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BAND  
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New  
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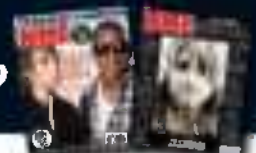
**H**ere comes the feeling you thought you'd forgotten... Having spent the summer either in the studio or playing festivals, Vampire Weekend got up close and personal as they kicked off a series of intimate shows in Canada last week – including one at Toronto's Horseshoe Tavern (pictured). Marking the release of 'Horchata' – from forthcoming album 'Contra' – as a free download, the band played a handful of shows ahead of this week's UK date at Kings College, London (Oct 15). However, frontman Ezra Koenig admitted the band's studio ambitions have given them a small headache. "We've had to spend time figuring out how to play these new songs live," he said. "There's a lot of stuff going on in 'Horchata', if we wanted to perform it live as it is on record we'd need 15 musicians! We may do that at some point, but as we're playing small venues we've come up with a version that we can play with our basic instruments!"

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# WHAT'S ON THE NME STEREO



## 1 COMANECHI Close Enough To Kiss...

Oh how we want you, little Japanese. Comanechi girl is as wild and crazy as a bag of bagpipes to boot. Aida's not only a member of The Big Bang, but also leader of this fantastic thrashy garage-rock quartet. Their debut 'Close Enough To Kiss' will be out on MySpace soon, and let us tell you it's a real guitar, rock, indie, post-punk rage, gothic-rock joy and FUN! FUN! FUN! in for the hell of a treat. We're recording their names over all our magazines in market soon even as you read this.

On MySpace now

## 2 DARKSTAR Aidy's Girl Is A Computer

The track that 'AYO Technology' could have been, 'Aidy's Girl...' extends that surprisingly large lineage of songs celebrating the love between one man and his laptop. Clutching ironic 2-step skip and moaning robots to their stylishly engorged 8-bits, London duo Darkstar articulate the sadness of the situation with unnerving accuracy. **On MySpace now**



## 3 BOY OF GIRL Hot Chocolate Boy

Hot, wet, and steamy, this is the treat from the London duo formerly known as Moon Unit is like a sexy gently poked with a thousand tiny, shimmering by a little cherub. Lots of love, flame and StereoLab, it's delicate, cool and a little anal-doubling smother.

On MySpace now

## 4 MEMORY TAPES Green Knight

Halt! Who goes there? Forsooth, 'tis icily cool bedroom popster Sir Dave Hawk, aka Memory Tapes, trying his gallant hand at dank, fizzed funk ditties. Surprisingly he has shown himself up to be quite the swordsman of slowed pop soul with a keen glitch-synth edge. Victory is assured, and the knob-twiddling geek rides triumphant with this sleaze-free electro gem that's sure to win him the heart of many a fair maiden and ferocious dragon alike.

On MySpace now

## 5 ELLIE GOULDING Under The Sheets

We haven't been as excited about a pop artist since La Roux, but where Elly Jackson keeps one foot firmly in the '80s, her near-namesake is very much a modern girl. This swishy, breezy thing is equal parts ethereal and earthy: Ellie's peculiar, fragile vocal (hints of Cocteau Twins' Liz Fraser) aches with a heart that counterpoints the sharp, dancefloor-driven Xenomaniac rhythms.

On MySpace now





## 6 FENECH-SOLER Lies

So what if summer's over and you're being plagued by seasonal affected disorder and feeling a bit on the mardy side of life. It's time for *NME* to get all Mr Motivator on your arse and get you dancing to the sound of a very different beat. And they don't get more hi-NRG than this Friendly Fires-esque electro pop stomper from a quartet that are so criminally young they probably weren't even around in the '80s when people actually used terms like hi-NRG. We'll get our own coat, thanks.

**On MySpace now**



## 7 BURIAL Fostercare

Burial's back, apparently. Back from where? To come back, you've gotta go away first, and if this is anything to go by, London producer Will Bevan still haunts the same grey, midnight stairwells; hood up, eyes red, overheard heartbreak clattering at him off the concrete. And thank fuck for that – your ears should bow skywards every day in reverence of Bevan's martyrdom, the first track he's made on his own since 2007's 'Untrue' torn from Hyperdub's fifth anniversary comp '5'. **On Pitchfork.com now**

## 8 HAR MAR SUPERSTAR FEAT ADAM GREEN Never My Love

It's the most simple of ideas that have an enduring effect on the body and soul. Sticking a bit of cheese between two slices of bread. Inspired. Drinking five litres of Irn-Bru to quench an insufferable hangover. Ingenious. And now this. The pairing of two such outrageous minds as Har Mar and the former Moldy Peach for the soundtrack to Drew Barrymore's movie *Whip It* seems so obvious it's a wonder that the duo haven't come together to produce a slick, Beach Boys-esque pop number sooner. Simply sublime.

**On Spinnermusic.co.uk now**



## 9 EGYPTIAN HIP HOP Rad Pitt

When the British Black Man hears them (who were not – for not – black) Egyptian Hip Hop are in the mood for a bit of being various, various, physically because they are and/or from the kind of pheromones that the word of IWA action that will make you black. The main we can reveal about the singer/songwriter-electric soloist of this mysterious new piece is that it will make you black in the way the best of superheros' work, and, which simultaneously making you want to dance like Moby King in the Egyptian desert.

**On MySpace now**

## 10 HTRK Disco

Only the hottest tracks are being put out with HTRK. These are at a *shine disco*. It's got a great online Swedish pop dance real looking and all sorts of electronic features. But when you consider that your average young, young dance music is full of grooves and making today's "disco" (well hell) while being to cop off with watermelon girls in tummy slims, it's a real right in the company of these. HTRK is an absolutely new some prospect. Dance, pour, when you can be.

**On MySpace now**



## ...AND WHAT ISN'T

### GREEN DAY East Jesus Nowhere

Didn't you guys used to be fun? Do us a favour, see if you can't rustle up some new ideas from down the back of the sofa. Oh, and a tune would be handy too.

### THE RIFLES Science In Violence

Think statements like 'Science In Violence' are on par with Socratic irony? Got a singing voice like a monged teenager? Wanna be in The Rifles? Nah, us neither.

### ROBBIE WILLIAMS Bodies

Ever wondered what Ian Brown would sound like if he could sing? Turns out the answer is 'even worse'. And as lines such as "got laid on a leyline" prove, the fat dancer doesn't quite have Brownie's way with words.

### BRENDAN BENSON Garbage Day

Now, a title like that is a gift. A gift we're going to throw in the trash where it belongs. Blandorama.

### AMY WINEHOUSE AND DIONNE BROMFIELD Mama Said (live on *Strictly Come Dancing*)

Now Amy, seeing how well fame has treated you, d'you think you might want to let your goddaughter hit adulthood before you let the world loose on her?





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Yannis sans  
producerSTUDIO  
NIGHTMARES

Think Foals are awkward in the studio? They're nothing compared to this lot

## THE BEACH BOYS

## Smile

Brian Wilson (right) started work on this in 1966, had a nervous breakdown recording it and didn't manage to finish until 2004.



## MY BLOODY VALENTINE

## Loveless

Two years and a quarter of a mil in the making (a small fortune for an indie album in 1990), Kevin Shields' relentless perfectionism saw him virtually dropped by his label by the time he finished it.

## THE LA'S

## The La's

Lee Mavers rejected three different versions of his band's classic debut. Reasons included a lack of "original '60s dust" on a vintage mixing desk.

## GUNS N' ROSES

## Chinese Democracy

Began in 1996, recorded by so many different line-ups Axl Rose was the only original member by the end and cost a reportedly eye-watering \$13m.

## BLAYKING

## Untitled

HURRY UP, AND FINISH YOUR SECOND ALBUM!

# Foals kick out producer... again

Second album sessions leave Foals dissatisfied with yet another super-producer

**T**hey've done it again – Foals have scrapped sessions with another super-producer as recording on their second album has got underway.

On the last record, the Oxfordshire group were left a little disappointed with TV On The Radio's Dave Sitek, who got the elbow for making the band's debut sound "too pristine" (the band remixed it themselves). This time it was Paul Epworth who got the heave-ho, though this one was the band's fault.

"We did stuff with Paul Epworth this time," explains Yannis Philippakis. "Which was great, but it didn't feel right for this record."

Unlike last time however, the band decided not to finish the record off themselves. Instead, they ended up in Sweden, under the watchful eye of ex-Clor man and kindred spirit Luke Smith. Fifteen-hour days were

**"We're stripping the raw meat to get to the bone"**

**YANNIS PHILIPPAKIS**

the norm at Gothenberg's Stenska Gramophone Studio art space, as the band attempted to craft an album that sounds like "classic funk or pop records" but with "darker, more intense songs". With a month of recording now remaining, finished songs include 'Black Gold', 'Spanish Sahara', 'Total Life Forever' and one with a working title of 'Alabaster'.

"The record's got two poles," explained Philippakis. "Some songs are more influenced by the '60s and '70s – funk or pop. The other side is more expansive. We're trying to strip the raw meat away and get at the bone."

Theme-wise, Philippakis said the finished album will let fans further into his head than before.

"I was wearing different masks on the last record," he said. "Now the lyrics are going to be more honest. The future is on my mind a lot. And ghosts, and my slow decline into mania... and then a couple of love songs! I have time to think, but you can create spirals. This is what I mean by 'honest' – it should be cathartic, because it's my life-line, in some ways. Before I was making music just to make music, now it's like a road."



# 7 DAYS IN MUSIC



FESTIVAL NEWS

## Secret Glasto birthday news

### WORTHY FARM

**G**lastonbury hopes to pack next year's festival with the most secret gigs yet as they mark their 40th anniversary. Co-organiser **Emily Eavis** has found so many bands want to play this year, they will be asking some acts to play surprise slots. "We've got to cement all the headliners and there's some brilliant stuff flying around," explained Eavis. "It's difficult because there's a lot coming in, and we want to include as many as possible. Some of the bigger bands will be playing smaller, unannounced slots, it's going to be a complete mix all over the site."

With the festival selling out in just 12 hours last week (Oct 4), compared to nearly five months last year, Eavis admitted everyone at Worthy Farm was shocked. "It's quite humbling for us, because people are showing a lot of faith in us," she said. "And it makes us want to rise to it and pull out all the stops."

However Eavis declared that this is the last time she's dropping any hints about the bill. "We can now crack on with the other stuff and make the festival great," she explained. "We'll be going underground now, we're just going to be busy making it all happen, you won't hear from us until spring!"

### DEAD FOLLICLE ROMANCE

#### NEW YORK

Fall Out Boy's leader used his barnet to kill off emo last week (Oct 4) while onstage in New York. Asking Blink-182's Mark Hoppus to shave his head, Wentz announced: "So you guys know Jay-Z's 'Death Of Auto-Tune', right? This is the death of the emo haircut." Gerard Way's hair has yet to comment.



### WU-BAN(HART) CLAN

#### THUNDER CANYON

If your head is still spinning from the news Lil Wayne and Weezer are working together, how does Devendra Banhart and Wu-Tang Clan grab you? Well, the hippy has recorded a version of new single 'Baby' with GZA.

### PUNK SOUNDTRACK

**PARIS** They've written the soundtrack, now they'll star in the film. The Parisian dance duo have scored the sequel to '80s classic *Tron*, *Tron Legacy*, and, according to fellow cast member Olivia Wilde, they or their robots will appear on screen.



### ALL TOMORROW'S PAVEMENT



**MINEHEAD** Seems we won't have to wait a whole year for Pavement's reunion. With US dates booked for September 2010, the soon-to-reform indie band have announced they will headline and curate the ATP Weekend in Minehead next spring (May 14-16). No word on who they're booking yet, but the announcement means there should be more shows confirmed soon. Watch this space.

### MORE BEATLES FOR SALE

**GLASGOW** After owning the world of gaming, The Beatles are taking on Theatreland. *Backbeat*, the film about the Fab Four's early 'Hamburg Years' and original bassist Stuart Sutcliffe, is being adapted for the stage. Original director Iain Softley is in charge of the production, which kicks off at the Citizens Theatre in February.

### BAD DAY FOR JAY

**MEMPHIS** Jay Reatard's band have all quit while on tour in the US. The singer, who thought it was a joke, promises to find a new group for next month's UK dates.

### MORE ANIMAL MAGIC

**BALTIMORE** Animal Collective are rumoured to be releasing a new album. 'Fall Be Kind' has appeared on the release schedules for Dec 8; meanwhile, the group will reissue their rare 2003 album 'Campfire Songs' on Jan 26.

"The only item of clothing I've bought in the last 11 years is a tartan scarf. I actually was able to give up shopping in February '99"

IAN BROWN LOVES FREEBIES

## Beastie better

### INDIA

**H**aving undergone surgery to have a cancerous tumour removed from the parotid gland in his neck, Beastie Boys' Adam Yauch says he's on the road to recovery. The rapper called on Tibetan doctors living in exile in India to aid his recovery.

"I'm taking Tibetan medicine and at the recommendation of the Tibetan doctors I've been eating a vegan/organic diet," explained Yauch, who had to delay releasing new album 'Hot Sauce Committee Pt 1' after his diagnosis in the summer. The record is on its way, though. "We have not set a new release date for the record yet, but I'm hoping it'll be in the first half of next year," said the rapper in an email to fans.





PARTY TIME

# Disco inferno!

## ST ALBANS

**A**fter the drama of the Barclaycard Mercury Prize, the calypso-infused summer gigs and September's St Albans homecoming, **Friendly Fires** are going all Ministry Of Sound on us by ending the year with their own, all-night rave. The band are taking over London's Coronet theatre on Dec 11, and are booking all the acts themselves. "This'll definitely be our final show of the year," explained singer **Ed Macfarlane** of the event, which features a range of the band's influences, including DFA's Shit Robot and DJs Wild Geese and Michael Mayer. "As soon as we finish playing I'm going to become a punter - I'm heading straight to the dancefloor to have some fun."

With the band making use of the Coronet's main hall for live bands including The Invisible, as well as a smaller DJ room (Hot Chip are signed up) and a "relaxed" third room, Macfarlane says he wants the night to be educational for Friendly Fires fans unfamiliar with the other acts on the bill.

"Obviously, we don't want to play and then have the audience fuck off," he said before hinting that fans could expect to hear some new material on the night, including a possible mystery collaboration with an as-yet unnamed guest. "We've started writing for the new album and we'll maybe play a new song," he revealed, suggesting that the track in question harks back to the classic "disco sound of the late '70s".

## A STAR-STUDDED, SOCIAL OCCASION

**LONDON** One of our top venues is celebrating its 10th birthday this month. Starting life as a club night in 1994, The Social opened in 1999 by label Heavenly Recordings. The London venue is marking its anniversary with a series of intimate gigs throughout October including Annie (17), The Magic Numbers (19) and The Charlatans (26), but don't take our word for it that it's a great place. "The Social has been the scene of many a great gathering over the years and one of the last great music venues left," says Chemical Brothers' Ed Simons. Or as James Dean Bradfield observes: "The Social is the best excuse for the next day's hangover I've ever found. God, is it 10 years already?"



"The music is now very 3D. It's something you have to hear. But you'll see"

**PHARRELL WILLIAMS INTRODUCES A NEW NERD MEMBER - AND SOME MIXED METAPHORS**

## WHALE MEET AGAIN?

**MANCHESTER** Two people have been arrested as police stepped up the hunt for Noah And The Whale's stolen instruments. The band had practically everything they owned lifted after a gig in Manchester earlier this month.

## BAD DAY FOR THE ROSES

**LOS ANGELES** Possibly not a novelty for Axl Rose, but Guns N'Roses have found themselves the subject of a \$1million lawsuit. German musician Ulrich Schnauss claims 'Chinese Democracy' track 'Riad N' The Bedouins' sampled him without permission. Axl and co "vigorously contest" the claim and "intend to respond accordingly".

## NOT NAPPING

**CYBERSPACE** The download site Napster is launching its own streaming service to allow fans access to its catalogue for a fee.

## MUMFORD & FRIENDS

**STANDON** Mumford & Sons lured an audience to Hertfordshire for a hoedown last week (Oct 5). Among those at Lordship Farm was Laura Marling, who sang Dolly Parton's 'Jolene' at the knees-up to launch the Sons' album 'Sigh No More'.



## MEET THE REAL 'FOO' FIGHTERS

**COPENHAGEN** They say three's a crowd, but The Raveonettes have proved it's also the basis for a mini war. Recruiting a producer - Denmark's Thomas Troelsen - for new album 'In And Out Of Control', Sune Rose Wagner admitted that having three people in the studio stirred things up nicely. "It was either Sharin [Foo, bass] and I battling him or him and one of us battling the other, or sometimes all three of us battling!" he told us. "It was a tough challenge to get everyone to agree, but the results were worth it."

# What's the delay, Dre?

## LOS ANGELES

**D**r Dre needs a new way to describe the status of his supposed final album 'Detox'. "Forthcoming" or "long-awaited" just don't cut it any more as the former NWA man has announced the record, originally due in 2004, won't be out until next year. The album looked like it was on its way, after a track featured on a Dr Pepper ad this year, but Dre now says it will be 2010. However, there's no fancy explanation for the delay, as the good Dr simply admits "motivation" is his issue.





“Oasis is no longer, we all know that. It’s a shame, but that’s life”

# LIAM GALLAGHER: the future

Reality TV, song wars and new *dance* directions? NME’s Martin Robinson considers what’s next for Gallagher Jr

**T**hat’s it then, Oasis are officially dead. Liam Gallagher fired the final bullet into the group’s lifeless body during an interview last week, declaring, “Oasis is no longer. I think we all know that. It’s a shame but that’s life... I’m thinking of what the next step is musically, which is all my mind’s on.”

It was a bit of a surprise, since the rumour was that Liam was going to continue Oasis without Noel, but it seems common sense has prevailed, and we’ve been spared the sight of Liam berating crowds for bottling new lead guitarist Spongebob Squarepants.

So what will Liam do next? His Pretty Green project will continue, but the itch to belt out some songs will hopefully result in new music from him soon. Maybe when Noel starts releasing tunes. This could actually be the start of a highly productive beef to rival that between Jay-Z and Nas, as the two brothers trade diss songs, and try to prove who’s the best songwriter. Liam’s improved considerably since ‘Little James’ and could hold his own, but his problem is that, unlike Noel, he’ll need collaborators. Since Noel slated all his bandmates when he left, you’d imagine Andy Bell and Gem Archer will be there for Liam, but we’d prefer to see him branch out a bit. He’s been on

Prodigy records before, and his appearance on Death In Vegas’ ‘Scorpio Rising’ was a sensation – Liam goes dance? Well, since in the same *Times* interview he revealed he used to breakdance and was into “old electro,” it could happen. Hey, it worked for Ian Brown.

If Liam isn’t up for pushing things on – and we really hope that he is – then perhaps Brownie can help in a different way. If King Monkey isn’t up for a Stone Roses reunion, then why doesn’t John Squire reform them with Liam as singer? The youngster has certainly, “borrowed” some style tips from Ian Brown over the year and though the lad-rock community would probably implode, it’d be amazing.

Still, Liam’s so entertaining that there’s more open to him than just music. His brief appearance on *Hell’s Kitchen* provided a tantalising glimpse into Liam as a reality TV star. We’d love to see him chinning snakes on *I’m a Celebrity...* or, having done food, we’d actually like to see Liam on something like *What Not To Wear*, dishing out his his oddball-zen musings (“Just be, man,” or “The comb is your friend”) to the great unwashed.

Seriously though, Oasis may be over, but the Gallagher Song Wars are just beginning; there’s a helluva lot of good music to come.



Jarvis as he'll look in the film

## JARVIS, YOU LOOK FANTASTIC

Cocker in Hollywood debut

**J**arvis Cocker is all set for his Hollywood debut – and it’s OK to call his acting wooden. Appearing in Wes Anderson’s new movie *Fantastic Mr Fox*, which is out next week (October 23), the former Pulp man has been turned into a puppet along with all the other characters from Roald Dahl children’s book.

Cocker was initially signed up by *The Royal Tenenbaums*’ director to write the music for ‘Fantastic Mr Fox AKA Petey’s Song’, which he describes as “a little hoedown number”. However, musical responsibilities completed, he was then invited to supply the voice to a mandolin-strumming Petey, who ended up bearing more than a passing resemblance to the wirey singer.

And it’s just the start of Jarvis’ cinematic career, as he’s also working on *Forgetting Sarah Marshall* spin-off *Get Him To The Greek*, which will see Russell Brand reprising his rock star persona complete with a back catalogue of Cocker-penned songs.

## STOP PRESS – BOYZONE SINGER DIES

Stephen Gately was found dead as *NME* went to press this week. The 33-year-old’s body was discovered at his Majorca apartment by his partner Andrew Cowles on Sunday (Oct 11). According to various newspapers, the singer had been seen out drinking the night before at one of the island’s clubs. An autopsy is now due to take place, although police sources have said there was no suicide note and no sign of violence or foul play.

Gately was a founding member of the Irish boy band, which was put together by *X Factor* judge Louis Walsh in 1993. After releasing a solo album, ‘New Beginning’, in 2000 and pursuing an acting career, the singer took part in the 2008 Boyzone reunion. See *NME.COM* for more.



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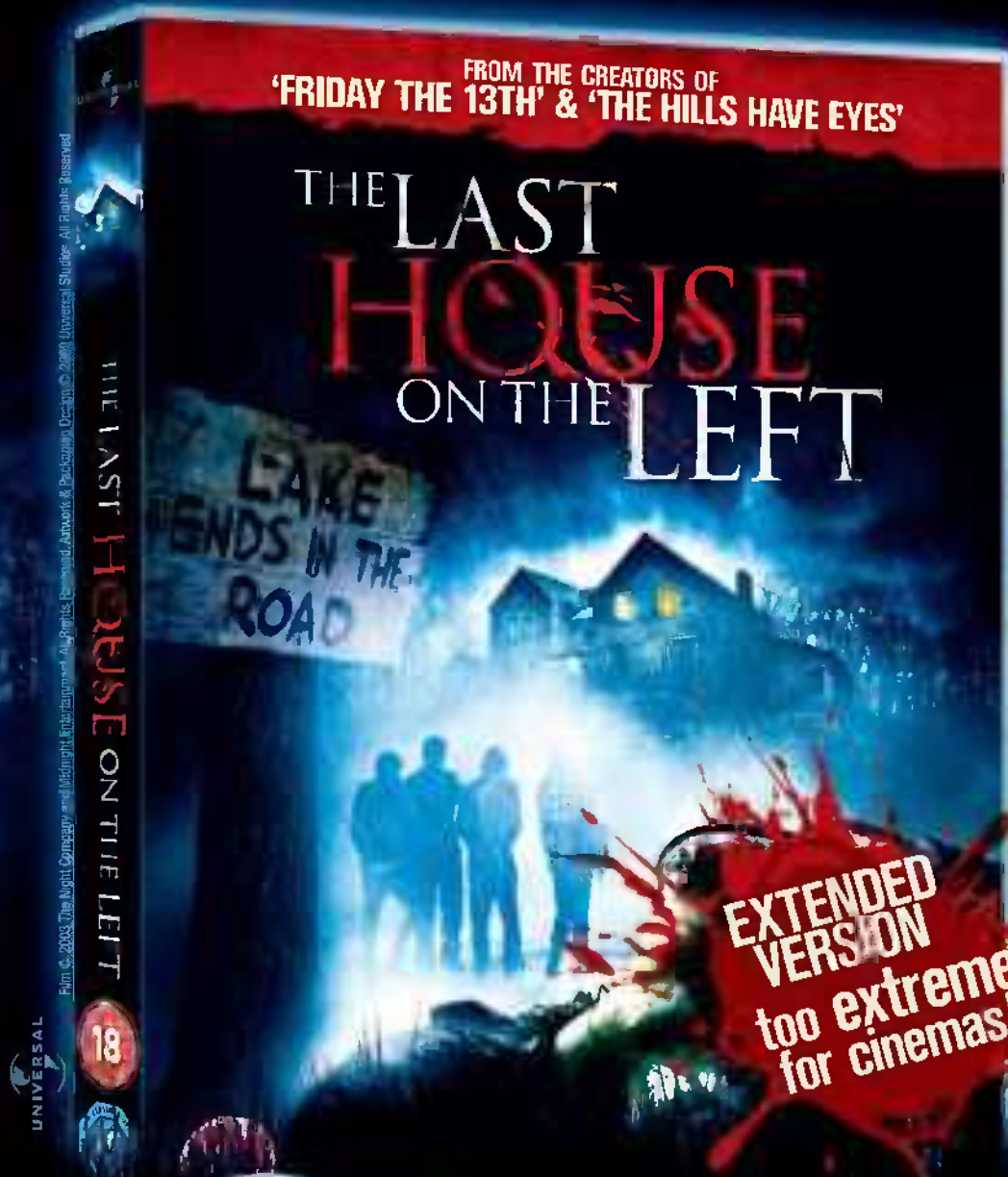
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# WE WANT ANSWERS!

This week:

## CARL BARAT

**NME:** Pete is adamant The Libertines will reform in 2010. Is it happening?

**Carl:** "If it happens it'll be after next year. I'm just too busy. I want to make a solo album, and there's these plays I'm doing. Obviously I'd love to do it as long as everything was right – I don't want to be the guy looking like he's holding it back – but it's got to be right. We're not at that place at the minute."

**Pete told us you were offered £2million to headline Reading and Leeds...**

"I never believed that, it's like believing you're going to win the lottery. Anyway, I want £6million! (Laughs) Seriously, who's to say we'd get the headline slot, know what I mean?"

**So it's a solo album and acting for you instead? What will the album be like?**

"I've nearly finished writing the record – I've demo-ed bits and bobs. I've taken away most of the guitars, it's quite naked and emotional, but it's not some slow acoustic droll effort. I've been getting into Bonnie 'Prince' Billy and Tom Waits. It's heartfelt, there's a gypsy shanty thing there. My brief to myself was 'write a record for yourself' because I felt quite beaten by major labels."

**With Dirty Pretty Things' last album, you mean?**

"Yeah, that kind of thing. There's a lot of heart on that, don't get me wrong, but they asked for 12 'Bang Bang You're Dead's. You can knock that up on a mix-tape! We just wrestled with it really. Now, shifting units is the last thing on my mind."

**Won't people just compare the album to your Libs and DPT records?**

"I'm not really arsed, because people will take it how they like. I've got a song called 'I Think It's Over Now (But Then I'm Not So Sure)', one called 'So Long' and another called 'World War Hero'. But that one sounds a bit like 'Time For Heroes' so I might change it. Usually working titles are very boring! I want to record it as soon as possible. I'd like to do it this year, but the wheels take a long time to get turning. Have I got a record deal? There are things up there, but I'm not any good at that stuff, I just trust my managers."

**So, tell us about the plays – the word is you're starring in two London shows next year?**

"I can't tell you specifics – it's probably the first time in my life I've been contractually obliged to shut my mouth."

**"Can you imagine Pete Doherty's cooking? I've sampled it!"**

I start work on them early next

year, they're original plays – new ones. It's petrifying, a completely different craft [to music]. They'll be in a dirty, intense place."

**Sounds like you've got a lot on at the moment – but what else have you got in the pipeline? We thought that when DPT split, the reality TV offers would start coming in. Did they?**

"Yeah! There was a *Celebrity Big Brother* one. I've not had *Strictly Come Dancing* ask yet – I'm not famous enough. I did think about doing a cooking one. When

it came to it I'd never really do it, but I've envisaged myself in those kitchens with Gordon Ramsay. I'm fixated by *Come Dine With Me*, although I wouldn't do it. Not even an indie version? Ha! Can you imagine Pete's cooking? I've sampled it!"

**Finally, as we're in theatreland, what became of the rumoured Libertines musical?**

"Yeah, *The Libertines: The Musical!* We were going to meet a guy about that – silly. One day we might do it. Let's do that after the next chapter's been written."



# MIKE SNOW

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# MY MUSIC

## THE BIG PINK

### A record by a hero...

#### 'HALBER MENSCH' EINSTÜRZENDE NEUBAUTEN



**Robbie Furze:** "It completely changed my life when I heard it. It comes with a video they made on a tour in Japan. They shot it in this incredible warehouse, where they did most of the songs off the album. It's the coolest video ever. I wanted to be Blixa [Bargeld, band member who performs vocals on the song]."

### A big influence...

#### 'CHECK YOUR HEAD' BEASTIE BOYS



**Robbie:** "It combined punk rock with beats and hip-hop. It showed they could be combined and you could make it something of your own. This allowed me to see that you can mix electronic beats with guitars, it was an eye-opener when I was a kid and beyond into The Big Pink. I'm hoping MCA [who is currently being treated for cancer] will be OK."

### My hangover record...

#### 'ANOTHER SATURDAY NIGHT' ARIQU



**Milo:** "It's Louisiana jukebox hits from the '50s. There's this amazing heritage of rock'n'roll from these Louisiana musicians who were all first and second generation French. They were given this land in Louisiana, so they were immersed in the Creole music that came out of that part of the world. It's a Saturday night record, but there are a lot of ballads on there - it's a beautiful, beautiful record."

### Everyone should hear...

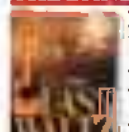
#### 'LOST AND LOOKIN' SAM COOKE



**Milo Cordell:** "I have to say, anything by Sam Cooke is just amazing, really, but there's a song on 'Night Beat' called 'Lost And Lookin'" that I particularly love. It's a great soul record from one of the great soul voices. 'Lost And Lookin'" is basically just one vocal take with drums in the background. It makes you feel warm."

### You must watch...

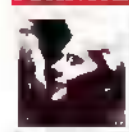
#### 'THE LAST WALTZ' THE BAND



**Robbie:** "It's a film, but it had a record with it. It was their last performance after being on the road for 15 years. It has all these amazing musicians in it - Neil Young, Van Morrison, Neil Diamond - it's amazing. My parents are massive fans of The Band. I was named after Robbie Robertson - my real first name is Robertson."

### My guilty pleasure...

#### 'YOU'RE THE VOICE' JOHN FARNHAM



**Robbie:** "It's incredible. One, the video's incredible. Two, the chorus is incredible. In the video the guitarist is pretty much dressed like Rambo and they're all in trench coats. When we have a party, everyone comes back to our house, I put this on, everyone loves it. Everyone sings along to that chorus even if they don't know what it is - it's the biggest singalong chorus of all time."



The Big Pink... hands: Robbie (left) and Milo

Listen to The Big Pink's choices at [WWW.NME.COM/BLOGS](http://WWW.NME.COM/BLOGS)

### Right now I'm loving...

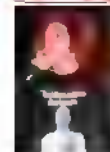
#### RUSTIE



**Milo:** "I've been listening to this guy called Rustie from Glasgow. I think they call it 'aquacrunk'. It's kind of a movement in Scotland, I think there's only about four or five people. In Glasgow I saw this guy I went to school with, like, 10 years ago, he runs this club and does aquacrunk. He gave me a CD with Hudson Mohawke, Rustie and all these guys doing large hip-hop beats and synth sounds mixed with amazingly nerdy 8-bit, cheap-sounding keyboards. Rustie's done a remix of 'Dominoes' for us."

### My first gig...

#### RAGE AGAINST THE MACHINE Brixton Academy, 9, 11/93



**Milo:** "It was an anti-Nazi gig. I was 12 years old - I didn't have a ticket and neither did my older brother, we blagged our way in. Well, he did the blagging. We met Rage before they played, then they played and it was the best show... they started with 'Bombtrack'. There were people diving onto the stage. It was amazing. After the show I was standing in a corridor, Zack De La Rocha walked past and said, 'Radical haircut, dude'. I had a shaved head but a long fringe down to my chin."

## FANFARLO RESERVOIR

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*NME 8/10*

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# PULSAR

Tell it your way



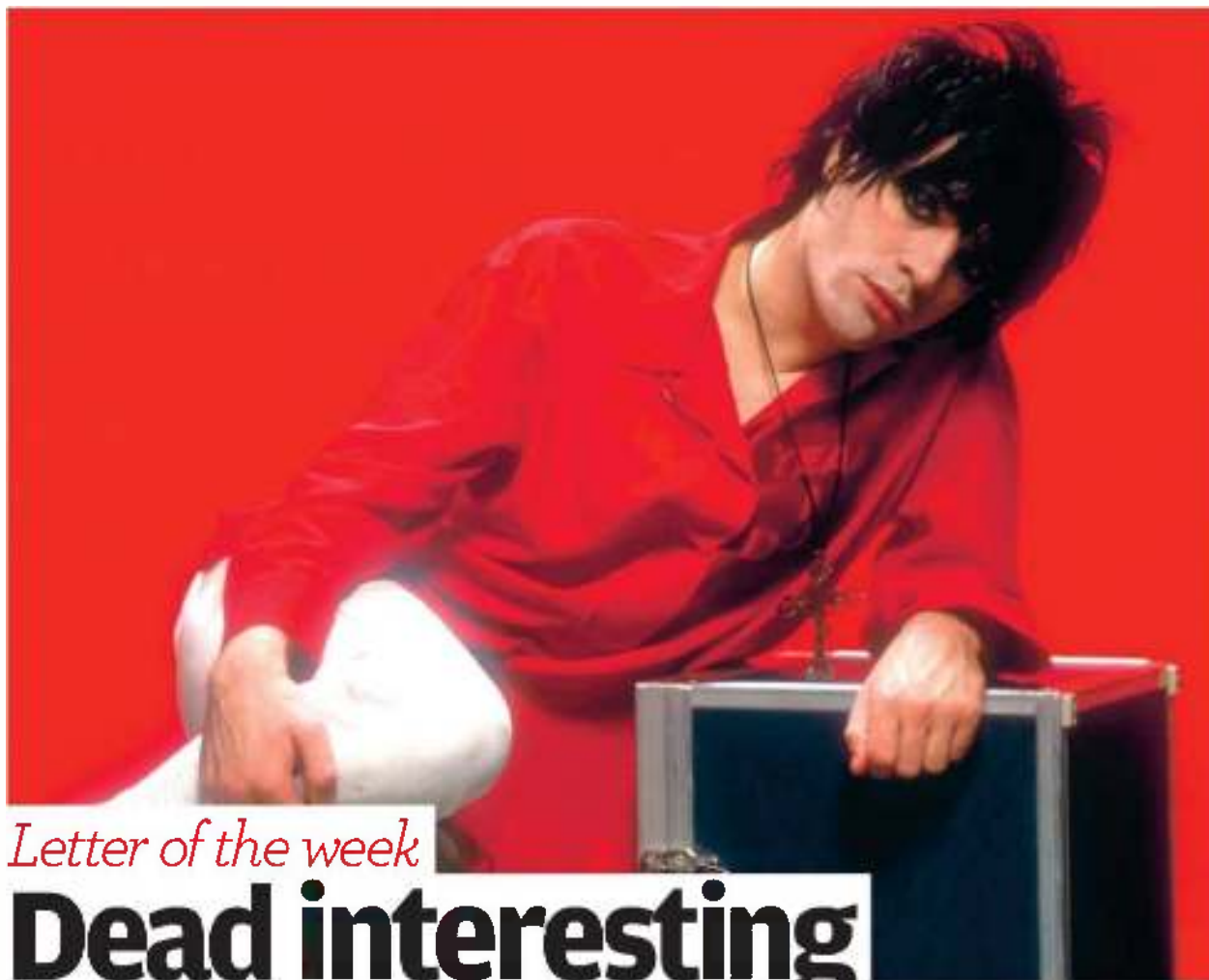
# LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by James McMahon*



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*

## Dead interesting

**T**his is one of many emails you will receive regarding who was omitted from the 27 most missed musicians ever. All will talk about how it is criminal that so and so was left out and what a great contribution they made and how inspirational they were... this is no different. Richey James Edwards of the Manic Street Preachers is arguably the greatest lyricist ever. He was political, he stood against consumer culture and wrote about alienation and despair in modern society in an intelligent, witty and unpretentious manner. He contributed to making the Manics one of the most exciting and interesting bands ever, adding meaning and depth to the stunning tunes they created. He was a true artist, a clever, beautiful and flawed creature who, alive or dead, is missed by the legions of fans he influenced. So where was he?

*Francis, London*

I agree with everything you say Francis... but as we laid out in the introduction to the special, the very point of last week's issue was to celebrate people who a) we hadn't already paid our respects to in a five-page cover feature a month or so back and b) get D Boon from the Minutemen in there, because he was a fucking muthafucker - JMc

## PASSED AND PRESENT

I enjoyed your Lost Legends special tribute issue last week and I applaud you for your selections. Too often these kind of features in magazines feature the same old, hyper-revered names, so it was refreshing to hear the names of fallen heroes like the Minutemen's D Boon, Metallica's Cliff Burton and Afrobeat pioneer Fela Kuti in there. I also enjoyed - maybe 'enjoyed' isn't quite the right word, actually - Pete Cashmore's compelling words on Notorious BIG and Tupac Shakur. I was reminded throughout that, when these people go, something special about rock'n'roll does too - but I certainly read the issue cover to back and respect you lot for telling some stories that aren't told enough. Well done.

*Sophie Bradley, Liverpool*

*Aw shucks Sophie: this was what I was trying to say, Francis - JMc*

## LOOKING FOR PURE LOVE

In light of the *Guitar Hero* hoo-ha over Kurt Cobain's image rights, I somehow feel Courtney Love needs to remind people that she's a musician again. Sure, she's no Kathleen Hanna, but let's face it, the Hole back catalogue can't continue to pay for her plastic surgery forever. Oh, and instead of starting fights with teenage girls and pseudo rock bands via Twitter (ie The Veronicas, Taylor Momsen) how about picking up your mic and guitar, Ms Love, and reminding us why you were so kick ass in the first place? You have a duty to every girl in her mid-20s who ever bedroom-danced to your music or tried (and failed) to emulate the scruffy baby doll night dress. So do us a favour, quit bitching and do something worth gaining our attention for.

*The Brains, Hull*

*Whoever was right or wrong in this whole debacle, it's sad to think that this letter could have been written any time in the last 10 years - JMc*

## INVADERS MUSTN'T DIE

Nice one *NME*, great to see the quite wonderful *Invasion* getting some attention in your pages recently. The album review last week was spot on. When so much in current music lacks inspiration and constantly regurgitates what has come before it and even worse, so many bands feel like they've been put together by marketing men to fit a 'target demographic' rather than by true musical visionaries and rebels, set on pushing things forward. Thankfully *Invasion* are



Spaced: *Invasion*



# STALKERS

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



**CRAIG, LEEDS**

"My mates Sonya and Kelly bumped into Kyle from The View at Leeds festival. Top bloke!"



**STEPHEN, INVERNESS**

"Here's a picture of me with Wayne Coyne at RockNess this year. What a charming gent!"



**IZZY, MANCHESTER**

"This is me (left) and my friends with Yes Giantess at the Radar tour in Manchester, they were ace!"

comes to technology if man can make it, man can break it. So while artists and insiders come up with novel methods of trying to defeat illegal downloads, you get the feeling that there will be folk busy somewhere working on a way to keep getting tunes for nothing. The way forward could be complete products being sold, CDs along with goods. La Roux album with a gallon of milk? The Killers' new disc that is also a coffee table ornament? Or what about The Twang releasing an album that doubles as toilet roll? It's time to adapt.

Neil Renton, via email

*Sorry, Neil, I'm sure you made a good point about something, but I got to the words Lily and Allen, sighed, and just started thinking of unicorns and rainbows and stuff – JMc*

## FEVER HOO-RAY!

Having been a die-hard fan of The Knife and having had the pleasure of seeing them play over the summer (including their magical Shepherd's Bush Empire show), I was happy to see Fever Ray in NME last week (NME, October 3). Karin Dreijer Andersson is well-deserving of some massive praise and attention. Wonderful to know that in a world where everyone is hungry for their 15 minutes of fame that there are some true artists around making beautiful, challenging and emotional music.

Kay Ribbs, via email

*Fever Ray? She's the girl who looks like a Viking, right? That week I actually thought we'd decided to stop writing about music for one week and instead write about early Nordic civilisation. What? You'd rather read about The Pigeon Detectives than burning funeral pyres? – JMc*

## BROWN'S WAY IS BETTER

It was nice to see in your review of Ian Brown's 'My Way' (NME, September 27) some acknowledgement that Brown has done the right thing in constantly trying to push forward with developing his music away from the stodgy retro-mess that was The Stone Roses. I'm not saying it's the best thing he's ever done but 'My Way' is a definite improvement over 'The World Is Yours' and, sonically, shows Squire's two solo efforts up to be the bargain bin garbage we all suspected they were. Squire now makes far more money from his art than he ever did from music so the incentive of cash will never entice him to strap on the ol' Gretsch. Now, Mister Primate just needs to take a tip from the Beatles – stay away from live performances (for all our sakes) and read a few dictionaries.

Tel-X, South Yorkshire

*Ian Brown? He's the guy who looks like a monkey, right? Did you know the smallest species of monkey is the pygmy marmoset, which clocks in at 14-16cm in length and 120-140g in weight? What, you still want to read about The Pigeon Detectives? – JMc*

## TAPPING INTO WHAT'S WRONG ABOUT SUGABABES

I know St Hubbins, Smalls and Tufnell set a precedent for the swinging door of rock'n'roll employment with over 26 drummers in their epic career, but let's face it – when they were faced with continuing as Spinal Tap without Nigel it all looked a bit dire. Sugababes have read from the Gospel Of Tap and got it all WRONG. It should be 'Which is your favourite band member?', not 'Which is your favourite line-up?' – Chris Blackwell is taking the piss after all. I want some integrity in my pop.

Mira, London

*I agree with you about Sugababes, but I think 'integrity' and 'pop' go together like toast and superglue. All I'm saying is, there's a place for Fugazi and a place for the Bay City Rollers. Maybe there's a place for them in What Rock N'Roll Has Taught Me Actually... – JMc*

### SEND US YOUR LETTERS

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# AND ANOTHER THING...

In case you've still not made your point

### WAYNE COYNE, BAD PENNY

I don't like The Flaming Lips. GLYNN SNODIN, ROTHERHAM Neither do I, Glynn, neither do I – JMc

### FRUITY CONVERSATION

The bowl of fruit in the Jay-Z and Ian Brown feature looks tasty. What fruit is in the bowl? SUSAN, VIA EMAIL

I believe it is an ensemble of various fruits, Susan. Grape, kiwi fruit, grapefruit and apple. Hope that helps – JMc

### U2'S FAN MOVES ON...

Is it just me, or does Fuck Buttons' new album contain a collection of songs that sound exactly like the route one rock balladry U2 have peddled for their entire career, only disguised by some wobbly synth. This means the indie snobs, the kinds of people who would never admit to liking U2, can get a bit of that kind of shit in their lives too, thus feeling as smug, content and glowy as Bono does when he goes to sleep at night, yet without having to give up any of their 'cred'? ROB, VIA EMAIL

Well, now that you mention it... – JMc

### NO EASY RIDE

Dear Rebecca Robinson (NME, 03/10). Ride did, indeed make three albums. 'Nowhere' (with the Ocean Wave cover). 'Going Blank Again'. (Face in fruit cover) 'Tarantula' (Red sleeve with revolver on cover). PATRICK K MURPHY, VIA EMAIL

I think Rebecca was joking and knew fine well Ride had a bunch of albums out. They had four though, you neglected to mention 'Carnival Of Light'. And the 'Tarantula' sleeve was a different colour for each format. So there... – JMc

### SHOCK GEST APPEARANCE

What were you thinking putting that picture of David Gest in Peter Robinson Versus last week? Everywhere I go his eyes seem to be following me. RICHIE WELLENS, MOSTON

one of the visionaries and I definitely urge everyone to check them out live. If you've been moaning recently about lack of originality in music and want something new and wild, get your heads into Invasion or live a life of mediocrity. Ratty, via email

*If you like Invasion, Ratty, you'll be pleased to know that there's a tonne of other innovative, grrrl-infused genre-bending rock'n'roll coming out of London right now. I'm not saying it's a scene. I'm not saying they sound like each other. But check out Gaggle, Corpses, The Polite Debating Society, Chapter 24. It's like Olympia in 1991 or something! – JMc*

## BUY TECH

RE: Lily Allen in News last week (NME, October 3). A wise man (well, some bloke in Comet) once said that when it



## NME LOVES

The future of bittersweet steely synth-pop has arrived, with love, fear and...

# HURTS

**W**e were in Berlin, in this pub, and this guy said something that really made sense," says Theo, sharp-dressed frontman of Manchester's Hurts. "He said, 'Do you know what, Theo? People aren't happy.'"

Hunkered around a table in another pub cellar just off Savile Row, London (the boys are looking for more suits to add to their sombre, sharp-cut collection), Theo and bandmate Adam are taking a studio break to explain the coolly melancholic sounds of their forthcoming debut, written and recorded in industrial cities from Verona and Berlin to Gothenburg and Manchester. The first fruits of which will emerge in November on Major Label.

"We're obsessed with understanding pop music," Theo continues earnestly. "He said that in Germany, and in the rest of the world, people aren't happy all the time. They don't understand the big British pop acts. He was like, 'German people are real. We have hope, people always hope to be happy, all the time... they just never are.'"

Theo laughs. "I was thinking, 'Weeeeell, people actually are. You might not be... but it made a lot of sense to me, musically.' A lot of it's got hope in it, but it's very melancholy; even the happiest of songs have a hint of, 'Oh, but it won't last, so I'm a bit afraid.'"

Hurts' music throbs with pain and painful hope. Formerly members of Manchester based synth-poppers Daggers, after that band dissolved, Theo and Adam moved from their busier, more electro-based sound into something cleaner and classier. Songs such as 'Wonderful Life', 'Blood, Tears And Gold' and 'Silver Lining' draw from the stern, Euro synth-pop of Ultravox, Visage or Pet Shop Boys, or the moody '80s atmospherics of The Blue Nile, but with a totally modern, crisp and fresh-sounding production that rids it of retroism. You can imagine their songs coming on the radio

straight after Rihanna or Kanye, and sounding every bit as sharp, spacious and crunchy – Rick Rubin's been on the phone to a rather surprised Adam as he was working at the dog track one evening, expressing his admiration. You'd be surprised how they get it to sound so good, though...

"Our new obsession is Dictaphones," says Adam, strict-looking in close-cropped hair, shirt and braces. He has a habit of making a bold statement and then leaving it to hang while he stares at you in challenge. "We just bought a really top-of-the-range one. A lot bigger than yours."

"We use it to record all our drums out of anything we find," explains Theo. "It becomes a bit of an obsession where just about every noise you hear, you're like, '(Cocks head) Snare!'"

Adam: "(Points to sole of shoe) That's the snare on 'Wonderful Life'."

**"There's a lot of hope, but sadness, too. It's just how people are"**

Though the last thing you might think when you hear their glossy, spacious songs is 'found sounds', within those achingly perfect surfaces are concealed all kinds of field recordings, like portions of your

five-a-day blended into a pink martini.

"It's that mix of the acoustic and electronic," says Theo. "The songs feel warm because throughout most of them there's a noise that's live... when you've got a lot of happiness it's fine having shiny shiny sounds, but when you've got melancholy, what environment do you put it in?"

The environment that Hurts have located is one of cold, grey architecture, clean lines, modern materials, practical. But also achingly, humanly broken-hearted. "We base a lot of what we do on emotions, and European emotions are very interesting," explains Theo. "There's a lot of hope, but sadness, too. Most music and most productions... whether it's anger or happiness, come from something. It's not all about the craft, or the avant-garde. It's more about... how people are." *Emily Mackay*



The auditions for Herr Flick in the remake of *'Allo 'Allo!* were tense: (l-r) Adam and Theo



### NEED TO KNOW...

**What:** Stern-faced, classy-dressing synth-pop with a bleeding heart

**For fans of:** Ultravox, Pet Shop Boys, Black Box Recorder, La Roux

**Download:** A very special, exclusive 'Wonderful Life' remix from Radar blog



# RADAR

## OTHER STUFF YOU SHOULD KNOW ABOUT



### UNDERGROUND UPRISING

London Nick Cave-dwellers pull off pretence

## LOVERMAN

No-one ever won the hearts of a nation by painting their cock red and prancing around in their promo video, but Loverman have had a crack anyway. At their heart lies a tantalising mix of raw talent and mild derangement, just how we like 'em. Single 'Crypt Tonight' is as contrived and annoying as its name suggests, and left us raging at the sheer cheek of these cliché-rutting hipsters playing at being uncool.

But sounding like Nick Cave fronting The Cramps beneath a mound of feedback fuzz is always going to see you right and – surprise! surprise! – they're ace. With their cut'n'paste goth-xtra sentiment, textbook 'edgy' artwork (banned by MySpace, we're told) and carefully

refined irreverent image, they wear the whole introspective, self-consciously cool shtick teeth-crunchingly well. This band are pretentious, obnoxious and a bit brill, real little brother stuff.

"If people don't like us, it's probably because they don't like loud music. And everyone should like loud music," says singer Gabriel. "That's actually the only possible reason I can think of."

Loverman are a prime example of the London music scene at its most ridiculous, and a little bit ace. **Rebecca Robinson**

### NEED TO KNOW...

**What:** Amped-up clatter and booming baritone  
**Download:** 'Crypt Tonight'

### HARDCORE HEADWAY

Brightonian bludgeoners breaking the States

## DEAD SWANS

You've got to make a serious racket if you want to be heard all the way across the Atlantic. Brighton's Dead Swans did just that, grabbing the attention of heroic hardcore label Bridge Nine (chuck a rock at their catalogue and you'll brain a punk legend: H2O, Sick Of It All, Strike Anywhere, Agnostic Front) with nothing more than the tapping of a keyboard. As mainstays on the B9 messageboard – "A ridiculous place on the internet where people go to slag stuff off," according to bassist Benjamin – one day the tsunami of Dead Swans threads finally boiled over. "They sent us a message that said, 'We get told to check out a lot of bands, most of the time they suck but we thought you're cool' and we just went, 'Fuuuuuuck!'" Indeed.

But all the web chatter in the world can't make something from nothing, so it's a good thing their debut album 'Sleepwalkers' rules: it's a mighty record that sounds like vicious hellfire played through the dark reveries of five Kid Dynamite fans. Taking the ferocity of American Nightmare, the depraved assault of Cancer Bats and the precise violence of math-core legends Botch, it's a reminder that we really can take the States on at their own punk rock game. And, well, not lose. **Ben Patashnik**

### NEED TO KNOW...

**What:** Venomous and fiddly south-coast hardcore mob  
**Download:** 'Ascension'



### SCENE DEMON

Dubstep hybrid number 367: glitch-punk-step

## BECOMING REAL

Becoming Real is a constantly mutating multi-headed electronic hydra-beast. Grimey beats writhe and flail, murmured vocals drip over the bassline and a monstrous cackle cuts sharply through layers of glitch-centric noise. The result is perverse and echoey ballads seemingly composed in orbit. Spilling over from his Sonic Youth and Fugazi school blazer-patch days, Toby Ridler mixes post-punk sensibilities with alternative hip-hop structures, favouring dubstep beats for their palette of textures.

Despite having only played a few gigs so far, and with the industry yet to come sniffing, Becoming Real has gained a devoted following – east London's most on-the-money selectahs

are mixing tracks such as 'Tracy Chapman' into the fuzzy handmade romance of bands like Girls.

But Ridler shrugs off any comparisons or temptations to slot Becoming Real into that scene, "It's certainly interesting," he says. "But it seems more like a vehicle for a lifestyle, and I don't have too much time to be nostalgic about that kind of thing." Instead he focuses on breathing life into his beast and all its mould-crushing beauty. **Elizabeth Sankey**

### NEED TO KNOW...

**What:** Punk attitude collides with mangled electronic sub-bass  
**Download:** 'Tracy Chapman'







## JAMIE'S ROUNDUP

NEW MUSIC'S TRANCEVER

October means two things for new music. Both are cold, vast, filled with dreams – either broken or fulfilled – and, er, are abbreviated to three letters. For those not acquainted, Manchester's ITC and New York's CMJ are the annual orgies of rock'n'roll crystal-balling veiled by the oh-so-sexy term 'industry conferences'. Here bands descend from the stage to be greeted by scrums of cigar-slobbering silver foxes in camel-skin overcoats, brandishing suitcases of rubies. Or something to that effect, I'm assured.

It's a chest-puffing year for the natives at both events. In Lancs, there's those solemn-faced barbers' wall models on the other page, those cheeky doss-pop scamps Egyptian Hip Hop (NME, September 26), and, in the form of

Everything Everything, possibly the catchiest surrealist prog-boffs to have ever skulked Oldham Street. Some might say it's

refreshing. Last year's best-shot at a local breakthrough was hand-turned-slang-for-everything-embarrassing-about-the-knuckle-dragging-nothern-indie-thing, you guessed it, TWISTED WHEEL!

Over the pond they're raising a chilli cheese dog – or something – to toast the year that NY lo-fi became officially the third Most Influential New Genre Template (source: Radar Genre Template Influence-ometer). After post-dubstep and drone-gaze obviously. Pride of place out of this year's showcases has to be ex-Captured Tracks girl Dee Dee aka Dum Dum Girls, whose signing for Sub Pop has taken the sound further overground than any of its DIY stalwarts originally expected. Let's just hope she doesn't 'do a No Age' and leave all the hooks at the boardroom door. And guess what, just in case you don't happen to have the 'keep the non-suits out' £350 pocket change jingly down the back of your sofa, we'll be snuffling you up all the best bits like truffle-sniffing swine in the south of France. Keep your eyes peeled. Oink.

Jaimie Hodgson  
Senior Music Editor

EMAIL JAIMIE: RADAR@NME.COM  
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Divorce



SCENE REPORT

# Nae wave

Ash Dosanjh discovers Glasgow's new breed of no wave offspring

**P**art of the charm of what I do is the fact that it's completely unrelated to everything that came before," said Lydia Lunch once upon a time. For those that don't know she was one of the lairier components of New York's no wave scene that sprung up in the city's skanky crevices back in the '70s: a close-knit group of artist and musicians united by a love for the abrasively challenging and acting as the antithesis to the commercialism of the new wave melée that Blondie *et al* had to offer.

And as obnoxious, arrogant and downright scary as Lady Lyds was (and still is, if truth be told), you couldn't fault the old bird's uncompromising approach towards her art; a stance that seems to have had a profound affect on Glasgow's noisier quarters of late.

Welcome to 'nae wave' – a community of not so much like-sounding but like-minded individuals who've stuck two proverbials up at the twee niceness of their musical surroundings and who count within their ranks the caustic ear-splitting dirge of frenetic noise goblins *Divorce*.

"I have no idea what nae wave is," says phlegm-squawking frontlady Sinead Youth. "We just made it up," adds drummer Andy Browntown.

"It could be a genre. I guess that's how genres start, right?" says Youth.

"A band from London could be nae wave even though they're not fannies like people from Scotland," jokes Browntown. "But I think the aesthetic behind it is just

more sorta people with a similar attitude than a signature sound."

"I think we all just want to play loud and erratically. Have fun and make ears bleed," adds Hillary Van Scoy (guitar/vocals).

Joined by VSO (bass/vocals) and Vickie McDonald (guitar), the five-piece's self-titled debut EP, released on the Optimo label, bubbles with the furious wit of Teenage Jesus & The Jerks, the relentless throbbing of Part Chimp and the psych doom of Electric Wizard.

But it's not just *Divorce* flying the nae wave flag north of the border for fans of face-melting onslaughts of savage noisescapes. The quintet are joined by their spiritual brethren *Ultimate Thrush*. They may only be a humble



Big Ned

three-piece but their ferocious take on punk metal mayhem found on their self-titled EP, out on Winning Sperm Party, a label releasing all that is glorious and new in Scotland, will so scare the bejesus out of you it'll leave you positively incontinent.

Likewise with *Golden Grrrls*, whose lo-fi jangles and soured pop recalls the brashness of modern shoegazers Crystal Stilts with the tempered heart of Vivian Girls.

Needless to say the nae wave brotherhood wouldn't be complete without an obligatory mention of *Big Ned*; an experimental, foreboding rock outfit that takes as much from Nick Cave's preacher-like baritone as it does from the sleaze blues rock of Elvis. "There are so many bands here that just seem to want to play nice music," says Browntown. "We just wanna do something completely different."

Lyds would be proud. Time to (nae) wave hello to the sound of the future.

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SO MUCH LIKE-SOUNDING  
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# *Battered* BATTERED BRITAIN



He sings of a broken and bruised country  
but right now he's hardly fighting fit himself.  
Is Jamie T finding it hard to deal with his own  
success or has he just had enough of the UK?

**H**is hands wracked with cramps, his feet knotted stiff, Jamie T curls up on the street corner in the blue pulse of the ambulance lights, breathing uncontrollably, desperately trying to keep control of his bladder. His muscles spasm, the dizziness comes in waves. A minute earlier he was frantically pacing the street outside the pool hall, worrying he was losing his mind; now he's a twitching mass on the pavement, terrified he's losing his life.

He's back there now, becoming breathless, his hands twisted and contorted into his chest, his face set in a pained grimace. Watching Jamie relive the scene, some years later at a damp terrace table of a Kensington pub, you fear the darkness is swamping him again.

"That was the first real panic attack that I had," he says, shaking the tension of the memory loose with difficulty. "I was in a pool hall and had a meltdown. I ended up outside walking around in circles trying to get myself back together and I couldn't. What they told me later was I had breathing fits so you end up with too much oxygen in your body and your hands and feet seize up. I'm sat there in the corner, I can't move my fucking hands and my feet."

"I feel like peeing myself, right, and I'm trying to hold back from peeing myself. I ended up in A&E for about three hours. People used to come up to me and go, 'Come on, what's your fucking problem, man up, that sounds bollocks,' but you try going through that. It's fucking nasty, I thought I was gonna fucking die."

You know Jamie Treays. He's the cheeky, gap-toothed Thameslink Troubadour spinning his lolloping funk-hop

Words: Mark Beaumont

Plus: Tom Oxley

yarns of broken England its teenage tearaways, its drug runners and drunk drowners, its drop-outs, wash-outs and bums. He's the urban jester lifting London's mossy brick and poking at the sticky life writhing beneath. He's the lovable, wonk-faced rogue who stole our hearts with the rapping Pete Doherty shtick of 2007's debut 'Panic Prevention', stole into the mainstream with this year's flawless, folk-smattered second 'Kings & Queens' and then nicked off to New York citing laryngitis for bunking off his UK and European tour. He is Young London.

Jamie T knows you too. He knows you drink too much. He's seen you huddled together over Wetherspoons cisterns. He's viewed your arrest sheet for affray or DUI. He's watched you quicken your pace at the whirr of a street camera or the glint of a blade in the dark. His songs may be inhabited by colourful neo-Dickensian caricatures – Sheila, Smack Jack The Cracker Man, Crazy Billy Jay Jones, *et al* – and they may lope and bounce with the cartoonish gleam of *Bedknobs And Broomsticks* as directed by Shane Meadows, but it's all to



NO  
CONDOM





sugar-coat the fact that he intimately knows your soul, and all its gnarliest corners.

It's only fair, then, that we unpeel a few more layers from Jamie's notoriously impenetrable onion. Starting with the panic attacks for which he named his debut album and his club night, which are now thankfully receding and which – it turns out – set him on the road to 'Salvador' and beyond.

"I remember having a panic attack when I was about six or seven," Jamie says, sparking the first of many cigarettes, "but I got them quite strongly when I was at college, from 16 to 18, 19. I started having episodes. I'd be talking to someone and the world would just flood over my head. It'd only be two seconds where I'd be delirious and confused."

One particularly bad spell of attacks in his late teens turned Jamie into a virtual recluse, stopping him from playing the local open-mic nights he'd been a regular at since he was 16, performing his warped folk-hop on an acoustic bass guitar. "I was having them really fucking badly and became agoraphobic. I didn't like loud places or anything like that. I was staying at home all day, sitting in and writing songs, and my only route out of that was my friend Joe going, 'Come on, we've got to go out.'"

"He took me down to Twickenham and I was drunk because I had to get drunk to calm myself down because I wasn't used to big crowds, it freaked me out. There was an open-mic night going on and this geezer I knew called Alfie, who was in Larrikin Love, he came up to me and went, 'We've got a bass guitar, do you want to play?' and I went, 'Fuck it, yeah, I'll have a go.' I went up and played some songs and then this geezer come up to me and went, 'That was really good, I'm from EMI.' I actually told him to piss off. But from there I realised I got the exhilaration of playing. I started to play gigs again."

You turned to alcohol to help you through the attacks?  
"At that point, yeah, it was a way of calming me down. I used to walk around with a can in my bag. It became a way of sedating yourself. The world can seem pretty fucking scary when you're in a big environment. Back then I'd feel dizzy, nearly pass out, puke, all those things. Having a few drinks calms you down."

All of which makes Jamie a 21st century romantic poet; his lyrical prowess made all the more intriguing and heroic for his being somewhat damaged.

Jamie snorts. "I don't know about the word 'damaged', mate. I didn't think it was some artistic integrity thing, it was something that freaked the fuck out of me. I didn't have a panic attack the whole time writing this record. It wasn't something I felt was part of how I was writing music, I was just glad it's gone."

Nonetheless, Jamie T's semi-autistic manner of picking meaning and truth from his verbose lyrical splurges – often filling pages of his notebooks with close-scrawled red ink in an almighty brain vomit, only to find one usable image or line within it six months later – is just one element of why he's captured pop's imagination in 2009. He's shaken off the initial tag of 'Lily Allen shagging Mike Skinner round the back of Wimbledon Argos', cut free the New Billy Bragg albatross and become an urban folk hero in his own right, swigging at chart success like meths from a brown paper bag.

Trouble is, success and Jamie T make for an unpredictable combination.

**P**eople come and talk to me about lighting design and stuff." A long drag on an inadvisable Embassy. "People are going, 'What about the backdrop? What about the cage of naked women on the sides? Where are they?' It's all a bit strange. Someone said to me the other day, 'What do you reckon about glitterballs?'"

We meet Jamie T in a Kensington pub, consulting his inner Muse while recovering from a bout of laryngitis that saw him cut short his Australian tour and will



**"I'm ready to tour, that's the most frustrating thing. I'm not sitting here trying to get time off"**

At home with Jamie T...

force him, in two days' time, to cancel the subsequent UK and Europe jaunt.

"I went to a doctor and he told me to have a rest," Jamie will say down a phone line from New York where he retreats to recover, "and then I went back for a check-up and he said that if I start playing now I'd lose it again and that I'd need more time off. It's frustrating but what can you do? He didn't think it had cleared up enough. He said to us that the voice box takes its time, it's a sensitive thing. I'm gonna go back next week and have another test. Hopefully [I'll be singing again] by next week or the week after. Any longer than that is a fucking nightmare. He said that with most people it takes six weeks."

Why New York though, rather than a month in bed with Madam Lemsip? "I've got to do some interviews and go and see some mates and stuff and try and work out some touring over here at some point."

People are starting to think you're just knackered and need some time off.

"If that was the case I'd just say I was knackered and need some time off. I wouldn't hide behind that. I feel alright, I'm ready to go,

that's the most frustrating thing about it. I'm not sitting here trying to get time off, I'm sitting here wanting to go but I can't because my throat's off."

The cancellations have prompted fears that Jamie had had a recurrence of the anti-tour reclusiveness that saw him cancel the final UK leg of the 'Panic Prevention' tour and lock himself in his converted shed studio for two years listening to Bob Dylan, Bright Eyes, Regina Spektor and 'Nebraska' by Bruce Springsteen on repeat and refusing to give his label any new music until he was damn well ready.

"I'd been on tour for a long time," Jamie explains, sucking deep on cigarette smoke and the damp Kensington air. "It wasn't as dramatic as it's been put in the press, I cancelled a tour that wasn't even put out to the public. I was like, 'I'm not going to play this tour. It's not fair, I've toured England five times, do you expect me to play the same songs to these people who've turned up five times in a row? No, man, let's go and write some more material.'"

Did you feel ground down?

"The music process is difficult, in some of your more instinctive moments it seems fucking ridiculous. You're sitting there going, 'I'm just writing a fucking song,' people are going, 'When are you going to finish it?' 'Fuck off, I don't know if it's even a song yet.'"





(Clockwise from top) Jamie meets his public in London, June '09; 'No, mate, I'm not giving up'; In his shed/studio, November '08

"It's hard to say whether you're rebelling against something or whether you're just tired of doing things for other people. I've always written songs for me and my friends and that's it. Sometimes you need to cut all the bullshit and get back to that. That means locking people off and saying, 'Is there going to be a second album? I don't know. There might be, if we write 11 good songs. If not there won't be.'"

Jamie is a stoutly single-minded man – full of geezerish amiability but unwilling to bend to any label moulding or critical pigeonholing. His surface charm and skate-friendly innocence conceals an immovable will of iron. Have you always been so bolshy?

"Is that bolshy?" Jamie snaps bolshily. "I don't think it's bolshy, I think it's reality. If I were to do what other people want me to do I'd be a fucking idiot. Anyone who does it anyone else's way in music, you're gonna fail. You've got to do it your own way." He pauses, diverted. "Nice shoes, by the way."

Jamie's Way was right of course – it produced the brazen breakbeat'n'balladeering wonder 'Kings & Queens', a lithe and polished honing of 'Panic Prevention's mix-mash sprawl. That record was the result of a lifetime of gobbling genres. Growing up as a middle-class, church-going Catholic in Wimbledon, south London, Jamie's first record as a toddler was Bryan Adams' 'Everything I Do (I Do It For You)' and he cut his musical teeth on The Offspring's 'Smash', Dylan, a tape of a Guns N'Roses gig from which his brother had carefully muted out all the swearing and 'Paul's Boutique'. "That blew my head off. I tried to make up my own version of it."

At school Jamie worked hard for his C-grade GCSEs and played harder around Wimbledon's cider-puddled car parks after hours. Recent single 'Sticks N' Stones' suggests a tearaway punk youth, casting Jamie as the lightweight in the rumble, lost in a full-throttle *This Is England* of street fights, addict parents, train station altercations and puking White Lightning.

"I can't drink that any more," Jamie laughs. "There's not many drinks that make you feel like there's a thunderstorm in your brain."



Do you look back on your teenage years as glory days?

"I have fond memories of them, rose-tinted maybe. I've really fond memories of listening to mixtapes in car parks. I'd make new ones every fucking week. 'This is a train mixtape, it's one to listen to on the fucking train!'"

A social butterfly of Wimbledon carparklife, it was here that Jamie encountered many of the low-lifes and fuck-ups that populate his songs, as well as the bezza mates that would guide his musical growth. His brother's mate Ben Bones helped him set up a Logic home studio on a laptop he bought with some inheritance money and remains his production partner to this day. Joe, the guitarist from the teenage hardcore band that Jamie played drums in before "musical differences" split them, gave Jamie his first Squier guitar – a souped-up version of which he still plays live – and got him over his agoraphobia to play the solo gigs that eventually landed him in the way of a scout from Virgin Records and on the path to the Top 10 with the Michael Winner-friendly 'Calm Down Dearest', a Mercury nomination for 'Panic Prevention' and the dizzy world of pop stardom.

Jamie balks. "I'm not a pop star."

Yes you are! Chart hits! Critical acclaim! Getting ripped off by Jack Peñate!

"That doesn't mean I'm a pop star. Lady Gaga is a pop star. You ask the next person who walks down this street if they know who I am." He points out a scurrying shopper across the road. "Go on. Ask her."

The woman sees us pointing and hurries on, terrified. If she's impressed by anything at our table it's probably *NME's* shoes.

Jamie nods. "I don't consider myself a pop star, I consider myself a musician."

Pop, however, considers Jamie its new Bard Of Battered Britain...

New album opener '368' concerns the alcohol intake in millilitres that it takes to get copper-batteringly pissed. 'Earth, Wind And Fire' is about an addict who turns to drug-running. 'Hocus Pocus' takes in police busts, gun crime, war and assaulting politicians.

We live in times when car thieves have their own TV advertised text service to instantly value a random car on the street to see if it's worth stealing. How long before: want to know the easiest forced entry points of this mansion? Housebreaker tells you!

It's a starkly drawn world out there, and no-one colours in the gaps better than Jamie T.

"Alcoholism is rife," he says. "Pretty much everyone I know either is alcoholic or has got some problem with alcohol via parents, friends, loved ones. Drugs? Same issue. Everyone says you live a rock'n'roll lifestyle when you're on tour – I see more drugs when I'm at home than when I'm on tour. Violence? Police? Fucking everywhere. I was getting in a cab in Wimbledon a few months ago, right. It was 10.30 at night, I met the man who was taking me and, as I walked across the road, a fight started with eight people. I watched a guy with two people holding him on the bonnet of the car I'm about to get into get his head hit and slide to the floor – they kicked his fucking head in. Violence breeds police, so police were there anyway, it's not that hard to put together into a fucking song, is it?"

It's interesting, then, that Jamie resists all attempts to pin him as a political singer. He claims to be unaffected by the recession and diverts any questions on the Big Issues with a standard "I'm just here to sit around and write songs, I don't know how to fix anything."

Witness 'British Intelligence' appears to be about our CCTV nation. "It's not hard to understand that there's cameras all over the place, is it? Some people have called me political for talking about that."

It is political, it's politics directly affecting your life.

"I don't like hanging out in places where I'm being watched. That scares me a bit. We have more cameras than any other country and I think that's pretty terrible to be honest and it freaks the shit out of me."

You mention the Gaza Strip on 'Spider's Web' – why bring it up if you've nothing to say on the issue?

"It's something I wish I fucking knew about. I see it on my fucking TV, I wish I knew enough about it to have an opinion, but I don't. And that's sad. It frustrates me because I wish I could enter into the debate."

What Jamie does encapsulate perfectly is the dichotomy of modern Britishness – "there's an *Englishman in every coward*" goes new single 'Chaka Demus', painting the British as drunken animals rolling in the dirt while still pumped up on false superiority from the glory of a lost empire.

Jamie shakes my hand.

"Congratulations! No-one else has noticed that. Someone told me I was writing music for the BNP the other week. He was insinuating I was writing music for kids who live in satellite towns who support the BNP. I was astounded by that. I'm not a Little Englander, that's for sure. I believe in travelling the fucking world and everyone being fucking equal. I get frustrated when I meet people who are the antithesis of that."

Why, despite major cancellations and surprise recuperation holidays in the Big Apple, does Britain still love Jamie T? Because he delivers us the painful truths about ourselves wrapped in a blissed-out joie de vivre and soaked in our glorious punk-soul history; he makes it sound celebratory to be as ballsed-up as Britain is today. He's the Barking Bard, and there's beauty in his mania.

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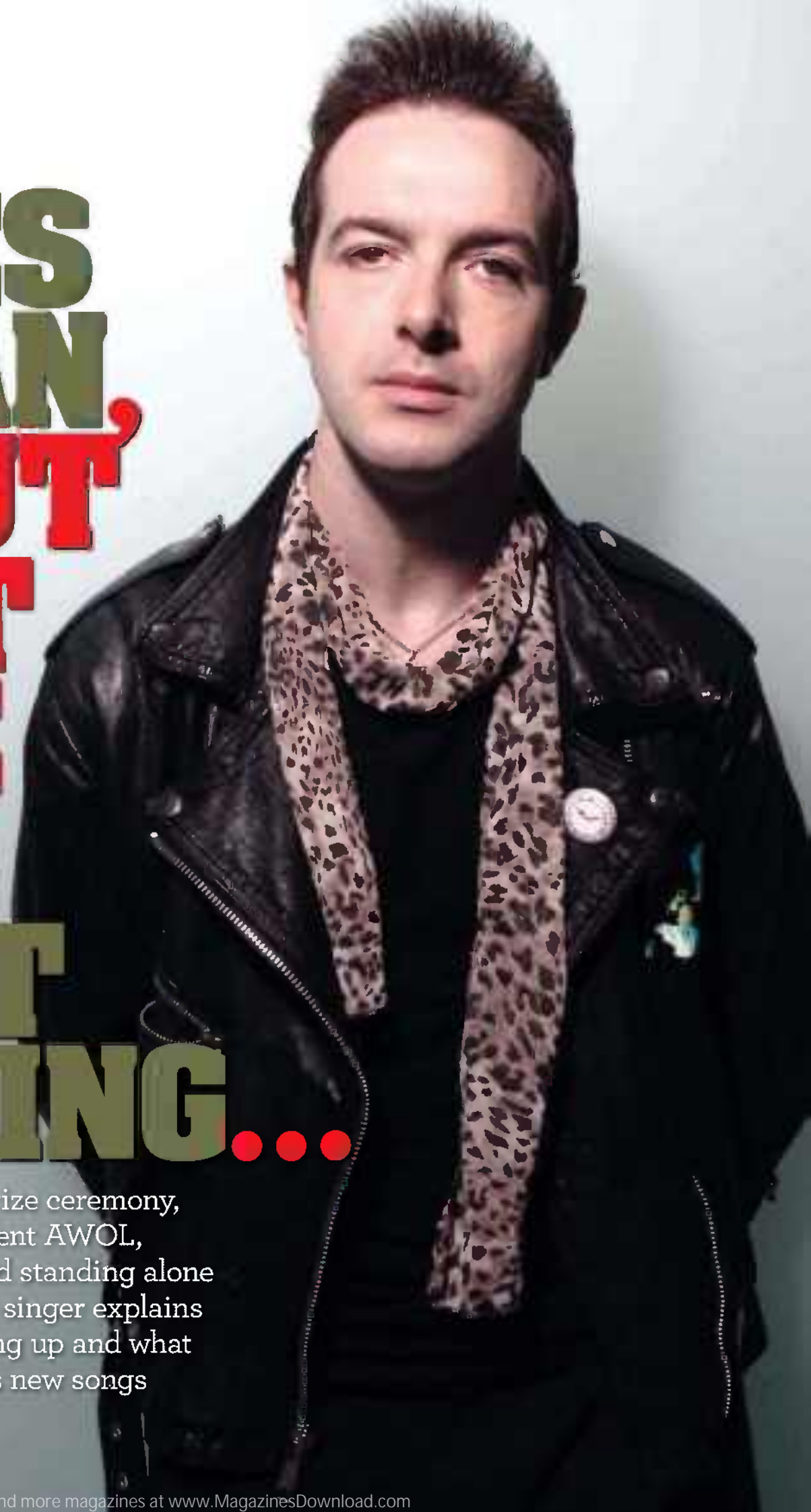
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# SO JAMES ALLAN, ABOUT THAT TIME YOU WENT MISSING...

At last month's Mercury Prize ceremony, the **Glasvegas** frontman went AWOL, leaving his nominated band standing alone on the red carpet. Now the singer explains what kept him from showing up and what you should expect from his new songs



**J**ames Allan is good with words. Skilled in unshowy, disarming banter. But not even he's capable of making an entire planet disappear just by force of verb.

"Disappearance? What disappearance?" he says bluffly, nursing a menthol

cigarette on the roof terrace of a Glasgow bar, yards from the city-centre flat he shares with his sister and manager Denise.

"I'll tell you what happened there. Me and New York came to an agreement that the world disappeared. And I don't know where it went, it deserted us, man. And the only thing that was left was me and Manhattan."

Funny, that, because from where we were stood, it looked very much like Allan's bandmates turned up to the Barclaycard Mercury Prize ceremony, hoping to find him, and he wasn't there.

They seemed jovial enough about it – "probably with a woman, knowing James!" joked guitarist Rab – but the fact that they were using the media to get in touch with him made it hard not to feel a little bit queasy about someone going AWOL on the night of a big awards ceremony. But it turns out it was all fine! The world had just disappeared!

By the next day, the band confirmed James had been back in touch via email (he didn't have a mobile phone at the time – apparently still doesn't), and a cheery message appeared on their Twitter shortly before they undertook their US support dates with Kings Of Leon. "Back in the USA. We 'found' James. We have now found a pub. Sambuca time!"

For all the quick resumption of normal service, though, you don't just forget to go to the Mercury Awards. Or do you?

"No, everybody else just disappeared, man," reasserts James, with just the slightest trace of discomfort. "And everyone else in the world thought it was me that had disappeared, but me and New York came to an agreement that it was the world that had disappeared. And all there was, was me and New York, and Central Park and sushi."

We don't really get the feeling he's trying to be cutesy; nor does he seem defensive. It's kind of just a poetic, polite way of saying 'no comment'.

Let's try again: James, I think everyone thought the worst when you weren't at the Mercurys. Can you see why people would have been freaked out?

"Aye (quietly). Aye, I heard it said on the news, 'Five days missing.' Aye... I was thinking, 'Five days missing, fucking hell, that's freaking me out, man.' So at least we were in the same place, me and the rest of the world."

Are you not a fan of going to awards ceremonies in general?

"Er... (long pause) I think... I don't want to say too much because it makes me seem like a cunt. (Sighs) I don't know, I'm gonna say the wrong thing, man. And not even that, I'm gonna say the right thing, but it's just gonna make

people have an excuse for sitting in the pub at night and adding more fuel to the fire of thinking I'm a fucking cunt that doesna like anybody or whatever. Nah, I won't even say anything about that. The world disappeared, man. New York and me had no disappeared. Where did you go?"

I was moving flat, so I had a decent excuse. You were just kind of lost in the moment, then?

"I don't know if I should word this carefully, because what happens is I'll just say something that I actually don't really mean that much. And people would take it the wrong way, and it'll sell short me and it'd sell short you and anybody who actually gives a fuck, which is nae probably a lot of people."

I don't know about that, there were people who were worried...

"Er... (long pause). I'll be honest with you, right. The NME Awards, you asked us to go your awards, right, and I wasnae winning fuck all. And I knew that, because nobody told me before it. I knew I wasnae winning anything, but the thing is, NME's been good to us, man, for a year. And I wanted to sing an Elvis song. So I went, and that was it. But that didn't mean I actually enjoy all that kind of thing. At the time, I was really hoping that we *didn't* win anything at the NME Awards, because I didn't wanna go up there, and I felt all that I could be was smug. I'm the winner, before everybody, and I didn't feel comfortable with that."

## "NEW YORK AND I CAME TO AN AGREEMENT THAT IT WAS THE WORLD THAT DISAPPEARED"

That's the nature of awards, though.

"Well, I didn't know what relevance that had to the songs that I'd wrote, or any of the pain and glory I'd felt in writing the album. I didn't know what the relevance was of me picking up a cheap bit of fucking metal and waving it in people's faces, man. So that confused me. But we were winning an award, but I still went, because we never won, and I still went to be the chump that never won but still had the best album. I'd have found it easier to handle if I was in the '80s. And the Mercury thing, I'd have found that easier to handle in the '80s. See, if I was sitting with the Bunnymen and Depeche Mode and U2, and people were taking awards from me, I'd find it easier to handle. I find it very fucking uncomfortable when I'm sitting in the present day's company. And they can take that whatever way they want."

Of course, the reason he's so reluctant to explain his no-show is that the easiest way to take that is as arrogance. Many people took it that way when he declared that he expected Glasvegas' debut to win the Mercury, because of the

"euphoria and heartbreak" that had gone into its crafting. "I was on my fucking knees at the end of it, man" he said. "And with that, I expect to take it."

You can't help but see a little of the ex-pro-footballer in his attitude. You play your heart out on the pitch, your team scores, you just win. You don't wait to find out whether a load of shadowy chumps deliberating upstairs think your goal was really as representative of the past year as the other team's goal was.

And once you get him on to talking about Glasvegas' forthcoming second album, you realise that there's no personal ego there so much as a passionate, weirdly disconnected belief in what he's made.

"I can't even believe some of the words that I've got, man. I didn't ever think that with the first one," he says, shaking his head. "I know that sounds really self-obsessed, but I think more than the last record I've just been looking back at myself from arm's length away and just being... no in awe of myself, I'm no like that, man, but just recognising that there's something really unique and like there's only one of me in the world. I know that sounds really arrogant, but if anything I kind of feel like a lucky dude that's tripped over something in the street and found something. I don't feel like I'm the creator. I just feel like the lucky fucking arsehole that hasn't got a brain in his head that just stumbled across something and been lucky."

It's an important distinction. Really important. This is not about some petty soundbite bitch-fight with the other Mercury nominees. It's not about class warfare. It's about the kind of drive to be the best that makes a band great. More musicians should be so 'arrogant'.

The new album's due to be finished at the end of February; James is heading off to LA in a few weeks to start writing and recording demos. "Everyone'll say it's just like every other band, they've got to their second album and it's rubbish!" he laughs. "Aye, they've gone to LA and they've ruined it..."

Then that competitive spirit kicks in again. "Either that or they'll say that 'I can't believe that these people have elevated themselves a million miles beyond the fucking first one, and made the first one look like rubbish. The first one's crap! Cannae even believe they wrote the songs the first time considering how good the second album is.' I don't know how it'll go..."

Neither do we, but we can't wait to find out. Let's just hope the planet doesn't evaporate in the meantime.

## FROM DISAPPEAR TO WHERE?

Other musicians who've gone missing for a while... but then showed up

### JOE STRUMMER



Just prior to the release of 'Combat Rock', Clash manager Bernie Rhodes put pressure on

Strummer to fake a disappearance to boost ticket sales for an imminent tour. Not too happy with that idea, Strummer instead genuinely went off the radar, and was finally tracked down by a private detective in Paris, saying that he "needed a break".

### NICK LITTLEMORE



Nick Littlemore didn't contact Empire Of The Sun bandmate Luke Steele for five months,

missing two video shoots and leaving Steele to start the band's debut tour on his own. He surfaced a few days later to say he'd been working on the new Pnau album with Elton John, and the reason he hadn't been in touch with Steele was that he had broken his phone swimming. Riiiight.

### NOEL GALLAGHER



After a bust-up on Oasis' US tour in which Liam took a tambourine to his older sibling's skull and spent the rest of their gig in LA making the 'tosser' sign at him, Noel borrowed \$800 and disappeared, saying the band was 'over'. He turned up later and claimed to be trying to stay up for 78 hours in the belief he would never need to sleep again.

### HEWHO CANNOT BE NAMED



Guitarist with Chicago hardcore legends Dwarves, his band faked his death in 1993. The hoax even went as far as a tribute on the sleeve of album 'Sugarfix'. When HeWhoCannotBeNamed was revealed to be safe and well, label Sub Pop failed to see the funny side and the band were dropped.

### JEREMY SPENCER



Early Fleetwood Mac guitarist Spencer was reluctant about travelling to the US for a tour, following an earthquake in LA. Just after arriving, he left the hotel to buy a book and never returned. When the band found him, he'd joined the religious cult the Children Of God, and declared he never wanted to come back to the group.

## IN TWO WEEKS

More Glasvegas, as James and Echo & The Bunnymen's Ian McCulloch explain their unique friendship





# WHAT'S THE STO

If you believe the papers, the Conservatives are a shoe-in for the 2010 election. But what would this mean for you, and how would your life change? **Gavin Haynes** investigates...

**T**he Sun's going down on Gordon Brown. Not literally – Rupert Murdoch is not in Number 10 right now, dispensing oral sex. No, it's simply that the great bellweather of British politics – a paper with nearly 8million readers, a paper which even trumpeted in 1992 that it had decided that year's election and has traditionally been on the winning side more often than not, has declared Gordy is yesterday's news.

Even after Brown gave a conference speech in which he finally produced a fistful of bold new policy initiatives, it was deemed too late. By the time he'd finished, *The Sun* was already inking the frontpage that may have sealed his fate: Labour's lost it (pictured inset from 30 September). It's being their 12-year-long endorsement of New Labour.

With his poll numbers flatlining and a probable eight months until an election, it looks like it's all over for the PM. A dead man walking? Very probably.

And, like the kids who woke up in 1997 to a red(-ish) dawn, for the first time in their adult lives, a new group of us are about to encounter the first right-wing government of our adult lives. Does this

matter? Moreover, what does it actually mean? After all, these days, most of us couldn't give a fuck who's top of the polls.

Once upon a time, policy-change meant something to da yoot – back when Labour was as red as satan and the Tories were as blue as a video of donkey sex. The 1983 Labour Manifesto – colloquially dubbed 'the longest suicide note in history' – advised unilateral nuclear disarmament, the abolition of the House Of Lords, and the re-nationalisation of BT. The divide was big, so the issues mattered. When Ian Curtis broke ranks with the Joe Strummer-led hard-left punk coalition to vote for Mrs T in 1979, it was an indie-rock scandal. By the time of the New Romantics, Tony Hadley of Spandau Ballet had taken his aesthetic devotion to glossy consumerism to a political place by turning out for the Conservatives. Heaven 17 donned the cloak of glossy Thatcherite electro-pop to tell us ('We Don't Need This) Fascist Groove Thang', but chartwise, the underground and the overground seldom met in that era, which reinforced the sense of us'n'them. Throughout the decade, Billy Bragg and his Red Wedge banged the drum for Labour – at one time numbering The Smiths, Paul

Weller and Madness among their gang and organising vote-rocking tours.

Bragg unsurprisingly blames our present housing problems on the ancien regime. "The housing bubble was kickstarted by Thatcher. Selling council houses to their owners was popular, but by refusing to allow councils to build more stock, it ultimately forced prices up as demand rose."

"I lived in Northwich and cleaned toilets at a chemical factory," recalls The Charlatans' Tim Burgess, "I was lucky I had a job. Music in the '80s was incredible, but then, it had to be – Thatcher was as right wing as Hitler. The Tories took UK unemployment to an all-time high, and a level of poverty not seen since the '30s."

"The last Tory government was insulting," spits John Robb, eminence grise of Manchester's '80s indie scene. "That greed culture is not something you want to celebrate, but suddenly it became less shameful to be a self-serving oik. At least you knew where

you stood with Thatcher. Cameron says he listens to 'Eton Rifles' and The Smiths, both of which are diametrically opposed to his whole world view. I mean, Paul Weller was pretty much singing about Cameron's classmates – weird!"

Which isn't to say that the decade was entirely a wasteland of crack-addled single mums dragging rag-bound babies through streets of burning oil drums. Phil King played bass for three indie titans: Felt, The Jesus & Mary Chain and Lush. He recalls there were schemes for 'young entrepreneurs' – a definition which just so happened to include freelance bass players. "As a musician under the Tories it was a lot easier than

I imagine it is now. They paid you £50 a week not to sign on – ideal if you were going on tour – and housing benefit as well."

Gradually, youth politics faded from focus. When Blair basically nixed all those bits of Labour policy which prioritised the collective, it was a pax – the white flag being raised in the battle between right and left.







# DRY, NEW TORY?

In spite of the Cool Britannia orgies, nothing could be 'cool' anymore, because his coalition was so broad and centrist. Just as Britpop meant underground music blending freely with the charts, so too in politics there was no longer any 'us' to stand against some sort of mock-evil 'them'.

Since then, there have been moments – Geri Halliwell revealing the intellectual weight of 'girl power' philosophy by naming Mrs Thatcher as their original feminist-icon inspiration. Phil Collins announcing he would leave the country if Labour got elected. Noel Gallagher exhorting his fans to vote red in 2005 by goading "Vote Labour. If you don't and the Tories get in, Phil Collins is threatening to come back." But in mainstream politics, there are no longer two tribes. Parties chase each others' tails, sniffing out the most middle-of-the-road voters they can conceive and bribing them to change their mind.

Behind the front-of-shop posturing, there's a general agreement between the parties that the cosy post-war consensus of the welfare state 'wants working on' – the notion of the 'underclass' is one they both return to. So you get the Tories saying they're going to re-test every single Briton presently claiming some sort of incapacity benefit. Sounds like Heartless Tory Swine talk, right? Well consider that Yvette Cooper, the present Secretary Of State For Work And Pensions, rubbished the Tories' latest attempts to crack the whip on benefit

**"MUSIC IN THE '80S HAD TO BE GREAT. I MEAN, THATCHER WAS AS RIGHT-WING AS HITLER"**

**Tom Burgess, The Charlatans**

cheats not by saying it was cruel and counterproductive, but by saying Labour were pretty much doing that anyway. Likewise, the Tories would abolish the New Deal – the scheme for re-starting 18-25-year-olds who have been unemployed for more than six months. But they say they'd replace it by creating 100,000 new apprenticeships.

Confused? That's OK, even er, Kasabian are baffled by the overlap...

Tom: "They're all the same rats."

Serge: "I wouldn't vote for anyone. No-one's made me want to say, 'Yeah, I'm in.'"

Tom: "At least Cameron's got a bit of balls about him. Gordon Brown's backed off from the issues, which is fair enough, that's all I know about politics."

Serge: "Either way it's no good for anyone."

Tom: "Because the Tories are still shit."

Serge: "They always will be. They could fuck it up royally."

Indeed. In this hermaphroditic political age, there are policy areas where each party has outflanked the other on their

home-turf. Both buy into university top-up fees, but the Tories want to create more uni places than Labour. By the same token, Brown is invoking tough-love Toryism by wanting to intern under-18 single mums in care homes and give them civics lessons. On civil liberties, it was Labour who invented ID cards, the Tories who opposed them.

One area where the Tories stay firm however, is law and order. Shadow Home Secretary Chris Grayling says, "If I am elected, my job is very simple – to be tough on crime. The first priority is to find a 21st century alternative to what would once have been a clip around the ear from the local bobby..." Their form is poor – recall the Criminal Justice Act of 1994 which explicitly offended the sensibilities of anyone who ever lived by effectively banning the rave scene. They also want to retain the controversial stop'n'search policy – one that's already drawn heavy criticism from ethnic minorities – but do away with the receipts that guard against racial profiling.

Soon, some things are going to happen and you may not like all of them. This isn't some McClure-ish attempt to hector people into doing a duty above and beyond its call. Politics has its place in life – not for everyone can it be something instead of a life. Most people will have views which by definition aren't extreme, probably don't seek to change the world or even look for a New England. But that doesn't mean that change doesn't have a nasty habit of sneaking up on you.

"People say young people don't care anymore," explains John Robb, "But I think most young people are very idealistic. It's just that they don't have many alternatives to vote for. Try voting Green – or something – find alternatives."

As that change draws nearer, the ghosts of Cool Britannia, and its much-humped relationship between pop and politics are swimming back into the clammy, more drug-addled recesses of our nation's collective memory. Except that, despite the fact that he's on course for a landslide almost as large as Blair's 1997 majority, there's not been much coming-out for Cameron. Partly, this is because Tories are terminally uncool. Partly, it's a case of once-bitten twice-shy. Mainly, it's that the only sense of Things Can Only Get Better is that same desire to shuck off the old, spent government that dogged John Major's last days. There's as-yet none of the concomitant euphoria – the sense that people are welcoming in something new alongside it. A change is gonna come... meh...





# New Moon Rising



# With a Number One album aided by the *Twilight* phenomenon, **Emily Mackay** finds out why **Paramore** are set to ascend from the teen-vampire scene and make it on their own

**W**hat is it with blood? And murder? And being cast into an eternity of cold and lifeless damnation? It seems more and more like a whole generation of us identify with nothing so strongly as vampires. Blood-sucking killers. Of course, the vampire and its lust for human blood and human flesh is an old and enduring myth, and we've never lacked for modern incarnations. *The Lost Boys*, *Buffy*, the Anne Rice novels, *True Blood*, *The Vampire Diaries* and now – whether they want to be associated with such a thing or not – Paramore. Vampires are sexy. They're intense. They're a little bit dangerous. And their pallid skin looks great in a black leather jacket.

The apex of this obsession is Stephenie Meyer's *Twilight* trilogy. The first movie adaptation, called simply *Twilight*, took \$383million worldwide at the box office, and its stars Kristen Stewart and Robert Pattinson (the film's Bella and Edward, respectively) caused hysteria with every public appearance. "Beatlemania with fangs", they termed it. The second film in the series, *New Moon*, is out next month.

An instant fan of the books, Paramore frontlady Hayley Williams actively sought out the film's makers and the band ended up contributing two songs, 'Decode' and 'I Caught Myself', to the first adaptation's soundtrack. It was 'Decode' which became the lead single for the film, providing the band with by far their biggest hit to date and channelling the movie's mood of fever-pitch emotional intensity. It's undeniable that, while they weren't doing badly beforehand, Paramore are a *much* more popular band post-*Twilight*. And they now have a Number One album.

Recently guitarist Zac Farro tried to distance the Tennessee band from the series, saying that they didn't want to become a "vampire house band". Someone clearly forgot to tell the staff of HMV Oxford Street, where we meet them today. Fans who have queued outside for 25 hours (25 HOURS!) to meet Hayley and the boys walk in past a carefully merchandised array of glossy black-and-red *Twilight* novels, DVDs and sultry-eyed posters of Edward. Yet the band agree that the phenomenon has furthered their career.

"For us to go on and do *New Moon*, and then maybe be asked to do the next one, it's like... you kind of just have to let things lie," Hayley Williams tells us later, wrinkling her tiny nose in the back of a car spiriting the band from a street full of fans banging on the window to a date with the Islington Academy. "But we had an amazing run with that song ['Decode'], and it's still one of our favourite songs to perform live, and so many people know it

because of the movie that probably don't even know that we have two other records. You know what I'm saying? It's kind of awesome in that regard, we gained so many fans from it. You know, I heard that Death Cab's doing the new single – it's gonna be awesome. We don't need to do *all* the movies..."

And indeed, much as the Williams-penned lyrics to 'Decode' perfectly sum up the frustrated emotions, the claustrophobic intensity of Bella and Edward, they're more than a little applicable to some other teenagers. "My thoughts you can't decode/How did we get here/When I used to know you so well?" howls Hayley in the video. Compare that with the words to new single 'Ignorance': "You treat me just like another stranger/

remaining UK dates and post a dramatic message on their MySpace. "There are a lot of internal issues that have been going on in this band for quite a while now," Hayley wrote. "Unfortunately we weren't able to keep it together long enough to make it through 'til the end of this tour."

So what was causing the friction?

Guitarist Taylor York takes over. "It's hard. You're, like, with each other all the time and you don't really get a second, and basically the only time we get to talk to each other is when we're going between here and there. Like now!"

And so, at each other's throats and the end of their tethers, the band followed in the fractious footsteps of Metallica by going into group therapy.

The product of this venting is all over 'Brand New Eyes' with its furious lyrics of frustration in the manner of 'Can't Stand Me Now' or Dinosaur Jr's 'Don't', it's uncomfortable to watch a band work out their problems with each other so publicly. You can't help but wonder whether it's uncomfortable for them too: Hayley's lyrics, after all, only present her side of the story.

"We're kind of over all the things that have been written about," Hayley shrugs. "I mean, we weren't when we were writing them, it was still happening while we were recording them in the studio, listening to these things over and over again... but now when we're playing them live... it's just a song and we're having a good time, and it's really been turned around."

So no vampires in their future perhaps and, as Hayley says, hopefully a lot less sucking. But the band can still understand the appeal of the popular *Twilight* series.

"I think it's that whole story of forbidden love," says Hayley. "You know, from *Romeo And Juliet*, the most classic love story onwards. Everyone loves love stories. And vampires just kind of embody that. I mean, like, I'm already drawn to horror films, I love anything that's dark and creepy, but vampire stories just have a whole other side to it, like, whenever there's a vampire story there's usual a beautiful girl involved. I don't know... I like zombies better."

Fitting enough – Paramore are very much back from the dead.

## "WE GO TO GROUP THERAPY. IT MAKES US GET OUR IRRITATION OUT" TAYLOR YORK, GUITARIST

*Well it's nice to meet you sir/I guess I'll go/I best be on the way out". Oh, and she's not just talking about vampires, folks.*

"It was really like the last few months of 2007," Hayley recalls quietly. "We got off the Warped Tour and we came over here for Reading and Leeds, then we went back home, and then went to Japan and Australia, and those shows were really difficult. We all started to notice that we didn't have any patience with each other and we weren't really having a lot of fun. And we just thought, 'What are we going to do? We still have another tour to do, another US tour'."

What they did was cancel their

"There's this guy we go to," says Taylor, "and he's really great at just getting us to the point where you get that irritation out." He looks suddenly bashful. "It's not like he's this therapist guy, like (adopts smarmy Derren Brown-style voice) 'Close your eyes...'"

"It was, like, we finally all got in the same room for the first time since we'd been off and we still weren't talking," confirms Hayley. "It was, like, 'What is the point of us being here?' And then, I don't know, he would say the right thing and we'd be, like, 'Oh yeah... I'm pissed off' and actually start talking about it and actually hash out our frustration."

### NEXT WEEK

We catch up with Hayley to find out how she's recovering from the laryngitis that's curtailed their tour

## TWILIGHT: THE ALBUM UNEARTHED

The soundtrack to the second in the fanged movie franchise is out on Monday – but what's on it and is it any good?



The huge success of the *Twilight* novel series with trend-savvy US teens meant that when the series was adapted for film, it was vital that the music

was just right. So director Catherine Hardwicke called on the services of Alexandra Patsavas, the woman behind the era-defining soundtracks for *The OC* and *Gossip Girl*. The first film not only featured Paramore's two contributions but also Muse's 'Supermassive Black Hole' beefing up a scene in which the vampire Cullen family play baseball. Alongside them were sleazy old man Perry Farrell and

spooky lovelorn alt-folker Iron And Wine (whose 'Flightless Bird, American Mouth' was chosen by Kristen Stewart, the actress who plays Bella), as well as UK electronic duo The Black Ghosts and, er, Linkin Park. The soundtrack knocked AC/DC off the top spot in the US albums chart on its release and went on to sell millions of copies, having been marketed through pre-release listening parties at branches of Hot Topic (akin to an emo Claire's Accessories). One omission from the soundtrack was Radiohead's '15 Step', which plays over the closing scenes. That'll be made up for, though, by the soundtrack of *New Moon*, which, given the exposure of the first film, has understandably drawn a few more big indie names, and is looking

to be one of the indie soundtracks of the year. Rumours of Kings Of Leon's involvement turned out to be false, but confirmed are The Killers, Bon Iver, Thom Yorke, Lykke Li, Band Of Skulls, Editors, BRMC and Grizzly Bear, most contributing original songs and in Muse's case a new remix of 'I Belong To You'. Death Cab For Cutie premiered the lead single, 'Meet Me On The Equinox', a trembling-lipped, hugely emotive thing, at this year's MTV VMA awards. Of the change in tone, Patsavas said, "This is a much more sombre movie than *Twilight*. There is a lot of love lost, so the artists making up the soundtrack reflect that longing – a lot of acoustic instruments, a lot of a cappella singing. It definitely feels a bit more indie than the last one."



If you haven't seen the movie *(500) Days Of Summer* yet, then, seriously, don't bother. As you might expect, it is the worst kind of American indie-lite cinema, where superficial loookiness can't

quite mask the yawning conservatism of its Fate-will-curl-out-true-love-onto-your-face-one-day "message". As you might not expect, however, it has one redeeming feature, in the shape of an actually quite great soundtrack.

On said OST, nestling between songs by Black Lips, Feist and Regina Spektor, sits 'Sweet Disposition' by The Temper Trap. As well as appearing in the film's trailer, this slow-burning song is used for a crucial moment where its lead characters, like, totally discuss The Smiths over a bagel or something. The moment it was used in the editing suite, a fuse to the charts was lit. On release two months ago, it just about crept into the Top 40. Next came playlisting at Radio 1, a few weeks later an appearance on a *Big Brother* final vom-tage and a while after that the soundtracking of a Sky Sports advert. At time of going to press, a full nine weeks after its release, it is sitting at Number Seven. "If it goes to Number One, I'll just be shocked," grins brilliantly named guitarist Lorenzo Stillito. "The syncs with Sky Sports and Channel 4 gave the song a new life. They're things that have really helped the song connect with the general public."

If in print that sounds a little business-minded, it isn't. It's more to do with The Temper Trap being Australian, and preferring plain speaking to pompous protestations of cool. See singer Dougy Mandagi's similarly straightforward take on recent events: "We're a no-name band all the way from Australia and we want to give ourselves a chance."

The Temper Trap "giving themselves a chance" involved coming from Melbourne to London six months ago – Dougy, Lorenzo, bassist Jonathan Agerne and drummer Toby Dundas moving into a flat in the East End. "During our first week, some kids from the estate jumped over our fence, so I chased them out," mentions Dougy of their formulative days in the capital. "That was a big mistake. They came back in greater numbers, calling us out for a stabbing. At the same time there was another guy knocking on our front door asking for buckets of water because his BMW was on fire outside."

Lorenzo continues: "There's this open air market in Dalston with uncovered meat and fish and pig's trotters. If that was Australia the Food & Safety Board would shut down the whole street!"

A baptism of fire, then. Yet from this charming base camp The Temper Trap have given themselves even more of a chance by gigging the shit out of Europe, playing over 30 festivals and building up a word of mouth reputation as the festival act you wish you'd seen

## "I JOINED A BAND SO I WOULDN'T HAVE TO WORK ANOTHER DAY OF MY LIFE"

**DOUGY MANDAGI**

instead of standing there being 'interested' in Animal Collective. Such hard work (and the aforementioned, er, 'multi-platforming') are of course all important to bands these days, but none of this would mean anything were The Temper Trap not capable of writing direct, affecting songs... or if they were a band unclear as to who they are. Album 'Conditions' was given a subtle, atmospheric sound by Jim Abbiss

('Whatever People Say I Am...', Editors' 'The Back Room') in the vein of Coldplay or Snow

Patrol, while Dougy will readily admit that 'Sweet Disposition' is "a rip-off of a U2 song, to be quite frank." Still, while their now-most-famous song may wander Where The Streets Have No Name, the rest of the record frequently dodges away from the quiet districts to run down Arcade Fire Alley ('Science Of Fear'), dance in Elbow End ('Love Lost') and log flume down TV On The Radio Boulevard ('Drum Song'). "We wrote

the record over a period of three or four years, and with time you get influenced by different things," shrugs Dougy. "That's why you get the diversity." Undoubtedly, the band verge perilously close to dashing their brains out on a big beige AOR wall, but there's underlying depths which keep tugging them away from a fate worse than death, ie being Snow Patrol.

**S**ome things about Dougy: he gets bored really easily. He has a whirling Thom Yorke y charisma onstage, and a dry humour off it. After





Kooky film soundtrack? Check. Sky Sports ad? Check. Emotional gushy tune that won't go away? Check. This is how to gatecrash the charts **The Temper Trap** way



Load of Trap (l-r): Jonathan Agerne, Lorenzo Stillitto, Dougy Mandagi, Toby Dundas

Lorenzo Stillitto, he is our favourite member of The Temper Trap. He is originally from Bali and says the press lies that have irked him most are “when people say that I’m Mongolian or Vietnamese or Hawaiian. I’ve been called a fisherman!” Most notably, it is Dougy’s voice, which is The Temper Trap’s not-so-secret weapon. On ‘Sweet Disposition’ it mostly stays in a falsetto that recalls one of the ice elves in Sigur Rós, but within the rest of ‘Conditions’, it swoops down to smooth lows as often as dreamy highs, like Jeff Buckley being pushed on a codeine swing. It’s a joy to

listen to, and continually takes the band’s songs to an eerie place that the likes of Coldplay just can’t reach. It is this voice that means Temper Trap may well be very big indeed very soon. “I can’t wait for celebrity friends. I’m sick of my normal friends,” says the voice’s owner – sarcastically – of his imminent stardom. “I don’t know if one can ever prepare for that kind of thing. I’m just concentrating on doing my job, playing music, having fun and if we reach that level of success in the process then I hope I handle it with my head still on my shoulders and not in the sky

somewhere.” Unusually for a musician, he then not only declares his real age but also insists it’s something that will work in the band’s favour. “I think if this stuff had happened when I was 21 I may have had a different view of things, but ‘cos I’m 29 and the other guys are 28 I don’t think we have to worry about it ever getting to our heads. Plus, we’re Australian so if anyone of us starts thinking they’re The Shit, there’s other people in the band that’ll give them so much shit that they’ll be reduced to nothing again.”

It’s true that Temper Trap exhibit that

resolute earthiness that made Jet so moronic and that means Australians often get a bad rap over here. However, in this instance, it works in the band’s favour. So bullshit-free are they, in fact, that Dougy squirms when we start analysing the songs more closely, clams up when his mostly lovelorn lyrics are brought up and laughs off his role in the recording process, “I think the other guys found it enjoyable, they have a real understanding of the technical side of things. I just don’t really care. I joined a band so I wouldn’t have to work another day of my life, and going to the studio feels like work. I’m usually in some other room having a nap or playing Xbox until I’m summoned to do my vocal and guitar parts.” Pretty hilarious when you think about how most frontmen insist they not only wrote the entire record and the lyrics, but also built the studio and invented the word ‘spool’.

It’s not that The Temper Trap don’t take what they do seriously, it’s just that bands who play this anthemic, romantic, stare-at-the-ocean, closing credits, just-had-a-bad-haircut music are all meant to be pompous, self-important knobheads. Instead, TT talk themselves down, insisting they’ve never been a big band back home (Toby: “A year ago we were playing the smallest venues in Melbourne”), and are also quite upfront about their worries. Today, for example, they’re worried about the album, and that maybe it’s a little too wussy. “We were a much louder band before this record,” Lorenzo notes. “Live, we’ve always been much heavier, much more high energy.”

Dougy agrees: “People have told me, they heard our record and thought, ‘Eh, it’s alright’ but then saw us live and thought ‘Wow!’ I’m getting feedback that the album sounds quite subdued, but live we’re a lot louder and more aggressive, but that’s the producer’s job. I don’t know how to capture that live performance on record.”

While you sense the album sessions were even more fraught than they’re letting on, involving a tad more compromise than they were totally comfortable with, that softer sound they emerged with is undoubtedly responsible for their current chart success. People can instantly hear ‘The Joshua Tree’ and ‘Only By The Night’ in the feel of ‘Sweet Disposition’, and if it rewards them with some nice big arena shows, then this ambitious band with the big tunes will surely swallow their reservations. The Temper Trap are odds-on for becoming the next Kings Of Leon – just don’t be surprised if their third album is a live death metal record entitled ‘Lorenzo Stillitto Will Have His Revenge On Zooey Deschanel’...

**NME.COM**  
To watch a video interview with the band, head to [NME.COM/artists/the-temper-trap](http://NME.COM/artists/the-temper-trap)





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# WHAT ROCK'N'ROLL HAS TAUGHT ME...

by **GARY NUMAN**

The synth-pop hero thinks being hated is better than being ignored – but is still scared of nutters

## HITS AND FAME ARE NOTHING COMPARED TO HAVING FANS ON THE STARSHIP ENTERPRISE.

"When I wrote my first albums, I did so thinking it was going to be transient pop music. Most of the people that reviewed 'The Pleasure Principle' [Gary's first solo album] gave me one or two albums at most. So to see so many people still referencing that music is amazing. Nine Inch Nails and Marilyn Manson are the obvious ones, but one of my favourites is when William Shatner covered 'Cars'. I've always been a bit of Trekkie, so to have Captain Kirk having doing one of your songs is pretty brilliant. I'm actually more proud of things like that I am of getting to Number One!"

**DON'T RIP YOUR FANS OFF.** "I didn't make money from touring until the mid-'90s because my stage show was so expensive. I remember doing three nights at Wembley in 1981 and losing about £60,000 a night. The idea of the show was to have a London of the future where the buildings would glow so that there would be no dark alleys. I also had little pyramid shaped robots... it was all a bit Stonehenge to be honest, but it cost a bloody fortune. To have made any money, I would have had to charged two or three times the ticket price – which is common nowadays but, to me, it seems like the wrong thing to do – to charge people for my indulgences. If it meant I lost money doing it, then that was my way of saying thank you to the fans for putting me there."

**TAKE BAD REVIEWS RATHER THAN NO REVIEWS.** "I always had a bad relationship with the press – slugging my albums off used to be par for the course. Someone even said that my mum and dad shouldn't have had me once. To say that I should have been aborted because I made an album they didn't like is a bit strong! It became an accepted part of being a pop star, but I just stopped taking any notice. But there was a period towards the end of the '80s that people stopped writing about me at all – and that was probably even more difficult, to be honest. If no-



one is moved enough to write a long, scathing review, then you're not touching them. You're not bothering anyone. At least you're a talking point when you're getting slagged off, but when you're being ignored it's a big worry. It meant I was in big trouble."

## GETTING FAMOUS BRINGS OUT THE NUTTERS.

"I had a lot of strange fans in the earlier days. I've had death threats, my girlfriend had someone say they were going to get acid thrown in her face, my mum and dad had a petrol bomb put under their car. My mum was under police protection for a month. It's all from jealousy, in my opinion. I think when you become successful very quickly as I did, they assume that your life has taken a massive turn for the better – they assume that there's vast amounts of money, that every good-looking woman in the world wants to shag you. Of course, it's not like that at all, but a lot of people believe that. So if

**"I'VE ALWAYS BEEN A TREKKIE, SO HAVING CAPTAIN KIRK COVER ONE OF YOUR SONGS IS PRETTY BRILLIANT"**

they're sat at home reading all about you, they don't have a job or money and they don't like your music anyway, they end up lashing out a bit. After a while, people get used to it and it all dies down, but at first it was quite scary."

## DON'T BE TOO OPEN ABOUT YOUR POLITICAL OPINIONS.

"I voted for the Tories in 1983, but I also voted the same person that most of the people in the UK opted for – that's why it was a landslide victory. If you wanted to shoot me for that then do it, but then you'd have to shoot 35 per cent of the British population because that's how many the Conservative Party won by [it was more like 42 per cent – Pedant

Politics Ed]. It's not like I was saying vote for the National Front – I wasn't voting for anything unique or violent. I genuinely thought that the best option was voting for the Conservatives at the time. But I do regret talking about that because people got really fucking weird about it. At the last election, there was a Scottish newspaper that ran a big feature that had me down as Conservative, which was an absolute bloody lie. I only voted for them that one time and I was so demoralised by what happened and the negative reaction I got for saying I voted Conservative that I get involved very little in that sort of thing now. All you're doing when you vote is voting for the best liar."

## IF YOU'VE GOT ASPERGER'S, YOU SHOULD THINK ABOUT A CAREER IN MUSIC.

"I started reading about Asperger syndrome when I was in my thirties, so I took some online tests. There was one where the scale went up to 50, Asperger's started at 32 and I ranked as a 38. I'm self-diagnosed, so I'm not sure if that counts, but I have a real problem with interaction and I have obsessive tendencies that can be quite extreme. I have no real conception of what offends people – I mean, I know enough to not get my knob out in front of someone – but the more subtle aspects of conversation and interaction I have no natural feeling for. But being in the music business is actually one of the few professions that having Asperger's can actually work for you. Having a highly obsessive and highly focused sense of determination I've actually found to be useful for me. It's a great profession for someone who spends a lot of time on their own... thinking

about themselves (laughs heartily). It's perfect for the self-obsessed!"

## DID YOU KNOW?

■ Although Gary grew up as a huge David Bowie fan, he was once allegedly thrown off the set of Kenny Everett's TV show by order of The Thin White Duke himself

■ In 1981, Gary attempted to fly around the world but crash-landed in India where he and his co-pilot were arrested on suspicion of spying and smuggling

■ Gary's first gig with his old band Tubeway Army was at the Hope & Anchor in London in 1977 – and they played in front of just three punters





# ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Emily Mackay*

## Folk smart

**DEVENDRA BANHART**

WHAT WILL WE BE  
(WARNER BROS)

7

### Cult star cleans up his look – and sound

**D**evendra's cleaned himself up; and we're not just talking about trimming back the Jesus beard. Defiantly, raggedly individual to the point of seemingly being a one-man commune, for his seventh album in as many years, Banhart's given himself over to an outsider for a sonic spring clean. Cannily, though, when everyone still wants a bit of sound-of-2007 Danger Mouse (we're looking at you, The Shins' James Mercer) or won't let go of Nigel Godrich's leg (out from under the table now, Thom), when looking for a super-producer, this Texan-Venezuelan folk scatterbomb looked to... the Isle Of Wight, and the hands of Paul Butler. Yes, he of the The Bees, Os Mutantes-coverers, Citroën ad soundtrackers, and makers of some damn fine albums.

The immediate effect is that 'What Will We Be' has a clarity its muddy predecessor, 'Smokey Rolls Down Thunder Canyon', lacked. While that album seemed overwhelmed by

Banhart's grab-bag instrumentation, Butler, a graduate of the layer-it-thick-and-let-it-run school, arguably gives Banhart his most radio-friendly sound yet. His way with a vocal arrangement lifts tracks such as 'Maria Leonza' from simple Latin sashay to an ache-filled lament after the chicha's run dry.

That's not to say that, beneath his hippy persona and recent assertion that a tattoo of Miles Davis holding a white baby would better adorn his face than the beard, Devendra's remained a disconnected lovable-wack-job caricature. Despite being the questionable doyen of "weird folk" for the best part of the '00s, he's been perversely happy to stray for pay and let his music enrapture a wider audience through the likes of Orange TV ads. But then, Banhart's always had more of a gameplan than the image allowed: now managed by Neil Young (and one-time Dylan) gatekeeper Elliot Roberts, he's pointedly moved from the so-indie-you'll-miss it Young God to so-indie-it's-major XL, and now makes his debut on a major major, Warner Bros.

But to claim that the album marks the man pandering to an audience who'll be picking it up in Sainsbury's isn't entirely fair. Unlike, say, Joanna Newsom, Banhart's already as close as his ilk can be to becoming a household name; his work there is done. At just 28, these scrubbed-up shifts are more like an off-age musician putting on his Sunday best now he's realised that respectability is just as virtuous as shit-kicking.

With the Indian-chief touchstones on 'First Song For B' and the expected folksy strains on both its counterpart, 'Last Song For B', and 'Angelika', 'What Will We Be' begins like Devendra-by-rote. When the album turns on the mid-point axis of 'Chin Chin & Muck Muck', slinking in with an open-crotch panty jazz shuffle, however, a new band-galaxy explodes. Cooing from the perspective of an old lady (his true inner identity, as he's explained in recent interviews), Banhart shifts into a Latino slowdrive before showtune exultation and then the sun-kissed exuberance of a new love break in. It's at this point that the record opens out to where you sense Devendra and band are most comfortable.

Banhart's vocal, in particular, relaxes without the po-faced pretence of the earlier songs, seeming much more sincere on 'Maria Leonza', asking, "Who do you love?/The love you can't forget, or the lover you haven't met?". '16th & Valencia', meanwhile, crushes a Ronettes' sensibility under its T.Rex stomp, while 'Rats' goes from The Doors to Led Zeppelin, Banhart tipping his headdress to both shaman-rock and overblown Valhalla mythmaking.

What Banhart gains with one hand, though, he loses with the other. Butler's done well to harness the fuller ideas first explored on 'Smokey...' but, in doing so, has sacrificed raw Devendra for something just a bit too, well, Bees-y. Banhart would be the first to admit that lack of definable identity, in art as in old-lady-channelling life, is just his problem. Come closer 'Foolin', though, with its nod to The Wailers' 'Jammin', you wonder whether re-envisioning himself as weird folk's Bob Marley is perhaps an identity crisis too far. *Jason Draper*

DOWNLOAD: 1) 'Maria Leonza'  
2) 'Chin Chin & Muck Muck'  
3) '16th & Valencia'

**NME.COM**

Head over to [NME.COM/blogs](http://NME.COM/blogs) for more analysis on the album including YouTube clips of the new tracks

**ECHO & THE BUNNYMEN**  
THE FOUNTAIN (OCEAN RAIN)

6



Every time you buy another tepid excuse for a U2 album, it's like you're kicking Ian McCulloch right in his beesting lips.

Back in the '80s, British rock's great nearly men watched inferior hands take their grandiose post-punk shtick and sell it by the cargo container while they remained a cult concern. The moment is ripe – Bono, having misplaced his knack for radio smashes, is defenceless. Time to strike! WALLOP! 'Think I Need It Too', the best thing they've done in ages. And yet, much as we want to love it, the rest is a pulled punch. It's not that we crave olden glories; classy drivetime ballads are fine. They just have to be good. Sorry, boys – we'll burn a few crates of 'No Line On The Horizon' to even the karmic balance. *Duncan Gillespie*  
DOWNLOAD: 'Think I Need It Too'

**MARIAH CAREY**  
MEMOIRS OF AN IMPERFECT ANGEL  
(MERCURY)

5



We learn a lot from the mini *Elle* magazine included with Mariah Carey's new album. It's packed full of insights

on the pneumatic-breasted Grammy magnet. She wears pink velour tracksuits round the house and thigh-high Stella McCartneys on the town. Her Elizabeth Arden fragrance has top notes of dewy green apple. *Elf* is one of her top five favourite films, and she never leaves the house without her personal copy of the Bible. She cherishes her fans. The album itself reveals she's also got a penchant for exhuming the sickly-sweet memory of Minnie Riperton's 'Loving You' and setting it to 17 different slow jamz drenched in studio gloss. *Tim Chester*  
DOWNLOAD: 'I Want To Know What Love Is'

**JAPANDROIDS**  
POST-NOTHING (POLYVINYL)

8



Despite the nihilistic bent of that title, the world must seem a rosy place for this Vancouver noise-pop duo right now. Over

the past few months music fans and critics alike have been throwing about all sorts of glowing adjectives concerning their debut album. And whew! – their debut is a gale-force riot, a virtual tempest of joyous abandon. "I don't wanna worry about dying/I just wanna worry about those sunshine girls", yelps guitarist Brian King on the bristling, vital 'Young Hearts Spark Fire'. We're sold, then – just one small quandary left to figure out... Which is weirder: the fact that some of these songs sound a lot like Foreigner recording in a wind tunnel, or the fact that that they're the most killer moments here? *Tom Edwards*  
DOWNLOAD: 'Young Hearts Spark Fire'





**SHAKIRA**  
SHE WOLF (RCA)

7



Simply churning out average pop will *not* do these days. That's why Sugababes' recent spot of shapeshifting was no big boo-hoo; they've been dull as fuck for years. Imagine that last atrocity, 'Get Sexy', rubbing up against the bonkers, genre-bending anthems of Gaga and this little lady. The shame of it! You see, eccentricity is a must when it comes to pop music, and Shakira has it by the bucketload. So we're pleased to report that her third English-sung studio effort is as nutty as ever; combining Neptunes-esque beats with flamenco, post-punk riffs, synths, Arabian strings, gongs and disco. And then there's the lyrics; one minute Shaki's a 'Spy', the next a 'She Wolf' howling in a, umm, closet. Just nod and smile. *Camilla Pia*  
DOWNLOAD: 'Men In This Town'

**BEN FROST**  
BY THE THROAT (BEDROOM COMMUNITY)

8



Ben Frost has swapped southern hemisphere for northern, leaving his Melbourne birthplace to set up his noise machines amid the hissing grey rocks of Iceland. This sense of displacement can be heard on these 11 transportative, multi-instrumental pieces that evoke a natural landscape recovering after some future mechanised apocalypse. The soothing drones of a new dawn in 'Hibakúsja' give way to abrasive industrial sounds still echoing across the wilderness. 'The Carpathians' is a blizzard nightmare of foreboding piano chords and samples of an approaching wolf pack. It's a hollow, unforgiving, brutal yet utterly beautiful record, full of deep intricacies that won't let you go. 'By The Throat' indeed. *Luke Turner*  
DOWNLOAD: 'Hibakúsja'

**EFTERKLING & THE DANISH NATIONAL CHAMBER ORCHESTRA**  
PERFORMING PARADES (THE LEAF LABEL)

4



Efterklang - essentially the Danish Sigur Rós - are one of those well-meaning but misguided outfits who believe that music is lent increasing legitimacy by the number of classically-trained musicians involved. Their 2007 album 'Parades' featured a string quartet, a brass quintet and three choirs. Were they satisfied? Hell, no. Last year, they performed the album with a 50-piece orchestra in tow. This document of the event only goes to prove that more is often less. Any hint of verdant beauty that existed in these songs is submerged by hectic sawing and choral bluster. 'Performing Parades' is impressive and formidable, like a power station or a long equation, but it's not much fun. *Sam Richards*  
DOWNLOAD: 'Cutting Ice To Snow'

**DEADMAU5**  
FOR LACK OF A BETTER NAME (MAUISTRAP/VIRGIN)

6



Deadmau5: the latest in a long line of rhythmic rodents (Danger Mouse, Mickey Mouse, Jamie T) to foreground their music with a large pair of ears and a love of cheese. 'Ha ha ha' everyone said at the festivals as they chaotically danced to the Canadian-born Ableton aficionado's bass-filth tomthumpery and saw the silly mouse helmet he wears. Well, now there's a CD of it, and this time you can't distract yourself with the mask-based theatrics, behind which hides a neat if uninspiring collection of faceless electro 'stuff', all pretty nondescript. This being a compilation of odds and sods though, maybe his debut proper will bring the goods. One for fans of taking drugs and being thirsty. *Alex Hoban*  
DOWNLOAD: 'Ghosts 'N' Stuff'

**JAH DAN BLAKKAMOORE**  
BUZZROCK WARRIOR (GOLD DUST)

4



Since Major Lazer's 'Pon De Floor' firebombed every sound system this side of Kingston, one-time Lazer collaborator Jahdan Blakkamoore has been looking for his own 15 minutes of dancehall fame. His assault begins with 'Buzzrock Warrior', where he plonks his naive hollering atop a homogenous mix of dubstep, grime and every other zeitgeist-hugging new genre, before Auto-Tuning it within an inch of its credibility. But the powerful 'Come With Me', where Blakkamoore presents the reality of his emigration from Guyana, is drowned out by generic verses. Weed-smoking clubbers will say this dubstep-dancehall fusion is breaking boundaries but, like Jahdan, they've mistaken innovation for a need to stay 'on trend'. *Sam Wolfson*  
DOWNLOAD: 'Come With Me'

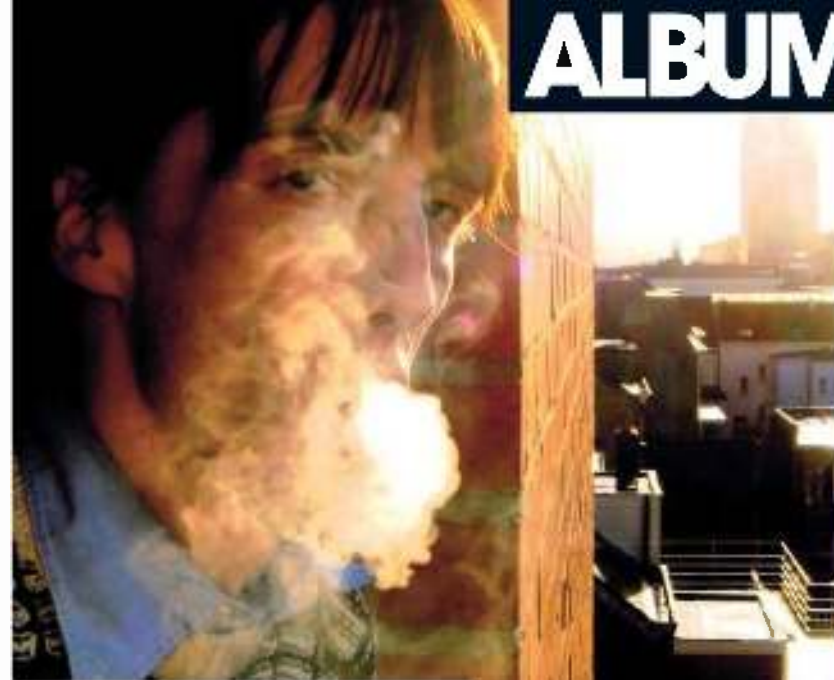
**SUFJAN STEVENS**  
THE BOE (ROUGH TRADE)

9



Often, when someone dares to get ideas above their station, to investigate territory over which they exercise no right, it's open season. Accusations like these have been levelled at Sufjan Stevens and his project to conduct a semi-classical soundtrack to the hazardous expressway that connects Brooklyn and Queens in New York. But they're wrong. As ever, Stevens transforms the ugly into something absurdly and ambitiously beautiful, with an eccentric, seven-movement piece that chirrups, rouses and distorts with the colourful verve of a dystopian *Fantasia*. Complex and artful, there's no need to understand fugues and canons to appreciate this - its utter perfection and joy is self-evident. *Laura Snapes*  
DOWNLOAD: 'Movement V: Self-Organising Emergent Patterns'

# ALBUMS



## Swell maps

**ATLAS SOUND**  
LOGOS (4AD)

8

Bradford Cox's second 'solo' outing is so much more than a mere side-project

**M**uch like Starbucks, Bradford Cox has become a ubiquitous presence. What with his work with art-rock outfit Deerhunter, his involvement in Karen O's official soundtrack for *Where The Wild Things Are*, and now this, his second solo offering under the Atlas Sound banner, you'd be forgiven for thinking that such familiarity will start to breed contempt. But you'd be way off the mark.

There are two things you should know about this unlikely lo-fi hero of gangly deportment (he has Marfan Syndrome, a genetic disorder that stretches his limbs and strains his heart) and a girlish speaking voice (the affliction for this is yet uncertain). Firstly, it is impossible to dislike him (just see Wayne Coyne's spoof argument with him on YouTube, branding Cox a "dick"). Secondly, his creative output has proved him to be one of - if not *the* - most forward-thinking and inspiring musicians of our generation.

So, as Cox takes time out from Deerhunter, along comes 'Logos'. Less of an experimental minefield than its predecessor, 'Let The Blind Lead Those Who Can See But Cannot Feel', it sees Cox weave in and out of dream like sequences, such as the sombre 'The Light That Failed' and 'Quick Canal', the latter featuring the sweetly masculine vocal of Stereolab's Laetitia Sadier; while 'An Orchid' pitches in as the aural equivalent of a David Lynch storyboard, guided along with looped noises and whimsical vocals.

It'd be easy to overlook Cox's lyrics

when the soundscapes are this rich and ornate, but there's a delicate exploration of the most human of sensibilities and yearnings on 'Logos'. He opens up the emotional vaults on 'Sheila', pining softly that "no-one wants to die alone... we'll die alone together". Likewise with 'My Halo', where Cox reveals "My halo burned a hole in the sky/My halo burned a hole in the ground... so I wait for polarity to change". There's much warmth and playfulness to be found here too, the unfeigned honesty and childish desires expressed on 'Walkabout' - featuring the falsetto of Animal Collective's Noah Lennox - with its lyric "What did you want to see?/What did you want to be when you grew up?" being a case in point.

Cox may have tagged Atlas Sound as just another side-project, but 'Logos' is a clear indication that his solo creative output is just as richly rewarding as what came before. *Ash Dosanjh*

DOWNLOAD: 1) 'Walkabout' 2) 'An Orchid' 3) 'Sheila'

### DID YOU KNOW...

'Walkabout' borrows its hook from a '60s garage track by The Dovers called 'What Am I Going To Do?'

**NME.COM**

For Atlas Sound's best songs plus videos and ticket details, check out [NME.COM/artists/atlas-sound](http://NME.COM/artists/atlas-sound)





## Auto-Tuneless



**MR HUDSON**  
STRAIGHT NO CHASER  
(MERCURY)

2

Even Kanye West and Jay-Z's patronage can't help British solo star's own effort

One of the more befuddling cultural micro phenomena of recent times has been the US hip-hop community's sudden fascination with not-very-interesting British white boy music. You can probably rationalise Jay-Z, Kanye West and Coldplay's love-in as simply three globally massive artists comparing their respective vastnesses, but quite how perennial mattress protector requires Keane persuaded on-the-rise Somali-Canadian rapper K'Naan that it would be a good idea to work with them is a mystery indeed. Equally mysterious is how Mr Hudson, formerly eclectic-indie dullards Mr Hudson & The Library, has (we'll say 'has' rather than 'have', given that members of The Library are now credited as guest performers) enraptured the aforementioned Messrs West and Z, unless they have been waiting all their life for a man who sounds like the mutant offspring of Sting and a bassoon being constantly fed through Auto-Tune.

Oh, did someone mention Auto-Tune? Because it's not Hudson's foghorn bellows that are the real enemy on this record, it's that motherfucking computer program – with Jay-Z having announced its death earlier this year, this album could be the primary defence witness at the murder trial. When a production technique has been pioneered by Cher and Dane Bowers, that really ought to be enough reason to leave it alone, but practically every line on here is fed through a filter that makes it sound like somebody is attempting to forcibly tracheotomise Hudson while he

sings. Single 'Supernova' is practically a parody, and the same technique renders the title track absolutely unlistenable. It's a shame, because in making Hudson sound like a cyborg with a wonky tuning dial in his throat, it detracts from the moments on the album that might otherwise have been affecting. In fact, given that 'Straight No Chaser' is such an awful cliché of a title, can we suggest 'DBA (Death By Auto-Tune)' instead?

Oh, did someone allude to Jay Z again? His collaboration, 'Forever Young', is already the worst moment on 'The Blueprint 3'. Only the sparse electro of 'Everything Is Broken', on which Kid Cudi's limited rhyme skills actually work to the song's advantage, is worth sticking around for. The rest of it... well, it actually makes one hanker for Keane trying their hand at hip-hop. Yeah, OK, that's going too far... **Pete Cashmore**

DOWNLOAD IF YOU REALLY MUST: 'Everything Is Broken'

### DID YOU KNOW...

There's a spray-painted mural of Mr Hudson & The Library on a shop shutter in London's Kentish Town. Maybe you could make a pilgrimage

**NME.COM**

For all the latest Mr Hudson news, plus tracks and videos head to [NME.COM/artists/mr-hudson](http://NME.COM/artists/mr-hudson)

**RAMMSTEIN**  
LIEBE IST FÜR ALLE DA (SPINEFARM)

8



The title of Rammstein's sixth album translates as 'There Is Enough Love For Us All' but luckily doesn't refer to the band's recent sojourn into making hardcore porn, which thankfully began and ended with the XXX-rated promo for single 'Pussy'. This is a relief, because if I wanted to watch some bright purple, throbbing-veined, angry dick spewing filth across the airwaves I'd tune into *Little John: Live And Unleashed*. Interestingly 'Pussy' is the limpest track on offer and is easily outclassed by 'Waidmann's Heil'. Based on a Bavarian boar hunter's greeting, it is one of several oddities here. Elsewhere, however, Ministry-strength guitars and bombast worthy of Queen prove that Rammstein are still cock of the walk. **John Doran**  
DOWNLOAD: 'Weinner Blut'

**BLACK GOLD**  
RUSH (RED BULL RECORDS)

5



Clearly craving BIG RADIO HITS, Brooklyn dreamers Black Gold are the kind of cannon fodder that keep Panic! At The Disco in business. Shame for them, then, that much of 'Rush' is instantly forgettable. The problem is that they simply know too much. Every vocal has been sculpted to the point of painful perfection, each drum pattern beaten out with soul-sucking surgical precision. If construction was king then 'Rush' would get 10, for sure. True, there's a plastic charm to 'Canyon' and the Ryan Adams-aping 'Shine', and there are undoubtedly fleeting moments of joy to be found (the rousing percussion-led chorus in 'Idols' is a fine case in point), but ultimately, 'Rush' is swimming – and sinking – in a sea of mediocrity. **Matt Wilkinson**  
DOWNLOAD: 'Idols'

**CHARLOTTE HATHERLEY**  
NEW WORLDS (LITTLE NISTER)

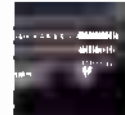
7



There must have been a moment of doubt in the former Ash guitarist's mind before she started work on this record. The initial buzz of excitement about a solo Hatherley had quickly vanished along with her over-fussy second album and she was fast becoming more famous for her part in the Bat For Lashes live machine. Whatever convinced her to continue independently seems to have reignited a spark of enthusiasm. Opening with a great big one-two punch, 'New Worlds' then takes in sinewy rock on 'Straight Lines' and the bisexual hornfest of 'Little Sahara' ('Maybe you are just an apparition/But I want to stay in this position'). Hatherley is at her best when she goes all-out pop and cuts the meandering mulch that occasionally rears its head here. **Tom Edwards**  
DOWNLOAD: 'Alexander'

**RUSSIAN CIRCLES**  
GENEVA (SUICIDE SQUEEZE)

8



Words: overrated. Just ask this Chicago trio (now with Botch/These Arms Are Snakes' Brian Cook as permanent bassist), who can evoke sunbursts and starlight without a single lyric. And while the domineering post-metal they're known for colours this third record in granite tones, it's the squalling 'Melee', 'Malko's desperate violence and the queasy menace of 'When The Mountain Comes To Muhammad' that confirm RC are more than just noisy bastards. What's more, combined with the breaths of quiet beauty – the tinges of regal brass on 'Philos', the way 'Hexed All' feels like a note written on the sky that says 'everything's OK, man' – 'Geneva' blossoms into an evocative, inspiring album. **Ben Patashnik**  
DOWNLOAD: 'Hexed All'

**BRAND NEW**  
DMSV (PROCRASTINATE/GEFFIN)

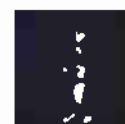
9



Recovering emos Brand New have taken doing things their own way to the point of invisibility, but their journey into the widescreen ether continues with yet another breathtakingly accomplished record. 'Daisy' is only a few per cent less amazing than 'The Devil And God Are Raging Inside Me' and only marginally less of a downer. The understated 'Bed' is the closest music can probably get to the sound of crying; 'Bought A Bride' does the same thing but with anguished funeral post-rock. There's pop, of sorts, on single 'At The Bottom', and epic closer 'Noro' proves that while there's still a pop punk gene fighting to get out somewhere, it's now part of the make-up of the most graceful rock band in America. **Dan Martin**  
DOWNLOAD: 'Bed'

**WINDMILL**  
EPCOT STARFIELDS (WELDICE)

6



Inspired by a trip to Florida's EPCOT centre, 'Epcot Starfields' is Matthew Thomas Dillon's attempt to reconcile some cosmic-sized issues of mortality that popped up while perusing the theme park as a nipper. Cue expansive sonics, cloying strings and an unshakeable debt to The Flaming Lips and Mercury Rev. There are touching moments amid the derivativeness, particularly on 'Epcot Slow', when a broken-sounding Dillon laments "we want our parents to live for always" over a piano and cello backing. Still, it doesn't take long for the quirkiness to irritate, his affected nasal vocal an attempt to sound like some Williamsburg virgin rather than a 28-year-old from Buckinghamshire. Now he's got this off his chest, perhaps it's time to grow up a little? **Louise Brailey**  
DOWNLOAD: 'Big Boom'



## THE LONGCUT OPEN HEARTS (MELODIC)

8



When Arctic Monkeys first proved that histrionic guitars could indeed look good on the dancefloor, lots of people thought that Manc alchemists The Longcut had identified a mutant strain that could save clubland. It didn't happen, but the three-piece's deviant house remains a potent concoction. Fans of their debut 'A Call And Response' will find more of the same, but more so; witness how 'Evil Dance' operates the hips with its nefarious bass while moving the hands up to the air with piano flourishes that could sit on something by Deep Dish. Elsewhere, 'Out At The Roots' brings out the krautrock bile, while the title track shows they can do tender too. Marvellous, frankly. **Dan Martin**  
DOWNLOAD: 'Evil Dance'

## SPIRAL STAIRS THE REAL FEEL (DOMINO)

7



A lot can happen to a musician in five years. Often they'll return ploughing a different musical furrow. Or, if they're Spiral Stairs, they'll have simply changed their name. Not that we're complaining – former (and soon to be again, come the reunion) Pavement guitarist Scott Kannberg has dropped his Preston Of School Industry moniker, but the ramshackle guitars are still present, especially on opener 'True Love', while his shaky voice still tells us tales of relationship trauma. He sometimes takes the long road to Weirdsville, as on the sublime 'Subiaco Shuffle', which sounds like a distant cousin of his old band. No surprises here, but it's hard to fault Kannberg's strongest solo album yet. **Tom Pinnoch**  
DOWNLOAD: 'Subiaco Shuffle'



## Girl allowed

### ANNIE DON'T STOP (SMALLTOWN SUPERSOUND)

8

## Xenomania-abetted lipstick-pop genius finally strikes

**T**his is the story of the record that waited. In limbo since Annie's split with Island Records last November, 'Don't Stop' has been hanging around in various forms for almost a year. The lead single has been switched more times than a Sugababes member (it currently rests at 'Songs Remind Me Of You') and the tracklisting has been mercurial (a version of 'Two Of Hearts' has been lost – moment of silence please). But, oh boy, was it worth the wait. Though production is split three ways between Xenomania, Paul Epworth and Timo Kaukolampi, the record is all Annie's own. On 'I Don't

Like Your Band', her (ahem) m-annie-festo is laid out – "You gotta ditch your instruments/And start it up again/Buy yourself a sequencer/And then let the games begin" – before she begins to prove her point. 'My Love Is Better' is a room-crossing lipgloss swagger. Initially it had Girls Aloud doing backing vocals, but the world ultimately decided that such a combination of amazingness would cause the galaxy to explode. Elsewhere, 'Marie Cherie' is a Sofia Coppola-atmospheric tale of a little-girl-lost, with a lazy samba beat, and the final two tracks – 'When The Night' and 'Heaven And Hell' – find our protagonist in lovelorn form. A heart of glass is

smashed. Or not. With a record this good, how could a boy bring her down? True to form, on 'Heaven And Hell', Annie sings "Tell me, tell me what did I do wrong?/Oh baby, I am perfect". **Attagirl. Ailbhe Malone**

DOWNLOAD: 1) 'I Don't Like Your Band' 2) 'My Love Is Better' 3) 'Songs Remind Me Of You'

**DID YOU KNOW...**  
Annie co-wrote new Xenomania stars Mini Viva's recent single 'Left My Heart In Tokyo'

## UNSPUN HEROES

## DIGGING UP BURIED TREASURE FROM THE DEPTHS OF OUR COLLECTIONS

### THIS WEEK...

Acting Reviews Editor Emily Mackay on a strange, magical debut of grungy orchestral indie

### GOYA DRESS ROOMS (NUDE, 1996)



**A**wander through music's dusty, boarded-up back rooms can yield adventures. The sleeve of this short-lived trio's lone album depicts well what lies in store around the corner: drummer Simon Pearson flies a fantastical kite in an endless, glowing golden corridor, while singer Astrid Williamson looks on with a sultry smirk as bassist Terry De Castro tries the handle of a mystery door...

And behind it: what treasures! Though very much lost to Britpop posterity, Goya Dress' album was one I listened to intensely for years, putting tracks from it on nearly every mixtape I made. Fitting labelmates to Suede, Ultrasound, Geneva and Black Box Recorder, Goya Dress' idiosyncratic, atmospheric

sound straddled a rich range of styles. Early EPs like 'The Bedroom Cinema' and 'Ruby Ruby' were dark, wild and grungy, in debt to Throwing Muses feral clatter and Veruca Salt's raw emotionalism. Shetland-born

## 'Rooms' atmospheric sound straddled a rich range of styles

Williamson had trained at the Scottish Royal Academy of Music, and her voice was by turns rich and malicious and pure as cold water. By the time they came to record their debut, they'd attracted the attention of Velvet Underground bassist John Cale, who took over production duties for 'Rooms'. A classier affair than the EPs might have

suggested, its tempestuous, melodramatic curio box of delights encompassed the jaunty, hormone-rush guitar pop of 'Crush', the bereft, Tori Amos-ish piano balladry of 'Katie Stood On The Benches', the lush, narcotic drama of 'Glorious' and 'Scorch': its own little perfect world. What very little press it did get was generally rapturous, but both critical attention and sales were scanty, and the discouraged band split soon afterwards. Astrid went on to a fairly vanilla adult-pop solo career, while Terry and Simon joined Cinerama and then The Wedding Present. De Castro released a solo album last year that included a cover of Goya Dress' own 'Glorious'. Once you've opened the door to that golden room once, it must be hard to close it again.



# LIVE!

UPFRONT AND BACKSTAGE

*Edited by Emily Morica*

How weird – up  
until the last  
minute that's  
what we were  
gonna wear too

# THE got



Alice Glass –  
her band rules  
in Australia



# the Sun has his hat on



## PARKLIFE FESTIVAL

MOORE PARK, SYDNEY,  
SUNDAY, OCTOBER 4

It's just a shame Luke Steele leaves the passion behind at Australia's travelling dance circus

**A**lmost inevitably, as if it's a fate-tempting picnic on a grand scale, the sky hangs heavy with clouds over Parklife 2009, the world's only travelling electro fair. That doesn't stop the hordes of ticket holders from trudging across damp grass to get through the gates and get on down. The cream of the Sydney DJ crop warms up each stage.

By the time **The Cool Kids** swagger onstage the barrier is already crammed with punters eager to hear their bass-heavy raps. On their second visit to Australia, Mikey Rocks and Chuck English come armed with a slew of new tracks, hopefully indicating their debut album (apparently the 10 tracks of 'The Bake Sale' constitute a mere EP) will be along soon.

Synth-pop darling **Little Boots** seems somewhat adrift in the middle of the sizeable Water Stage. Dancing her way back and forth across the barren expanse in front of the audience, she does her best, but her normally stellar voice is thin and flat, and hits such as 'Stuck On Repeat' elicit nothing more than polite interest from a relatively small crowd.

Thankfully, **Crystal Castles** are the complete opposite. Alice Glass never stays still for a second as she and Ethan Kath whip through

a blistering set. Jagged electronic beats and icy disco synths stir the crowd into a frenzy, with Glass screaming like a banshee over the top. The only banter between songs is a hushed "thanks" before the last number, which ends in a snarl of feedback as the mic is dropped and the duo leave the stage like proper rock stars.

Evening has fallen by the time **Erol Alkan** gets behind the decks, which just makes it easier to see the lasers. Bent over a laptop, he cranks up his grinding electro-house tunes for the dancefloor, and eager howls erupt every time he toys with the crowd through well-placed breakdowns and bass drops.

By the time **Empire Of The Sun** make their long-awaited live debut, the largest crowd of the day has gathered to see what all the fuss is about. Dancers fill the front of the stage as Luke Steele strides on in a massive headaddress and signature 'crazy ruler of outer space' robe. Alternating between synths and guitar, Steele works hard in the absence of collaborator Nick Littlemore, who hasn't been in touch with Steele for five months. The set looks fantastic, a *Neverending Story*-style fantasia of light, costume and spectacle. Unfortunately this results in an imbalance in the style/substance ratio. While numerous costume changes for the dancers and trippy visuals exploding like digital fireworks create a scene you can't tear your eyes from, the music is merely adequate, and Steele's unwillingness to connect with the audience (the only mid-set banter is handled by a gruff, sci-fi-esque pre-recorded narrator) leaves the whole thing feeling passionless. Some leeway can be given for a first performance, especially when your bandmate's vanished. When you make your debut at Parklife, though, you have to bring the goods, and **Empire Of The Sun** fall short.

Even though everyone's flagging from the cold, **The Rapture** still manage to coax an enthusiastic audience into mobbing the barrier as they tear through their closing set. Despite coming back from hiatus the group are stunningly tight, leaping around energetically to favourites such as 'House Of Jealous Lovers' and 'Who! Alright - Yeah... Uh Huh'. And they're only wearing T-shirts... *Jonathon Valenzuela*



The Cool Kids  
get some new  
members

## SHORT SETS

### PULLED APART BY HORSES

THE LEXINGTON,  
LONDON, 30/09/09  
Considering how long they've been gigging, for tonight to be PABH's first headline slot in the capital shows a certain old-fashioned methodology. To wit: they tour so hard their initially messy gut-rock has been honed into a flurry of well-aimed punches, so 'Meat Balloon' and 'High Five Swan Dive Nose Dive' hit almost granite-hard. Plus, guitarists James Brown and Tom Hudson have their rock showmanship down-pat, so a set that could've been a lazy victory lap instead feels like their first shot at the bigtime. Did they blow it? Neigh. *Ben Patashnik*

### JERSEY BUDD

UPSTAIRS AT THE  
GARAGE, LONDON  
02/10/09  
After each song comes a bellowed "FANKYOU LONDAHHHN!" as if this is Wembley; at the end, clutching a giant white guitar, he introduces his band, one by one, showbiz style. Jersey Budd clearly has ambitions that stretch beyond the confines of sweaty attics such as this, and his brand of Paul Weller-inspired soul may be enough to get him there. Nestled among some great ballads, the more uptempo 'She Came Back' is the pick: a radio-friendly nugget with enough bite to seduce people beyond the believers. *Hamish MacBain*



## SUSSEXY BEASTS



### WILD BEASTS

THE HANBURY CLUB, BRIGHTON,  
MONDAY, OCTOBER 5

**A** dark night in a strange town. Wild Beasts have been on the road so long they've forgotten what day it is. Trapped together in a tiny tourvan, they're thirsting for female company like sailors on shore leave. Singer Hayden Thorpe reaches for his little black book. "This is a booty call", he trills. "My boot, my boot, my boot, my boot... up your asshole!"

If Wild Beasts fancy themselves as Lake District lotharios they don't make it easy for themselves. The pert, glistening, faintly disco-ish moves of their new songs promise bountiful pleasures of the flesh - but only with all kinds of sinister strings attached. The closest they get to a smooch is oldie 'Please Sir', a craven plea for leniency from a guilty school bully to his smitten headmaster. For every "plump heart a-thumpin'" there's a "broken body" or a "baby ungrown". Wild Beasts' songs are like R&B slow-jams sung by Jeremy Kyle.

The last time anyone teased us so terrifically only to sock us in the chops with a fistful of social realism, they were spanking themselves silly with a bunch of gladioli. Like The Smiths and precious few others, Wild Beasts remind us that guitar music can be soulful and savage and highfalutin' all at once. Musically, they make most of their peers look pathetic. You might have been lead to believe that Thorpe's swooping falsetto is an attention-grabbing affectation, but tonight it's just another key ingredient in a stealthily seductive recipe.

The audience, bless 'em, don't know quite what to make of it all, so settle for silent, rapt awe. Perhaps someone's just told them that the old Regency ballroom they're standing in is actually a reconditioned mausoleum. Wild Beasts, with their grandiose graverobbing tale 'His Grinning Skull' rattling the bones beneath, would appreciate the irony of their surroundings. They leave us without an encore, their salty taste still dancin' on our tongues. *Sam Richards*



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Do yer laces up,  
son, oh and... hang  
on, three tongues?

LIVE!

# A fair Weez

**LIL WAYNE**

HAMMERSMITH APOLLO, LONDON  
WEDNESDAY, OCTOBER 7

As a rock star he isn't the great he wants to be, but as a rapper? Still almost peerless

**L**il Wayne, the cult hero of hip-hop. While still holding on firmly to the ghetto-fab failsafes of cash, money and bitches, this former Hot Boy and New Orleans scene harbinger has made his name by being smarter and subtler than thick lad Fiddy and mentally stabler than crazy uncle Eminem. And, like Kanye, he's unafraid of experimentation, as the grand unveiling of his new rock direction demands tonight. Thankfully there's less risk of him making a massive tit of himself in the manner Mr West is so keen on.

In fact, for such a little guy it seems Wayne's got one up on pretty much every other rapper out there... so why the fuck does he have to chuck all that goodwill in the dumper by maintaining the irritating hip-hop status quo and turning up to the Hammersmith Apollo half an hour late? Appeasing the crowd's boos after his delayed start, dauntingly bassy gut-thruster 'A Milli' reminds you that aural violation is part of the reason you showed up. Shame, then, that the accompanying visuals look like a compilation of lo-fi GIFs nicked off the Bebo profile of a 14-year-old. Oh yeah, and there are some marching 100 dollar bills too. That's right. Marching. Like when the teacups came alive in *Beauty And The Beast*.

But when Lil Wayne does hip-hop in the old-school sense, the results are deep and delectable. 'We Takin' Over' pulses with low-riding vigour, while ode to blowjobs 'Lollipop' doesn't cause a small commotion when a group of disgusted feminists don't storm out of the overwhelmingly masculine crowd. There's less good news for Wayne's risky rockstar overhaul, as the slow dirge of grungy mud-swiller 'Prom Queen' bubbles insipidly past your senses like the waft of a particularly fusty fart. Come back Limp Bizkit, all is forgiven.

Wayne expresses gratitude and humbleness sorely lacking in other rappers, and when his hits hit big, it works. But cult is normally cult for a reason. Though the right elements appear in some form here and there, the perfect constellation for indisputable greatness never quite lines itself up, meaning tonight's show falls short of cosmic. **Alex Hoban**

ANDY WILLIAMS



Ian warns ships off the coast of the Persian gulf

## SHORT SETS

### TIGERS THAT TALKED

**THE GEORGE TAVERN LONDON, 05/10/09**  
Rousing a lacklustre Monday night pub crowd is no easy feat, but by the closing bars of opening track '23 Fears', we've all been won over. Masters of the slow brood, 'Black Heart, Blue Eyes' and new single 'Artificial Clouds' ebb and flow with filmic elegance, swaying between maudlin melodrama and frenzied multi-layered crescendos thanks to the band's driving force, the infinitely talented violinist Glenna. The band go all out for the final track 'Holy Saturday, Gloomy Sunday', the frantic fiddling and handclaps transforming it into a Celtic jig. **Tessa Harris**

### COUGAR

**HOXTON SQUARE BAR & KITCHEN LONDON 01/10/09**

Wisconsin's Cougar are everything you want from a electronic post-rock band: they look like five studio techs; they're partial to warm headwear; the drummer sits sideways; the sampler man employs obscure instruments; the three guitarists line up in a row and close eyes. Tonight those here join them, scrunching eyelids and bobbing heads as their five favourite nerds pump out glitch-infested sine-waves and monolithic riffery. Cold thrills down the spine - that must explain those furry caps. **Tim Chester**



## MUCH ADO ABOUT 'LITTLE



**PIXIES**  
**BRIXTON ACADEMY, LONDON**  
**TUESDAY, OCTOBER 6**

It's almost five years to the day since the Pixies played their first reunion show on these shores in this very venue. Scenes of near hysteria, like an FA Cup Final mixed with The Beatles at Shea Stadium wrapped up in first contact with an alien civilisation, were witnessed, with some tracks being almost drowned out by rapturous screaming. Tonight, they're playing their (most famous but not best) album 'Doolittle' from start to finish. Thankfully they resist the temptation to use a bazooka to shoot fish in a pint glass and open with such star-spun rarities such as 'Bailey's Walk' - "We've probably only played some of these songs four times before!" announces Kim Deal. It's as if they're making us work for 'Debaser', and when they hit the album proper, people don't look like they know what's going on. Well, not until the torrid disco punk of 'Tame' and the surfabilly of 'Wave Of Mutilation' twist their melons clean off. This is the album that cemented the group's aesthetic, and tonight it is like having a deep south preacher murdering you with a surf guitar, a straight-edge razor and the tail fin of a UFO. The show is nothing less than magnificent, even if there's always the slight suspicion that you're being spoon-fed like a baby. Most enjoyable (perhaps because of lack of anticipation) is a nuclear-powered 'Into The White', which comes on like Hawkwind collaborating with The Velvet Underground. But the truth of the matter is that any sublime experience if repeated often enough becomes dull. It's what truly makes a mockery of the concept of heaven and hell. There is only one possible trajectory for further Pixies shows, and that is unavoidably downwards if new material isn't written. In the meantime, though, if they really need more time to think about it, well, like we said, 'Doolittle's not even their best album... **John Doran**

## United Arab primate

**IAN BROWN**  
**MADINAT ARENA, DUBAI,**  
**THURSDAY, OCTOBER 1**

Front row scuffles and tone deafness can't daunt him

**D**ubai. Sandy emirate where the Arab jetset go to convert oil revenues into tacky soft furnishings. As the mercury swells to 38°C, even the beads of sweat develop beads of sweat. Women in abayas follow their husbands in dishdashas into aircon-nuked shopping malls. Far off: a low, flat bellowing cry peals out from near the Atlantis seven-star hotel complex. Is it the muezzin wail, calling the faithful to prayer? No. It is Ian Brown, singing in a key seemingly entirely of his own devising...

Poor Brownie. Obviously, in an ideal world, a basic inability to carry a tune should be no impediment to a global singing career. And it's not as if Ian Brown hasn't telegraphed this inability to make Simon Cowell mug anything other than the 'stop wasting my valuable time' face on many previous occasions - you kind of know what you're gonna get from his gigs. But like any professional athlete, his voice has

runs of form, and the word from his recent London show was that right now he's in a particular trough. However, most crimes are forgiven if you can open your show with a laconic, iconic 'I Wanna Be Adored'.

But despite the way 'Crowning Of The Poor' (one of only two songs he plays from 'My Way') courses with slow-stepping fury, there's a gradual drop-off, and before his encore, the cheering meant to bring him back on is a little drowsy. Mr Monkey Man makes light of it: "You've gotten too lazy out here," he jests, "you're spoilt!" before launching into an abortive 'Fools Gold'. Suddenly, he points at security. "Leave him alone! They're bullies, mate. They're bullies." A Brit with the words of 'I Am The Resurrection' tattooed on his back has removed his shirt, up on the railings. He and Ian had been sharing a moment - but it's illegal to remove your shirt in the United Arab Emirates. So security advise him to put it back on, by decking him in the chops. Once the ballyhoo is mopped up, Brown whips out a heroic 'FEAR' that heals all ills, then tosses out one last curveball by playing 'Stellify'. It's easily one of the top three post-Roses things he's done, but given that he played it only three songs ago, Dubai is well aware of this. At the back of the hall, a steady stream of early-leavers make tracks... "Right. We're off. Brush your teeth - fight tooth decay," Ian says as he exits. But the sad truth is that on average one in three adults hasn't had a dental check-up within the past year. **Gavin Haynes**





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Sun 25th Edinburgh Cabaret Voltaire  
Mon 26th Newcastle The Other Rooms  
Tues 27th Leeds Brudenell Social Club  
Thur 29th The Plug

Wed 28th LONDON Shepherds Bush Empire

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SAT 06	MANCHESTER ACADEMY 2	0161 832 1111
MON 08	LEEDS COCKPIT	0113 245 4650
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## UNIT SHIFTER

A&R wanker

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offers unsigned bands the chance to pitch themselves. If they can survive Blaine, they're ready for anything...



SO OK, WHICH MARKET DOOR DOES YOUR SOUND LOCK INTO?

Andy Clarke (vocals/bass): "Just good solid rock. My Influence is Metallica, Soundgarden, Ged [Hickey] - our guitarist - is into The Stone Roses, and the drummer likes U2."



**ORIGINAL CONSPIRACY**

MARKETING-WISE, WHAT'D BE THE BEST POSITION FOR MAXIMUM UPTAKE?

"Probably the university crowd. I don't think the old rockers will like us, it's a young sound."

EAR-FUCK ME WITH YOUR DIGITAL CONTENT.

"Well, Matt [Sale, drummer] has just signed us up to a Twitter account, and we've got a Facebook site and MySpace. We've also got someone making a cartoon video - caricatures of us in an animation that should be up in a couple of months."

VIRAL VIDEOS ARE GOOD TO BLINDSIDE DEMOGRAPHICS. COULD YOU GET LIVE CONTENT OF YOU SETTING FIRE TO EACH OTHER ONSTAGE?

"Yep. Just so long as we've got plenty of alcohol in us we'd be fine doing stuff like that."

WOAH, JUST HAD AN IDEA SHOWER FROM WAY OUTSIDE THE BOX. WHAT ABOUT WE HACK INTO COMPUTER SYSTEMS AND FLASH 'ORIGINAL CONSPIRACY' ON TO PEOPLE'S SCREENS?

"Brainwash 'em? I'd be in with that. Yeah, love it."

IT'S VIDEODROME, BABY. MAKE 'EM MUTATE INTO CD-BUYING FREAKS. TOTALLY HAWKING, MAN.

[WWW.MYSPACE.COM/ORIGINALCONSPIRACYMUSIC](http://WWW.MYSPACE.COM/ORIGINALCONSPIRACYMUSIC)

**PITCH YOUR BAND**

If you're in an unsigned band and fancy going head-to-head with Blaine, email [letters@nme.com](mailto:letters@nme.com) with a link to your MySpace page plus a contact email and phone number and the subject line "A&R wanker"



8TH OCT INDIGO & LA PRIZ, FOLKESTONE (JUST MPL)

9TH OCT COALITION, BRIGHTON

10TH OCT THE SWAN AND MITRE, BROMLEY

16TH OCT YARDBIRD, BIRMINGHAM

17TH OCT THE CELLAR, OXFORD

18TH OCT MOLES, BATH

19TH OCT CONCORDE 2, BRIGHTON (JUST F+W)

21ST OCT VENU U, HASTINGS

22ND OCT TAP N TIN, CHATHAM

23RD OCT THE STUDIO, ISLE OF WIGHT

5TH OCT THE DRILL HALL, HORSHAM

26TH OCT THE ROCKHOUSE (CLUB NME), DERBY (JUST F+W)

26TH OCT VISIONS, BOGNOR REGIS (JUST MPL)

27TH OCT THE MARTLET, BURGESS HILL

28TH OCT THE SOUL CELLAR, SOUTHAMPTON

30TH OCT THE LANES, BRISTOL

31ST OCT WEST COAST BAR, MARGATE (JUST F+W)  
THE STEVEN PIMLOTT BUILDING, CHICHESTER (JUST MPL)

1ST NOV THE HAWTH, CRAWLEY

5TH NOV HOBGOBLIN, STAINES

6TH NOV DUCK AND GOOSE PROMOTIONS PRESENTS MPL & F+W AT THE RED LION, GRAVESEND

13TH NOV VIBRATIONS, LEEDS (JUST F+W)

14TH NOV THE MAGNET, LIVERPOOL. THE ELBOW ROOMS, LEEDS (JUST MPL, EARLY SHOW)

NOV 20TH 93 FEET EAST, LONDON (JUST MPL)

NOV 21ST BANGERS AND MASH, THE GARAGE (JUST F+W)

**Sheryl Crow**

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**NME SAYS:** Progressive alt.indie

## CALL THE DOCTOR

Fri 09	BRISTOL	Mothers Ruin
Fri 16	NUNEATON	The Crew
Sat 17	BRISTOL	Start The Bus
Sun 18	BIRMINGHAM	Scruffy Murphys
Mon 19	CARDIFF	Ten Feet Tall
Tue 20	BATH	St James
Wed 21	YEOVIL	Quicksilver Mail
Thu 22	PLYMOUTH	Skiving Scholar
Fri 23	LONDON	Dublin Castle
Sat 24	PLYMOUTH	The Winchester
Sun 25	BRISTOL	The Crew

"like the kids playing a blonde cover to pay their respects to the passing of CBGBs"  
FIERCE PANDA

**NME SAYS:** Jerky girly post-punk



**Race The Rain EP, OUT NOW!**

**NME SAYS:** Powerful female fronted rock





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WITH ZANE LOWE  
THE NEXTMEN & DJ DAN  
SYNDICATE

THURSDAY 15TH OCTOBER  
PROPAGANDA READING  
WITH ZANE LOWE  
CASPA FEAT MC ROD AZLAN  
& DJ DAN  
Q CLUB

PROPAGANDA CHELTENHAM  
WITH DAVE REMIX & JON WELDON  
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+ GRACIOUS K PERFORMING  
THE MIGRAINE SKANK IN 'POP'AGANDA  
THE BRAND NEW  
O2 ACADEMY BIRMINGHAM

FRIDAY 16TH OCTOBER CONTINUED...

PROPAGANDA SHEFFIELD  
FRANZ FERDINAND  
(DJ SET)

THE O2 ACADEMY SHEFFIELD  
PROPAGANDA BOURNEMOUTH  
KINGS OF NEON GLOW STICK PARTY  
& NEON RAVE WITH 1000s OF FREE GLOW STICKS  
THE BRAND NEW  
O2 ACADEMY BOURNEMOUTH

SATURDAY 17TH OCTOBER  
PROPAGANDA HERTFORDSHIRE  
LAUNCH PARTY WITH ZANE LOWE  
THE NEXTMEN & DJ DAN  
THE BRAND NEW FORUM

PROPAGANDA LIVERPOOL  
RAZORLIGHT (DJ SET)  
+ GRACIOUS K PERFORMING  
THE MIGRAINE SKANK IN 'POP'AGANDA  
THE LIVERPOOL  
UNIVERSITY GUILD

PROPAGANDA MANCHESTER  
FRANZ FERDINAND (DJ SET)  
MOHO LIVE

WEEKLY PHOTOS, MORE INFO & ADVANCE TICKETS:  
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# I WANT TO SOUND LIKE... DIZZEE RASCAL



Rob Gilbert, 16, Edinburgh: "I want to know what I need to make music like Dizzee Rascal does on 'Maths + English' and 'Tongue N'Cheek'?"

## THE SOUND

Taking garage and grime to the mainstream, Dizzee Rascal's distinctly UK spin on things has invaded both the public consciousness and the charts. Among his influences are producers/artists Timbaland and Dr Dre.

## THE GEAR

For a Dizzee-style set-up get yourself some Logic recording software on an Apple Mac G5. He's also a big fan of the RME Fireface 800 audio interface (a unit that allows you to input and control multiple instruments/vocals into your computer, as well as output sound from your computer). For a cheaper option, go for an M-Audio Mobile Pre for around £100. Dizzee prefers to use a mixing console rather than doing it digitally on screen, but a TL Audio VTC 32-channel console costs a lot, so a Mackie 1402 VL2 is a steal at around £400. Finally, if you're doing vocals, break the bank and get some Neumann TLM103 and Sony C800G microphones.

## IN THE STUDIO

Start simple and work from the ground up – if you've got some lyrics, programme the necessary beats first so that you know the basic tempo and styles. If you're starting with a sample work out how it's going to be used throughout the track – you can always remove it later and replace it with something else. Once the basic track is nailed you can move onto other things and you can endlessly tweak it.

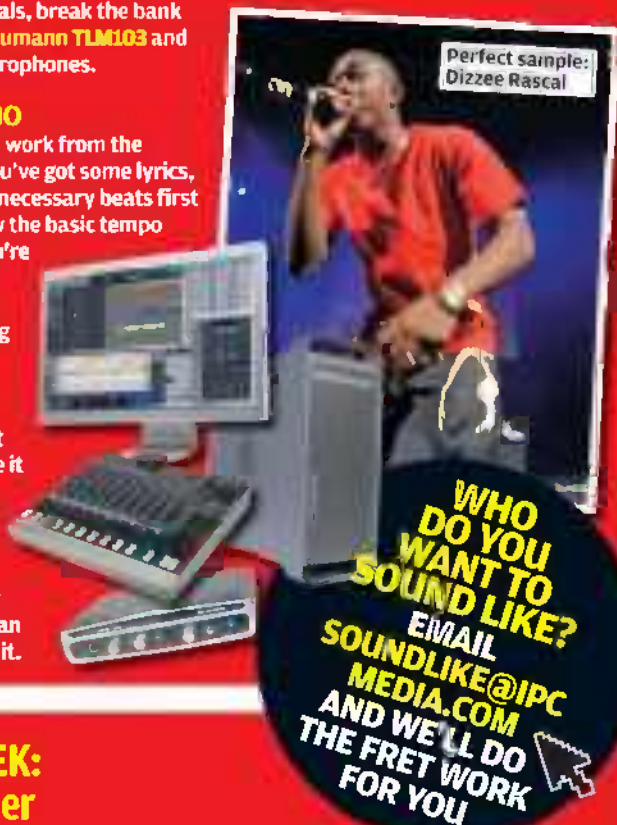
Keep a record of everything you try – you'll be surprised at how quickly you can forget things once you've done the hundredth little change. When mixing, it's important to use compression on things to give them more punch – and make sure the vocals sit high up in the mix to increase their clarity.

## THE TECHNIQUE

Keep things sparse: one well-placed sample or instrument part will have more power than a million things jostling for attention. Also, play with any samples you use – stretch them, compress them, or put them together with something very strange.

## BEST TRICK

Listen to as much music as possible. Dizzee's ability to mix and match styles to make things his own is evidence of a man who is comfortable with a very wide spread of music.



**NEXT WEEK:  
Wolfmother**

Words by John Callaghan from...

**Guitar**

November issue  
out now



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# GIG GUIDE

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

636 GIGS  
ACROSS  
THE UK &  
IRELAND

## PICK OF THE WEEK...



### PICK OF THE WEEK

#### NO AGE

WHERE: LONDON SCALA (MON)

As timeless as they come. The LA experimental indie noise duo head back to the UK for a welcome tour following the release of last year's album 'Nouns'.

[NME.COM/artists/no-age](http://NME.COM/artists/no-age)

### EVERYONE'S TALKING ABOUT



#### ESBEN AND THE WITCH

WHERE: LONDON THE LEXINGTON (WED), MANCHESTER IN THE CITY (MON)

Electronic, melancholic pop. The Brighton trio are sure to cast an everlasting spell on you.

[NME.COM/artists/esben-and-the-witch](http://NME.COM/artists/esben-and-the-witch)



### PICK OF CLUB NME

#### GOLDEN SILVERS

WHERE: NEW YORK BLVD (TUES)

NME's hot date with CMJ kicks off with a bang as Golden Silvers, Cymbals Eat Guitars, Darwin Deez, Zambri, Apache Beat and Ultra Violent Lights help get us in the mood.

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



### DON'T MISS

#### CLUES

WHERE: MANCHESTER IN THE CITY (MON), SHEFFIELD HARLEY (TUES)

Former Unicorns member Alden Penner pieces together alt.rock and mystery pop for his new Montreal-based outfit Clues.

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

### RADAR STARS

#### EGYPTIAN HIP HOP

WHERE: MANCHESTER IN THE CITY (SUN, TUE)

It's that time of year again when one northern city gets overrun by the latest buzz bands in the UK. And who better to represent Manchester and its musical affiliations than four of its dream-pop sons going under the collective Egyptian Hip Hop banner.

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



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O<sub>2</sub>



# WEDNESDAY

## OCTOBER 14

Former Dirty Pretty Thing Didz Hammond joins Iain Baker on this week's Forum to discuss the latest single releases, from 4pm

# NME

## RADIO

**Anal Cunt** Limelight 028 9032 5942  
**Frank Turner** Stiff Kitten  
028 90238700

**Kate Goes** Hare And Hounds  
0121 444 2081  
**Slaid Cleaves** Kitchen Garden Cafe  
0121 443 4725  
**Teltur** Glee Club 0870 241 5093

**BO LUCH ENOUGH**  
**Dizzee Rascal** Opera House  
01202 399922

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**The Drellas** Barfly 029 2066 7658 **+16**

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**Peter Doherty** Academy  
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**Pink** The O2 01 819 8888

**Master Shortie** Cabaret Voltaire  
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**The Big Pink/Amazing Baby**  
King Tut's Wah Wah Hut 0141 221 5279  
**Devon Sproule** ABC2  
0141 204 5151 **WA**  
**Eilen Jewell** Stereo 0141 576 5018  
**Paolo Nutini** O2 Academy  
0870 771 2000 **WA**

**Weekend Warriors** Boilerroom  
01483 440022 **+16**

**Audit Control** Shed Bar 0113 244 1198  
**Delondre Cartwright** College Of Music  
0113 222 3400  
**Jamie T** O2 Academy  
0870 771 2000 **WA**  
**Johnny Foreigner** Brudenell Social  
Club 0113 243 5866  
**The Kaleids** Hi Fi Club 0113 242 7353  
**Sufferin' Succotash** Sandinista!  
0113 305 0372  
**Tigers That Talked** Cockpit Room 2  
0113 244 3446

**Tom McRae** Dolans Warehouse  
00 35361 314483

**ILIKETRAINS/Swimming/**  
**The Ambush** Barfly Loft @ Masque  
0151 707 6171 **+14**

**Ben Taylor/Nell Bryden** O2 Academy  
2 0870 771 2000 **WA**

**Alexisonfire/Anti Flag** Forum  
020 7344 0044 **+14**  
**All American Rejects** O2 Shepherds  
Bush Empire 0870 771 2000  
**Assorted Family Circle** Comedy  
020 7839 7261



**A Silent Film/The Longest Day**  
Proud Galleries 020 7482 3867  
**The Basics** Monto Water Rats  
020 7837 4412  
**The Collectable Few** Windmill  
020 8671 0700  
**Dansette Junior** The Fly  
0870 907 0999  
**Darren Hayman** Boogaloo  
020 8340 2928  
**Dot Allison** Cargo 0207 749 7840  
**Drunken Balordi** 100 Club  
020 7636 0933  
**Emil & The Dogtooth** 12 Bar Club  
020 7240 2622

**Mothlite/Esben And The Witch**  
The Lexington 020 7837 5387  
**Filthy Whiskey** Troubadour Club  
020 7370 1434  
**Funeral For A Friend** KOKO  
020 7388 3222 **WA**  
**The Funeral Suits** Good Ship  
020 7372 2544  
**Goldheart** Assembly Borderline  
020 7734 5547

**The Hug/I Concur/Dorias Baracca**  
Queen Of Hoxton 020 7422 0958  
**Jamie Woon** Slaughtered Lamb  
020 8682 4080  
**Jon Allen** Union Chapel 020 7226 1686  
**Kings Of Convenience/Taxi Taxi!**  
Barbican Hall 020 7638 8891  
**Lenka** Barfly 0870 907 0999 **+16**  
**Lupen Crook and the Murderbirds**  
Hoxton Square Bar & Kitchen  
020 7613 0709

**Maybeshewill/Cats And Cats**  
And Cats Buffalo Bar 020 7359 6191  
**Nebula** Underworld 020 7482 1932  
**No Reply Bar** Music Hall 020 7613 5951  
**One Man And His Beard/TV Babies**  
Bull & Gate 020 7485 5358  
**Ramona Falls** Garage (Upstairs)  
0871 230 1094 **WA**  
**Running Riots/The Electric Riot**  
93 Feet East 020 7247 6095  
**Sandweaver/The Joy Of Sex** Dublin  
Castle 020 7485 1773

**Rob Reynolds** Courthouse  
01943 467466

**The Proclaimers** O2 Academy  
0870 771 2000 **WA**

**Midlands** Oakford Social Club  
0116 255 3956

**The Chapman Family** Plug  
0114 276 7093  
**Noah & The Whale** Leadmill  
0114 221 2828  
**Papa Roach** O2 Academy  
0870 771 2000 **WA**  
**Woody Mann** Boardwalk  
0114 279 9090

**The Kabeedies** Joiners 023 8022 5612  
**Kill It Kid** Hamptons Bar  
07919 253 508  
**Luke Donovan** Soul Cellar  
023 8071 0648

**Arthur Walker** Blue Cat Café  
0871 230 1094

**Therapy?** Sin City 01792654226

**Savion/Ameriste** Last Days  
Of Decadence 07982 445657  
**Senadee/Tall Baby** Luminaire  
020 7372 7123  
**Suspect Parts/The Shitty Limits**  
Barden's Boudoir 0770 865 6633  
**Tommy Reilly** Garage  
020 7607 1818 **WA**

**Bat For Lashes/Yeasayer**  
Academy 0161 832 1111  
**Example** Ruby Lounge 0161 834 1392  
**Scarce** Night And Day Cafe  
0161 236 1822  
**Six Alps** The Corner 0871 230 1094

**Editors** O2 Academy  
0870 771 2000 **WA**

**Noisettes** UEA 01603 505401  
**Sonic Boom Six** Waterfront  
01603 632717  
**The Unthanks** Arts Centre  
01603 660352

**Brendan Benson** Rescue Rooms  
0115 958 8484  
**Dan Michaelson & The Coastguards**  
Bodega Social Club 08713 100000  
**Go:Audio** Rock City 08713 100000  
**Songs By Canadians** Maze  
0115 947 5650

**Josh Ritter** The Pavilion  
00 35321 427 6228  
**Richmond Fontaine** Cyprus Avenue  
00 35321 427 6165

**James McMurtry** Whelan's  
00 3531 475 9372  
**Katherine Lynch** Vicar St  
00 3531 889 4900  
**Pink** The O2 01 819 8888

**Meursault** Cabaret Voltaire  
0131 220 6176

**Pete Doherty** Roisin Dubh  
00 35391 586540

**Johnny Foreigner** King Tut's  
Wah Wah Hut 0141 221 5279 **+14**  
**Julia And The Doogans**  
13th Note Cafe 0141 553 1638  
**Paolo Nutini** O2 Academy  
0870 771 2000 **WA**  
**Scarce** Stereo 0141 576 5018  
**Super Funny Animals** ABC  
0870 903 3444 **WA**

**Theoretical Girl** Harpers  
0871 230 1094

**Brendan Benson** Cockpit  
0113 244 3446  
**Deadmau5** O2 Academy  
0870 771 2000 **WA**  
**Desecration** Joseph's Well  
0113 203 1861  
**Free Spirit** New Roscoe 0113 246 0778  
**Girls** Brudenell Social Club  
0113 243 5866  
**Half Man Half Biscuit** Stylus  
01132 431751  
**Kid British Mine** 0871 230 1094  
**Richie Kotzen** Rios 0844 414 2182  
**The Rifles** Metropolitan University  
0113 283 2600  
**The Voices** Mido 0113 245 7101

**Drive By Disco** Sumo 0116 285 6536

**Jack Roberts** Barfly Theatre  
0151 707 6171

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# THURSDAY

## OCTOBER 15

**Stiff Little Fingers** Warehouse  
0844 847 2319 **WA**

**Light Moles** 01225 404445

**Barockestra** The Frontier  
01924 442122

**Bloc Party** O2 Academy  
0870 771 2000 **WA**  
**Kinn** O2 Academy 3  
0870 771 2000 **WA**  
**Miserable Rich** Glee Club  
0870 241 5093

**Adrian Edmondson** Concorde 2  
01273 673311  
**Teltur** Freebutt 01273 603974

**Go:Audio** O2 Academy  
0870 771 2000 **WA**  
**Light Of Words** Louisiana  
0117 926 5978  
**Maybeshewill** Croft 0117 987 4144  
**Soft Toy** Emergency Start The Bus  
0117 930 4370  
**Something For Example** The Cooler  
0117 945 0999  
**Therapy?** Thekla 08713 100000

**Chasing Melfina** Portland Arms  
01223 357268

**We Are Giants** Barfly  
029 2066 7658 **+14**

**Josh Ritter** The Pavilion  
00 35321 427 6228  
**Richmond Fontaine** Cyprus Avenue  
00 35321 427 6165

**James McMurtry** Whelan's  
00 3531 475 9372  
**Katherine Lynch** Vicar St  
00 3531 889 4900  
**Pink** The O2 01 819 8888

**Meursault** Cabaret Voltaire  
0131 220 6176

**Pete Doherty** Roisin Dubh  
00 35391 586540

**Johnny Foreigner** King Tut's  
Wah Wah Hut 0141 221 5279 **+14**  
**Julia And The Doogans**  
13th Note Cafe 0141 553 1638  
**Paolo Nutini** O2 Academy  
0870 771 2000 **WA**  
**Scarce** Stereo 0141 576 5018  
**Super Funny Animals** ABC  
0870 903 3444 **WA**

**Theoretical Girl** Harpers  
0871 230 1094

**Brendan Benson** Cockpit  
0113 244 3446  
**Deadmau5** O2 Academy  
0870 771 2000 **WA**  
**Desecration** Joseph's Well  
0113 203 1861  
**Free Spirit** New Roscoe 0113 246 0778  
**Girls** Brudenell Social Club  
0113 243 5866  
**Half Man Half Biscuit** Stylus  
01132 431751  
**Kid British Mine** 0871 230 1094  
**Richie Kotzen** Rios 0844 414 2182  
**The Rifles** Metropolitan University  
0113 283 2600  
**The Voices** Mido 0113 245 7101

**Drive By Disco** Sumo 0116 285 6536

**Jack Roberts** Barfly Theatre  
0151 707 6171

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0151 707 6171



Deadmau5, O2 Academy, Leeds

### LONDON

**The Agitators** Windmill  
020 8671 0700  
**Black Stone Cherry** Apollo  
0870 606 3400 **+14**  
**Burnt By The Sun** O2 Academy 2  
Islington 0870 771 2000 **WA**  
**Carmen and Camille/Camera Club**  
Dublin Castle 020 7485 1773  
**Cobra Killer/Drum Eyes/New**  
Islands The Lexington 020 7837 5387  
**The Crips** Forum 020 7344 0044 **+14**  
**Deeds Of The Nameless/**  
**The Detachments/Greg McDonald/**  
**Killafaw** 93 Feet East 020 7247 6095  
**Dele Sosimi Afrobeat Orchestra**  
Cargo 0207 749 7840  
**Echo & The Bunnymen** Roundhouse  
020 7482 7318  
**Grace & Favour/Vanilla Nightmare/**  
**Alex Stork/Suprah** Hope & Anchor  
020 7354 1312  
**Groove Armada** Coronet  
020 7701 1500  
**The Hot Rats** Hoxton Square Bar  
& Kitchen 020 7613 0709  
**Humanzi/Dynamo** Garage Rhythm  
Factory 020 7247 9386  
**Jackie Oates** Borderline  
020 7734 5547 **WA**  
**Jamie T** O2 Bruxton Academy  
0870 771 2000 **WA**  
**Jonny Cola & The A Grades** Good Ship  
020 7372 2544  
**Juliet Kelly** Troubadour Club  
020 7370 1434  
**The Kabeedies/Lo-Fi Culture Scene**  
Luminaire 020 7372 7123  
**Liam Hayes And Plush** 229 Club  
020 7631 8310  
**Matt Schofield** 100 Club  
020 7636 0933  
**Micachu** Scala 020 7833 2022  
**Mirrors** Barfly 0870 907 0999 **+14**  
**My Tiger My Timing** Legion  
020 7613 3012  
**Natalie Portman's Shaved Head**  
Arts Club 020 7460 4459  
**The New 1920** The Fly 0870 907 0999  
**The Orb** Heaven 020 7930 2020 **WA**  
**Plants And Animals** Barden's Boudoir  
0770 865 6633  
**Sonic Boom Six** Garage  
020 7607 1818 **WA**  
**Televised Crimewave** Buffalo Bar  
020 7359 6191  
**The Twang** KOKO 020 7388 3222

**MANCHESTER**  
**All American Rejects** Academy  
0161 832 1111  
**Glen Matlock** Ruby Lounge  
0161 834 1392

**Sam Buchanan** Night And Day Cafe  
0161 236 1822  
**Sincabeza** The Corner 0871 230 1094  
**98 Pages** Roadhouse 0161 228 1789

**The Chapman Family** Cluny  
0191 230 4474  
**Eilen Jewell** Cluny 2 0191 230 4474  
**Franz Ferdinand** O2 Academy  
0870 771 2000 **WA**

**Calvin Harris** UEA 01603 505401  
**Nouvelle Vague** Waterfront  
01603 632717

**NOTTINGHAM**  
**The Answering Machine**  
Bodega Social Club 08713 100000  
**Bigelf** Rescue Rooms 0115 958 8484  
**Nat Johnson And The Figureheads**  
Maze 0115 947 5650  
**Nebula** Old Angel Inn 0115 947 6735  
**Wolf/Cauldron** Rock City  
08713 100000

**Skint & Demoralised** O2 Academy 2  
0870 771 2000 **WA**

**Idlewild** Wedgewood Rooms  
023 9286 3911  
**Jon Allen** Cellars 0871 230 1094

**Delphic** 53 Degrees 01772 893 000

**Cliff Richard And The Shadows**  
Hallam FM Arena 0114 256 5520  
**Dreadzone** Corporation 0114 276 0262  
**Enter Shikari** O2 Academy  
0870 771 2000 **WA**  
**Truebeat** Boardwalk 0114 279 9090

**Band Of Skulls** Joiners 023 8022 5612

**The Eccentric Sensibles** Hobgoblin  
01784 452012

**The Sodburies** The Roffeston  
01793 534238

**Everything Everything** The Forum  
08712 777101

**Arthur Walker** Shifty Fox  
01924 374455  
**Bearfoot** Beware Escobar  
01924 332000

**Kings Of Convenience/Taxi Taxi!**  
Arts Centre 024 7652 4524

**Nelson** The Duchess 01904 641 413  
**Snorkel** City Screen Basement Bar  
01904 541144

**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 16

**Flashguns** Moles 01225 404445

**The Nimmo Brothers** Esquires  
01234 340120

**The Lean Yellows** Sound Bar  
0121 2362220

**Noah & The Whale** O2 Academy 2  
0870 771 2000 **WA**

**Take The 5th** Barton Arms  
0121 333 5988

**White Belt Yellow Tag** Rainbow  
0121 772 8174

**Calvin Harris** Opera House  
01202 399922

**The Strawberry Blondes** Champions  
01202 757 000

**Thomas Dybdahl** Freebutt  
01273 603974

**The Twang** Concorde 2 01273 673311

**Ginuwine** O2 Academy  
0870 771 2000 **WA**

**Girls The Cooler** 0117 945 0999

**The Mudheads** Bunch Of Grapes  
0117 987 0500

**The Pineapple Thief** Louisiana  
0117 926 5978

**Vadim** Start The Bus 0117 930 4370

**Thomas Traux** Portland Arms  
01223 357268

**The World On Fire** Junction  
01223 511511

**The Zombles** Beachcomber  
01472 812666

**God Is An Astronaut** Cyprus Avenue  
00 35321 427 6165

**Soft Toy Emergency** The Box  
01270 257 398

**Everything Everything** The Royal  
01332 36 77 20 **+14**

**The Steady Boys** The Victoria Inn  
01332 74 00 91

**Mark Morriss** Whelan's (Upstairs)  
00 3531 475 9372

**Themselves** Whelan's  
00 3531 475 9372

**Wallis Bird** Academy  
00 3531 877 9999

**The Coronas** Róisín Dubh  
00 35391 586540

**Alexisonfire/Anti Flag** O2 Academy  
0870 771 2000 **WA**

**Colin MacIntyre** Stereo 0141 576 5018

**James Yorkston** Arches  
0141 221 4001

**The Longcut** King Tut's Wah Wah Hut  
0141 221 5279

**Red Light District** ABC2  
0141 204 5151 **WA**

**Starless And Bible Black**  
Nice n'Sleazy 0141 333 9637

**Weightless** Club 85 01462 432767

**ILIKETRAINS** Cockpit 0113 244 3446

**Arthur Walker** Royal Park Cellars  
0113 274 1758

**Black Stone Cherry** O2 Academy  
0870 771 2000 **WA**

**The Doubtful Guest** New Roscoe  
0113 246 0778

**Grooverider** Underground  
0113 244 3403

**Jerry Dammers** Faversham  
0113 245 8817

**The Kabedies** Cockpit Room 3  
0113 2441573

**Luke Budd** Rios 0844 414 2182

**Micky P Kerr** Brudenell Social Club  
0113 243 5866

**Miserable Rich** The Library  
0113 244 0794

**Valleys** Joseph's Well 0113 203 1861

**The Yalla Yallas** Carpe Diem  
0113 243 6264

**LEICESTER**  
**Los Cyclones** With The Rhythm Show

**LIVERPOOL**  
**The Brows** O2 Academy 2

0870 771 2000 **WA**

**The Remnant Kings** Zanzibar  
0151 707 1558

**LONDON**  
**The Answering Machine** Borderline

020 7734 5547 **WA**

**Autumn Stone** Underbelly  
0207 613 3105

**Band Of Skulls** Watershed  
020 7792 8101

**Cats In Paris/Chik Budo**  
93 Feet East 020 7247 6095

**Devil Driver** Garage  
020 7607 1818 **+14**

**Die! Die! Die!/The Moi Non Plus**  
The Lexington 020 7837 5387

**Idlewild** Electric Ballroom  
020 7485 9006

**The Lihymons** Bar Rumba  
020 7287 2715

**Nouvelle Vague** Roundhouse  
020 7482 7318

**CLUB NME**

**CHELMSFORD**

**JA JA WUNDERBAR**

**+ STATES OF EMOTION**

**BARHOUSE**

**01245 356811**

**LONDON**

**EXAMPLE + THE BLACK**

**BOX REBELLION**

**ROCK**

**0207 388 3222**

**O Children** Cargo

0207 749 7840

**Random Hand** O2 Academy 2 Islington  
0870 771 2000 **WA**

**The Silts** ULU 020 7664 2000 **+14**

**Suzerain** Scala  
020 7833 2022

**Tobacco Road** Hope & Anchor  
020 7354 1312

**MANCHESTER**  
**Darlings Of The Day** South

0161 831 7756

**Editors** Academy 0161 832 1111

**Frank Turner** Academy 2  
0161 832 1111

**Joe Carnall & The Book Club** Night  
And Day Café 0161 236 1822

**Richie Kotzen** Club Academy  
0161 832 1111

**Tommy Reilly** Academy 3  
0161 832 1111

**Tom Jones** Evening News Arena  
0161 950 5000

**MIDDLESBROUGH**  
**Stornoway** Westgarth Social Club

01642 242164

**NEWCASTLE**  
**Crooked Skill** Cluny 2 0191 230 4474

**Jeepers Peepers** Cluny 0191 230 4474

**The Rifles** O2 Academy 2  
0870 771 2000 **WA**

**Walter Trout** O2 Academy  
0870 771 2000 **WA**

**NEWPORT**  
**Therapy?** T's 01633 216608

**NORWICH**  
**Devon Sproule** Arts Centre

01603 660352

**Dizzee Rascal** UEA 01603 505401

**NOTTINGHAM**  
**Emily Barker** Bodega Social Club

08713 100000

**Glen Matlock** Old Angel Inn  
0115 947 6735

**OXFORD**  
**Funeral For A Friend** O2 Academy

0870 771 2000 **WA**

**The Hot Rats** O2 Academy 2  
0870 771 2000 **WA**

**The Onlookers** Jericho Tavern  
01865 311775

**PLYMOUTH**  
**This Will Destroy You** White Rabbit

01752 227522

**PORTSMOUTH**  
**Kitty Daisy & Lewis** South Parade Pier

023 9273 2283

**PRESTON**  
**N-Dubz** 53 Degrees 01772 893 000

**READING**  
**The Redlands** Palomino Company

University 0118 987 5123

**SHEFFIELD**  
**David R Black** Corporation

0114 276 0262

**Franz Ferdinand** O2 Academy  
0870 771 2000 **WA**

**Spandau Ballet** Hallam FM Arena  
0114 256 5520

**SOUTHAMPTON**  
**Saving** Aimee Jones 023 8022 5612

**STONE ON TRENT**  
**The Chapman Family** Sugarmill

01782 214991 **+14**

**ST ALBANS**  
**Polly Poison** Fort 01727 823143

**SWANSEA**  
**Nebula** St. City 01792 54226

**SWINDON**  
**Reinforced** The Rolleston

01793 534238

**Ulysses** The Vic 01793 535713

**TUNDRIDGE WELLS**  
**The Check** The Lion 08712 777101

**WAKEFIELD**  
**The Beat** Marshalls Escobar

01924 323000

**WESTON SUPER MARE**  
**Goldblade** Killa 01934 509360

**WOLVERHAMPTON**  
**The Drellies** Club Hall 01902 552121

**YORK**  
**Matt Schofield** Fibbers

01904 651 250 **+14**

# SATURDAY

## OCTOBER 17

**States Of Emotion** Moles  
01225 404445

**Cockney Rejects** Esquires  
01234 340120

**James Hunter** Queen's University  
028 9024 5133

**Pink** Odyssey 028 9073 9074

**The Hexmen** The Swinging Arm  
0151 666 1666

**Dizzee Rascal** O2 Academy  
0870 771 2000 **WA**

**Girls** O2 Academy 3  
0870 771 2000 **WA**

**Ezio** Freebutt 01273 603974

**Scratch Perverts** Concorde 2  
01273 673311

**Alan Clayson And The Argonauts**  
Thunderbolt 07791 319 614

**Chimpunk/Ironik** O2 Academy  
0870 771 2000 **WA**

**The Hot Rats** Thekla 08713 100000

**Medallist/Aged Yummy** Start The Bus  
0117 930 4370

**Soul Destroyers** Fleece  
0117 945 0996

**Themselves** Croft 0117 987 4144

**Hijak Oscar** Barfly 029 2066 7658

**Hypnotic Brass Ensemble** Backyard  
01228 512220

**John Blek And The Rats** Cyprus  
Avenue 00 35321 427 6165

**The Holloways** The Royal  
01332 36 77 20 **+14**

**The Winding Sheet** Leopard  
01302 363054

**Daniel O'Donnell** The O2 01 819 8888

**Delorentos** Whelan's 00 3531 475 9372

**Invasion** Whelan's (Upstairs)  
00 3531 475 9372

**Jack Peñate** Village 00 3531 475 9372

**Tinarwen** Academy 00 3531 877 9999

**Ben Taylor** Cabaret Voltaire  
0131 220 6176

**Stiff Little Fingers** Picture House  
0844 847 1740 **WA**

**Twisted Wheel** Cavern Club  
01392 495370

**The Wickets** Jacobs Ladder  
01326 311 010

**Director** Róisín Dubh  
00 35391 586540

**ILIKETRAINS** King Tut's Wah Wah Hut  
0141 221 5279

**Bowling For Soup** O2 Academy  
0870 771 2000 **WA**

**Enter Shikari** ABC 0870 903 3444 **WA**

**Flindo Gask** Nice n'Sleazy  
0141 333 9637

**The Occasional Flickers**  
13th Note Café 0141 553 1638

**Soul Remover** Stereo 0141 576 5018

**Would Be Kings** ABC2  
0141 204 5151 **WA**

**HARLOW**  
**Scar** My Eyes Square 01279 305000

**LEEDS**  
**All Your Peers** Carpe Diem

0113 243 6264

**The Answering Machine** Cockpit  
Room 3 0113 2441573

**Changing Lanes** The Owl  
0113 256 5242

**China Shop** Bull The Subculture  
0113 245 0689

**Claire Cameron** Elbow Rooms  
0113 245 7011

**Dream Frequency** Rios  
0844 414 2182

**Editors** O2 Academy  
0870 771 2000 **WA**

**The Felice Brothers** Brudenell Social  
Club 0113 243 5866

**Loose Covers** New Roscoe  
0113 246 0778

**LEICESTER**  
**The Ukrainians** Start 0116 285 6536

**LIVERPOOL**  
**Sonic Boom Six** O2 Academy 2

0870 771 2000 **WA**

**LONDON**  
**The Amarylls/Miss Scarlett**

93 Feet East 020 7247 6095

**Beardyman** Cargo  
0207 749 7840

**Devil Driver** Garage  
020 7607 1818 **+14**

**Domino Theory/Civilian** The Fly  
0870 907 0999

**Hecuba/Don't Wait Animate/**  
**Punks Jump Up** Proud Galleries

020 7482 3867

**The Koolers** Kings Troubadour Club  
020 7370 1434

**The Lovebirds** Windmill  
020 8671 0700

**Monika** Jalili Union Chapel  
020 7226 1686

**Northern Kind** The Lexington  
020 7837 5387

**The Outside Royalty** Barfly  
0870 907 0999

**The Ramblings/Pistola** Kicks  
Dublin Castle 020 7485 1773

**Scarce/Coy Tosa** Luminaire  
020 7372 7123

**Screaming Tea Party** The Victoria  
0871 230 1094

**The Sneeze** Hope & Anchor  
020 7354 1312

**The Steady Boys/The Concrete Gods**  
12 Bar Club 020 7240 2622

**The Van Kleeff** Good Ship  
020 7372 2544

**VNV Nation** O2 Islington Academy  
0870 771 2000 **WA**

**Yokozuna** Constitution  
020 7387 4805

**MANCHESTER**  
**Cliff Richard And The Shadows**



# SUNDAY

## OCTOBER 18

### ABERDEEN

Rick Butler Warehouse  
0844 847 2319 **WA**

### BATH

Floors And Walls Mole  
01225 404145

### BEDFORD

Cherry Lee Lewis Esquires  
01234 340120

### BELFAST

Camille O'Sullivan Opera House  
028 9024 1919

Jack Peñate Spring & Airbrake  
028 9032 5968

Josh Ritter Empire 028 9024 9276  
Pink Odyssey 028 9073 9074

### BIRMINGHAM

Nerina Pallot Glee Club  
0870 241 5093

### BRIGHTON

Themselves Freebutt  
01273 603974  
Therapy? Concorde 2 01273 673311  
This Will Destroy You/And So  
I Watch You From Afar  
Audio 01273 624343

### BRISTOL

Dr Nutt Croft 0117 987 4144  
Indigo Girls O2 Academy  
0870 771 2000 **WA**

Mercy Alexander Louisiana  
0117 926 5978

My Passion/Winch House  
Thekla 08713 100000

Nouvelle Vague Anson Rooms  
0117 951 5810

### CAMBRIDGE

Norma Waterson Junction 2  
01223 511511

### CARDIFF

Amoriste Buffalo Bar 02920 310312  
80s Matchbox B-Line Disaster/  
Suicide Party/Exit International  
Barfly 029 2066 7658 **+14**

**CORK**  
Wallis Bird Cyprus Avenue  
00 35321 427 6165

### DERBY

Ruckus The Victoria Inn  
01332 74 00 91

### DUBLIN

The Felice Brothers Whelan's  
00 3531 475 9372

### EDINBURGH

The Wave Pictures Cabaret Voltaire  
0131 220 6176

### EXETER

Scar My Eyes Cavern Club  
01392 495370

### GLASGOW

Sonic Boom Six Stereo 0141 576 5018  
Underground Heroes King Tut's Wah  
Wah Hut 0141 221 5279

### LEEDS

The Big Pink Cockpit Room 2  
0113 244 3446

DevilDriver Rios 0844 414 2182  
Richard Kison Sandinista!

0113 305 0372  
Spiritual Garden Cardigan Arms  
0113 274 2000

Stomoway/Stars Of Sunday League  
Brudenell Social Club 0113 243 5866

Unknown Pleasures New Roscoe  
0113 246 1978

### LIVERPOOL

Chipmunk/Ironik O2 Academy  
0870 771 2000 **WA**

Hijak Oscar/Bad Precedent/  
The New Haze/Jajuka Barfly Loft

La Masque 0151 707 6171 **+14**

The Riffles O2 Academy 2  
0870 771 2000 **WA**

### LONDON

The Blackchords Good Ship  
020 7372 2544

The Groanbox Boys Luminaire  
020 7372 7123

Joe Allen/Smart Soutane/Radio  
Dynamics/Sky Comes King Dublin  
Castle 020 7485 1773

Karnivool O2 Academy 2 Islington  
0870 771 2000 **WA**

Kill Casino/Right Hook Ruin Barfly  
0870 907 0999 **+14**

The Kut/Capelle/Firing Line/What  
Now?/Epping Forest Eyes The Fly  
0870 907 0999

O'Messy Life Slaughtered Lamb  
020 8682 4080

The Pope Of Chill-Town/Creation  
Rockers 12 Bar Club 020 7240 2622

Sarah Mac 100 Cluli 020 7636 0933  
51c Alps/Deep Sht Barden's Boudoir  
0770 865 6633

Ted Maul Borderline  
020 7734 5547 **WA**

### MANCHESTER

Anti Flag/Alexisonfire/Four Year  
Strong/The Ghost Of A Thousand  
Academy, 0161 432 1111

Cliff Richard And The Shadows  
Evening News Arena 0161 950 5000

In The City: Egyptian Hip  
Hop/Hatcham Social/Televised  
Crimewave/My Tiger My Timing/  
Kong/Dutch Uncles/Envy/Sweet  
Bahoo/Bright Light Bright Light/  
Cate Le Bon/Islet/Unicorn Kid/Olfar  
Various venues 0871 230 1094

The Holloways Club Academy  
0161 832 1111

### NEWCASTLE

Ben Taylor Cluny 0191 230 4474  
Boitdown Cluny 2 0191 230 4474

Bowling For Soup O2 Academy  
0870 771 2000 **WA**

**NORWICH**  
Editors UEA 01603 505401

Master Shortie Waterfront  
01603 632717

### NOTTINGHAM

Frank Turner/Fake Problems  
Rock City 08713 100000

The Hot Rats Rescue Rooms  
0115 958 8484

### OXFORD

Idlewild O2 Academy  
0870 771 2000 **WA**

**PORTSMOUTH**  
Kids Love Lies Cellars 0871 230 1094

### SHEFFIELD

VNV Nation Corporation  
0114 276 0262

### STAFFS

Our Lost Infantry Hobgoblin  
01784 452012

### YORK

Wishbone Ash Grand Opera House  
01904 671818

# MONDAY

## OCTOBER 19

Be sure to tune into NME Radio from 2pm  
as Samantha is joined by Band Of Skulls  
sticksmith Matt Hayward for a chat

**NME**  
RADIO



White Lies,  
Forum, London

### ABERDEEN

Sonic Boom Six The Tunnels  
01224 211121

### BELFAST

Richmond Fontaine Empire  
028 9024 9276

### BIRMINGHAM

Chipmunk/Ironik O2 Academy  
0870 771 2000 **WA**

The Felice Brothers Glee Club  
0870 241 5093

This Will Destroy You O2 Academy 3  
0870 771 2000 **WA**

### BRIGHTON

Skindred Concorde 2 01273 673311

### BRISTOL

Calvin Harris/Mr Hudson O2  
Academy 0870 771 2000 **WA**

Tubelord Louisiana 0117 926 5978

### CAMBRIDGE

Ben Taylor Junction 2 01223 511511  
Crushing Death And Grief Portland  
Arms 01223 357268

### CARDIFF

My Passion/Winch House/Dreamer/  
Payton Barfly 029 2066 7658 **+14**

### DERBY

Thomas Dybdahl The Royal  
01332 36 77 20 **+14**

### DUBLIN

Bowling For Soup Academy  
00 3531 877 9999

### EDINBURGH

Basshunter Picture House  
0844 847 1740 **WA**

### EXETER

The Holloways Cavern Club  
01392 495370

### GLASGOW

Bat For Lashes ABC  
0870 903 3444 **WA**

Crocodiles/Divorce/Golden Grrrils/  
She's Hit Stereo 0141 576 5018

The Dangerfields 13th Note Café  
0141 553 1638

The Delays King Tut's Wah Wah Hut  
0141 221 5279

### LIVERPOOL

Roses Kings Castles Boilerroom  
01483 440022

### LEEDS

Gilly Talent O2 Academy  
0870 771 2000 **WA**

Everything Everything Nation Of  
Shopkeepers 0113 203 1831

Kate Walsh Brudenell Social Club  
0113 243 5866

White Fang Cardigan Arms  
0113 74 2000

### LONDON

Audio Hazard/Jenna Colquhoun  
Bu 1 & Gate 020 7485 5358

Benjamin Folke Thomas/Juniper  
Leaf/The Green Rock River Band  
Windmill 020 8671 0700

**MANCHESTER**  
Brendan Benson Academy 3  
0161 832 1111

In the City: The Brute Chorus/  
Frightened Rabbit/Clues/Munch  
Munch/Esben And The Witch/  
Crystal Fighters/The Hugs/  
The Sport/Am Blackbird/  
Goldheart Assembly/The Molotovs/  
The Crookes/The Onlookers  
Various venues 0871 230 1094

The Dead Weather Academy  
0161 832 1111

Indigo Girls Academy 2 0161 832 1111

Outrage O2 Academy 0161 832 1111

80s Matchbox B-Line Disaster Night  
And Da / Café 0161 236 1822

### NEWCASTLE

Black Stone Cherry O2 Academy  
0870 771 2000 **WA**

The Kabeedies Cluny 2 0191 230 4474

### NORWICH

Idlewild Waterfront 01603 632717

### NOTTINGHAM

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

Devil Driver/Behemoth Rock City  
08713 100000

### OXFORD

Master Shortie O2 Academy  
0870 771 2000 **WA**

### SHEFFIELD

Colin MacIntyre Leadmill  
0114 221 2828

The Deffiled Corporation  
0114 276 0262

Sleepwalker Boardwalk  
0114 279 9090

Tommy Reilly O2 Academy 2  
0870 771 2000 **WA**

### SWINDON

Mr Love & Justice The Vic  
01793 535713

### WALSLEY

Blood Hungry Nun Escobar  
01924 332000

**WOLVERHAMPTON**  
Frank Turner Wulfrun Hall  
01902 552121

Franz Ferdinand Civic Hall  
01902 552121



Jack Peñate,  
Spring &  
Airbrake, Belfast



# TUESDAY

## OCTOBER 20

### BELFAST

Green Day Odyssey 028 9073 9074  
The Rifles Queen's University  
028 9024 5133

### BIRMINGHAM

Alexisonfire/Anti Flag O2 Academy  
0870 771 2000 WA  
Brendan Benson O2 Academy 2  
0870 771 2000 WA  
The Delays O2 Academy 3  
0870 771 2000 WA

### BRADFORD

Ash Gasworks Bar 01274 732 200

### BRIGHTON

Bad Lieutenant Digital 01273 202 07  
Dan Michaelson & The Coastguards  
The Albert 01273 730499  
Puncture Kit Concorde 2  
01273 673311

### Bristol

ILIKETRAINS The Cooler  
011 945 0999  
Bloc Party O2 Academy  
0870 771 2000 WA  
Colin MacIntyre Thekla  
08713 100000  
Malory Louisiana 0117 926 5978  
Resolution 242 Croft 0117 987 4144

### CAMBRIDGE

Deadman's Junction  
01223 511511  
Lunar Youth Portland Arms  
01223 357268

### CARDIFF

This Town Needs Guns/Man  
Without Country Barfly  
029 2066 7658 +16  
The Wave Pictures Clwb Ifor Bach  
029 2023 2199

### EDINBURGH

Bat For Lashes/Yeasayer  
Picture House 0844 847 1740 WA  
Everything Everything Cabaret  
Voltaire 0131 220 6176

### GLASGOW

The Answering Machine King Tut's  
Wah Wah Hut 0141 221 5279  
Jack Peltate Arches 0141 221 4001

### LEEDS

Franz Ferdinand O2 Academy  
0870 771 2000 WA  
The Gap Year Riot! Rios  
0844 414 2182  
The Longcut Brudenell Social Club  
0113 243 5866

### LEICESTER

This Will Destroy You/And So  
I Watch You From Afar Firebug  
0116 255 1228

### LIVERPOOL

The Big Pink O2 Academy 2  
0870 771 2000 WA

### LONDON

Alaska In Winter MacBeth  
020 7739 5095  
Alex Cornish Monto Water Rats  
020 7837 4412  
Baedeker/Princip Bull & Gate  
020 7485 5358

Bearcraft Good Ship 020 7372 2544  
Biffy Clyro Forum 020 7344 0044 +14  
The Collective/This Is Not A Dead  
Transmission/Our Lost Infantry  
Dublin Castle 020 7485 1773  
Dr Jones Comedy 020 7839 7261

**CLUB NME**

**NEW YORK @ CMJ**

GOLDEN SILVERS +  
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+ DARWIN DEEZ +  
ZAMBRI + APACHE  
BEAT + BODEGA GIRLS  
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LIGHTS + TELEPATHE  
(DJ SET)

**0871 230 1094**

Fix Monday Bedford 020 8682 8940  
French For Cartridge Underbelly  
0207 613 3105  
Girls/Swanton Bombs Hoxton Square  
Bar & Kitchen 020 7613 0709  
Holly Miranda/Curly Hair Social  
020 7636 4997  
Juice Aleem The Fly 0870 907 0999  
Lindsey/Rise East Strike West Hope  
& Anchor 020 7354 1312

MaMa Lights Verve 0871 230 1094  
Malena Ardeval/Gus Garcia  
12 Bar Club 020 7240 2622  
Newton Faulkner O2 Shepherds Bush  
Empire 0870 771 2000 WA  
The Outsiders/Fulangchangandi/  
Freddie Fudd Pucker Windmill  
020 8671 0700  
O Children/Hecuba Madame Jojo's  
020 7734 2473  
Robbie Williams Roundhouse  
020 7482 7318  
Skindred Electric Ballroom  
020 7485 9006  
Talo Cruz OKO 020 7388 3222 WA  
Therapy?/Nixa Garage  
020 7607 1818 +16  
Tubelord/Copy Halo/Tall Ships  
The Lexington 020 7837 5387  
Turzi/Teeth Of The Sea/  
Don't Wait Animate Boulderline  
020 7734 5547 WA  
Vessels/St Francis/Years Of Rice &  
Salt Barden's Boudoir 0770 865 6633  
Whole Schebang Slaughtered Lamb  
020 8682 4080

### MANCHESTER

The Drums/Young British Artists/  
Driver Drive Faster Night And Day  
Café 0161 236 1822  
In The City: Egyptian Hip Hop/Koko  
Van Napoo/Lion Club/Twin  
Atlantic/Flood Of Red/Deaf  
Havana/Envy/She Is Danger/Silver  
Gospel Runners/Tripwires/Tigers  
That Talked/White Sunday  
Various venues 0871 230 1094  
The Felice Brothers Academy 2  
0161 832 1111

### NEWCASTLE

Enter Shikari O2 Academy  
0870 771 2000 WA  
James Yorkston Cluny 2  
0191 230 4474  
The Twilight Sad Cluny 0191 230 4474

### NORTHAMPTON

My Passion Roadrunner Centre  
01604 604222

### NORWICH

Bellowhead Waterfront 01603 632717  
Kate Walsh Arts Centre 01603 660352

### NOTTINGHAM

Billy Talent Rock City 08713 100000  
The Kaboodles/The Sharp Knees  
Bodega Social Club 08713 100000  
Karine Polwart Rescue Rooms  
0115 958 8484  
Mike TV Maze 0115 947 5650

### OXFORD

Frank Turner O2 Academy  
0870 771 2000 WA

### PORTSMOUTH

The Holloways Wedgewood Rooms  
023 9286 3911  
Rob the Rich Cellars 0871 230 1094

### PRESTON

Calvin Harris 53 Degrees  
01772 893 000

### SHEFFIELD

Clues Harley 0114 275 2288  
Crocodiles/The Hipshakes/  
Spectralis Plug 0114 276 7093  
Tinariwen O2 Academy 2  
0870 771 2000 WA

### SOUTHAMPTON

Master Shortle Joiners 023 8022 5612

### YORK

Oysterband The Duchess  
01904 641 413  
Poppy And Friends City Screen  
Basement 01904 541144

# GIGS

## TICKETS ON SALE!

# BOOKING NOW



Cold Cave:  
warm hearts

## COLD CAVE

**STARTS: BRISTOL LOUISIANA, OCTOBER 29**

In the run up to the release of the staggeringly awesome new record 'Love Comes Close', the experimental synth-pop outfit from Philadelphia heads to the UK for a bout of dates not to be missed.

[NME.COM/artists/the-soft-pack](http://NME.COM/artists/the-soft-pack)



## BATTLES

**STARTS: LONDON COXNET, DECEMBER 5**

The Warp20 tour finally makes its way to the capital with noise mentalists Battles leading the charge. Support comes from Broadcast and Plaid, so get there early for a brain-scrambling.

[NME.COM/artists/battles](http://NME.COM/artists/battles)



## THE SOFT PACK

**STARTS: GLASGOW KING TUT'S WAH WAH HUT, NOVEMBER 3**

The San Diego indie rock four-piece head back to Blighty following the release of their last studio album 'Nightlife/Bright Side'.

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



## GOOD SHOES

**STARTS: BATH MOLES, NOVEMBER 5**

Are you dancing? Are you asking? Heck yeah! The affable Good Shoes bring their chaotic, neurotic indie pop to foot stomping venues across the land this winter.

[NME.COM/artists/good-shoes](http://NME.COM/artists/good-shoes)



Enter Shikari, O2  
Academy, Newcastle

O<sub>2</sub> customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at [o2.co.uk/priority](http://o2.co.uk/priority). When Priority Tickets are gone, they're gone. Terms apply.

O<sub>2</sub>



# GEAR

STUFF WE LOVE Edited by Ben Patashnik

## LOLAPOP HANDMADE JEWELLERY

We all need something bright and colourful in our lives and Lolapop's jewellery – handmade by a girl called Kelly in her bedroom – is just that. Have a look now before the world ends and we're all left worshipping the Foul Goddess Elizabeth Duke. [Lolapop.co.uk](http://Lolapop.co.uk)



from  
£17

NICK CAVE

£30

## NICK CAVE AUDIOBOOK

He's not just the Shadow Lord Of Musical Darkness, Nick Cave's also an esteemed novelist. His latest, *The Death Of Bunny Munro*, is a typically noir tale of filthy sex, doom and bloody charades, and this seven-disc edition features the man himself reading it to you like some demented babysitter. What's more, it's been specially recorded to sound brilliant through headphones; by brilliant we really mean terrifying. [Canongate.co.uk](http://Canongate.co.uk)

DREAD  
AT THE  
CONTROL

£20

**NME**  
ONLINE STORE

## WORN FREE T-SHIRT

The late Clash singer/guitarist Joe Strummer, see, was THE MAN. Not The Man in terms of authority, but THE MAN in terms of damn-that-guy's-several-different-kinds-of-cool. This reproduced Dread At The Control T-shirt is modelled on one he wore 20 years ago – that shot of him in NYC is actually the label on the shirt – and is, well, damn cool. [NME.COM/store](http://NME.COM/store)



£60

## THE UMBRELLA ACADEMY VOL 2: DALLAS

This limited-edition hardcover of the second volume of My Chemical Romance frontman Gerard Way's *The Umbrella Academy* is bloody gorgeous. *Dallas* continues the story of the dysfunctional pseudo-superhero family in glorious colour, thanks to Gabriel Bá's cute-but-deadly artistry and Way's spot-on storytelling. Plus, it's big and heavy enough that if some prole lunk says comics are for geeks you can really do some damage by swinging this at their head. [Amazon.co.uk](http://Amazon.co.uk)

## WHERE THE WILD THINGS ARE SUIT

There's cute, there's hyper-cute and there's oh-dear-crikey-how-comfy-would-this-be-I-want-it-I-want-it. Buy it online and turn up to a showing of Spike Jonze's forthcoming cinematic masterpiece *Where The Wild Things Are*; when the lights go down just start hugging strangers at random. There is absolutely no doubt: you will make their day. Or be arrested. [Openingceremony.us](http://Openingceremony.us)

£384









# NME

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## PICK OF THE WEEK



### DIZZEE RASCAL TAKEOVER

Mr Rascal stormed the studios recently and demanded to pick his own tracks for an hour. Expect Beastie Boys, RATM, Prodigy and RHCP.  
Wednesday Oct 14, 9pm

## PLUS...

### WEDNESDAY LOSTPROPHETS PRESENT ROCK'N'ROLL RIOT

The boys and their faves.  
October 14, 4pm



### THURSDAY OASIS GREATEST HITS

Mourning the loss of the band and their best moments.  
October 15, 8am



### FRIDAY SIMIAN MOBILE DISCO PRESENT CLUB NME

Start your weekend here.  
October 16, 9pm



### SATURDAY WEEKEND ANTHEMS

Six hours of tunes including Oasis, Kasabian and Smiths.  
October 17, 12pm



### SUNDAY 10 TRACKS YOU HAVE TO HEAR THIS WEEK

Featuring Royksöpp.  
October 18, 11am and 8pm



### MONDAY THE NME ROCK CHART SHOW

Biffy and Lostprophets battle.  
October 19, 3pm



### TUESDAY BLUR GREATEST HITS

From 'There's No Other Way' to 'Tender' and all in-between.  
October 20, 8am



Full listings: [NME.COM/NMETV](http://NME.COM/NMETV)

## The NME Chart TV



1 FLORENCE AND THE MACHINE  
DRUMMING SONG

2 ARCTIC MONKEYS  
CRYING LIGHTNING

3 FRIENDLY FIRES  
KISS OF LIFE

4 THE TEMPER TRAP  
SWEET DISPOSITION

5 EMPIRE OF THE SUN  
WALKING ON A DREAM

6 IAN BROWN  
STELLIFY

7 THE BIG PINK  
DOMINOS

8 REVEREND AND THE MAKERS  
NO SOAP IN A DIRTY WAR

9 KASABIAN  
WHERE DID ALL THE LOVE GO?

10 IAN BROWN  
STELLIFY

VOTE NOW!

Go to [WWW.NME.COM/NMETV](http://WWW.NME.COM/NMETV) to have your say

SKY CHANNEL 0184  
VIRGIN MEDIA 975  
FREESAT 727  
DAB IN LONDON or  
[NMERADIO.CO.UK](http://NMERADIO.CO.UK)

## DON'T MISS



### JON HILLCOCK

Please allow us to introduce a man with a wealth of music knowledge and taste, Mr Jon Hillcock. Jon joins us on weekday mornings for a mix of new bands, music news and gig and MP3 recommendations. His New Noise show on Saturday nights, meanwhile, will ratchet your weekends up a notch with a selection of the best new music. Head over to the NME Radio blog at [NME.COM/blogs](http://NME.COM/blogs) for more info.

Mon-Fri 10am-12pm, Sat 7pm-9pm

## ALSO THIS WEEK...

### NME FORUM

Ex-Dirty Pretty Thing and general man-about-town Didz Hammond joins Iain Baker this week to wax lyrical on/lay into this week's single releases.

Wednesday October 14, 4pm

### BAND OF SKULLS

The band are currently ripping round the country on the NME Radio Presents HP Uni Tour, but drummer Matthew takes a quick break from it to join Samanthi in the studio.

Monday October 19, 2pm

## ON THE PLAYLIST...



THE HORRORS  
Whole New Way

DEVENDRA BANHART  
Baby

THE BROTHERS MOVEMENT  
Stand Still

GROOVE ARMADA  
Warsaw

ATLAS SOUND FT NOAH LENNON  
Walkabout



JULIAN CASABLANCAS  
11th Dimension

ALBERTA CROSS  
ATX

TILLY & THE WALL  
Falling Without Knowing

JULIAN PLENTI  
Games For Days

BIFFY CLYRO  
The Captain



THE XX  
Islands



# PETER ROBINSON VS



## TAIO CRUZ

The boarding-school hitmaker on sugar sales and how his videos are really 'gentlemen's films'

**H**ello, Taio. As I'm speaking to you, you're Number One! "Mustn't grumble."

Mustn't grumble?!

"Well..."

There must surely have been a period during your last album campaign when it was looking a bit shaky.

"Um... I suppose you could look at it that way. I never expected it to be blazing anyway, just because of my analysis of the UK marketplace."

Did you do flipcharts? Was there some 'competitor analysis'?

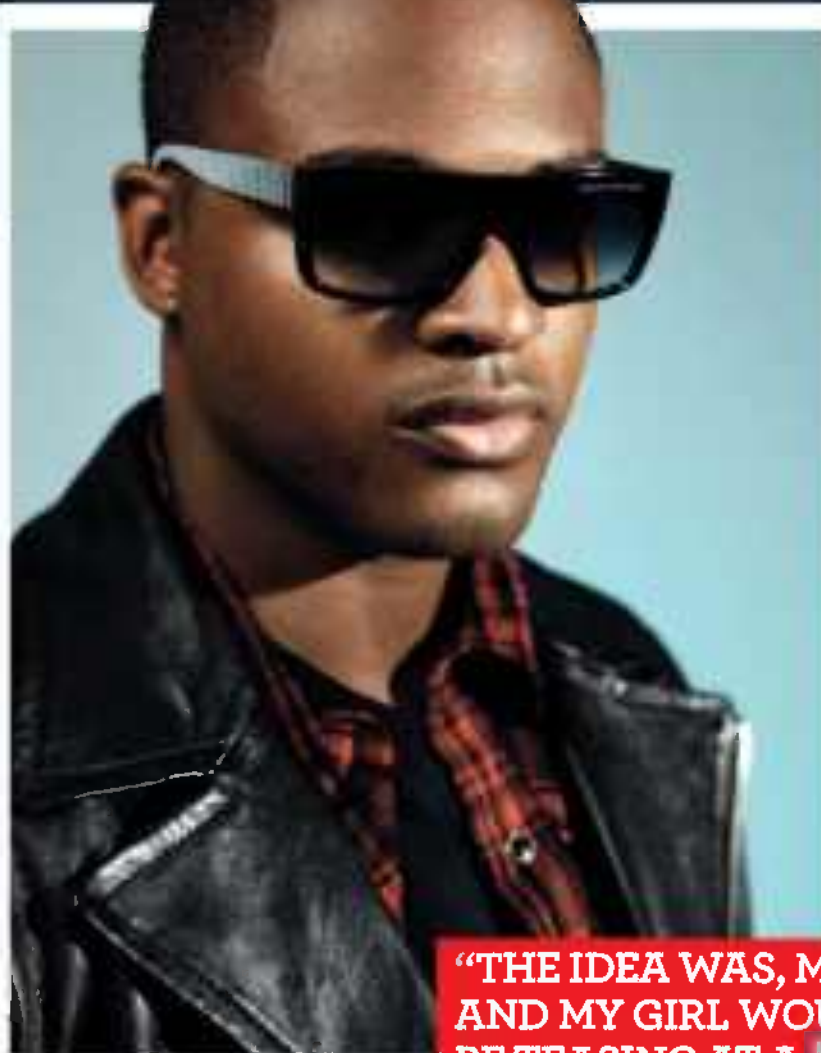
"Yes. No. I don't really do that, but I definitely pay attention to the type of music that works. I was signed in America so when I made my first album I wrote songs that I thought would work better in America. When it came to be that I was small in the UK it wasn't to my surprise that the songs didn't jump to the top of the charts. But people played those songs because they thought I was American, they were like, 'Here's a new R&B sensation from America'. I just went along with it. It's kind of like branding: if you see a plain white shirt and then you see another plain white shirt with a Gucci tag, you think of the second one as being better even if they're made out of the same material."

Yes.

"It's kind of like that. You hear one song, then you hear another song and it's 'American', so it seems better."

Most music is about context, even if many musicians don't like to admit it.

"I get as involved as I can with the music but I'm not really into the rest of it. I like



**"THE IDEA WAS, ME AND MY GIRL WOULD BE TEASING AT A SWINGERS' PARTY"**

producing and writing songs for me and for other people and I'm definitely all about that, and as a songwriter and a producer I adapt the sound depending on where the song's coming out. It's always music I like, it's never contrived, it sometimes might sound like I've just 'designed' something, but it'll always be something I love, it will just be tweaked for wherever I'm putting it out."

It's funny how some musicians, at the more boring muso end of the spectrum, shut themselves off in a hut in darkest Wales so that they are not 'infected' by outside influence during the creation of

their ~~art~~. You, on the other hand, listen to the radio and make what you're doing sound like what's already in the charts.

"Well, I'm unashamedly pop, I like to make pop music, I've listened to it since I was a kid whether it be Michel Jackson or Madonna."

I like that you dwell on the 'all about the music' idea, painting yourself as a simple singer/songwriter, when your current video features you IN A SPEEDBOAT.

"Every time I go on holiday with my

friends I'm always going, 'Let's go on jet skis!' and it's always, 'No you can't do that, you'll break your leg and you've got to work.' So I decided to do something where I got to have a speedboat. And me and the director came up with a video idea where me and my girlfriend would be teasing people at a swingers' party."

It's basically the prelude to a specialist interest gentleman's film.

"Yes, basically."

You're a very polite young man, Taio. Where did you learn your manners?

"I grew up in London. Well, when I wasn't at school. I went to boarding school. And they teach you manners at public school. My dad is a lawyer by trade but, before I was born, started up his own import/export company importing things like sugar into Nigeria, which used to pay pretty well."

Money wasn't tight in the Cruz household.

"No... but then it all fell to pieces and I had an experience of the ghetto..."

What was the ghetto for you?

"Harlesden! Church Road, Stonebridge Estates... proper ghetto, ask anyone!"

It must have gone properly tits up for your dad.

"Yes, it did. I don't know what happened, my mum won't tell me. My brother just seems to think it was one of those business decisions where you put all your money into something, it doesn't work, then that's the end of it."

You're certain it was sugar your father was importing and exporting.

"YES! It was no other white substance."

**FYI...**

- Taio really is exceedingly well-spoken. Money well spent there, private-education fans
- Who'd have thought the sugar market could be so volatile?
- Keisha, probably

## CRUZZING ALONG

Peter's guide to making the most of the Taio Cruz 'brand'

### TAIO RACK

At a time you think you've got all the new fashion accessories of the year, Taio has them.

Christmas idea: pictures of him on Santa hats



### CRUZED OIL

When you're out with a song in your hand, it's a good idea to have a little oil on it.

Christmas idea: pictures of him on oil barrels



### TAIO A YELLOW RIBBON

For a simple, effective way to get your name out there, wear a yellow ribbon.

Christmas idea: pictures of him with a yellow ribbon around his neck



### THE CRUZ CRU

Like a good, old-fashioned entry into the world of the cruise ship.

Christmas idea: pictures of him on a speedboat



### TAIOS OF A CLOWN

Enter a contest to win a trip to the circus with your family.

Christmas idea: pictures of him in a clown costume





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Wednesday  
October 21

THE LYRICS OF  
**RICHIE EDWARDS**  
FINALLY MAKE IT TO  
**AMERICA**

On the bus as  
**Manic Street Preachers**  
take 'Journal For Plague  
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