIN

A counterculture legend, who died October 4, 1970 of a heroin overdose



FLORENCE, FLORENCE AND THE MACHINE:

"I first got into Janis Joplin more by reading

about her than listening to her music. I had this big book of blues singers, and she was listed there – alongside people like Etta James and Billie Holiday. I think she's an interesting figure – coming from a quite middle class, environment, but finding herself among the hippy movement, and then finding her voice within the soul movement

"Emotionally, I think Janis was a lonely figure. That sort of power she drew on onstage, I think came from her desire to become something beyond herself. In ordinary life, she was geeky and awkward – she just wanted to be loved. She longed for acceptance when she was growing up, but she didn't find it – the person she was onstage never became the person she was in her everyday life. She was a sexy, demonic creature onstage, but offstage she was insecure. I think she was quite promiscuous – she had some kind of need for validation. She became this pin-up for alternative culture, didn't she? There's that famous picture of her naked, covered by her hair and all her beads. But she complained that she was this big, big

star and at the same time she couldn't get a boyfriend.

"Shortly before she died, she went to her 10-year high school reunion in her tiny hometown, where people had laughed at her growing up. She wanted it to be a triumphant homecoming, but people still looked at her like she was a freak. At some level you can't outrun where you're from. She turned herself into an icon, but, you know, you go back and you're still not accepted. People would go to her, 'Oh you must be so happy' – but she'd go, 'My clothes are fucked, my shoes are broken from stamping about onstage. Then I go back to my hotel room and sit by myself...'

"But it's what she said about music that really got me excited. She used to speak about what it feels like when you're up there – the emotion you're managing to convey, getting inside people's heads and making them feel what you're feeling: that was what was exciting to her. If there's a similarity between us it's that rawness, giving something up of yourself onstage that other people wouldn't want to reveal. She threw everything into her performance.

"The great irony is that at the time of her death she was starting to get herself together again. It's a story that happens so often with heroin – they're on the road to getting out, but it's that one final dalliance that takes them down..."



CLIFF BURTON

Metallica bassist, and the man who rocked the hardest – died September 27, 1986 after their tourbus crashed



MAREK STEVEN, INVASION:

"Despite dying before most of us had a chance to see him play a note, Cliff Burton is probably the most missed person in metal. When Metallica saw his blistering playing in 1982 they fired their original bassist and moved the whole band to San Francisco so he could join. As well as being an incredible musician, he was one of the coolest people to ever pick up an instrument. He's the metal world's wise older brother, the chilled dude everyone respects and wants to get wasted with. Cliff was confident but quiet, a no-nonsense guy who was all about playing music with no compromise. He was older than the rest of the band and I don't think he would have put up with a lot of the stuff Lars has done to Metallica. It's actually painful to think about how good that band would have been had he survived the coach crash."

ELVIS PRESLEY

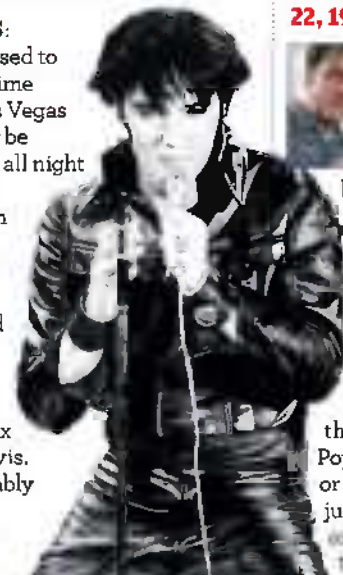
Passed away aged 42 on August 16, 1977 from a variety of health problems, but for many the King Of Rock'n'Roll will never die



TOM JONES:

"Me and him used to spend a lot of time together in Las Vegas – there'll never be

another like him. We'd be up all night singing with each other and sometimes he'd even bring in vocal groups to play with. I really got to know him and he loved music more than anything. He liked what I did and he would ask me how I learned to sing that way. I would laugh and say, 'Well, you're partly responsible'. Sex appeal was a big thing for Elvis. If you didn't have it, he probably wouldn't be interested and he couldn't understand why anyone would like you."



D BOON

A leading figure of the American hardcore scene as frontman of the Minutemen – died December 22, 1985 in a road accident



SPIRAL STAIRS, PAVEMENT: "I saw them when I was 14. I was fortunate to see them maybe 10 times,

before D Boon sadly died. They were a big part of my life and I saw them play up in Sacramento and around the Bay area. There'd be no Pavement without the Minutemen. I love his staccato style. I was more of a 'Project: Mersh' guy – 'Double Nickels...' is good, it's pretty intense. I like more the song-y songs they do, and that's 'Project: Mersh' or even the last one they did ['3-Way Tie (For Last)']. At that time they were never really like that, they were like The Pop Group or something, very Gang Of Four-ish or whatever. Of course people moshed; they were just weird shows, you'd have hippies, old punks and 14 year-old kids like me there going, 'What the fuck's going on?'"





Lynott in Copenhagen

PHIL LYNOTT

The Thin Lizzy star's wild lifestyle finally caught up with him on January 4, 1986

Since being co-opted by every lad marketing campaign imaginable, Thin Lizzy's most famous song – 'The Boys Are Back In Town' – evokes better than any other the beery, violence-tinged picture of a group of super regular young guys getting together and stepping a little bit out of line (*"The drink will flow, the blood will spill/And if the boys wanna fight you better let 'em"*). The young guy who sang it, however, was far from super regular. The child of an Irish mother and an Afro-Brazilian father, he was raised by his grandmother in Dublin, at a time when non-white faces were not common. If rock'n'roll music is a refuge of the outsider, then given his start Phil Lynott had a greater right to entry than most.

Of course, throughout his life, he pushed it all to the limit. Sex? You can hear him declare, famously, on 'Live And Dangerous': "Is there anybody here with any Irish in them? Is there any of the girls who'd like a little more Irish in them?" – you get the picture. Initially hired as much for his looks as his singing ability, Phil Lynott took full advantage of his position on that score, and made little apology. Drugs? By the end of his life he was hooked on anything he could get his hands on, his super-fast lifestyle finally catching up

with him in January 1986 when, following a Christmas Day binge, he died from heart failure and pneumonia. And rock'n'roll? Without his angel/devil vocals, his sharp, beautiful storytelling, his passion for the outsider, Thin Lizzy would merely have been a good rock band. With him they were a stylish, sussed explosion. Because of his colour and the era, there was always an underlying sense of alienation; because of his background, there was always a championing of the common man (though this was almost always done with humour, rather than, say, the earnestness of a Springsteen); because of his love of rock'n'roll, there was everything else. The Thin Lizzy catalogue is vast, but the run of albums from 'Jailbreak' through to 'Live And Dangerous' – quite possibly the greatest live album of all time – is unparalleled.

Phil Lynott would have been 60 this year. While researching a documentary, one Paul Murphy, singer with an old Birmingham band (Phil began his life in the Midlands) found a 'lost song' of his. Recorded but three weeks or so before the singer's death, it is entitled 'Do You Wanna Rock?' Which seems a suitably direct final statement from a guy who came from nothing and turned himself into one of the most inspiring rock'n'roll stars that ever lived. *Hamish MacBain*

FELA KUTI

The Nigerian multi-instrumentalist and Afrobeat pioneer died August 2, 1997



JACK STEADMAN, BOMBAY BICYCLE CLUB:

"There's something very human about his songs, because they're all recorded in one take. I think the way I've always described it to people is 'Miles Davis' 'Bitches Brew' with percussive African elements'. He died of AIDS in 1997. He was very promiscuous – he had 27 wives, with a schedule for the week of what wives he would be pleasuring on what days. I think his death hasn't sprung into a cult as much as a lot of Western musicians, but in Nigeria he's seen as something of a martyr. He did so much for Nigeria – he was so politically active. I saw a documentary where they asked taxi drivers, people by the side of the road and everyone just loved him. His lyrics were very overtly political, he took on the Nigerian government head-on in song. They tried to ban his gigs, beat him up, arrest his supporters, but it never seemed to worry him."



MICHAEL JACKSON

The 'King Of Pop' died earlier this year, aged 50, in controversial circumstances



JAY-Z: "I try to look for the meaning in things that happen, and it was a tragedy that he passed away, especially for his kids. But on the other side, I think it gave Michael a chance to be celebrated for the genius he was without all the other stuff in the way, and I don't know if that would ever have happened had he been alive. He played a concert with me in New York, which was great. He got up and he walked out and the place went mental, guys were just grabbing their hats and throwing them like, 'Aiiiiiiiiiiiiiiiiii!' After that, he did a song called 'You Rock My World', and I did a remix with him. Then he was on my song 'Girls, Girls, Girls', singing these background vocals and I didn't even put his name on it. I remember him calling me and him just talking about, you know, 'syncopation' and musician stuff like that. The Michael Jackson I knew was just a musician who loved music."



LUX INTERIOR

On February 4, 2009, The Cramps' singer finally fell into the darkness



BOBBY GILLESPIE, PRIMAL SCREAM:

"Lux was loved by rock'n'rollers all the world over 'cos him and his band The Cramps meant so much to us all. Lux was a living testament to the power of rock'n'roll music, it flamed through him; his whole life was taken up by playing it, living it, turning other people onto it. He was a preacher in the best sense of the word, one of the great rock'n'roll showmen/shamen – right up there with Iggy, Jerry Lee Lewis and Jim Morrison. Like them he seemed to want to burst free from his body and explode out of this world and transport himself to other planes, taking his audience with him. The sad thing is, when guys like Lux and Ron Asheton go, there's a little less rock'n'roll in the world. It really is a dying art." *Read an (amazing, inspiring) unabridged version of this article at caughtbytheriver.net*



OTIS REDDING

The King Of Soul who was tragically killed in a plane crash on December 10, 1967, just as he was to be crowned

Otis Redding's career was defined by a series of accidents – and then tragically ended by one when he was just 26. He recorded his first solo single 'These Arms Of Mine' to use up some free time at the end of someone else's recording session; he won over a (white) rock audience with an unforgettable performance at Monterey. Perhaps the biggest tragedy of Otis' untimely death is we never got to hear what happened next.

'(Sittin' On) The Dock Of The Bay' was inspired by Dylan and The Beatles and recorded just three days before his death – the famous whistling part was where an uncompleted verse should have been. This wasn't just soul music, it was something else entirely... and then it was gone. *Nathaniel Cramp*



SYD BARRETT

Founder of Pink Floyd and psychedelia's ultimate casualty – he died on July 7, 2006 after living the life of a recluse for over 30 years



ROBBIE FURZE, THE BIG PINK:

"When we were in New York recently, we got shot by Mick Rock. We were looking through his archives and our eyes fell upon his old pictures of Syd Barrett. There was a special calm excitement about Syd. He had this intrigue to his face – a sense of mystery, as though he were guarding some secret. He was the coolest. He really was. His era was when Pink Floyd was at its most inspirational. I think the idea of early-Floyd really inspired The Big Pink. With The UFO Club, they created their own environment in which to play, and I guess that's kind of how we always try and run things. We try and create that connection between the crowd and the people on stage. His end – dying of diabetes in mid-life – isn't really integral to his story, but his breakdown and disappearance certainly add a sadness to it. I definitely believe in the line between madness and genius. I think all people who have that especially creative way about them have to be a little weird; they have to have a different approach to life and then have the talent to communicate it to the wider world."



THE HIP-HOP WARS

In the '90s, American gangsta rap saw an explosion of violence. By the time it'd finished, its two biggest stars were gone

In terms of hip-hop mortality, 2009 has already been a bad year. We bade farewell to Baatin of the seemingly cursed Slum Village in what looks like suicide, saw the pioneering DJ AM succumb to drugs, while turntablist extraordinaire Roc Raida recently died in a freakish martial arts accident. But for hip-hoppers old enough to remember, the music's *annus horribilis* started in a blaze of gunfire on September 13, 1996 and ended in the same way on March 9, 1997. On the former date, Tupac Shakur, was gunned down in Vegas, and on the latter, his bitter rival Notorious B.I.G. went out the same way, in Los Angeles. Imagine Liam Gallagher and Damon Albarn being murdered within a year of each other at the height of Britpop – that's how shocking the murders of Biggie and Tupac were.

Hip-hop in the early '90s, if not in crisis, then certainly wasn't in great shape. All the notable stuff was coming out of the West Coast, and most of that was starting to sound tired, knocked-off, second-hand gangsta-isms and exhausted-sounding paeans to weed.



Biggie and Tupac
July 1993

New York needed heroes, and in Biggie it got one to stand alongside the likes of the Wu Tang Clan and Mobb Deep. It's easy to see why Tupac envied him – Biggie had things that Tupac would never have, like a back story, industry-wide respect... and it

should also be noted that Biggie was one of the greatest MCs of all time. Middle-class Tupac, meanwhile, was, at best, limited when it came to rhyme skills, but he had attributes that Biggie would have envied – he was beautiful, muscular and charismatic where Biggie was ungainly and pudgy, which is perhaps why, when the war of words began, Tupac went for Biggie's soft spot – his missus, Faith Evans.

What remained when the dust settled was a palpable feeling of frustration at a waste of two unique talents, one of whom would have become a superstar outside the music, while the other could have become even more of a hip-hop great than he was already. As it stands... well, hunt down Biggie's jaw-dropping 'Gimme The Loot', and you'll see. That's an MC right there.

Pete Cashmore

IAN CURTIS

The lynchpin of indie godfathers Joy Division. Aged 23, he hanged himself in his kitchen on May 18, 1980



PETER HOOK: "The most important thing Ian Curtis brought to Joy Division was passion. He was one of our biggest fans

right from the very start. I don't ever remember him being down or critical of us. He thought we were fucking fantastic, and to get that confidence from your lead singer made you feel great. It made you feel like you could take on the world. Whenever we'd be down or felt like giving up, Ian would be the one who rallied us and pushed us on. "Ian used to just stand there with a cigarette in hand and listen to what we were doing. He used to take his inspiration from what we played. Ian could spot riffs really well and sort of orchestrate us. He'd say, 'Oh that sounds great

Hooky, keep playing that. Right Barney [Sumner], put some of your guitar to that

and Steve [Morris] keep playing that beat.' The next thing you know, we'd have a song like 'She's Lost Control' written. There was a real art to it and after Ian died, we had to learn how to do it ourselves, which wasn't easy.

"I never listened to his lyrics because most of the time, I couldn't hear them. He could have been singing about fairy circles or the girl next door but there was so much passion, it almost didn't matter. When I did hear them for the first time, I nearly fell over because they were so good. It was only after Ian died that we all sat there and read his lyrics. By then, of course, it was too late.

"I still see a lot of bands and quite a lot of the time, you look at the singer and think, 'What a jerk.' It really turns you off. Ian didn't look like a dickhead – he looked mean and moody and magnificent. The first time I really saw Joy Division was after we supported the Buzzcocks at the Apollo in Manchester in 1979 because someone filmed it and

he looked so cool. There's very few frontmen that could do that as well as he could – Iggy Pop, Jim Morrison, Lou Reed, Ian McCulloch. Those kind of people had that intangible cool, but it's not something you see very often.

"At the same time, Ian was a very gracious person too. He was very reluctant to be separated from Joy Division. One of things that upset him the most was whenever somebody wrote 'Ian Curtis and Joy Division' in a review. He would go fucking mad whenever anybody did that and it would happen more and more towards the end of the band. It just reinforced the idea that we were all in it together."

"DEATH IS NOT THE END..." BOB DYLAN

From 'Death Is Not The End', featured on the album 'Down In The Groove' (1988)

ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Emily Mackay*

Mild beasts



EDITORS
IN THIS LIGHT AND ON THIS EVENING
(KITCHENWARE)

5

Neither Tesco angst fish nor dark art fowl

Can it really be this bad living with Edith Bowman? A dispute over nappy-changing: "You'll get old and die here... you'll choke, choke on the air you try to breathe". Edith shaves her legs and doesn't rinse the bath: "If there really was a God here/He'd have raised a hand by now". Edith comes home spannered after a night on the lash with George Lamb: "You ran with the dead today/With the moles from the CIA/They say more than you ever say".

Searching for authenticity in gloom is an irresponsible occupation: after all, the expectation that artists should live up to their angst was surely a factor in both Richey Manic's '4 Real' carve up and Kurt Cobain's demise. So, are Editors, on their third album, doing more than wallowing in mawkish bombast and "living out our secondhand clichés", as they put it on 'Like Treasure'? Well, yes and no. While a band that operates in their arena-sized realm is never going to take a Throbbing Gristle-style experimental leap, there's

no doubt that, in their own way, they've pushed the boat out far beyond the shallow emoting of 'An End Has A Start'. That much is clear from the opening title track, heavily if deliberately dystopian through Smith's bottom end vocals and the electronic flicker of a panicked Morse transmission.

Despite its guffawsome Radiohead-aping title, 'Eat Raw Meat = Blood Drool' also surprises with android duck calls, Kraftwerk synths and the kind of mysterious chorus Bono long ago forgot how to write. Single 'Papillon' is adequate Gahan-near-death-period Depeche Mode. Editors get it entirely right on 'The Big Exit', which features awkwardly slowed no-wave guitar and martial drums that dream of being produced by Martin Hannett, a noise like waking up to a circular saw bearing down on your sleepy eyes. The bass keeps up a decent rumble underneath, while a refrain of "They took what once was ours" passes final judgment. 'Bricks And Mortar' builds a house not far from where The Horrors sited 'Primary

Colours' in the Neu! World, even if it ultimately typifies Editors' malaise. Instead of just making do with a motoric intent and the occasional slicing synth to sharpen the edge of its stadium-bothering chorus, they throw in multi-tracked choral vocals, warm keyboards and a bothersome amount of guitar tracks. The effect is akin to being in three different indie clubs at once.

Those who've perfected epic gloom – The Cure, Joy Division, 'Holy Bible'-era Manics – have ground the atmosphere out of minimalism, stripping everything back and hitting you hard between the eyes. 'In This Light...' suggests that Editors could yet push their trolley out of Ikea existentialism into a ditch of twisted metal, weeds and wires with the potential of finding something beneath. Indeed, they've possibly succeeded in alienating the casual fan with the brief moments of nastiness that are here. And with those people diverted back to Keane's mooring lullabies, perhaps next time Editors might look to their dark forebears, discover the power of concision and hone what they have. For, as any good editor knows, less is more. *Luke Turner*

DOWNLOAD: 1) 'In This Light And On This Evening' 2) 'The Big Exit' 3) 'Eat Raw Meat = Blood Drool'

NME.COM

Download a free Editors track at NME.COM/mp3blog

HUDSON MOHAWKE
BUTTER (WARP)

7



Figuring 'wonky' just won't do, Glasgow whizzkid Hudson Mohawke has provided some suggestions as to

what to call his overripe electronica. Neither 'hologram rock' nor 'iridescent body music' are likely to catch on, but at least they give you a clue as to what's in the box. 'Fruit Touch' is a treacly Squarepusher, 'FUSE' is the theme tune to a kids' science show hosted by Pharrell and George Clinton, and 'Just Decided' sounds like Cameo trapped in *Super Mario World*. 'Butter' is twitchier than a smoker on a 12-hour flight, and you wish Hud-Mo would have more confidence in his majestic melodies before shredding them. For the intrepid listener, though, this is popping candy for the ears. *Sam Richards*

DOWNLOAD: 'FUSE'

TAIO CRUZ
ROKSTARR (ISLAND)

4



These are odd times we're living in, where rappers think they're profoundly interesting (Kanye West); pop tarts think they're

ladies (Girls Aloud) and overly sincere crooners think they're rokstarrs (*sic*). Take Taio Cruz, a man more lost than Daniel Merriweather in a sea of emotional confusion, using vocal effects more tinny than Akon and possessing slightly more sex appeal than JLS basted in turkey grease by Louis Walsh. And although Cruz's downfall comes when he acts the player ('Break Your Heart', 'Dirty Picture'), it's obvious his real talent comes when he exchanges vocal manipulation for balladeering as on 'Falling In Love', and disregards romantic cynicism for a rather hopeful 'The 11th Hour'. *Ash Dosanjh*

DOWNLOAD: 'Falling In Love'

PORT O'BRIEN
THREADBARE (QTY SLANG)

6



What a little heartbreak can do... If Port O'Brien's official debut, 'All We Could Do Was Sing', sounded like an on-deck

stompathon from a group of wayfarers adrift in youthful exuberance, this follow-up charts them a course to devastation. With Cambria Goodwin being given more lead vocals this time around, their treasure chest seems intact, as she drifts in on 'High Without The Hope' like a siren luring you to her own disaster, where "every transition would field some heartache". She's the perfect breakwater on an album that, when mainman Van Pierszalowski takes over, loses its distinction. When they hit their wildest peak, however, as on the stormy mini-epic 'Sour Milk/Salt Water', you'll be ready to send the life rafts in yourself. *Jason Draper*

DOWNLOAD: 'High Without The Hope 3'



CATE LE BON

ME OH MY (DRONY BORED/CO-OPERATIVE)

8



Don't let those vintage dresses and heavy false eyelashes fool you. Cate Le Bon is one strange creature. Her odd, beautiful songs burrow like furtive woodland creatures to a safe nest lodged firmly between tradition and individual talent. She might stand clearly in a lineage of Welsh psych-folk from '70s acts such as Meic Stevens, Heather Jones and Brân (who she's covered live) through to '90s luminaries and sometime collaborators Gorky's Zygotic Mynai and Gruff Rhys (Cate was his vocal foil on Neon Neon's 'I Lust U'), whose new label she makes her debut on. But if the influence of Rhys' quirky psychedelia is here, there's also rough guitars, spectral shanties and, drawing it all together, Le Bon's cool, Welsh Nico vocal; she's very much her own thing.

It's not an album that tries too hard – with songs such as the decadently lush 'Sad Sad Feet', with its sleepily, lapping wave rhythm and blissfully lazy refrain of "baby, I'm headed for the black", it doesn't need to. The darker corners of its fairytale forest are packed with different moods and tones: 'Terror Of The Man' is brittle and witchily heavy, almost Sabbath-y guitar tones and crashing cymbals tamed by Cate's solemn intonations. The tense feel of 'Hollow Trees House Hounds' with chunky guitar and squelching Moog takes things up a gear, while the spare harmonies of 'It's Not The End' take a gentle whirl round Cate's death fixation, reprised on the ghostly love song of 'Burn Until The End' which ends in a Bacchanalian noise freak-out. "The dogs are dead and I'm getting older/I never want to put them in the ground" she pines on 'Digging Song'. The album was originally titled 'Pet Deaths'... strange girl, like we said. **Duncan Gillespie**
DOWNLOAD: 'Sad Sad Feet'

LMFAO

PARTY ROCK (UNIVERSAL)

3

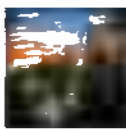


Self-styled LA 'electro-crunk' duo LMFAO were signed by Black Eyed Peas' Will.i.am, which should give you an idea of the kind of subtle sophistication to expect from their debut album. Let's see: LMFAO's primary preoccupations are girls, drinking, dancing, drunk girls who shake their ass while dancing, but not much else. Initially, there is a smidgen of charm to LMFAO's studied dumbness, and they get points for adding a couple of new citations to hip-hop's dictionary of Words That Rhyme With Alcohol Brands ("cojones/Coronas" certainly trumps the old "party/Bacardi" standby). But over 14 tracks of microwavable electro-house and banal booty bass, to say their schtick becomes tired is like saying crack's a little bit moreish. **Sam Richards**
DOWNLOAD IF YOU MUST: 'Yes'

TUBELORD

OUR FIRST AMERICAN FRIENDS (HASSLE)

6



It's a good thing youthful exuberance isn't a tangible quality because Tubelord's debut would be exploding CD players on impact. Like the cute but punchable little brother to Biffy Clyro's rugged older sibling, these post-hardcore tykes clearly had a lot of fun making 'Our First American Friends' and every moment here oozes good-time zest. With song titles such as opener 'Your Bed Is Kind Of Frightening' and the sinewy 'Night Of The Pencils', you know what you're getting: highly melodic indie-pop with big scuzzy rock guitars all the way. The trio's propensity for wacky lyrics and overly showy time changes can often be distracting, but it's hard not to get carried away with their infectiously palpable excitement. **Tom Edwards**
DOWNLOAD: 'Night Of The Pencils'

DJ TIESTO

KALEIDOSCOPE (MAG)

2

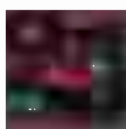


Glancing at the list of guests on trance megastar DJ Tiesto's fourth artist album – Bloc Party's Kele Okereke, Calvin Harris, Nelly Furtado, Jónsi Birgisson from Sigur Rós, etc – the words 'dog's' and 'dinner' instantly spring to mind. The title track starts things off quite brightly, in which Birgisson's vocals are enveloped in emotive waves of sound. Quickly, though, song after song of cheery-synth-line-infused bangers begins to grate. The album reaches a queasy crescendo with 'It's Not The Things You Say', featuring Okereke, which, instead of leaving you in a fit of ecstasy and desperate to take your shirt off, will leave you cold and shuddering and keen to put on another layer. **John McDonnell**
DOWNLOAD: 'Some Nathan Fake Instead'

NAMB

BMAN (MONDSTREME)

7



Think Muse are bonkers? Well, get your listening gear around NAMB. The Italian psych-rockers constantly conjure up different meanings for their name, and have based their epic second offering around a weird-looking little robot called BMAN's quest for identity. All of which might be frickin' irritating if they weren't so musically compelling. The quartet's nearest reference point is Nine Inch Nails, relentless beats and demonic riffs forming the backbone of the 18 tracks here. But they're more playful than Reznor and their dabbings make for intriguing listening. Time-signature trickery, falsetto snatches, white-noise assaults and smashed glass are just a few of the stunts NAMB pull here, sometimes all at the same time. You've gotta love them for it. **Camilla Pia**
DOWNLOAD: 'TV Invasion'

ALBUMS



Sexperimental

FUCK BUTTONS

TAROT SPORT (ATP RECORDINGS)

8

Electro duo's second is a lengthy affair – but it's more pop than avant-garde

The way people toss around words like 'experimental' and 'avant-garde', you'd think they were important to still have any meaning. But trust NME, Fuck Buttons aren't avant-garde. Sure, their debut, 2008's 'Street Horrrsing', was a weird beast – a hybrid of the tropical wobble of Black Dice, the abrasive howls of Wolf Eyes and the starburst kosmische of Boredoms, birthed from laptop, floor tom, myriad synthesizers and some kit apparently shoplifted from the Early Learning Centre. But what made Fuck Buttons different was the way they approached their singular noise. They did this not to batter ears, or confound expectations. No, Fuck Buttons sounded comfortable within their sound, at home in this whirl of giddy optimism and euphoria-tinted melodies. This was their pop music.

Recorded after a good 18 months spent playing 'Street Horrrsing' to ever-growing crowds, 'Tarot Sport' marks a change, albeit one of increment. Much of what made Fuck Buttons' debut great remains: just listen to 'Rough Steez', with its ridged waves of synth, quizzical robot squawks and clacking percussion; or 'The Lisbon Maru', a martial gallop serenaded forth by a fanfare of electro feedback. But what is new here is a fresh sense of momentum. For that, you can largely thank producer Andrew Weatherall. Rockabilly punk, rave veteran and hands-on desk jockey – Primal Scream's 1991 classic 'Screamadelica' was largely his handiwork – Weatherall knows a bit about dancefloor motion. Thankfully, though, Fuck Buttons haven't just

whacked a donk on it. Rather, songs like 'Surf Solar' feel plotted by a desire to make people move, symphonic epics that combine sky-chasing dramatics with four-to-the-floor rhythms.

The real secret of 'Tarot Sport' lies not in the beats, but in the tunes. These songs are long, not because it makes filling out an album easy, but because these melodies resolve in galaxy-spanning orbits – see 'Olympians', a flowering of synthesizers and feedback crackle that could probably replace 'Chariots Of Fire' in the 'heroic score for slow-motion playback of sporting event' stakes. This cinematic feel is a quality they share with sometime tourmates Mogwai, who soundtracked Zinedine Zidane shoeing a football about a few years back. But whereas Mogwai's more recent work threatens to make a formula familiar, Fuck Buttons' fizzling DIY laboratory still has the invention and ingenuity to surprise. **Louis Pattison**

DOWNLOAD: 1) 'Surf Solar' 2) 'Olympians' 3) 'Rough Steez'

DID YOU KNOW...

According to his Twitter feed, Fuck Buttons' Andrew Hung likes his fish fingers slightly soggy

NME.COM

Buy tickets for Fuck Buttons' upcoming London show at NME.COM/artists/fuck-buttons



Immaculate conception



THE FLAMING LIPS
EMBRYONIC
(WARNER BROS)

9

Back in touch with their dark side for a brilliantly unhinged masterpiece

At points on this glorious act of galloping lunacy it feels as if you're being sensuously lobotomised by a higher power. It is as if the devil has drilled holes above both of your ears, God has put his lips to one of the apertures and then blown your brains out the other side so it sprays across a canvas like a Jackson Pollock.

The Flaming Lips are much like the halves of your brain actually; two complex entities joined by only the smallest amount of matter. There is the (very entertaining) live band who deplete the world's stocks of glitter and beat their audience into submission with good vibes, spectacular light shows, mass singalongs and giant balloons. But this is a glorious transmission from their evil twin, the effervescent psychedelic rock band who held sway until their greatest triumph to date, 1999's 'The Soft Bulletin'. This is the band of acid-damaged punks who conduct symphonies of car stereos and release quadruple albums that need to be played simultaneously ('Zaireeka').

This means there are no immediate pop singles like 'Do You Realize??'; instead there is a double album's worth of mesmeric and hypnotic grooves and moments of sublime tension and release. After several listens (this album DEMANDS constant replaying) it is clear that there are pop songs in the form of 'I Can Be A Frog', featuring Karen O on animal noises, and 'Worm Mountain' with MGMT, but far better are the electric Miles Davis freak-out of 'Scorpio Sword' and the Can kraut-pound of 'Watching The Planets'. The

band (who centre around the prodigious talent of multi-instrumentalist Steven Drozd and the Messianic vision of multi-instrumentalist frontman Wayne Coyne) exist in a time of sonic bullying, where cash cows such as U2 and Metallica use the studio tool of compression to achieve market place visibility. So trust them to take this tool and turn it into an art form. For 'Embryonic' sounds like it was mastered by a serial killer. On 'Aquarius Sabotage', jagged spears of silvery noise pierce your consciousness. Even at low volume this album screams 'Stop what you are doing and listen to me!' The opening salvo of 'Convinced Of The Hex' and 'The Sparrow Looks Up At The Machine' alone will have you blinking at the sheer brightness of the sound.

Ten years after their last masterpiece, The Flaming Lips have finally produced another one. **John Doran**

DOWNLOAD: 1) 'Convinced Of The Hex' 2) 'Aquarius Sabotage' 3) 'Watching The Planets'

DID YOU KNOW...

The Flaming Lips were signed to Warner Bros by an impressed A&R in 1990 after accidentally setting fire to a venue with pyrotechnics

NME.COM

Buy tickets for The Flaming Lips' upcoming tour at NME.COM/artists/the-flaming-lips

WOJTEK GODZISZ
WOJTEK GODZISZ (TIGERTRAP)

4



Wojtek Godzisz used to be chief songwriter and bassist for *Melody Maker* cover stars Symposium, a teen-punk band who broke up after one album back in the '90s. Since their demise, the man of the unforgettable moniker has set about his solo work with all the subtlety of a seizure in a ball pool. The blatant pop hooks that made Symposium such a marketable prospect live are here, but that's where the similarities end. Whether in the glam-metal overtones of 'The Book Of The Law' or the faux-folk acoustics of 'Sinner's Song', Wojtek goes all out with orchestration for this schizophrenic romp through '70s rock's less savoury avenues. Here's betting he wears spandex on the weekends. **Hazel Sheffield**
DOWNLOAD: 'The Book Of The Law'

CHIPMUNK
I AM CHIPMUNK (SONY)

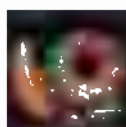
6



Listen carefully to Chipmunk's bland opener 'Saviour' and you can almost hear an A&R man shouting "Next!" as he pushes Jahmaal Fyffe in the limelight while looking at a picture of Tinchy Stryder and holding on to his dick. He's probably banking on Chip emulating Tinchy's success, thus solidifying the Yuppie Grime renaissance of talented torchbearers from the London scene dropping everything unique about themselves to cash in on radio-friendly pop pap. On 'Man Dem' and 'Beast' Chipmunk does sheer grimey bass and old skool-riddim and hints at what this debut could have been. UK hip-pop is a great thing, but with Dizze and Bizzle doing it so well, for Chipmunk it's hard to make concessions. **Alex Hoban**
DOWNLOAD: 'Man Dem'

STARLESS AND BIBLE BLACK
SHAPE OF THE SHAPE (EXTATIC CARAVAN)

5



For their second album, this Manchester-based folk rock collective have kicked the banjos into touch in favour of meaty electric guitars and analogue synths, channelling all the sounds of the '70s, from British folk and classic psychedelic rock to smoky, continental balladry in nine easy steps. The country-tinged rock of the opening tracks 'Say Donny Say' and 'Your Majesty Man' fail to rouse, despite throwing in some fail-safe "la la la"s for good measure. Things improve with the dark and brooding 'Hanging On The Vine' and the album's tour de force 'Les Furies', with its 'Wish You Were Here'-era Pink Floyd Moog-heavy washes of sound, but it's ultimately Helene Gaultier's lovely, velvety Stereolab-style vocals that carry the album. **Tessa Harris**
DOWNLOAD: 'Hanging On The Vine'

A PLACE TO BURY STRANGERS
EXPLODING HEAD (MUTE)

5



It was in the open air in Austin, March 2008 when we first heard A Place To Bury Strangers. Oliver Ackermann and his

Brooklyn three-piece thunder-cracking lines into the concrete with a Kevin Shields-slaying cascade of smacky squall that had jaws hitting the basement – and not just because they'd come on after Make Model. They had the lead-boot heaviness of Mogwai, the mallowy swirls of My Bloody Valentine and the needy tunes of Interpol and we knew that when they made their first proper album it was going to kill it.

And here it is. The follow-up to their self-titled collection of warehouse-recorded demos that hinted at brilliance turns out to be... another set of warehouse-recorded demos-of-sorts that hint at brilliance. But not quite as often.

When you've got the skills to turn your guitar thunder into wall-slammingly huge tunes, do you have to record it in your own gaff? It was either Cribbian indie resoluteness on Ackermann's part that compelled him to record in his Death By Audio warehouse again, a lack of ambition or the bolshy belief that the songs were so good they needed little more than down-the-back-of-the-sofa recording to convey their wonder. Or maybe they just didn't have any cash, in which case, apologies.

Whatever the reason, however much the tyre-screch thrusts of opener 'It Is Nothing' or the nee-naw cop-sound clutter of 'Everything Always Goes Wrong' give us keyhole glimpses of the pedigree this band have, you can't get past the fact that they should be miles further along the highway than they are. They've got the tools, for sure, but annoyingly they've still only just grazed the anvil. **Jamie Fullerton**
DOWNLOAD: 'It Is Nothing'

WHITE OUT WITH JIM O'ROURKE AND THURSTON MOORE
SENSO (ECSTATIC PEACE)

1



Well, look at this bunch of sell-outs, hawking themselves out to the pop market. Yep, Thurston Moore and his sometime

Sonic Youth colleague Jim O'Rourke have teamed up with experimental art-noise duo White Out for an album shocking in its desire to appeal to as wide an audience as possible. There's atonal squalls of guitar for the kids, drone synth minimalism for OAPs and the drive-time crowd are pandered to by the total absence of songs, vocals, and melody. These shilling-heads will do anything to get into the charts, even splitting up the 80 minutes of unremitting feedback terrorism into two CDs just to spoon-feed the populace a little easier. Enjoy your 15 minutes of fame, you whores. **Martin Robinson**
DOWNLOAD: Anything with artistic integrity

THE HICKEY UNDERWORLD 6

THE HICKEY UNDERWORLD
(NAIVE RECORDS)

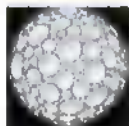
Belgium has a fine pedigree of slightly askew rock bands – dEUS and spin-offs Millionaire and Evil Superstars. Now come

this lot, named after a song by late, great DC punks Nation Of Ulysses, with artwork inspired by Brazilian horror movie maestro Coffin Joe. They barely break their stride over these 10 songs – ‘Blue World Order’ is the only time their metallic punk rock lets up – and there are some impressive forays into melody here. Single ‘Blonde Fire’ is a gnarly rock song with a great hook, while ‘Sick Of Boys’ rumbles and roars like the mighty Rites Of Spring. Oh, and ‘Blue World Order’ is a nod to an old pro-wrestling stable. Good songs, then, better cult culture references. **James McMahon**

DOWNLOAD: ‘Sick Of Boys’

THE CRYSTAL METHOD 3

DIVIDED BY NIGHT (TINY E)



Hark, who goes there? Well, if it isn't the sound of the '90s. The Crystal Method, once dubbed

‘the American Chemical Brothers’ after the success of their platinum-selling 1997 debut, ‘Vegas’, return for a fourth spin. Of the same thing. A big-beat ruckus that would be best placed soundtracking the next Vin Diesel misadventure, ‘Divided By Night’ is as bland as plastic cheese. There’s an army of guests all signed up to relive the dream, from Jewish hip-hop artist Matisyahu on ‘Drown In The Now’ to New Order’s Peter Hook, whose bassline is wiped of all personality on ‘Blunts And Robots’. They can’t save this album from sounding like one almighty, thumping hangover, though. **Hazel Sheffield**

DOWNLOAD: The Chemical Brothers’ ‘Leave Home’ instead

HEAVY TRASH 6

MIDNIGHT SOUL (BRONZERAT)



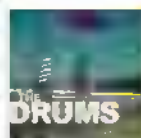
Heavy Trash unites veteran blues-punk wildman Jon Spencer with Matt Verta-Ray, formerly of Madder Rose and (gulp)

Speedball Baby. One expects fiery mayhem but, instead, ‘Midnight Soul Serenades’ is a jaunty affair. Shockingly, it seems Spencer has gone soft: the album opens with a Razorlight-ish pop confection titled ‘Gee, I Really Love You’, and there’s plenty of lyrical mush elsewhere. Musically, Heavy Trash are oversold by their name: they may offer soul-fried ‘50s rock’n’roll, but it’s shorn of Spencer’s trademark intensity. If The Cramps had steered clear of speed and sex clubs, they might have sounded like this. One song here declares that “sometimes, you got to be gentle”. But what this album teaches you is that sometimes, you don’t. **Niall O’Keefe**

DOWNLOAD: ‘The Pill’



Hot hot beat

THE DRUMS
SUMMERTIME!
(MOSHI MOSHI)

9

Indian summer arrives in the form of a band to fall in love with

There are few things that unite the NME office, bar mild alcoholism, social retardation or the threat of imminent nuclear holocaust. So when we heard The Drums and realised that we all thought they were brilliant, we were suspicious. Surely some trick? This perfect band must be a kind of Trojan horse, a trap to get us all into one venue and then gas us like the vermin we are.

Probe as we might, though, we can't see any rotten molars on this fine-fetlocked gift pony. From the innocent/knowing euphoria of the early-Cure-gone-west-coast sunshine pop of ‘Let’s Go Surfing’ via the Jonathan Richman-ish naivety of ‘The Saddest Summer’ to the synth-soaked, John Hughes-soundtrack new

romantic crush-angst of ‘I Felt Stupid’, it’s so flawless you almost feel embarrassed for everyone else. And they only formed less than a year ago!

‘Down By The Water’ deftly seduces the moodiness of Black Lips and the ghostly doo-wop of Grizzly Bear into a delicious bad-boy and prom-queen tryst down under the boardwalk. ‘Don’t Be A Jerk Johnny’ is a sweet gender-battle (“You used to be so pretty/But now you’re just tragic”) is like a less try-hard, less dull Vampire Weekend, while ‘The Saddest Summer’ is the best misleadingly titled evocation of randy summer fun we’ve heard since Eddie Cochran’s ‘Summertime Blues’. The Bunnymen-gone-new romantic ‘Submarine’ finds a shadow in the

sunshine like a plastic-wrapped body on the shoreline and ‘Make You Mine’, for all its sassy rhythms, whistling and falsetto call-and-response is more than just a stylish exercise in ‘50s rock’n’roll stylings – when Jonathan Pierce sighs “I don’t know what to do when/I see you holding someone else’s hand/And I don’t know what to say/Cos when I open my mouth I always sound so stupid”, it’s a god-only-knows-how-sweet evocation of teenage melancholy.

This EP couldn’t be any more giddy with promise. Let’s just hope these cads don’t leave us with summer dreams, ripped at the seams... **Emily Mackay**

DOWNLOAD: 1) ‘Make You Mine’ 2) ‘Down By The Water’ 3) ‘Submarine’

SLIIMY 5

PAINT YOUR FACE (PEREZCIOUS MUSIC)



Dame Perez Hilton is known for being a gossip-monger, entrepreneur, bell-end... but musical ambassador? NME was

ready to give his first signing, Yanis Sahraoui aka Slimy – a camp, Mikasque explosion of colour – a go. We shouldn’t have bothered. Despite, on occasion, boasting eccentric lyrics and unique vocals, ‘Paint Your Face’ is limp. ‘Baby’, ‘Trust Me’ and ‘Waiting For’ are pretty listens, but 12 tracks is too much; a lack of fresh ideas starts to grate around the halfway mark. Get Xenomania on the case. **Camilla Pia**

DOWNLOAD: ‘Trust Me’

KID CUDI 5

MAN ON THE MOON: THE END OF DAY (DREAM ON/UNIVERSAL MOTOWN)



When the plaintive space-scapes of ‘Day ‘N’ Nite’ bleeped onto the radar mid-2008, there was reason to feel all tingly about an

artist who could showboat the outsider attitude of nerdy backpack-rappers alongside the Major League OGs. But is his belated debut worthy to even wipe the bum of Cudi’s breakthrough smash? ‘Soundtrack 2 My Life’ is tough-as-nails, twisted-synth balladeering. ‘Heart Of A Lion’ is great, too, all parping Martian brass and a breathy, pacey hook-line above pump-action kicks. Elsewhere, though, the album plummets from ‘meh’ to downright stinking. It’s all there.

Shocking lyrics: see ‘Enter Galactic (Love Connection Part 1)’s “I want to kiss you on the space below your navel/At the place that you keep so moist like a towelette”. Yeahhh. Bizarre tokenistic collaborations: see Lady Gaga’s acoustic jazz-piano version of ‘Poker Face’ sampled throughout ‘Make Her Say’, or somehow even queerer, Ratatat and MGMT’s team-up for dippy-hippy gospel-plodder ‘Pursuit Of Happiness’. It’d be harsh to damn Cudi to flash-in-pan status. He’s shown a flair that could flourish further. But this over-thought and under-written clash of cultures does it no justice. **Jaimie Hodgson**

DOWNLOAD: The original ‘Day ‘N’ Nite’

LIVE!

UPFRONT AND BACKSTAGE

Edited by Emily Mackay

"No, that's not where
the probe goes..."



Foals in full flight



They haven't
died, but they're
in Heaven



Horse power



**FOALS/TWO DOOR CINEMA CLUB/
WET PAINT**
HEAVEN, LONDON,
FRIDAY, SEPTEMBER 25

Yannis and co lead the celebrations as Transgressive Records lays on a birthday treat

There's a short alien gimp onstage below a railway arch. Poured into silver Lycra, the thing grabs a mic and starts making noise from its foodhole. "Oooooooh," it breathes.

"Eeeeeiiiiiaaah!" Four dudes in T-shirts tumble into view, pick up instruments and start slicing cool polyrhythms as the weird swooping vocal pierces the muggy air, but the alien is shedding its skin. Beneath the shiny epidermis lies Yannis Philippakis, and no-one's bothering to work out just why he's dressed up like that because he's just picked up a guitar and kicked off the bodysuit, which means it's now dance o'clock and the time for pondering is over.

Rewind to a couple of hours earlier, and **Wet Paint** are opening this fifth-birthday celebration for Transgressive Records by doing their flailing-about, grunge-pop thing. Tuneful and gutsy they may be, but that's about it. Not bad for a pre-8pm slot on a Friday supporting one of the best live bands in the country, but it just goes to show: backlight any floppy-haired herbert with a guitar and they'll look half like a real rock star.

Continuing the theme of technological assistance, Northern Ireland's **Two Door Cinema Club** are tonight employing the services of a drum machine as they're midway through auditions for a human sticksman to join their ranks, leaving what should be a frayed, exuberant fizz feel somewhat clinical. With Alex Trimble's trembling voice echoing over Sam Halliday's guitar, which falls over itself in the rush to fire out laser-guided Casio riffs, they've got a touch of the early Bloc Party about them for the most part, but the more expansive, Holy Fuck-like touches suggest that when they get a drummer and let Halliday take the lead a bit more they'll be filling rooms like this with ease. At the moment, though, it's very much unfinished business.

Speaking of which, **Foals** have flown over from Sweden to take a break from the recording of their second album to play this show, and they're determined to stretch and flex as they emerge blinking into the strobes. But the opening trio of 'The French Open', 'Olympic Airways' and 'Balloons' is too familiar, and the band know it too. The latter in particular, which normally builds from somewhere deep within the pit of the stomach before blossoming outwards, feels leaden and clumsy. And the young crowd want more – they've heard these tunes a hundred times before – so it takes the new 'Spanish Sahara' to kick off. This is where Foals' magic now lies, in taking the high-register intricacies that made 'Antidotes' a slow-burn masterpiece rather

than the singles collection many expected, and using Edwin Congreave's keyboards to birth spacious, spaced-out post-rock you can dance blindly to. From here on in, tonight really feels like a party.

A feral 'Cassius' leads into a second, untitled newie, which untethers Philippakis and Jimmy Smith's guitars to weave playful tapestries around one another while Walter Gervers' heartbeat bass provides a thumping grounding. The strobes are punching white holes in everyone's brain a dozen times a second, and 'Red Socks Pogie' spills out into a choppy sea of percussion as Philippakis beats the living shit out of a poor floor tom, yelping like he's being beaten up by a bassline. All that stuff about wasps' nests and terminals in our heads is only unsettling when we think about it later, because as it boils to a climax Heaven is either jumping, hugging or jumping while hugging – at this point *NME's* toes are dancing.

The encore kicks off with an unfinished jam, led by Jack Bevan's bruising drumbeat, and another new song, 'Death Surf'. That all the new material aired tonight is gulped down hungrily by the crowd is the real victory, and it's not so much because Foals have been away for a while but because it feels so exciting being let into their world of incomplete genius, with songs shifting bodily beneath our ever-moving feet. So it's up to the now-classic 'Two Steps, Twice' to send everyone gasping into the night, which it does with almost casual ease. It alternately stutters, pummels and teases before delivering a few minutes of ecstatic freedom that is an entire universe away from the humourless science Foals' music is so often mistaken for – as an album track it was always a highlight, but as a way to close a stunning show like this, it's simply perfect. Happy birthday, Transgressive: for bringing us Foals we owe you a fucking colossal cake. **Ben Patashnik**



SHORT SETS

TWIN ATLANTIC
CLWB IFOR BACH,
CARDIFF, 27/09/09

Invading a city where nationalism runs deep, Twin Atlantic's Scottish steez demonstrates a more congenial Celtic pride. Frontman Sam articulates endearing confessionals and though parallels to early Biffy are audible, it's doubtful their compatriots were ever so energetic (no, really). Such pep is perhaps inevitable from a quartet signed to Red Bull's label, best bottled in anti-Americanisation bullet 'You're Turning Into John Wayne'. Bassist Ross McNae's shirt reads 'I Believe' and tonight a sizeable throng confirm similar snowballing faith in his band. **Adam Kennedy**

ELLIE GOULDING
NIGHT & DAY CAFE,
MANCHESTER,
28/09/09

Opening her third ever gig with the Western romance of 'Guns And Horses', wunderkind Ellie Goulding looks shy, despite her glittering jacket. She's quiet on the banter front, but is confident in her singing, an R&B rumble belting out of her elfin frame. Yet it's when she lays down her guitar for the awesome electro-disco of 'Starry Eyed' that Goulding emerges as a Karen O-type siren; all lean legs and sultry attitude a-growling. Sure, there's loads of room to grow, but as third dates go, we're kinda smitten. **Kelly Murray**



POLITE RIOT

HADOUKEN!
O2 ACADEMY, LIVERPOOL
FRIDAY, SEPTEMBER 25

Before Hadouken! appear, Metallica's 'Enter Sandman' launches from the speakers, and a group of otherwise-silent 20-somethings start cheering. But when it turns into a pounding remix, they howl with disappointment. Are they lost? This is no place for purists. This is Friday night in Liverpool, and the kids want to bounce, flirt and squeal to their hearts' content.

They erupt when the newly serious, newly independent Hadouken! arrive, though. The seething mass of limbs responds most visibly to 'Liquid Lives', and demented new single 'MAD' – during which the band are joined onstage by the lunatic mouse from the video – and closer 'That Boy That Girl', and it is here Hadouken! shine: when the beat hits hardest, when the words are sharpest, when they bother with a tune. As time goes on, the pit diminishes, sweat-soaked boys emerging, shattered; a girl is escorted away by her friends, clutching her eye in agony.

Despite the graphic scenes on the floor, Hadouken!'s is a very samey sound, and much of this set, even the new stuff, drones past. James Smith's fast-paced vocal delivery necessitates standing still when in full flow, and most of the enthusiasm is left to guitarist Daniel Rice. But Smith thrives as a polemicist. He hits back at La Roux for calling Hadouken! a "niche band" in a recent interview, and claims you can download his music illegally so long as you come to gigs and buy a T-shirt. He can't overcome those polite manners, though; after promising new track 'Bombshells' – which tones down the synths in favour of a brooding melody and measured, menacing power chords – he hurls his mic to the floor twice in a bid to smash it. "Sorry," he mews, "we just really enjoy playing that track." The Prodigy must be so proud of their offspring... **Mike Haydock**

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FLY53 NME RADAR TOUR

THE DUCHESS, YORK,
WEDNESDAY, SEPTEMBER 30

Our bright young gems may be eclectic in sound, but they're all equally brilliant

This tour's not a competition," beams Gwilym Gold, glancing fondly at his newfound pals backstage. "We're all family here." And he's not feeding us fibs, for with the surrounding three bands sharing beer, and all in Golden Silvers necklaces, the atmosphere tonight is downright cosy.

Unlike past Radar tours, which have grouped same-genre bands together (this May's tour saw an '80s synth-off between La Roux, Heartbreak and Magistrates, while Klaxons, CSS and New Young Pony Club locked rave-horns in 2007), this year's is the clash of the genres.

First up are **Yes Giantess** who, despite having only had a five-minute soundcheck, deliver keyboard crunches the size of their soon-to-be mega pin-up statues.

From these new kids on the Brooklyn block we head over to Silver Lake, for LA's **Local Natives**. Peeking over Howard Moon moustaches, they wash Beach Boys harmonies over cranked-up Fleet Foxes melodies, quietly stealing tonight's show with 'Sun Hands' and their captivating take on Talking Heads' 'Warning Sign'.

Tragically, this treasure remains hidden from most, for the bulk of the crowd don't roll in until **Marina & The**

Diamonds, her catsuit and razzle-dazzle do. "I don't write up-beat stuff, so Late Of The Pier are going to help us out," she announces, prancing into a cover of their 'Space And The Woods'. Usually eclipsed by their showgirl's vocals, this cover gives her backing band a chance to bowl their sonic glitter ball into the spotlight and strike genius. Pulling Madonna-melodrama dance moves, cheekily nabbing Golden Silvers' instruments and letting loose that almighty Hounds Of Love howl, single 'Robot' almost powers tonight's loudest applause.

But that, would of course go to our headliners **Golden Silvers**. Gwilym's mussed up his trademark Lego Elvis quiff, traded his purple tucks for an over-sized denim jacket and fired his vocals into molten trumpets. 'Shakes' is the most twisted crevice of Hendrix's psyche on a comedown, while 'True Romance' has bulging new muscle thanks to newly sprouted confidence and an additional percussionist. Of course, appearances and this newfound sonic bravery might just be the consequences of sleeping rough on a tourbus with no iron or camomile tea. If this is the case, roll this tour over into next year. *Camille Augarde*

Clockwise from main: Golden Silvers' Gwilym Gold; Marina & The Tambourine; Local Natives go global; Yes Giantess flying high; York - it's not for girls, oh



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The NME Radio Presents HP Uni Tour is well under way, but it's not too late to see the latest computer science in action and - maybe - grab yourself free tickets

The NME Radio Presents HP Uni Tour kicked off this week in St Andrews and it was quite a night. With **The Mighty Boosh's Naboo** taking to the decks alongside NME Radio's **James Theaker**, the night set off the new term with an almighty bang. While the rest of the country suffered Freshers' Weeks full of beatboxers and comedy pop star bookings, St Andrews began as they meant to go on - thanks to HP and NME Radio. This week the good-times juggernaut rolls into Derby (Thursday, October 8) before continuing on to Swansea (12), Birmingham (16), Surrey (19) and the University Of Gloucestershire on October 22.

Does It Offend You, Yeah? are doing the party-starting honours in Derby and Swansea, while **VV Brown** hits Birmingham and **Reverend And The Makers** play Surrey. **Bombay Bicycle Club**, meanwhile, are set to rock Gloucestershire and have just had

the mighty **Band Of Skulls** added to the bill.

What's more, James Theaker will be at every date, keeping the dancefloor packed with the best indie, dance and indie-dance hits. He'll be harnessing the immense power of the new HP laptops live onstage, using their latest music software to shake limbs and blow minds.

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Mogwai: no water allowed

Barrow load



INVADA INVASION
COLSTON HALL, BRISTOL
SATURDAY, SEPTEMBER 26

Portishead-backed event reinvigorates Bristol

Head past the drunks on the dead patch of grass better known to Bristolians as 'Turbo Island' and you'll come across the People's Republic Of Stokes Croft: a wayward bunch of 'artists' calling for the sort of urban renewal that mainly involves being given the right to tag bushes with silver spray paint. Needless to say, if western civilisation depended on them we'd all be fucked. But bypass these folk and head towards the city and you'll find a more worthy uprising helmed by Geoff 'Portishead' Barrow (the man who brought you 'The Horrors' reinvention) and Paul Horlick, both of Bristol-based label Invada.

Taking place in the newly refurbished Colston Hall, across three rooms, comes the label's first offensive against a city that has allowed its indie record shops to close (Replay, Imperial), its festivals to vanish (Venn, Ashton Court)

and has been stuck in the musical doldrums ever since the mid-90s 'Bristol sound'.

"Tonight's all about pushing things forward with our sonic community," Barrow tells *NME*. How fitting, then, that the droning fug of **Thought Forms** should commence things, signifying a move away from the city's trip-hop happy affiliations and the dawning of an era of immeasurable promise and aural dissonance. Even the youth in a RHCP T-shirt can't resist taking part, headbanging stage front.

And further to Barrow's commitment to expanding the boundaries of musical experimentalism comes his sometime bandmate in BEAK>, Matt Williams, who tonight graces the stage as **Team Brick**. Backed by a 25-piece orchestra and four-piece choir, his scores have the power to enrage and alienate with off-kilter melodies and atonal ramblings.

Luckily, the emotive classic rock of **Crippled Black Phoenix**, backed by a string section, and the heart-aching folk sensibilities of **Joe Volk**, soothes nerves frazzled by the aforementioned anti-social noiseniks. And the raucousness of **Gonga**, outdone only by the abstract jazz fuzz of **Zu**, further elucidate Invada's eclectic attitude to signing.

Headliners **Mogwai** may be the main pull tonight, but their largely subdued repertoire is a more thoughtful proposition than the brutish sets they're known for, leaving it final act **Fuck Buttons** to lighten the mood with their electronic impishness and plant the flag on the barricade for hopefully, the first wave of many Invasions. *Ash Dosanjh*



Thought Forms: on form, we think

SHORT SETS

BATS

LAVERYS, BELFAST
25/09/09

"BATS will destroy you!" they roar on opener 'Death To Kent Hovind', skewering the US creationist of the title with a short, sharp shock of bug-eyed righteousness. Then comes bespectacled singer Rupert Morris' sneering pay-off: "The facts will destroy you". The five Dubliners are science geeks and deliver explosive treatises on physics, genetics and superstition. Dry? Not a bit - it's all declaimed over thrashy dance-punk, Converge-style hardcore and enough cowbell to keep Christopher Walken happy for months. Dance? Headbang? Do both and hope your spine stays aligned. *Chris Jones*

TO THE BONES

RUBY LOUNGE,
MANCHESTER
25/09/09

A month after Reading and Leeds, Bolton lads To The Bones continue to make a good case for fusing grungy basslines and metal snarls with a dose of nightmarish stares. Tonight, singer Rhys looks like he's modelled himself on Tom Cruise in *Interview With The Vampire*, while drummer Tommy is sporting his best grunge get-up. If you love early Nirvana, Oliveri-era QOTSA and dark punk'n'roll riffs, you're about to get a hefty blood-spattering from your new favourite band. To The Bones might just make yours shake. *Dina Zuccoli*



NIGHT AT THE MUSEUM



JULIAN PLENTI
SOLOMON R GUGGENHEIM
MUSEUM OF ART, NEW YORK
FRIDAY, SEPTEMBER 25

As inspiring as it is to go to a rock show housed in an architecturally iconic venue with priceless Vasily Kandinsky paintings adorning the walls, tonight's Brooklyn-themed evening of entertainment at the Guggenheim Museum is attended by a crowd who couldn't be stiffer if they had metal rods rammed up their arses. At one point, a member of staff angrily shushes *NME* for little more than whispering during a prose reading. It's in this frigid atmosphere that Interpol frontman Paul Banks has chosen to play his debut show under the inexplicable solo guise of Julian Plenti and initially at least, the chilly mood matches the music perfectly.

While his debut album took a step away from his main band's monochrome blueprint by incorporating bleeps and beats into the mix, tonight's performance doesn't quite maintain that stylistic distance. Admittedly, it would probably take an instrumental speed-garage project for Banks to completely separate his solo work from his day job but the point being driven home during the set is that he can write alluringly melodic songs without the help of his sharp-dressed chums. It's a push for creative autonomy that feels strongest during the infectious refrains and stuttering rhythms of 'Fun That We Have' or the gorgeous 'No Chance Survival', which uses some subtle string accompaniment to help it sound like a cinematic lullaby.

But these moments of understated beauty aren't the only thing Banks has in his arsenal this evening. As the show drifts serenely towards its conclusion, his parting gift is a startlingly fierce version of the Pixies classic 'Into The White', which descends into a vicious blur of guitar noise and pokes a sizable hole in the straight-jacketed atmosphere. Normally po-faced to a fault himself, the singer even cracks a broad grin towards his band mates and for just an uncharacteristic moment, he seems to (gasp) be having FUN. Suddenly, the Julian Plenti alter-ego doesn't seem such a strange idea after all. *Hardeep Phull*



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I WANT TO SOUND LIKE... MUSE



Seth McGranahan, 17, Liverpool:
"I've just started out on drums
and want to sound like Dom
from Muse. How do I do that?"

THE SOUND

Muse's rise to rock stardom has been propelled by a fearless desire to push the boundaries of how you can deliver a tune – taking in everything from classical to electronica. At the heart of it all is drummer Dominic Howard, whose influences include Dave Grohl in Nirvana, The Police's Stewart Copeland and legendary jazz drummer Buddy Rich.

THE GEAR

Dominic has used numerous drumkits over the years, including a **Gretsch Vintage Jazz** kit and a **Tama Crystal Ice Star Classic Mirage**. He's currently using a **DW Collectors Series** setup, but if you want a cheap alternative, hark back to Dom's early days and get a **Pearl Forum** kit.

IN THE STUDIO

Muse produced themselves for the first time on their latest album 'The Resistance' decamping to Italy to record the tracks. They half-expected to have to call in a producer at some point to do things 'properly', but realised that they had the skills between them to get things done. If you're willing to learn the technical stuff, you'll have a much better chance of getting your ideas across without being interfered with if you produce yourself – as long as you're objective. Dominic is happy to try anything to get the right drum sound, including recording in a swimming pool.

THE TECHNIQUE

Dominic's left-handed and has his hi-hats on the right and his floor toms on the left, the opposite way from the

standard setup. It's worth trying to see if this works for you, but there are plenty of left-handed drummers who play with a standard setup. It is important to note, however, that you can have your kit any way you like.

BEST TRICK

Moving the beat. Dominic is one of the best around at playing in front and behind the beat when needed – adding a lot of dynamics to the sound. Drummers spend their lives learning how to play on the beat, but minor changes can really make a huge difference. Make sure they are minor, though – go too far in front or behind and it all goes to hell.



WHO DO YOU WANT TO SOUND LIKE?
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NEXT WEEK: Dizzee Rascal

Words by John Callaghan from...

Guitar

November issue
out now



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★ The Guild of International ★
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WOMEN CALL FREE*
0800 075 9128
*0800 = Free from BT Landline

**CHAT OR
DATE**
**10p
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Joe's Weekly Plug

New music weekly: www.facebook.com/joesweeklyplug

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD *Edited by Ash Dosanjh*

684 GIGS
ACROSS
THE UK &
IRELAND

PICK OF THE WEEK...

PICK OF THE WEEK

DIVORCE

WHERE: LEEDS THE COMMON PLACE (THURS), BRIGHTON THE GREENHOUSE EFFECT (SAT), LONDON CLANG @ CATCH (SUN), MANCHESTER THE CORNER (MON)

The Glasgow outfit head south for some heavy duty riffage. Playing alongside TODD and Gum Takes Tooth, you'd be wise to catch their London date. NME.COM/newmusic



DON'T MISS

MUDHONEY

WHERE: EDINBURGH PICTURE HOUSE (FRI), LEEDS TJ'S (SAT), LONDON KOKO (SUN)

Here comes the sickness. Seminal grunge rockers Mudhoney make a welcome return to the European touring circuit.

NME.COM/artists/mudhoney

RADAR STARS

KINDNESS

WHERE: LONDON NAIL THE CROSS (SAT)

Honest but not brutal. The London-bred and Berlin-based synth-rock outfit perform at this year's Nail The Cross fest in south London alongside the likes of A Grave With No Name, Joy Orbison and Male Bonding. NME.COM/artists/kindness



EVERYONE'S TALKING ABOUT

NICK CAVE

WHERE: LONDON PALACE THEATRE (SUN), DUBLIN VICAR ST (MON), EDINBURGH PICTURE HOUSE (TUES)

Cave reads from his new book and sings with guests. NME.COM/artists/nick-cave



PICK OF CLUB NME

THE ROKETTES

WHERE: CHELMSFORD, BARHOUSE (FRI)

Firing on all cylinders, the London duo spice up Club NME with their take on sleazy electro-rock. Support comes from Wimm.

NME.COM/clubnme

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WEDNESDAY

OCTOBER 7

Be sure to tune into the Forum as Iain Baker is joined by delectable NME snapper Danny North to discuss this week's singles

NME

RADIO

James Apollo The Tunnels
01224 211121

Allas/Jenny Hall Harpurs Cellar Bar
0871 230 1094

Duff McKagan Spring & Airbrake
028 9032 5968
Editors St. George's Market
0870 243 4455

Animal Kingdom O2 Academy 3
0870 771 2000
The King Blues O2 Academy 2
0870 771 2000

Fiery Furnaces Audio 01273 624343
Noah And The Whale Concorde 2
01273 673311
Russell Gillbrook Freebutt
01273 603974

Enter Shikari O2 Academy
0870 771 2000

Phanton Quartet/The Switch
Louisiana 0117 926 5978

Sonic Boom Six The Cooler
0117 945 0999

Alexisonfire Junction 01223 511511
Mike Westbrook Band Junction 2
01223 511511

Varsity Drag Clubb Ifor Bach
029 2023 2199

If Looks Could Kill The Victoria Inn
01332 740091

King Khan & The Shrines Whelan's
00 3531 475 9372
Massive Attack Olympia
00 3531 679 3323

The Cult Picture House
0844 847 1740
Kill It Kid/Sparrow And The Workshop Cabaret Voltaire
0131 220 6176

Daniel Merriweather ABC
0870 903 3444 **WA**
Maximo Park Barrowlands
0141 552 4601
Nerina Pallot Oran Mor 0141 552 9224
PJ Bond 13th Note Café 0141 553 1638
Ross MacInnes/Michael Coogan
Nice'n'Sleazy 0141 333 9637
Them:YOUTH/The OK Social Club/The Mixups King Tut's Wah Wah Hut
0141 221 5279

Everything Everything Boilerroom
01483 440022

Baddies Cockpit 0113 244 3446
El Cartel Shed Bar 0113 244 1198
Gay Bum Sandinista! 0113 305 0372
George Fame Sela Bar 0113 242 9442
Kill All Enemies Rios 0844 414 2182
RZA Stylus 01132 431751
Sic Alps Fenton 0113 245 3908
Upsilon Acrux Brudenell Social Club
0113 243 5866

The Fight/Last Edition/Smokin' The Profit Sumo 0116 285 6536

Flood Of Red Barfly Loft @ Masque
0151 707 6171

The Angel Brothers Slaughtered
Lamb 020 8682 4080



The Basics Monto Water Rats
020 7837 4412
Bent Cargo O2 7749 7840
The Brute Chorus Old Blue Last
020 7613 2478
Davy Knowles Borderline
020 7734 5547
Ellen Jewell/Lou Brown Luminaire
020 7372 7123

Felicity Kaya 100 Club 020 7636 0933
Furion/Hate Ashbury Dublin Castle
020 7485 1773

Gaggle/The Molotovs/Arrows Of Love Cross Kings 020 7278 8318
Gallows Humour/Shadow Fracture/The Caper Story Comedy
020 7839 7261

Half-Light Troy Bar 0207 739 6695
The Hoodlums/The Screening/Indian Red Lopez Arts Club
020 7460 4459

Ignug/Five Second Fuse/Moustache Of Insanity/Tokyo Star Of Bethnal Green 020 7769 0167

Iron Gorilla/Kreamhorn Good Ship
020 7372 2544

J Tillman Garage 020 7607 1818

Lil Wayne Apollo 0870 606 3400

Orishas Troubadour Club
020 7370 1434

Pixies O2 Brixton Academy
0870 771 2000

The Special K's The Fly
0870 907 0999

Speech Debelles Scala 020 7833 2022

Speed Caravan Dingwalls
020 7267 1577

Tap Tap/Connan Mockasin/Eugene McGuinness/Feeding Time
The Lexington 020 7837 5387

Telekinesis/The Rosebuds Windmill
020 8671 0700

Thirty Degrees Everywhere/Desert Sands Bull & Gate 020 7485 5358

This Is Hell Underworld 020 7482 1932

Trail Barfly 0870 907 0999

The Vibrants/Sinah 93 Feet East
020 7247 6095

White Belt Yellow Tag Roundhouse
020 7482 7318
The Zombies Jazz Cafe
020 7916 6060

The Chapman Family Ruby Lounge
0161 834 1392
Dizzee Rascal Apollo 0870 401 8000
The Enid Band On The Wall
0161 832 6625

Health/Pictureplane Deaf Institute
0161 330 4019

Insect Warfare Star & Garter
0161 273 6726

This City/The Xcerts Roadhouse
0161 228 1789

The Macabees O2 Academy
0870 771 2000
Simian Mobile Disco Digital
01912 619755

Sky Larkin Mr Lynch 0191 281 3010
Wolves At The Door Head Of Steam
0191 232 4379

Easy Star All-Stars Waterfront
01603 632717
Jamie T UEA 01603 505401

The xx Bodega Social Club
08713 100000
Abi Moore Band Maze 0115 947 5650
Ensiferum Rescue Rooms
0115 958 8484

Papa Roach Rock City 08713 100000

Wild Beasts O2 Academy 2
0870 771 2000

Fly 53 NME Radar Tour: Golden Silvers/Marina & The Diamonds/Local Natives/Yes Giantess
Wedgewood Rooms 023 9286 3911
Kate Walsh Cellars 0871 230 1094 **+14**

And So I Watch You From Afar
The Mad Ferret 01772 257180
Tinchy Stryder/Chipmunk
53 Degrees 01772 893 000 **+16**

Trespassers William/Glissando
Sacred Trinity Church 0161 834 2041

General Flasco/Scrim/Ruberlaris
Plug 0114 276 7093 **+14**
Juliet Kelly Lescar Hotel
0114 268 8051

Paolo Nutini O2 Academy
0870 771 2000

Peter Bjorn And John Leadmii
0114 221 2828

Sherman Robertson Boardwalk
0114 279 9090

Sound Of Guns Johners 023 8022 5612

STOKE ON TRENT
Skindred Sugar Mill 01823 24991

ST ALDANS
Tramp Ebbsfleet - form 01272 853143

Diana Jones The Hop 0871 230 1094

Kissy Sell Out Fibbers 01904 651 250

Vessels/Acres Of Ocean City Screen
Basement Bar 01904 541144

THURSDAY

OCTOBER 8

Lethal Bizzle O2 Academy 2
0870 771 2000
Lewis Garland & The Kett Rebellion
Hare And Hounds 0121 444 2081

Doll And The Kicks Concorde 2
01273 673311

Fly 53 NME Radar Tour: Golden Silvers/Marina & The Diamonds/Local Natives/Yes Giantess Thekla
08713 100000 **+14**
King Khan & The Shrines The Cooler
0117 945 0999

Tommy Kelly O2 Academy 2
0870 771 2000

Algernon Cadwallader Portland Arms
01223 357268

Lau Junction 2 01223 511511

Dan Michaelson & The Coastguards
Clubb Ifor Bach 029 2023 2199

Sound Of Guns Barfly 029 2066 7658

Luka Bloom Sirius Arts Centre
00 35321 481 3790

Noah And The Whale Rockhouse
01332 209236 **+14**

The Wickets Leopard 01302 363054

Duff McKagan Academy
00 3531 877 9999
Editors Olympia 00 3531 679 3323
Roses Kings Castles Whelan's (Upstairs) 00 3531 475 9372
RZA Button Factory 00 3531 670 9202

The Cut Up Boys The Hive
0131 556 0444

The Deadstring Brothers Cabaret
Voltaire 0131 220 6176

Chunks 13th Note Cafe 0141 553 1638
Ensiferum Cathouse 0141 248 6606
Kill It Kid Captain's Rest 0141 331 2722

Macabre Scene/My Sweet Jane
Stereo 0141 576 5018

Port Cullas Soundhaus 0141 221 4659

Sic Alps Nice'n'Sleazy 0141 333 9637

Simian Mobile Disco/Young Fathers
ABC 0870 903 3444 **WA**

Swashbuckle/De Soto Firefly King
Tut's Wah Wah Hut 0141 221 5279 **+14**

Wolfmother Garage 0141 332 1120

Buster Shuffle/Fighting Fiction
Square 01279 305000

Light Club 85 01462 432767

Darsonbra The Subculture
0113 245 0689

Divorce/Ultimate Thrush
The Common Place 0845 345 7334

George Fame Sela Bar 0113 242 9442

James Blackshaw Packhorse
0113 245 3980

Mojo 57 Smokestack 0113 2452222

Porcupine Tree O2 Academy
0870 771 2000

Rolo Tomassi Brudenell Social Club
0113 243 5866

Them:YOUTH/Sound Of Sirens/Young Love Cockpit Room 3 0113 2441573

The Twang Cockpit 0113 244 3446

The Old Romantic Killer Band Sumo
0116 285 6536

The Ruck O2 Academy 2
0870 771 2000

The Bang Bangs/The Summons
Rhythm Factory 020 7247 9386



Ben Montague Luminaire
020 7372 7123

Bombay Bicycle Club Heaven
020 7930 2020

Dog Is Dead Old Blue Last
020 7613 2478

Dr Robert Monto Water Rats
020 7837 4412

Eric Roberson Jazz Café
020 7916 6060

Fiery Furnaces Cargo 0207 749 7840

Five Floors Up The Fly 0870 907 0999

Great Western Pilots/Dead In The Queue Dublin Castle
020 7485 1773

High Above The Storm Underbelly
0207 613 3105

Hush Arbors/Island Line/Steve Abel
Slaughtered Lamb 020 8682 4080

In The Black/Essay Like Nephew
93 Feet East 020 7247 6095

Kase/Babyhead/Aggro Santos
Arts Club 020 7460 4459

Lach 12 Bar Club 020 7240 2622

Laura Dockill Barfly 0870 907 0999

Lil Wayne Apollo 0870 606 3400

The Oholics/Nylo Hope & Anchor
020 7354 1312

Pixies O2 Brixton Academy
0870 771 2000

Richard Hawley O2 Shepherds Bush
Empire 0870 771 2000

Richie Kotzen Underworld
020 7482 1932

Sarah Bettens/Tim Arnold
Bull & Gate 020 7485 5358

Still Corners/The Silver Abduction
Barden's Boudoir 0770 865 6633

Still Flyin'/Clock Opera/So Say
So/La Shark Hoxton Square
Bar & Kitchen 020 7613 0709

Teltur Bush Hall 020 8222 6955

The Wagon Tales Troubadour Club
020 7370 1434

Wild Beasts Garage 020 7607 1818

Zero 7 Roundhouse 020 7482 7318

MANCHESTER
Baddies Moho Live 0161 834 8180

Callum McMorran Dry Bar
0161 236 5920

Decadence Grand Central
0871 230 1094

Fifteen Stories Jilly's Rockworld
0161 236 9971

Joshua Radin Club Academy
0161 832 1111

Maximo Park Apollo 0870 401 8000

Micachu & The Shapes/The Invisible
Deaf Institute 0161 330 4019

Mike Walker Band On The Wall
0161 832 6625

The Utopians/The Systematics
Roadhouse 0161 228 1789

White Belt Yellow Tag/Little Tremors Ruby Lounge 0161 834 1392

Diana Jones Fishpond 01629 581000

And So I Watch You From Afar
World Headquarters 0191 261 7007

Ian Parker Cluny 0191 230 4474

Wave Machines Cluny 2
0191 230 4474

Alexisonfire/Anti-Flag UEA
01603 505401

Peter Bjorn And John Waterfront
01603 632717

Kate Walsh Maze 0115 947 5650

Trespassers William/Glissando
Malt Cross Music Hall 0115 941 1048

Bat For Lashes O2 Academy
0870 771 2000

The King Blues O2 Academy 2
0870 771 2000

The Big Pink/Amazing Baby
Wedgewood Rooms 023 9286 3911

Wojtek Godzisz Cellars
0871 230 1094 **+14**

Casloklids Oakford Social Club
0116 255 3956

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0114 279 9090

Neil McSweeney/Woodenbox Plug
0114 276 7093 **+14**

Skindred/Dead By April Corporation
0114 276 0262 **+14**

Tinchy Stryder O2 Academy 2
0870 771 2000

Animal Kingdom Joiners
023 8022 5612

LYU/Fights & Fires Hobgoblin
01784 452012

Cowboy And The Corpse
The Rolleston 01793 534238

Filipron 12 Bar 01793 535713

The Cult Civic Hall 01902 552121

Nine Below Zero Fibbers
01904 651 250 **+14**

Sonic Boom Six/The Skints/New Youth Culture The Duchess
01904 641 413 **+14**

KEY

+14 = 14 AND ABOVE +16 = 16 AND ABOVE
AA = ALL AGES
WA = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

FRIDAY

OCTOBER 9

New Order's Peter Hook chats to Iain Baker about his book detailing the rise and fall of legendary Manc nightclub The Hacienda

NME

RADIO

The Foxes/Betaboy Esquires
01234 340120

Sonic Boom Six O2 Academy 2
0870 771 2000

Thomas Denver Jonsson 41 King Street
0871 230 1094

The Big Pink/Amazing Baby Digital
01273 202407

Funeral For A Friend Concorde 2
01273 673311

Johnny Foreigner Audio
01273 624343

Vessels Freebitt 01273 603974

Ezio Fleece 0117 945 0996

Ox/The Epstein/Darker Dogs
Folkhouse 0117 926 2987

Riots/Noise Louisiana 0117 926 5978

RZA O2 Academy 0870 771 2000

Adrian Edmondson & The Bad Shepherds Junction 01223 511511

Throats/Maths/Manuscripts
Portland Arms 01223 357268

The Slits/Wet Dog Club ifor Bach
029 2023 2199

Greg Wilson The Pavilion
00 35321 427 6228

Fly 53 NME Radar Tour: Golden Silvers/Marina & The Diamonds/Local Natives/Yes Giantess Warwick University 0871 230 1094

Slow Club The Box 01270 257 398

Kill It Kid/Sparrow And The Workshop Rockhouse 01332 209 236

Messiah J & The Expert Whelan's
00 3531 475 9372
Newton Faulkner Academy
00 3531 877 9999

Derrick Carter Cabaret Voltaire
0131 220 6176

Mudhoney/The Vaselines/St Deluxe
Picture House 0844 847 1740

Bass Kleph Cavern Club 01392 495370

Deadstring Brothers Stereo
0141 576 5018

Jamie T Barrowlands 0141 552 4601

J Tillman Nice'n'Sleazy 0141 333 9637

The Maccabees/Peggy Sue ABC
0870 903 3444 WA

Papa Roach O2 Academy
0870 771 2000

The Paradox 13th Note Cafe
0141 553 1638

Tamika Treehouse ABC2
0141 204 5151 WA

Little Cornets Quattro 01279 425875

Blonde Louis Town Hall 01438 728402

Eddie And The Hot Rods Ironworks
01463 718555

LEEDS

Fanfarlo Brudenell Social Club
0113 243 5866

Fiery Furnaces/Banjo Or Freakout
Cockpit 0113 244 3446

Gatto Viola Nation Of Shopkeepers
0113 203 1831

General Flasco Metropolitan
University 0113 283 2600

The Lines Elbow Rooms 0113 245 7011

The Old Romantic Killer Band
Joseph's Well 0113 203 1861

Paolo Nutini O2 Academy
0870 771 2000

The Unsung Heroes Primrose Bar
01132 621368

White Belt Yellow Tag/Soul Circus
Cockpit Room 3 0113 2441573

LEICESTER

Black Carrot 0116 285 6536

LIVERPOOL

Editors Dolans Warehouse
00 35361 314483

LIVERPOOL

Master Shortie O2 Academy
0870 771 2000

LONDON

Black Circles/Now Fire 229 Club
020 7631 8310

Bleech Watershed 020 7792 8101

The Cesarians/Revere The Lexington
020 7837 5387

Chas & Dave 100 Club 020 7636 0933

Doll And The Kicks Barfly
0870 907 0999

Eric Roberson Jazz Cafe
020 7916 6060

CLUB NME
CHELMSFORD
THE ROCKETTES + WIMM
BARHOUSE
01245 356811
LONDON
THE CHAPMAN FAMILY + O CHILDREN
KOKO
020 7388 3222

Extradition Order/The Bridport
Dagger Old Blue Last 020 7613 2478

Fighting Fiction Peel 020 8546 3516

Goldblade Dirty Water Club @ Boston
Music Room 020 7272 8153

Imelda May O2 Shepherds Bush
Empire 0870 771 2000

The Interventions Famous Three
Kings 020 76036071

Joensuu 1685 12 Bar Club
020 7240 2622

Johnny Bennett Garage (Upstairs)
0871 230 1094

Learn To Swim BH2 0207 474 3200

Lucy Rose Luminaire 020 7372 7123

Masters Of Reality Garage
020 7607 1818

Maximo Park Royal Albert Hall
020 7589 8212

Pixies O2 Brixton Academy
0870 771 2000

Porcupine Tree Apollo
0870 606 3400

Race Horses Cargo 0207 749 7840

Rhonda Thomas Bush Hall
020 8222 6955

Sixty Watt Bayonets Good Ship
020 7372 2544

Super Furry Animals Forum
020 7344 0044

Ulver Queen Elizabeth Hall
020 7960 4242

WolfUnderworld 020 7482 1932

MANCHESTER

Daniel Merriweather Academy
0161 832 1111

Dan Michaelson & The Coastguards/
Old Yellow Ruby Lounge
0161 834 1392

James McMurtry & The Heartless
Bastards Club Academy 0161 832 1111

Nucleus Roots Roadhouse
0161 228 1789

Wild Beasts Academy 3 0161 832 1111

NEWCASTLE

Keith James Cluny 2 0191 430 4474

Lord Auch Cluny 0191 230 4474

NORTHAMPTON

Skindred Roadmender Centre
01604 604222

NOTTINGHAM

Baddies Rock City 08713 100000

Girls/Swanton Bombs Bodega Social
Club 08713 100000

Simian Mobile Disco Rescue Rooms
0115 958 8484

OXFORD

Alexisonfire O2 Academy
0870 771 2000

Slide With Style Of Eye O2 Academy 2
0870 771 2000

PORTSMOUTH

Everything Everything South Parade
Pier 023 9273 2283 +14

Nell Innes Cellars 0871 230 1094 +14

Peter, Bjorn And John Wedgewood
Rooms 023 9286 3911

PRESTON

Nerina Pallot 53 Degrees
01772 893 000 +16

READING

Underground Heroes Plug'n'Play
0118 958 1447

SHEFFIELD

The Enid Boardwalk 0114 279 0900

Go:Audio O2 Academy 0870 771 2000

Kate Walsh/Mick Flannery Plug
0114 276 7093 +14

SOUTHAMPTON

Tommy Reilly Joiners 023 8022 5612

SUNDERLAND

Band Of Skulls Independent
0191 565 8947

SWINDON

Peter & The Test Tube Babies/
Charred Hearts The Furnace
01793 534238

TUNDRIDGE WELLS

Rob The Rich The Forum

SATURDAY

OCTOBER 10

Joe Public Esquires 01234 340120

Newton Faulkner Queen's University
028 9024 5133

Baddies O2 Academy 3 0870 771 2000

Black Stone Cherry O2 Academy
0870 771 2000

Elmor Sound Bar 0121 236 2220

The Fallen Dukes Actress & Bishop
0121 236 7426

DIVORCE/ULTIMATE THRUSH

The Greenhouse Effect 01273 204783

Goldblade Engine Room
01273 728 999

The Slits Concorde 2 01273 673311

Trespassers William/Gilssando
Freebitt 01273 603974

THE SLOTS

Portland Arms
01223 357268

GINDRINKER

Barfly 029 2066 7658

Sabrina Piggott Sirius Arts Centre
00 35321 481 3790

EVANGELISTA

Taylor John's House
024 7655 9958

THE ANSWERING MACHINE

The Box
01270 257398

AKIL THE MC

The Royal 01332 367720

JERRY FISH & THE MUDBUG CLUB

Academy 00 3531 877 9999

NOISETTES

Vicar St 00 3531 889 4900

EDDIE & THE HOT RODS

Citrus Club
0131 622 7086

Micachu & The Shapes Sneaky Pete's
0131 225 1757

DAN MICHAELSON & THE COASTGUARDS/

Rags & Feathers/Lean Tales King
Tut's Wah Wah Hut 0141 221 5279

FIERY FURNACES

Nice'n'Sleazy
0141 333 9637

Jonathan Richman Oran Mor
0141 552 9224

THE ORB

Arches 0141 221 4001

POSTMORTEM PROMISES

Square
01279 305000

SNAKEBITE CLUB

00 35321 432757

LEEDS

The Argent Dawn The Subculture
0113 245 0689

Big Fat Kill The Owl 0113 256 5242

The Chapman Family Metropolitan
University 0113 283 2600

Deadelus Brudenell Social Club
0113 243 5866

Groove Armada Victoria Works
08712 333 380

The Humour/A Last Concern/
Yashin Cockpit 0113 244 3446

The Maccabees O2 Academy
0870 771 2000

Mimas Royal Park Cellars
0113 274 1758

Mudhoney TJ's 0871 230 1094

Plugs Joseph's Well 0113 203 1861

Vamp New Roscoe 0113 246 0778

999 Rios 0844 414 2182

LINKOLN

The Band From County Hell Drill Hall
01522 873894

LIVERPOOL

Bat For Lashes O2 Academy
0870 771 2000

The Metropolitan O2 Academy 2
0870 771 2000

LONDON

Amorphis Underworld 020 7482 1932

Bloody Foreigners Good Ship
020 7372 2544

Brian Kennedy Jazz Cafe
020 7916 6060

CLUB NME
HULL
THE TWANG
WELLY
01482 221113

CASLOKIDS/DON'T WAIT ANIMATE

Proud Galleries 020 7482 3867

The Cult Royal Albert Hall
020 7589 8212

Daniel Merriweather O2 Shepherds
Bush Empire 0870 771 2000

Dirty Harry/The Fins/The Jude
93 Feet East 020 7247 6095

DorothyScarescrow/TinManLion
The Miller 020 7407 2690

Down To The Bone 100 Club
020 7636 0933

Enter Shikari Roundhouse
020 7482 7318

Example Electric Circus
020 8530 6796

Fake Blood/Ms Dynamite KOKO
020 7388 3222

Forgotten Roots Hope & Anchor
020 7354 1312

Gaggle Bar Music Hall 020 7613 5951

Haggis/Anal Cunt Luminaire
020 7372 7123

Johnny Foreigner Garage
020 7607 1818

Nail The Cross: Kode9/Spaceape/
Joker/Ikonika/Darkstar/Hudson

Mohawke/A Grave With No Name/
Banjo Or Freakout/Deep Sht/Trailer

Trash Tracys/Kindness/Male
Bonding/Joy Orbison/Gentle Friendly

Various venues 0871 230 1094

Left Side Brain/Kniveel Genius/
The Allies Bull & Gate 020 7485 5358

Lil Wayne Apollo 0870 606 3400

Mountain Goats Queen Elizabeth Hall
020 7960 4242

Nathan Fake Cargo 0207 749 7840

North Lincoln Windmill 020 8671 0700

One Party Skate/Totally Enormous
<

SUNDAY

OCTOBER 11

Flood Of Red Warehouse
0844 847 2319

Franz Ferdinand Music Hall
01224 641122

Uncle Bob/Panda Su/Stanley
The Tunnels 01224 211121

Noah And The Whale Komedia
0845 293 8480

The Shirlins The Frontier
01924 442122

Lost For Words Esquires
01234 340120

Black Stone Cherry Spring & Airbrake
028 9032 5968

Kill It Kid/Sparrow And The Workshop Hare And Hounds
0121 444 2081

The Unthanks Glee Club
0870 241 5093

Millions The Albert 01273 730499

Alexisnfire/Anti Flag Anson Rooms
0117 954 5810

Brendan Benson/Cory Chisel Thekla
08713 100000

Dizze Rascal O2 Academy
0870 771 2000

General Flasco The Cooler
0117 945 0999

Jonquill Start The Bus 0117 930 4370
Zion Train Bierkeller 0117 926 8514

**North Lincoln/Damn This Town/
Ben Dilly/Magnificent Portland**
Arms 01223 357268

**Burnt By The Sun/Chapters/
Burning Bridges Barfly**
029 2066 7658

**Race Horses/Jen Jeniro/The
Stopmotion Men/Ex Libris/The
Screenbeats/Tiger Please/Just Like
Frank/Santiago Sound Club ifor**
Bach 029 2023 2199

Skindred Solus 0871 230 1094

Tom Jones International Arena
029 2022 4488

**Dead In The Queue/The Atoms/
Cotton Weary/Rumours And
Headlines/The Murderburgers/
At The Zoo The Old Bell 01332 343701**
This City/The Xcets The Royal
01332 36 77 20 +14

And So I Watch You From Afar
Whelan's 00 3531 475 9372
Tom McRae Academy 2
00 3531 877 9999

Band Of Skulls Sneaky Pete's
0131 225 1757
Call To Mind Cabaret Voltaire
0131 220 6176
Groove Armada Corn Exchange
0131 443 0404

Bury The Archive Cavern Club
01392 495370

Joe Brown Sage Arena 0870 703 4555

The Cribs Barrowlands 0141 552 4601

The Drells/The Dead Class Rockers
0141 221 0726

Fighterplanes/Albino Monk
13th Note Café 0141 553 1638

The Hot Rats King Tut's Wah Wah Hut
0141 221 5279

Les McKeown O2 Academy
0870 771 2000

Nolsettes/Mpho ABC

0870 903 3444 **WA**
Paul Potts Royal Concert Hall

0141 353 8000
Wolf/Cauldron Ivory Blacks

0141 221 7871

MITCHEIN

Red Dollar/Lecarla/Eighteen Hours
Club 85 01462 432767

LEEDS

Adrian Legg New Roscoe
0113 246 0778

Bloc Party O2 Academy
0870 771 2000

Gary Stewart Sandinista!
0113 305 0372

Liz Reynolds Verve 0113 2442272

Sonic Boom Six/The Skints Cockpit

Room 2 0113 244 3446

LIVERPOOL

John D'Way Ruby Plus 0151 702 5830

LONDON

Ben Taylor Band/Nell Bryden Bush
Hall 020 8222 6955

Dalek Corsica Studios 0207 703 4760

Daniel Merriweather O2 Shepherds
Bush Empire 0870 771 2000

Dan Pecraml Good Ship
020 7372 2544

Dee C Lee Dingwalls 020 7267 1577

Disco Students Bull & Gate
020 7485 5358

Iron Braydz Elbow Room
020 7586 9888

Marc Antoine Pizza Express
020 7439 8722

Marseille Underworld 020 7482 1932

Mudhoney/The Heads KOKO
020 7388 3222

Nick Cave Palace Theatre
020 7434 0909

Peter Murphy Indigo @ The O2 Arena
0870 701 4444

Sherman Robertson 100 Club
020 7636 0933

Standstill Cargo 0207 749 7840

Starless And Bible Black Slaughtered
Lamb 020 8682 4080

This Means War/The Chambers
Dublin Castle 020 7485 1773

Todd/Divorce/Ulimate Thrush
Catch 020 7729 6097

MANCHESTER

Eric Roberson Band On The Wall
0161 832 6625

Evangelista Islington Mill
0871 230 1094

Fanfare Ciocarlia Bridgewater Hall
0161 907 9000

Girls Night And Day Café 0161 236 1822

Jonathan Richman Deaf Institute
0161 330 4019

Mountain Goats Ruby Lounge
0161 834 1392

The Orb Club Academy 0161 832 1111

Papa Roach Academy 0161 832 1111



**Franz Ferdinand,
Music Hall, Aberdeen**

Chase And Status Digital
01912 619755

James McMurtry & The Heartless
Bastards Cluny 0191 230 4474

Kate Walsh/Mick Flannery Cluny 2
0191 230 4474

Paolo Nutini O2 Academy
0870 771 2000

The Scaundrels The Tyne
0191 265 2550

The Strubes Duke Of Wellington
0191 285 6621

Mumford & Sons Roadmender Centre
01604 604222

Curtis Stigers Theatre Royal
01603 630000

Future Of The Left Arts Centre
01603 660352

Go:Audio UEA 01603 505401

The Twang Waterfront 01603 632717

Gladys Knight/Tito Jackson
Trent FM Arena 08444 124 624

Idlewild Rescue Rooms
0115 958 8484

The Nolans Royal Concert Hall
0115 948 2626

Richard Hawley Albert Hall
0115 941 9419

Wave Machines/This Town Needs
Guns/Stricken City Bodega Social
Club 08713 100000

Easy Star All-Stars O2 Academy 2
0870 771 2000

Enter Shikari O2 Academy
0870 771 2000

Zero 7 53 Degrees 01772 893 000 +16

The Uh Ohs/Bear Driver Oakford
Social Club 0116 255 3956

Dyonisis/Sieben/Paul Pearson
The Red House 0114 2727875

Geoff Achison Boardwalk
0114 279 9090

Jamie T O2 Academy 0870 771 2000

Lethal Bizzle O2 Academy 2
0870 771 2000

The Silts/Wet Dog Corporation
0114 276 0262 +14

Anal Cunt Talking Heads
023 8055 5899

Underground Heroes Sugarmill
01782 214991

Walter Trout 12 Bar 01793 53713
YORK

Nerina Pallot The Duchess
01904 641 413 +14

MONDAY

OCTOBER 12

**Enter Shikari,
Academy, Manchester**



Insect Warfare Menagerie
028 9023 5678

Opeth Spring & Airbrake
028 9032 5968

Go:Audio O2 Academy 0870 771 2000

Kate Walsh/Mick Flannery Glee Club
0870 241 5093

Micachu & The Shapes Audio
01273 624343

The Orb Digital 01273 202407

Chuck Mead Bonaventure
0117 929 9008

Evangelista Cube Cinema
0117 907 4190

Everything Everything/Findo Gask
Start The Bus 0117 930 4370

The Twang Bierkeller 0117 926 8514

Peter Murphy Junction 01223 511511

Elmor 10 Feet Tall 02920 228883

This City Barfly 029 2066 7658

Walter Trout The Globe
07738 983947

Down With Temptation The Victoria
Inn 01332 74 00 91

Black Stone Cherry Academy
00 3531 877 9999

Nick Cave Vicar St 00 3531 889 4900

Franz Ferdinand Caird Hall
01382 434941

Doll And The Kicks Cabaret Voltaire
0131 220 6176

Editors Picture House 0844 847 1740

James McMurtry Bongo Club
0131 558 7604

Joan Baez Usher Hall 0131 228 1155

Zero 7 Queen's Hall 0131 668 2019

Idlewild Phoenix 01392 667080

Curtis Stigers Sage Arena
0870 703 4555

Newton Faulkner/Lisa Mitchell
ABC 0870 903 3444 **WA**
Richard Hawley Old Fruitmarket
0141 287 5511

Sick Sinus/A Lost Generation 13th
Note Cafe 0141 553 1638

Teitur Brel 0141 342 4966

White Belt Yellow Tag/Glider
King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Kill It Kid/Sparrow & The
Workshop/Drawn To Scale
Boilerroom 01483 440022 +16

LEEDS

The Hot Rats Cockpit Room 2
0113 244 3446

Jonathan Richman Brudenell Social
Club 0113 243 5866

LIVERPOOL

Fanfare Ciocarlia Philharmonic Hall
0871 230 1094

Underground Heroes Korova
0151 709 7097

LONDON

Baddies Borderline 020 7734 5547

Bananarama Garage 020 7607 1818

Chew Lips Pure Groove Record Store
020 7281 4877

Chimaira/Unearth Electric Ballroom
020 7485 9006

Cut In The Hill Gang/The Fabulous
Penetrators The Lexington
020 7837 5387

Findlay Brown Slaughtered Lamb
020 8682 4080

**Glassman/Smoke Feathers/
Mark Alder And The Baudelaires**
93 Feet East 020 7247 6095

Immaculate Machine/Stained Glass
Heroes/The Joy Of Sex Windmill
020 8671 0700

Jet Set Disco/The City Calls
Hope & Anchor 020 7354 1312

Lethal Bizzle O2 Islington Academy
0870 771 2000

Life In Film Monarch 0871 230 1094

Low/What Now? Dublin Castle
020 7485 1773

Spiritualized Royal Festival Hall
020 7960 4242

Tinlin The Old Queen's Head
0207 839 7261

Zemmy Source Below 020 7434 9130

MANCHESTER

Anal Cunt Mocho Live 0161 834 8180

Divorce/Ulimate Thrush The Corner
0871 230 1094

Enter Shikari Academy 0161 832 1111

The Longcut Club Academy
0161 832 1111

The Silts Deaf Institute 0161 330 4019
NEWCASTLE

Cliff Richard And The Shadows
Metro Radio Arena 0870 707 8000

Deadmau5 O2 Academy
0870 771 2000

David Essex Theatre Royal
01603 630000

Fly 53 NME Radar Tour: Golden
**Silvers/Marina & The Diamonds/
Local Natives/Yes Giantless**
Waterfront 01603 632717

The Proclaimers UEA 01603 505401

Zion Train Arts Centre 01603 660352

Bat For Lashes Rock City
08713 100000

Duff McKagan Rescue Rooms
0115 958 8484 +14

Ellen Jewell Maze 0115 947 5650

The Nolans Royal Concert Hall
0115 948 2626

Skindred O2 Academy 2
0870 771 2000

Funeral For A Friend Cresset Centre
01733 265705

Sonic Boom Six/The Skints/The
White Coats Wedgewood Rooms
023 9286 3911

The Uh Ohs Cellars 0871 230 1094 +14

Kid British 53 Degrees
01772 893 000 +16

Burnt By The Sun Corporation
0114 276 0262 +14

Example Plug 0114 276 7093 +14

Ruth Lorenzo O2 Academy
0870 771 2000

The Young Bloods/The Ratells
Boardwalk 0114 279 9090

SOUTHAMPTON

General Flasco Jo ners 023 8022 5612

STOKE ON TRENT

Tommy Balby Sugarmill 01782 244991

WARRICKFIELD

In Full View Ecobair 01924 332000

WOLVERHAMPTON

Echo & The Bunnymen Wulfrun Hall
01902 552121

The Answering Machine Fibbers
01904 651 250 +14

**Dan Michaelson & The Coastguards/
Roscoe La Belle The Duchess**

TUESDAY

OCTOBER 13

BECKHILL-ON-SEA

Kings Of Convenience De La Warr Pavilion 01424 787900

BIRMINGHAM

Dan Michaelson & The Coastguards O2 Academy 3 0870 771 2000

Enter Shikari O2 Academy 0870 771 2000

Nerina Pallot Glee Club 0870 241 5093

BRIGHTON

Alexisonfire/Anti-Flag/Four Year Strong/The Ghost Of A Thousand Concorde 2 01273 673311

The Gitterati D'Arca 01273 202407

BRISTOL

The Drellas/The Dead Cells

The Cooler 0117 945 0999

Skindred O2 Academy 2

0870 771 2000

CAMBRIDGE

The Proclaimers Corn Exchange 01223 357851

CARDIFF

Everything Everything Clwb Ifor Bach 029 2023 2199

Tommy Relilly The Globe 07738 983947

COLCHESTER

Idlewild Arts Centre 01206 500900

DEBBY

White Belt Yellow Tag The Royal 01332 367720 **+14**

DONCASTER

Arthur Walker Leopard 01302 363054

DUBLIN

Frank Turner Academy 2 00 3531 877 9999

EDINBURGH

Invasion Sneaky Pete's 0131 225 1757

Nick Cave Picture House 0844 847 1740

Richard Hawley Queen's Hall 0131 668 2019

Roses Kings Castles The Caves 0131 557 8989

GLASGOW

Always Until Victory/Comply Or Die 13th Note Cafe 0141 553 1638

Girls Capital's Rest 0141 331 2722

Joe Carnall & The Book Club King Tut's Wah Wah Hut 0141 221 5279

The Slits Stereo 0141 576 5018

INVERNESS

Franz Ferdinand Ironworks 01463 718555



Bat For Lashes, O2 Academy, Leeds

LEEDS

Bat For Lashes O2 Academy 0870 771 2000

Delirium Theory Rios 0844 414 2182

Middleman/Wonderswan/Milk White White Teeth Brudenell Social Club 0113 243 5866

Underground Heroes Elbow Rooms 0113 245 7011

LIVERPOOL

Joan Baez Philharmonic Hall 0871 230 1094

Stricken City Korova 0151 709 7097

LONDON

Adrian Edmondson & The Bad

Shepherds Dingwalls 020 7267 1577

Amy Dickson 100 Club 020 7636 0933

Anna Leddra Chapman Enterprise 020 7485 2659

Beaux Rhythm Factory 020 7247 9386

Dale Watson/Chuck Mead Borderline 020 7734 5547

The Domino State/Deep Cut Queen Of Hoxton 020 7422 0958

Easy Star All-Stars Scala 020 7833 2022

Esoteric Monto Water Rats 020 7837 4412

Evangelista Cafe Oto

The Glitches/This Life Scandal/

English Electric/The Welcome

Committee Catch 020 7729 6097

Fly 53 NME Radar Tour: Golden

Silvers/Marina & The Diamonds/

Local Natives/Yes Giantess KOKO 020 7388 3222

The Hickey Underworld The Fly 0870 907 0999

Joe Stilgoe Pizza Express 020 7439 8722

Kasms Garage (Upstairs) 0871 230 1094

Kill It Kid/Sparrow And The

Workshop The Lexington 020 7837 5387

Lewis Garland & The Kett Rebellion

Slaughtered Lamb 020 8682 4080

The Low Miffs/Wild Palms/Horse &

Condor Madame Jojo's 020 7734 2473

Man In A Box/Yewande Bull & Gate 020 7485 5358

Matisyahu O2 Islington Academy 0870 771 2000

Matt Rivers Roadtrip 020 7253 6787

Melic/Her Bachelors Even/

Aqualeem/Richie Phillips Comedy 020 7839 7261

Melody Nelson 12 Bar Club 020 7240 2622

Obits Underworld 020 7482 1932

Oggle Ronnie Scott's 020 7439 0747

Slaide Cleaves/Terry Clarke

Luminaire 020 7372 7123

Spiritualized Royal Festival Hall 020 7960 4242

Themselves Hoxton Square Bar & Kitchen 020 7613 0709

Toy Toy/The Saracens/Rachel Sage Hope & Anchor 020 7354 1312

Bigelf Club Academy 0161 832 1111

Devon Sproule Band On The Wall 0161 832 6625

Echo & The Bunnymen Ritz 0161 236 4355

General Fiasco/Drive Like

I Do/The Velvetines Ruby Lounge 0161 834 1392

The Hot Rats Roadhouse 0161 228 1789

Jamie T Academy 0161 832 1111

Johnny Foreigner/Tellison/

Japanese Voyeurs Deaf Institute 0161 330 4019

The Nolans Apollo 0870 401 8000

Newton Faulkner City Hall 0191 261 2606

Papa Roach O2 Academy 0870 771 2000

Teitur Cluny 2 0191 230 4474

Tom Jones Metro Radio Arena 0870 707 8000

Wolf/Cauldron Trillians 0191 232 1619

Micachu & The Shapes Arts Centre 01603 660352

Dizzee Rascal Rock City 08713 100000

Example Rescue Rooms 0115 958 8484 **+14**

Random Hand/Mouthwash Bar 7 0115 970 4662

Scarce/Just Fontaine Bodega Social Club 08713 100000

Sic Alps Chameleon 0115 9505097

Faithless O2 Academy 0870 771 2000

Sonic Boom Six O2 Academy 2 0870 771 2000

Stagecoach Cellars 0871 230 1094 **+14**

The Twang Wedgewood Rooms 023 9286 3911

Ben Taylor O2 Academy 2 0870 771 2000

Gladys Knight/Tito Jackson

Hallam FM Arena 0114 256 5520

Morain/Vibrant Rain/Dark Sparks Boardwalk 0114 279 9090

Future Of The Left Joiners 023 8022 5612

Nebula Talking Heads 023 8055 5899

Helix Home 01727 853143

SWANSEA

Walter Trout Live City 01792654226

SWINDON

Richie Kotzen 12 Bar 01793 535713

Caslokids Fibbers 01904 651 250 **+14**

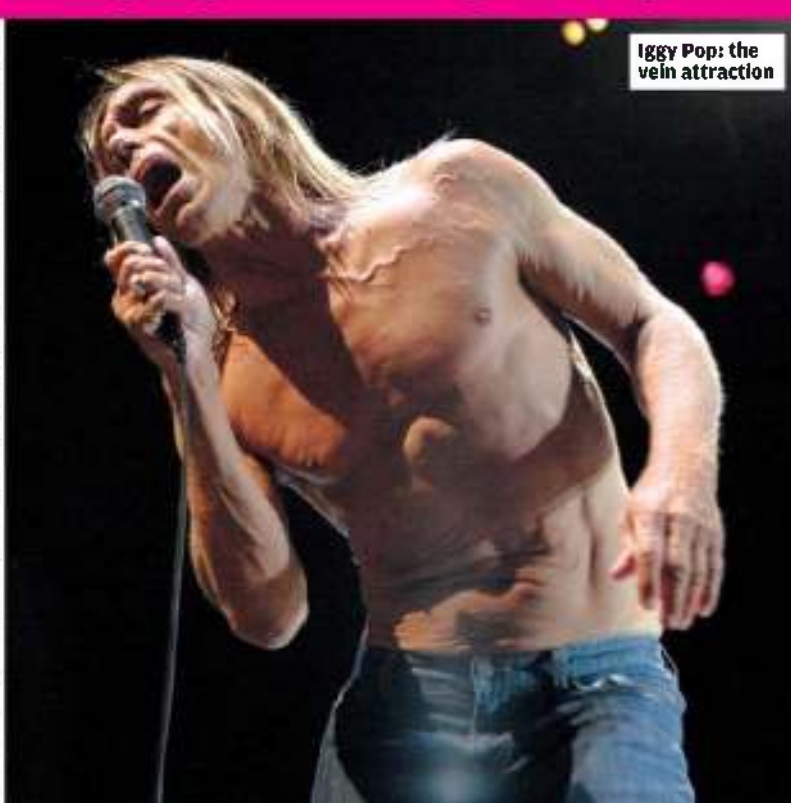
Nat Johnson And The Figureheads/

Standard Fare City Screen Basement Bar 01904 541144

GIGS

TICKETS ON SALE!

BOOKING NOW



Iggy Pop: the vein attraction

IGGY & THE STOOGES

STARTS: LONDON HAMMERSMITH APOLLO, MAY 2, 2010

To celebrate five years of ATP's Don't Look Back series, Iggy & The Stooges take part in a string of rare, warts and all, dates performing their generation-defining classic album 'Raw Power'. Support comes from the equally influential Suicide, performing their self-titled debut.

NME.COM/artists/iggy-pop



THE HORRORS

STARTS: NOTTINGHAM RESCUE ROOMS, DECEMBER 3

They may pretend they like all things black, but if 'Primary Colours' is anything to go by the five-piece are painting an altogether brighter musical landscape.

NME.COM/artists/the-horrors



JULIETTE LEWIS

STARTS: GLASGOW GARAGE, OCTOBER 2

Actor-turned-rebel rocker Ms Lewis ditches her Licks in search of new kicks as she heads back to the UK for some mayhem.

NME.COM/artists/newmusic



THE ANTLERS

STARTS: NOTTINGHAM BODEGA SOCIAL CLUB, NOVEMBER 16

The Brooklyn outfit head to the UK to showcase their debut album 'Hospice' due for release this November.

NME.COM/newmusic

O₂ customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at o2.co.uk/priority

When Priority Tickets are gone, they're gone. Terms apply.



GEAR

STUFF WE LOVE Edited by Ben Patashnik

CRAFTED VINTAGE JEWELLERY

Ace homegrown indie jewellery-maker Sugar Mouse is practically an entire world of pretty, and it's more impressive given that it's all run out of one bedroom. Everything's done by hand - with a big ol' dose of love, or something - and it shows. Yum yum yum. Sugarmouseshop.co.uk



£10



NORTH 40

This terrifying but brilliant new comic from DC offshoot Wildstorm is an intricate look at what happens when a couple of kids from Bumfucksville accidentally cause a bunch of unsuspecting folk to TURN INTO HELLDemons. It's both sweet and scary, and the stunning artwork throughout makes farmers getting their throats ripped out by their now-evil daughters look just... lovely. DNE.com

£1.99

DAVID BYRNE BOOK

Bikes: yes. Not Gear's opinion but that of the musical lynchpin of Talking Heads, David Byrne. His *Bicycle Diaries* is an immensely entertaining account of him pedalling his way through the world's major cities while on tour and sharing his thoughts on everything from local cuisine to philosophy and architecture. A bit Zen, a bit barmy but heaps o' fun. Folger.co.uk



£14.99

NME ONLINE STORE

SPIRITUALIZED BOXSET

To celebrate the 12th anniversary of the release of 'Ladies And Gentlemen We Are Floating In Space' we've got this exclusive package for you. Featuring a drug-style blister pack holding a limited-edition T-shirt and new packaging for the CD, this is beautiful. NME.com

£25



THE NME CROSSWORD

WIN A BAG OF NME SWAG

CLUES ACROSS

- 1+14A Cries from other people? Heavens above, what's mine is yours (2-5-3-4-5)
- 9 Four-piece band with '200 Million Thousand' on their album (5-4)
- 10+21D Train busker to somehow sing 'Long Distance' (5-6)
- 11 Conway _____, country singer who had '50s hit with 'It's Only Make Believe' (6)
- 12+13A Written, and posted, by PJ Harvey (3-6)
- 14 (See 1 across)
- 18 London band fronted by Shingai Shoniwa (9)
- 20 Hardcore punks from LA but named after a borough of NYC (3-5)
- 22 Presale arrangements made for Eminem album (7)
- 23 The _____ Band, Scots who went from 'Heroes To Zeros' (4)
- 25 "It's big and it's bland, full

of tension and fear/They do it over there but we don't do it here", David Bowie (7)

- 28 Skill, possibly, with 'The Good Ones' (5)
- 29 Comedienne includes a number by The Cult (4)
- 30+17D Perhaps text 'I kill' to Mansun (6-3)
- 31 Prog rock band whose singles included 'Owner Of A Lonely Heart' (3)

CLUES DOWN

- 1+13D Perhaps do a turn while Nick Cave and Warren Ellis do their new album (5-5)
- 2 Red faces still about at this Horror's performance (7-6)
- 3 He was 'Locked Up' but then made 'The Sweet Escape' (4)
- 4 Mercury Prize-winners in 2008 (5)
- 5 'Get Color' for your wellbeing (6)
- 6 The Japanese made a meal of this, with both Kyu

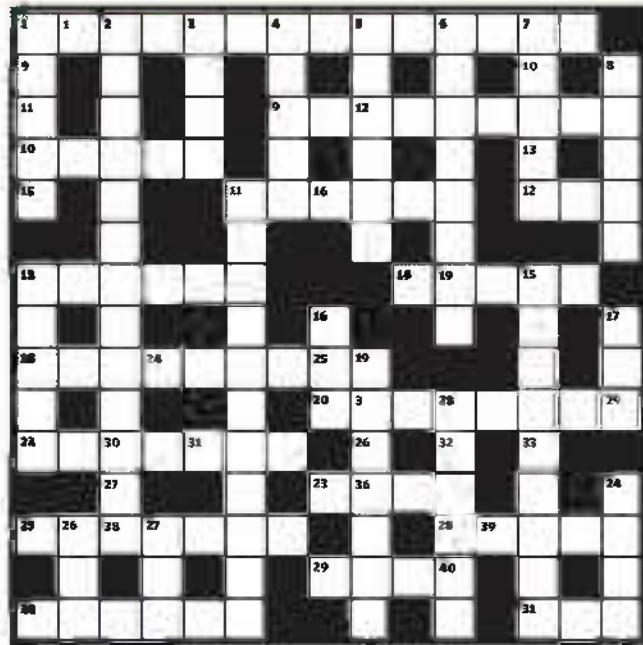
- Sakamoto and Kenny Ball feasting on hits in 1963 (8)
- 7 Canadians who could put a dampener on things at a 'Push' (5)
- 8 "Now watch me rise up and leave all the _____ you made out of me", Embrace (5)
- 11 Were ELO petrified at performing this number? (4-2-5)
- 13 (See 1 down)
- 15 Britpop band whose albums included 'Everyone's Got One' (9)
- 16 They can now spout out 'Shaka Rock' (3)
- 17 (See 30 across)
- 19 Protects member of My Bloody Valentine (7)
- 21 (See 10 across)
- 24 To be and to be, that is the EP from Yeah Yeah Yeahs (2-2)
- 26 US rock band featured in a Jane Fonda film (3)
- 27 Not cool at all having this Avril Lavigne single (3)



Compiled by Trevor Hungerford

SEPTEMBER 12 ANSWERS

- ACROSS**
- 1+1D Ignore The Ignorant, 6 Coral, 9 Not Fade Away, 10 CSS, 11+17D Rain Dogs, 12+4D+24D Terence Trent D'Arby, 14 Night Nurse, 19 Hey Boy Hey Girl, 22 Sky, 25 PVT, 28+15D Gamma Ray, 29 Who, 30 Lady, 32 Wet, 34 Broken, 35 Ruby, 36 Sluff.
- DOWN**
- 2 Nothing Rhymed, 3+23A Read My Mind, 6 Crying, 7+5D Richey Edwards, 8+31D Lose You, 13+27D Staying Fat, 16 Enemy, 18 Mary, 20 I Know, 21 Smile, 25 Parks, 26 Twins, 33 EMF.



Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, October 13, 2009, to the following address: Crossword, 444F, 4th Floor, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. First correct one out of the hat wins.

PICK OF THE WEEK



EDITORS TAKEOVER

The boys raided our archives recently and dug out their fave vids. Expect Beck, Nine Inch Nails and REM as they call the shots for an hour.
Wednesday October 7, 8pm

PLUS...

WEDNESDAY

10 TRACKS YOU HAVE TO HEAR THIS WEEK

Featuring Mr J Casablancas.
October 7, 12pm



THURSDAY

JAMIE T VS DIZZEE RASCAL

Two storytellers battle.
October 8, 9pm



FRIDAY

FILTHY DUKES PRESENT CLUB NME

The Dukes are in charge.
October 9, 8pm



SATURDAY

SIMIAN MOBILE DISCO PRESENT CLUB NME

Get ready to rave.
October 10, 9pm



SUNDAY

FOO FIGHTERS GREATEST HITS

An hour of their best tunes.
October 11, 2pm



MONDAY

KINGS OF LEON VS BIFFY CLYRO

It's guitars at dusk.
October 12, 4pm



TUESDAY

YOU ME AT SIX PRESENT ROCK'N'ROLL RIOT

Featuring Gallows et al.
October 13, 4pm



Full listings: NME.COM/NMETV

The NME Chart TV



- 1 ARCTIC MONKEYS
CRYING LIGHTNING
- 2 KASABIAN
WHERE DID ALL THE LOVE GO?
- 3 FLORENCE AND THE MACHINE
DRUMMING SONG
- 4 EMPIRE OF THE SUN
WALKING ON A DREAM
- 5 FRIENDLY FIRES
KISS OF LIFE
- 6 THE BIG PINK
DOMINOS
- 7 LA ROUX
I'M NOT YOUR TOY
- 8 REVEREND AND THE MAKERS
NO SOAP IN A DIRTY WAR
- 9 BIFFY CLYRO
THAT GOLDEN RULE
- 10 IAN BROWN
STELLIFY

VOTE NOW!

Go to WWW.NME.COM/NMETV to have your say

SKY CHANNEL 0184
VIRGIN MEDIA 975
FREESAT 727
DAB IN LONDON or
NMERADIO.CO.UK

DON'T MISS



KASABIAN DAY

The band join Samantha live in the studio from noon for a good old chinwag and to give us the lowdown on their forthcoming arena tour, which they've hinted will feature one Mr N Gallagher. Then we're playing out some exclusive session tracks they recorded for us earlier in the day including current single 'Underdog'.
Wednesday October 7

ALSO THIS WEEK...

SAMANTHI

Everyone's favourite freaky folksters Noah And The Whale pop in for a chat and a cup of tea at high noon.
Thursday October 8, 12pm

PETER HOOK

The New Order bassist joins Iain Baker to talk about his new book *The Hacienda: How Not To Run A Club*.
Friday October 9, 4pm

ON THE PLAYLIST...



BAND OF SKULLS
I Know What I Am

- KASABIAN**
Underdog
- MIKE SNOW**
Black & Blue
- WHITE BELT YELLOW TAG**
Remains
- ECHO & THE BUNNYMEN**
Think I Need It Too



MIRRORS
Into The Heart

- BIFFY CLYRO**
The Captain
- TILLY & THE WALL**
Falling Without Knowing
- JULIAN PLENTI**
Games For Days
- THE CHAPMAN FAMILY**
Virgins



DEVENDRA BANHART
Baby

PETER ROBINSON VS



DAVID GEST

This short intro simply can't do justice to the raving insanity of what follows

Hello, David. You're about to stage a musical celebration of your life [*My Life!*, on October 14 at the HMV Hammersmith Apollo in London]. Do you have problems with people thinking you're a rampant egomaniac or is that all fine?

"Oh, I couldn't care less if people think I'm an egomaniac. I think people saw me in the jungle, they know who I am. I do have a huge ego – let's put that up front – but I care so much about people that people know that too. Wherever I go people come up to me, because I'm so approachable. And I called this *My Life!* because this IS my life. It's the music I loved, grew up on. What am I going to call it, *David Gest, My Concert Of Friends?* No! That's too long a title!"

To be fair, the title is actually David Gest... *My Life! A Musical Concert Extravaganza*. That's a long title.

"Well the 'musical concert extravaganza' bit is because you've got to let them know this is a concert! Some people thought it would be clips of these people! They couldn't believe all these people would be coming! And it's all the originals: Percy Sledge! Ben E King! The Stylistics!"

And Pete Doherty.

"Yes! He's a very nice guy, I met him through his manager and because I'm the King Of Camden and I hang out there with all the young bands. I meet a lot of people, and I'm very into today's music. And many of the new wave of bands. I've got The Rumble Strips doing the show, who I just love."

Well, they're alright.

"I like them! But everyone has different taste! Well, I love the lead singer's voice. Mark [his name is actually Charlie Waller]. And I came up with a great idea for a song – a remake, I can't say what it is, but they're doing it with The Temptations – and it'll be interesting."

Well this is the thing. People go 'oh it's just your opinion' or 'everyone is entitled to their own opinion'. And of course people are allowed to think what they like, but sometimes they are also wrong. Objectively wrong. 'Aren't you ever wrong?'

A chilling reminder of the perilous nature of plastic surgery. And David Gest



"I TALK ABOUT THE CHINESE GIRLS WITH HERPES BECAUSE THEY'RE IMPORTANT"

No. Tell me more about your role as King Of Camden. Most of the capital's best new music is actually coming from east London, rather than Camden. Why are you in Camden?

"Well, one of the reasons is that I live near there."

Amazing.

"But also I love so many of the different clubs in Camden, and it reminds me of the 1960s, but in the modern day. I prefer to be around young and enthusiastic people. I just love the feel there. There's other areas too, I travel a lot: Liverpool, Manchester, each of them has something to give."

Not Birmingham?

"I didn't mention Birmingham, sorry."

What's appealing to you about 'the showbiz lifestyle'? It looks a bit like a pain in the arse.

"I've always been around EXCITEMENT. From the time I was a kid I used to hitchhike with my little girlfriend Ellen to Hollywood and I used to watch Jim Morrison recording, and I was always into music and the music took me to a whole new field. Jimi Hendrix, The Supremes, all these great acts. Do you know about my cousin Rita? She lives in Liverpool and she was one of my influences because she got me into music. She was a school teacher and she gave it up to become a prostitute! She's one in 197million people who was born with two clitori. This is no bullshit. She can take four cocks at one time. Do you have any cousins like that?"

Surely it depends on the size of the cock.

"Well I wouldn't ask her about that – she's my COUSIN! So she's in the show, too. I do a song about my cousin Rita. Do you know the song 'Hallelujah'?"

Do you change the words to 'Cousin Rita'?

"Er, yes. And it goes like this! (Shouts terrible song climaxing with 'SHE BECAME A PROSTITUTE! OH YES SHE DID! Hallelujah...') I don't sing the 'hallelujah' part, that's the choir and the little Chinese girls with herpes, their names are Lisa with an 's', Lisetta, and Lisagne. Thanks to my incredible work in the jungle I raised \$500,000 and they are in remission, all three of them, due to ME. Can you say you've done that?"

A lot of people don't like to talk about their charitable work but you seem unusually keen.

"Well..."

'THANKS TO MY AMAZING WORK!'

"But it's true! Are you saying I'm conceited? I helped these people!"

Would you get less pleasure from it if people didn't know you'd done it?

"Yeah, I, no... I'd be fine."

You'd get less pleasure from it.

"No. Not true. Not true. I talk about the Chinese girls with herpes because they're important to me."

This version of 'Hallelujah' you do – it sounds terrible, frankly, David. It sounds like... imagine a nice birthday cake, and then someone does a big shit on it.

"Well, I can't help it. That's me! And you haven't heard the whole song. Can't you wait to judge it, instead of judging it after only one verse?"

I think it's safe to judge this one fairly early on.

"I sang it for Whitney Houston and she told me I was the worst singer in the world! I told her she was just jealous!"

GEST'S GUESSES

Can concert-promoting pop loon David Gest harness supernatural psychic forces? Here's a quick test:

GUESS THE COLOUR.

"Blue."

NO.

"Green."

NO.

"Black?"

NO.

"Red?"

NO.

"I can't think of it then. DON'T SAY FUSSCHIA."

NO.

"What is it? Yellow."

IT'S YELLOW!

"Yellow? Yellow is a weak colour. Black is my favourite colour, you should have picked black."

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