

698 UK
GIGS LISTED

NEW WHITE STRIPES MOVIE

NME

**THEM
CROOKED
VULTURES**

Onstage in NYC

MACCABEES
On safari in
Malawi

**PAVEMENT
REUNION:**

"This isn't
about the
money"

**HERO
WORSHIP!
GLASVEGAS
MEET
ECHO & THE
BUNNYMEN**
p28

KASABIAN

"Oasis have gone.
WE are the biggest band
in Britain now!"

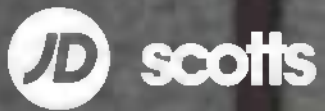
**THE DRUMS • RAGE AGAINST THE MACHINE • WEEZER • SALEM
AMANDA BLANK • DOVES • ASH • NOAH & THE WHALE • THE RAKES (RIP)**



Meet you in West Germany/October 1983...



The **DUFFER**
of St. GEORGE



Only available at JD & Scotts
visit www.thedufferofstgeorge.com



WHAT'S
INSIDE

Active Child 20
 The Agitator 40
 Alec Ounsworth 37
 Amanda Blank 32
 Ash 31
 Babyshambles 61
 Brakes 36
 Brett Anderson 39
 Broadcast 37
 Cold Cave 36, 57
 The Cribs 56
 Daniel Johnston 39
 Divorce 43
 DJ Nate 21
 DJ Rasham 21
 Doves 15
 The Drums 44
 Echo And The Bunnymen 28
 Egyptian Hip Hop 43
 Ellie Goulding 57
 Espers 37
 Everything
 Everything 43
 The Flaming Lips 61
 Gallows 61, 65
 Get Back Guinozzi 36
 Glasvegas 28
 Grizzly Bear 57
 Har Mar
 Superstar 36, 61
 Heavy Cream 21
 The Hidden
 Cameras 39
 HTRK 57
 Jarvis Cocker 8
 Jay Reatard 8
 Joe Goddard 39
 Julian Casablancas 8
 Kasabian 24, 65
 The Maccabees 10
 Mariachi El Bronx 61
 Morrissey 8
 Music Go Music 43
 Noah And The
 Whale 40
 00100 37
 Paramore 61
 Pavement 15
 Phoenix 65
 Picadilly Whip 54
 Placebo 61
 Tha Pope 21
 Public Image
 Limited 61
 Rage Against The
 Machine 35
 The Rakes 8
 Robbie Williams 42
 Sonic Boom Six 40
 Spectrals 43
 Swathes 20
 Teengirl Fantasy 18
 Them Crooked
 Vultures 40
 The White Stripes 7
 Twinkranes 39
 Vampire Weekend 65
 Weezer 39
 White Belt Yellow
 Tag 65
 Wolf Gang 43
 Women In Love 21
 The xx 3, 61

SNAPSHOT

BATTERSEA POWER STATION,
 LONDON, 22/10/09

The power and the Biffy

Pink Floyd may have put Battersea Power Station on the rock'n'roll map, floating giant

inflatable pigs over it on the cover of their 1976 LP 'Animals', but it was left to Biffy Clyro to give the London landmark a fitting send off last week.

The Scottish trio shot their video for forthcoming single 'Many Of Horror' in the building, just before the former power station was due to be redeveloped.

"It was a totally amazing building, I didn't realise it was built in the 1930s. I guess we're one of the last bands to get to shoot a video there, which was pretty cool," said bassist James Johnston.

Historic locations aside, the promo is a deliberate departure from the whips and chains extravaganza that accompanies current single 'The Captain', which was released this week.

"The song's very personal and we wanted a video that was going to reflect that, without being too over-the-top. It's a really strong, emotionally charged performance from Simon [Neil, vocals/guitar]. We didn't want anything too stylised, we wanted to let the song speak for itself."

See the video on NME TV later this year



XMAS HAS COME EARLY!

SPECIAL NME SUBSCRIPTION OFFER

❄️ SUBSCRIBE NOW & SAVE 85p ON EVERY ISSUE! ❄️

Go to www.magazinesdirect.com/nmeplug or call 0845 123 1231 and quote ARK9

Save up to 36%. Offer ends 01/02/10. For full T&Cs call 0845 123 1231



WHAT'S ON THE NME STEREO



3 PENGUIN PRISON Animal Animal

As a young and hungry, his bouncy indie-electro pop and prison music by the way, it's a great record. I don't want to think about the prison music, it's a great record. I don't want to think about the prison music, it's a great record. I don't want to think about the prison music, it's a great record. **On MySpace now**

4 TO MY BOY Us And The Wind

Former *Radar* favourites To My Boy are back with more winning eccentricity. But this time, it's less oddball electro-pop, more sad-eyed folktronica. A demo taken from 'The Habitable Zone', a concept album due in 2010 about what happens when we suck the last bit of lifeblood out of Earth and have to go hunting the galaxy looking for a place to live, this is sweetly sombre and lovely. **On MySpace now**



1 LCD SOUNDSYSTEM Bye Bye Bayou

FREE
DOWNLOAD

Florida and New Orleans have inspired LCD Soundsystem to their fullest, from the tropical 'Bye Bye Bayou' to the 'Kiss the Ground' 'Sawdust', and now, the peak of their creativity is in the long-awaited for return of LCD Soundsystem. It's a great record. I don't want to think about the prison music, it's a great record. I don't want to think about the prison music, it's a great record. **On LCDSoundsystem.com now**

2 FIELD MUSIC Each Time Is A New Time

Nobody does strange, skew-rhythmed English prog-pop like these guys, and we've missed the way their sweet and tricky shifts keep us on our toes. This has an uncharacteristically raunchy blues feel, that kind of reminds us of White Denim, collapsing into sweet radio-poppy interludes. Gorgeous. **Free download from Field-music.co.uk**

FREE
DOWNLOAD

5 MEN Big Fucker

FREE
DOWNLOAD

There are many reasons to love Men. Firstly, they're called Men. Secondly, they sound like gruff-punk titans Hot Water Music scuffling with Devo and have captured our hearts with their masculine facial hair and singalong anthemic. And thirdly, they wrote a pop tune so massive you could put a baguette under the crook of its arm and call it France... and then gave it such a radio-unfriendly name, the contrary buggers. Say it proud: we adore Men. **Free download from NME.COM/notesfromtheunderground**



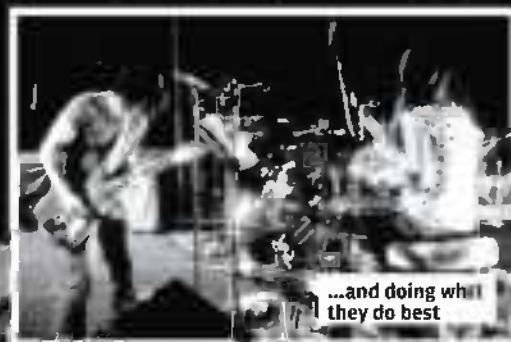
Jack and Meg:
shortly before
the tears



Canada kids: walking
along the beach...



...dancing a merry
little waltz...



...and doing what
they do best

White Stripes film: the first glimpse

Jack and Meg's Canadian tour documentary, *Under Great White Northern Lights*, isn't hitting UK cinemas until 2010. But *NME*'s Leonie Cooper has had a sneak preview

Lovely, but a little bleak. That's how the home of Arcade Fire, Crystal Castles and ice hockey appears in *Under Great White Northern Lights*. The film documents The White Stripes' 2007 attempts to inject some colour – well, three colours – into the sparse scenery of Canada, with a post-'Icky Thump' tour that traded arenas for shows in the most remote towns possible.

With film-maker Emmett Malloy on the tourbus, they visit places called things like Whitehorse and Yellowknife, somehow managing to not freeze to their instruments. The tour took place in summer, but it looks *seriously* cold – especially in the bare black-and-white shots that constitute half the movie and make Malloy's film look so much like a Jim Jarmusch flick you half expect Tom Waits to pop up holding a whisky bottle. Arty but accessible, Malloy's film is a treat for any Stripes fan: a document of a global band visiting

the ends of the Earth to deliver their delicious clatter to their most out-of-the-way followers.

As well as the official gigs, the film documents the band's 'sideshows': mini-gigs in a pool hall, flour mill, on a boat, a bus, in a café and, best of all, in a bowling

**Tears roll down Meg's
face as she sits next to
Jack at a piano as he
sings 'White Moon'**

alley where, mid-set, Jack goes for a strike. Suddenly Canada doesn't seem so bleak after all.

Balancing ferocious live rip-ups with meetings with Inuit elders and dreamlike strolls in graveyards, the most revealing moment of the film is not the wildly intense live music – no-one's forgotten how incendiary

these two are onstage – but when Jack makes the point that he doesn't hog band interviews on purpose, it's just that Meg hardly ever speaks. Here we finally get to see that it's not just in interviews that Meg's muteness takes hold, but in regular day-to-day life.

In fact, when Meg does say something, it's so quiet that subtitles are used to make sure that the audience can make out what she's on about. Despite Jack's constant-but-affable teasing about her limited way with words, Meg seems happily nonplussed. With a grin on her face for most of the film, it's not until the end that she seems less than content. In fact, sitting next to Jack at a piano as he sings 'White Moon' she actually looks traumatised. Tears roll down her face and Jack offers a big cuddle to cheer her up – with no explanation as to what's making her weep. Maybe it's the fact that she's desperate to get on with the next White Stripes record? Here's hoping...

FOO FIGHTERS



GREATEST HITS

NOVEMBER 2ND

CD • CD/DVD • LP • DOWNLOAD

INCLUDES BEST OF YOU, THE PRETENDER,
TIMES LIKE THESE AND NEW SINGLE WHEELS



WWW.FOOFIGHTERS.COM

AVAILABLE AT
hmv
hmv.com

7 DAYS IN MUSIC



BAND BREAK-UP

The Rakes send final message

LONDON

The Rakes have revealed that it was tour burn-out that led to them announcing last Thursday (October 22) that they were calling it a day. The London four-piece, who released three albums in their career after forming in 2004, cancelled their UK and US tour, with bassist Jamie Hornsmith telling NME that the thought of having to play the dates was "hell".

"We split because we felt like we just couldn't give it 100 per cent any more," he explained. "We had this three-week American tour coming up and it was real hell. We were already like zombies from the European tour."

Hornsmith pointed to the band's gruelling gig schedule to explain the burn-out. "This summer we

did 29 festivals," he said. "That's a hell of a lot of lying. When you become fazed by touring your heart's not in it. It's not fair on the fans."

The bassist claimed that the split had nothing to do with sales of their last album, 'Klang'. "Our tour sold well and we got offered a fourth album by our record label - we weren't dropped," he insisted. "We're all comfortable with the decision - every band has its lifespan. I wish more bands would split rather than milking it."

He added that the band were still mates ("We're going out drinking on Friday actually!") and said that despite all the gigging it was in fact their first big appearance in NME that stuck in his memory most. "My highlight in The Rakes?" he pondered? "It's got to be our first Radar feature! That was pretty exciting!"

GUNNING FOR 'DEMOCRACY'



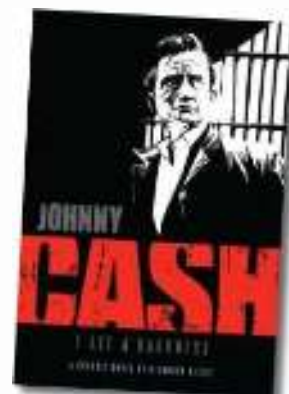
WINNIPEG ■ Axl Rose has fuelled rumours that 2010 will see Guns N'Roses tour the world by announcing a run of 13 live dates set to take place in Canada throughout January 2010. The gigs - the band's first since 2007 - kick off in Winnipeg on January 13 and take in Calgary, Montreal, Toronto, Ottawa and Quebec. On top of this, Asian dates, which would include shows in Taiwan, Seoul, Osaka and Tokyo, have been strongly rumoured. Rolling Stone magazine also reports that there is a strong hint of a possible full-on 'Chinese Democracy' world jaunt.

NOEL WRITES FOR LEONA

LONDON ■ Well, sort of. The former winner of *The X Factor*'s new album 'Echo' - out November 17 - features a version of the 2002 Oasis single 'Stop Crying Your Heart Out'. The Gallagher classic is given much the same makeover as Snow Patrol's 'Run' was, climaxing with a choir at the end. No Oasis members were available for comment.

MAN IN PAPERBACK

FOLSON ■ Johnny Cash has been reincarnated in a new form - as a graphic novel star. The late country legend appears in German comic artist Reinhard Kleist's book, *Johnny Cash: I See A Darkness*, in which his life story is told through Kleist's art. "I tried to find a clear style that fits to the era," Kleist told NME. See NME.COM/win to get your hands on one of two signed copies.



"The topic is not funny and it's NOT TRUE!"

KANYE WEST'S GIRLFRIEND AMBER ROSE RESPONDS TO FALSE TWITTER RUMOURS ABOUT YEEZY'S DEATH

LIL WAYNE: BIG TROUBLE
NEW YORK

Lil Wayne could be facing a one-year prison sentence after pleading guilty to attempted weapon possession. He made the plea in New York City, where two years previously, on the night of his first ever headline show in the Big Apple, police officers pulled over his tour bus, at which point a Louis Vuitton bag containing a firearm was allegedly thrown from the vehicle. Wayne is now free on bail and will be sentenced next February.



YEA - WE'RE BACK

BROOKLYN ■ Yeasayer, who recently showcased new material supporting Bat For Lashes in the UK, have announced that the follow-up to their debut album 'All Hour Cymbals' will be out next February. The album, 'Odd Blood', is set for release on February 9. Before that, the band will play a one-off show at New York's Guggenheim Museum, on October 30.

RUN TO THE THEATRE

BROADWAY

Run-DMC's Rev Run and DMC - the last surviving members of the hip-hop legends - are in talks to create a Broadway show about the band. The pair are set to meet producer Paula Wagner about the new project.



Jarvis flexes up

SHOREDITCH

Jarvis Cocker is set to become an aerobics instructor of sorts in London. The ex-Pulp man will play live at classes at the Village Underground venue in Shoreditch on Nov 8-11. The free event will have Cocker inviting fans to bring along instruments to join in with his band.





ONSTAGE COLLAPSE

Is Morrissey still ill?

SWINDON

Morrissey, it was really nothing this time. Despite collapsing onstage at Swindon's Oasis Leisure Centre on Saturday (October 24) after just one song, doctors say it's unlikely Moz is seriously ill. However, with Monday's Bournemouth show postponed and question marks over future dates, medical experts say he needs a good check up. "That he left hospital on Sunday rules out a major emergency such as a heart attack or acute appendicitis," explained GP and health writer Dr Carol Cooper, "but the circumstances do point to an underlying health problem." While not ruling out exhaustion, the fact that

the former Smiths star also cancelled a tour due to a throat illness earlier this year means it's likely he will now be tested for a potential long term health issue, Dr Cooper added. The singer's vegetarian lifestyle should reduce the likelihood of high blood pressure or heart disease, but, as he's 50 years old neither can be ruled out. "His adrenal glands would have been pumping stress hormones, and combined with a lack of sleep, this could leave him at risk of infections and illnesses," she said of the moment he took a tumble. "But my money would be on gut trouble the expression on his face throughout his career has always suggested abdominal pain..." Get well soon, Moz.



LIAM MAHER RIP

LONDON ■ Flowered Up frontman Liam Maher died last Tuesday (October 20) aged 41. The details of the death of the London baggy band's frontman were unclear as *NME* went to press. Former *NME* cover star Maher's biggest hit with the band was their Top 20 single 'Weekender'.

WOLF MOTHER GET SLASHED UP

LOS ANGELES ■ Former bandmate Ax Rose might be gearing up for a Guns N' Roses tour, but guitarist Slash has been busy recording a solo album signing up Wolfmother as his latest guest singer. "Maybe because we've got that old school delivery it matches what he was trying to do," Stockdale said.

JAY'S NEW BANDMATES

MEMPHIS ■ Jay Reatard has signed up a new backing band after his last one was kicked out on him mid tour. Bassist Anders Thode and drummer Jacob Eving from Danish punk band Co a Freaks have joined the US rocker to help him complete touring commitments. His original band left, with Reatard branding them "boring rich kids".

Florence's pals

LONDON

Florence And The Machine's Florence Welch is set to play an NME Calling collaboration gig at London's Tabernacle venue on November 27. The singer, billing the event as Florence And Friends, will then head to Club NME at KOKO for the aftershow. See NME.COM/calling for details of more NME Calling gigs and ticket details.



JACK POPPING UP SHOP

LONDON ■ Jack White's Third Man record label is set to erect a 'pop-up' record shop in London this week. The details of the shop will be announced on NME Radio - stay tuned on Thursday (October 29) for the information. Past Third Man temporary stores opened in New York and Los Angeles and have seen surprise performances from The Dead Weather.

"I'm breaking in. I'll be the guy wearing the 'Flashback' T shirt, setting fire to Ben Shephard's tie and hair"

CALVIN HARRIS REACTS CALMLY TO GMTV REFUSING TO PLAY HIS NEW SINGLE

VULTURES SWOOP FOR ALBUM

NEW YORK ■ Them Crooked Vultures have revealed when they're going to release their album. Dave Groh, Josh Homme and John Paul Jones will release their self-titled effort on November 17. Turn to page 40 for more on TCV.





Felix phones
home to moan
about the
weather



The Maccabees'

Malawian adventure

NME's Jamie Fullerton tags along as the five-piece take British indie to Africa

Hi, I'm Felix, I'm from London, I'm a musician," The Maccabees' singer/guitarist Felix White tells the 30-strong group of Malawian women. Their giggling, raggedy-clothed kids are in tow in the dusty courtyard in Mangochi, 32-degree sun-rays beating down on White's locks. The women respond with whoops and claps, suddenly bursting into song and dance. "That was the most nervous I've been in my life," whispers the man whose band headlined the O2 Academy in rain-lashed Brixton, south London the week before.

The five Maccabees – Felix, frontman Orlando Weeks, guitarist Hugo White, bassist Rupert Jarvis and drummer Sam Doyle – are in the heart of Malawi, the only western band to be invited to play at the Lake Of Stars festival that takes place literally on the shore of Lake Malawi. The event (October 15-18) – featuring a reggae-heavy bill of African acts plus guest spots from fellow Brits rapper Sway and Hot Chip's Joe Goddard, who plays a DJ set – takes place in the plush Sunbird

Nkopola Lodge. However, the band are keen to get out and meet the locals in one of the poorest countries in the world, where the average annual wage of around £150 means the Mangochi townspeople can't really afford the £55 pass.

Orlando, usually a shy, nervy singer, seems rather inspired by the loud greeting the band received from the locals. Kids swarm and dance around him, the frontman duly busting some moves himself while clapping as a bony-legged lad does the splits to impress him. Unexpectedly, an older girl, Josephine, asks to swap numbers with Felix. "I'm definitely going to text her from back home!" laughs the guitarist. "It was touching that they made an effort for us," Orlando admits after the dancing has died down. "They were all dressed up, singing their best harmonies."

Started in 2004 as a DJ-led event, Lake Of Stars has expanded in size and musical range while forging partnerships with the local community and charity programmes which share the event's profits.

"We feel like fish out of water," says Felix after watching Malawi Rastafarian reggae band Black Missionaries on the beach stage overlooking the

hippopotamus and crocodile-homing Lake Malawi. He admits he has no idea why the band were asked to play and that he knew practically nothing about the country – the organisers simply dropped them a line and they said "yes" quicker

"We transported people here somewhere rainy for an hour"

FELIX WHITE

than a croc can snap its jaws shut. "We're the kind of band who should be nowhere near a festival like this," he laughs, as nearby his manager gets told off by a Malawian lifeguard for swimming into the "hippo zone" in the lake.

MANDO DIAO

GIVE ME FIRE!

THE NEW ALBUM OUT MONDAY



GIVE
ME
FIRE!



The Maccabees
onstage at the
festival



Life's a beach
for Orlando



Hugo will
'never forget'
this photo



"Has Latchmere
really got a wave
machine then, boys?"



Rupert and Hugo
debate the setlist
with local kids

The next night it's showtime. Orlando, hardly a stallion of confidence any time, is nervous. He's got to follow reggae musician and local politician Lucius Banda, whose show features a female Malawian dancer grinding herself against a British bloke summoned from the crowd. The Maccabees needn't have worried. The atmosphere is one of eclectic acceptance rather than genre snobbery, and the band prove as big a hit as the reggae party-starters earlier. In fact they get into the spirit of it so much that they invite four girls on stage to dance with them before recruiting another later on to add harmonica to "Toothpaste Kisses".

"We were chatting to a guy who said for an hour we made him feel like he was out of Malawi," recalls Felix after a walk around the crowd. "He meant it as a compliment - we transported him to somewhere rainy

for an hour." He seems baffled as to why the new fan would want to envisage the dreariness of rain-soaked south London at this time of year, as opposed to the tropical beach.

The Malawi bands they shared the stage with, too, seem very impressed with what they see. "They rock!" exclaims Ernest Ikhwanga, frontman of Afro-rock reggae band Maflika, from Malawi's capital Lilongwe. "I've heard them before, on the internet. Soft rock - very good!" Lucius Banda is similarly enamoured. "They're great, serious stuff," he announces, posing for snaps with Felix. "This is a world-class festival - I've played here twice, I'm a veteran!"

The Maccabees say they see the gig as a celebration of their year. With second album 'Wall Of Arms' making a Jack Peñate and Horrors-esque leap in quality from middling 2007 debut 'Colour It In', the band have deftly swerved landfill indiedom by turning down support slots with the likes of Snow Patrol and now seem to be reaping the rewards.

The band spend their final day in Malawi on safari at Liwonde National Park, which induces cries of "that is *siititick*" from the band as they gawp at elephants

locking tusks, lurking crocodiles and baboons scuttling by.

"That reminds me of a monkey I saw back in the hotel," Orlando laughs from the safety of a jeep. "I went to grab my camera and it roared at me. It had a baby with it - it thought I was the kind of guy who would steal a baby."

A final DJ set on the beach ends the day and then The Maccabees are back on the dusty road, taking a rickety old bus back to Lilongwe airport. Although the band haven't quite been inspired by their visit to go down the Rastafarian reggae route for album number three, seeing the Malawi bands has clearly made a massive impression on them. "The standard they play - that percussion, it's just so far ahead technically of us as musicians," he admits "I'm kind of in awe."

NME.COM

For more pictures and blogs on The Maccabees' Malawian adventure, head to NME.COM

ELLIOTT ANDREWS/MARK JONES/PHOTOGRAPHY.COM

NIRVANA

LIVE AT READING



THE ENTIRE LEGENDARY NEVER-BEFORE RELEASED 1992
PERFORMANCE WITH PRISTINE COLOUR-CORRECTED FOOTAGE
AND AUDIO FROM THE ORIGINAL MULTI-TRACK TAPES.

AVAILABLE ON LIMITED DVD/CD DELUXE EDITION, CD AND DVD

2 NOVEMBER 2009



UNIVERSAL
U M C

WE WANT ANSWERS!

This week:

SPIRAL STAIRS PAVEMENT

NME: So your Brixton gig and the ATP you're curating next year have sold out, is the reunion about getting a big pay day for you all?

Spiral Stairs (aka Scott Kannberg): "No, it wasn't like we were getting offers, people knocking down the door saying, 'Please reform.' We just had this discussion with our agent and he said, 'You know, it's going to be 10 years [since Pavement split], it could be a really cool thing for everybody involved, you guys, your fans – if we plan it out right.' So once we started having those discussions, we just kind of went from there. I guess everybody was in the same headspace. I don't think two or three years ago I would've been able to do it – I would have wanted to, but it wouldn't have felt the same. I'm in a much better place than I was then."

Selling out four dates in New York a year in advance must have felt good, though? "You always need your ego stroked a little bit. It's been so long since we've done anything, so we thought, 'OK, let's see how much people really love us!' I think if we'd put one show on sale and it

had taken a while to sell tickets we would have been, 'OK, we'll still do it, but the demand's not really there, we'll just do a few shows,' but the response has been incredible."

So what have you actually got planned for the gigs?

"We'll figure that out when we start rehearsing! Luckily we have 10 years' worth of material to sort through, so it'll be fun to go through that! You know, we're starting to arrange these shows before we've even practiced or figured out if we sound good. But everyone's been playing music for the last 10 years, so we're all pretty well-connected to it, it's not like we're just picking up guitars again."

If you had to pick them now, what songs would you play?

"Any Pavement song would be a treat to play – 'Range Life' is a good one, I think we did that song really well, you know. Of course, I can't wait to sing my songs. Every Pavement song I love, they're a big part of my life."

And everyone's on board? What about original drummer Gary Young, who left the band back in 1993?

"We haven't talked to Gary yet, maybe at some point he'll be involved. We just

"We just thought, 'OK, let's see how much people really love us!'"



have to figure out what would be the best way to do it. We love Gary, he's an important part of Pavement."

So many bands reform these days – isn't it getting tired?

"I think every reunion always starts off really exciting. Every time I've seen a band play that hasn't been round in a while, it's been great."

Can we expect the obligatory greatest hits compilation?

"There's talk of doing a best of, with some really cool outtakes on that. The very first radio show that Pavement ever did has never been released. I don't think anyone's ever heard it, so we'll put that out there sometime."

You've also just released a solo album, 'The Real Feel'; why's it been so long since the last one (2004's Preston School Of Industry album 'Monsoon')?

"I'd just gone through a divorce and I stayed up in Seattle and didn't do much. I have a house up there that I've been renovating, and I went through a few relationships that were not very positive and the next thing you know it's three or four years later. And then I finally met someone who got me back on track, and so, yeah, I'm in a much better place than I was at that time."

Finally, it's the 10-year anniversary of Pavement's split next month, so why aren't you playing the gigs then?

"I think those kind of dates are really important – but it's close enough!"



LOCAL NATIVES

GORILLA MANOR

Debut Album Out Nov. 2nd
with special edition bonus DVD
available at Rough Trade

Tuesday 19th January
HOXTON SQUARE BAR
& KITCHEN

www.myspace.com/localnatives

The latest entertainment. Don't leave home without it.

With the new Aino™ phone, you can watch all the wild stunts you want. Take the latest videos, music and podcasts with you every day. This on-the-go show is brought to you automatically and wirelessly through Media Go on your PC and Media Home on your phone. No need to connect the two together anymore. Go on, Spark Something.

Aino and the Liquid Identity logo are trademarks or registered trademarks of Sony Ericsson Mobile Communications AB. Sony and "make.believe" are trademarks or registered trademarks of Sony Corporation. Ericsson is a trademark or registered trademark of Telefonaktiebolaget LM Ericsson. All other trademarks are property of their respective owners.

A Sony Ericsson Aino phone and a Media Go device are prominently displayed on a wooden desk. The Media Go device's screen shows a red, smiling character. The Aino phone's screen shows a person performing a stunt. In the background, a group of people are performing various stunts, including jumping and falling, in a room with shelves filled with toys and books. A blue, liquid-like character is visible in the foreground, holding a small white ball. The overall scene is vibrant and energetic, emphasizing the theme of entertainment and stunts.

Search 'Spark Something' online

Sony Ericsson
make.believe



**FIND THE RIGHT FAN
FOR YOUR TICKET**

seatwave.com)))

THE FAN-TO-FAN TICKET EXCHANGE

MY MUSIC

STICKING A MICROPHONE IN THE EAR OF...

JIMI GOODWIN Doves



Right now I'm loving...

'LOVERS' CARVINGS' BIBIO



"He's on Warp, he's got an album called 'Ambivalence Avenue' and it's all great, I love it. This song kind of reminds me of Damon [Gough, Badly Drawn Boy]'s first record, 'The Hour Of Bewilderbeast'; really sunny. The rest of the record goes through quite folky wistful stuff to mashed-up, chopped-up hip-hop. It's a really great range, he does it really well. I've not seen him live - I'd love to."

My karaoke song...

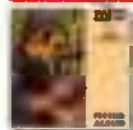
'MY PREROGATIVE' BOBBY BROWN



"I only ever did it once. I got the sheet, and I thought that'd be the one to most induce mirth in my bandmates. I've got to admit that I started breaking up at the end of my performance. But I did get some high fives off my table, though I don't know what anyone else thought of it. I think it was spectacular, but that's the end of it. I'm going to chalk that one up to experience."

I wish I'd written...

'LORD FRANKLIN' MARTIN CARTHY

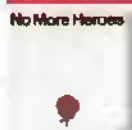


"Lord Franklin sailed through the Arctic with his crew in the 19th century and they didn't make it, they ended up lost at sea."

This song is based on a poem by his wife, apparently. Many years later it became a folk standard, but Martin Carthy's version is just beautiful. Did you know that Bob Dylan was such a fan that he used to come up and hang out with people like Martin Carthy? Anyway, I just think this is beautiful - it's a great song."

My first record...

'NO MORE HEROES' THE STRANGLERS



"I was about eight years old when I got it. There used to be a record shop in the precinct near my nana's house, and I was never out of there really, on a Saturday. I just loved punk, I loved The Stranglers; I loved loads of punk stuff when I was a kid. My dad used to take me to loads of punk gigs from an early age; The Clash, the Ramones, Ian Dury, and The Stranglers when they had a stripper..."

To make me dance

'BETTER CHANGE YOUR MIND' WILLIAM ONYEABOR



"David Byrne's label is really great for finding obscure old must-haves. They put out a compilation called 'The Funky, Fuzzy Sound Of West Africa' about two years ago, maybe a bit longer. 'Better Change Your Mind' is just eight minutes of seriously funky West African - it's the stand-out track for me. It's from about 1974 or something. That compilation is amazing - I'd recommend it to anyone."

An emotional one...

'TO BE STILL' ALELA DIANE



"I heard it on *Later... With Jools Holland* a couple of weeks ago, just her and her guitarist, she's just got an incredible voice. I bought the album, really nice, but that's the stand-out track. I think someone's giving her the run-around, or has given her the run-around, and what I get from it, is she's kind of saying, 'When you've worked all this out of your system, I guess I'll still be here, but I'm not a doormat.' That's what I'm getting from the lyrics."

A new band I love...

KURT VILE & THE VIOLATORS



"Andy [Williams, Doves drummer] sent me a link the other day of a YouTube clip of them playing South By Southwest in Austin, Texas, the track's called 'Freak Train'. It's wild, the guy's amazing. I think he's on his third or fourth record. I don't know where he's from, but it's really, really exciting. You just gotta hear it, it had me almost out of my seat. It's just really, really mesmerising. It's quite psychedelic."



My first gig...

THE CLASH MANCHESTER APOLLO 1977

"I was told we were going for a Chinese meal in town for my birthday, and then we rock up at the Apollo and you see the classic 'Tonight only: The Clash' in big letters, and I nearly wet myself. I had to get out of there when they did 'White Riot' - people at the Apollo used to rip the chairs out and they were flying everywhere so my dad grabbed me and took me home."

WE HAVE OVER
700,000
TICKETS
FOR SALE.
THAT'S 10 TIMES
MORE THAN EBAY.
WE ROCK.

ALL OUR TICKETS
COME WITH
TICKETCOVER™
IF THE EVENT IS
CANCELLED,
YOU GET A FULL REFUND.
SOUND AS.

(TERMS AND CONDITIONS APPLY)

Now Showing

MUSE

Stereophonics
FLORENCE AND
THE MACHINE

Kasabian

THEM CROOKED
VULTURES

seatwave.com)))
THE FAN-TO-FAN TICKET EXCHANGE

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

LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Ben Patashnik*

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

A nice spot of T

It was nice to pick up my weekly dose of *NME* last Wednesday (*NME*, October 17) and see the amazing Mr Jamie T smiling back at me. He's probably the only musician making the Top 10 these days who has such unbelievable, raw and genuine talent and isn't performing just to please his record label. He didn't have to be discovered on *The X Factor*, and his music has that true grittiness about it. His 'bolshy' behaviour and his shed-turned-studio just add to his uniqueness, resulting in him making 'Kings & Queens' the coolest album I've heard in some time. Jamie T; a man with some slamming beats and a great head of hair. A winning combination, I'd say. More interviews with less-publicised musicians, please. I'm growing weary of staring at Matt Bellamy's pout, not to mention Liam Gallagher's unibrow. Ta.

Rebekah Rennick, Ireland

With this in mind, Rebekah, we're only putting artists on the cover with fine heads of hair from now on. Hear that, Ryan Jarman? You and your bowl-cut are shit out of luck – BP

MR HUDSON: A WARNING FROM HISTORY

Couldn't agree more with your assessment of the Brand New album (*NME*, October 17). Great band that's been overlooked for too long now. What I'm baffled by is why, if you think it's so good, all it gets is a few paras, whereas Mr Hudson – an album you've utterly trashed – gets a full half-page? Slating a Mr Hudson album is an activity akin to shooting fish in a barrel, and I'd be sceptical about how many people that read *NME* actually care about his polished pop pish? If his album is truly only worth 2/10 then treat it appropriately and make it a mere footnote. A bigger editorial push for the bands you're enjoying would get more people interested in them, and surely that's what you want, no?

Stu, Musselburgh

You know when it snows and there's a really bad road accident and those

electronic signs flash up 'ICY ROADS, ACCIDENT AHEAD: SLOW DOWN' just so everyone knows to be really careful and avoid the dangerous bits, because if they don't they might die or maim themselves or some similarly horrible fate? No-one complains there are too many warnings for that, do they? That's exactly the same thinking behind why we gave 'Straight No Chaser' half a page: even one copy sold counts as an atrocity – BP

First of all, I would like to praise this magazine for its opinionated style. You aren't afraid to slate an artist and go directly against popular opinion (for example, saying Jay-Z was better than Coldplay). While this usually sets you apart from the other music mags and deserves £2.30 from my wallet, I disagree with some of your comments. For example, I don't share the same adoring sentiments you give Arctic Monkeys week in, week out, but hey that's just my opinion. But I'm allowed to straight-up disagree with you when you get your facts wrong (So that means I can pull you up on your grammar? Rad! – BP), which has been increasingly pissing me off. One, you dismissed Kid Cudi and MGMT's 'Pursuit Of Happiness', but the other week (*NME*, September 26) it was in your *10 Tracks To Check Out This Week*, directly contradicting yourselves. Two, I agreed with your harsh treatment of Mr Hudson's album, but how dare you say 'Forever Young' is the worst track on 'The Blueprint 3', where did it chart? Higher than 'Death Of Auto-Tune'. Fact. Sort it out.

Daniel Long, Guernsey

One, NME isn't compiled by one person; it's a constantly shifting and nebulous beast, which means we all



Mr Hudson: "polished pop pish" says reader

STALKERS

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



KYLA, TORONTO

"Here's a pic of me and Alex Turner. Meeting him was a dream fulfilled for me!"



LUKE, DUDLEY

"Met Ryan Jarman after The Cribs' recent gig at Learnington Spa. He was brilliant!"



FIONA, TORONTO

"Here is a pic of me and Arctic Monkeys drummer Matt Helders. He was such a sweetheart!"

Grizzly Bear, Thom Yorke and Muse have become a part of this ghastly franchise. I could not give two tosses about Paramore being used – Paramore fans and *Twilight* fans are very similar. However, the thought of horrible, teeny, scene children listening to my favourite band (Grizzly Bear) and other artists that I love (Thom Yorke/Radiohead/Muse) makes me miserable. I realise that I sound snobby and very harsh, and maybe I am, but I cannot bear the thought of hundreds of fangirls appearing at their gigs, which are normally serene, magical events, or going on about how much they love them when they have heard about two tracks by the band in question. It is too vile. **Elsie Sorrell, Leeds**

Ah, the whiff of elitism. I agree, Elsie, it's really bloody annoying when bands you love are savvy enough to make business decisions (perhaps because their 'fans' are nicking their music?) that ensure they get some cash so they can actually survive and keep making music. Personally, I'd prefer them to all chuck themselves off the Brooklyn Bridge in artistic hara-kiri as soon as they sold more than 10 records – BP

POLITICKING OVER

Old C U Next Tuesdays on the internet have been moaning how *NME* ain't as good as it used to be, but the last two issues have been pretty fucking good. Got the new one this morning – classic Jamie T interview, very strong, def going to buy the album as soon as I can afford it. Somebody else got the point about 'Sticks 'N' Stones' – I was right. And the piece on why people should actually care about the Conservatives getting in. Great to see a return of decent politics to the mag, really didn't need the mental image of Rupert Murdoch giving Gordon Brown a blowjob though, arrgh. Pass the brain bleach (serious lols at that). Also fantastic that you're pointing out just how similar Labour and Tory are and that the Green Party got suggested as an alternative, but shame John Robb wasn't a bit more intelligent: "try voting Green or something, find alternatives" – what, like the BNP? *facepalm*

Jen, via email

I was 18 when that famous headline in *The Sun* came out pre-John Major's re-election: "If Labour get in, will the last person to leave Britain please turn the lights out." "How dare they?" I thought. My dad quoted to me once in my socialist youth (I would often accompany my best friend selling *Socialist Worker* in Guildford), "If you're 18 and not a socialist you have no heart. If you're 25 and still socialist you're a fool." I didn't agree then but I now think that – except

for maybe Joe Strummer – there is no exception to this rule. If Labour get in, I will be leaving this country, as will a lot of much cleverer people than me (cue editor's comment). The Left is nannyish, perfidious and evil. It's time left-wing ideas are seen for the rubbish they truly are. And no, I'm not a banker. I'm an experimental engineer who believes in empirical evidence. There has never been a good left-wing government. PS Tim Burgess says Thatcher was as right wing as Hitler. No she wasn't, you twat!!

Robert Hooper, via email

Robert, don't confuse the self-serving narcissism of New Labour with the left-wing ideas of true socialism. If you're arguing that socialised healthcare free at the point of use, fair taxation, a functioning BBC and well-funded and maintained public transport are 'nannyish, perfidious and evil' then you're on another planet. Labour might have made a lot of mistakes, but they introduced the ever-rising minimum wage and civil partnerships, two social leaps the Tories would never have made. I'm 26 and a socialist depressed with modern politics and politicians, who have shown time and time again that they're willing to mortgage their beliefs to the highest bidder. Cameron's a lizard, and if it takes five years of Tory greed to kick the actual left into shape, then I'm sad to say: bring it on – BP

SEND US YOUR LETTERS

Email: letters@nme.com Post: The Letters Page, *NME*, Blue Fin Building, 110 Southwark St, London, SE1 0SU Oh, and LOTW winners should email the same address to claim their prizes

XMAS HAS COME EARLY!
SPECIAL NME SUBSCRIPTION OFFER
* SUBSCRIBE *
NOW & SAVE 85p ON EVERY ISSUE!



Go to www.magazinesdirect.com/nnesub or call 0845 123 1231 and quote BNH9

Save up to 36%. Offer ends 01/02/10. For full T&Cs call 0845 123 1231

LET US KNOW WHAT YOU THINK AT:
www.twitter.com/nmemagazine

AND ANOTHER THING...

In case you've still not made your point

CHILD ABUSE

I heard my 10-year-old brother listening to The Smiths on his iPod today. I just found that pretty cool.

JACK, VIA EMAIL

Ah, pubescent depression – BP

EAT THE RICH

I've gone to a new posh school and everyone here has a shit taste in music. They listen to bollocks like Akon and it's absolute shit. Please can you tell them to buck up their ideas and how fucking dare they call The Cribs "that shit".

BEN, VIA EMAIL

It must be a really great posh school if you can't even spell 'here' correctly – BP

HA! FOOLED YOU ALL

I received my Beatles special issue in the post the other day. Mine was 'The White Album' cover. They were all 'White Album' covers, weren't they? You cheapskates.

PROSS, MONTRÉAL

Little-known rock fact: The Beatles only ever released one album. It's called '1' – BP

HOODOO VODOO

On the strength of the first two albums only, how come Suede are the forgotten boys of the '90s while Oasis and Blur are the nation's favourite Britpop heroes?

JEREMY, VIA EMAIL

Any band that lets Hamish MacBain appear in their videos is begging for obsolescence. Me. I was in a Lostprophets video. They're still killing it. Coincidence? NO – BP

GO AWAY

So, we've waited over a year for new Joe Lean stuff. I'm just not sure why they've built all this anticipation, to be honest. I don't even know what they're trying to be, or trying to do. It just sounds crap. Sorry but yeah. **SEAN ATKINSON, VIA EMAIL** Don't apologise, Sean. If anyone should apologise here, it's Joe Lean. Not for taking so long, but for the whole 'being in a band and publicly making music' thing – BP

*sit around arguing about everything. So it's a bunfight: you get different opinions in *NME* because they're written by different people, it's not a case of us contradicting ourselves. Two, you're using the general public's buying habits as 'facts' denoting unimpeachable quality? Try this: 10million people bought Celine Dion's howling abortion 'My Heart Will Go On'. Are you saying that makes it exactly – scientifically speaking – twice as good as Survivor's 'Eye Of The Tiger', aka The Fourth Greatest Song Of All Time, which only sold 5million? You are? Make like a tree, and geddoudahere – BP*

VAMPIRES SUCK

I have to say, I am very upset about the *New Moon* soundtrack. I detest the *Twilight* series, and I am infuriated by the fact that wonderful artists such as

RADAR

FINDING THE BEST NEW MUSIC

This week's Radar
guest-edited byMilo Cordell
of Merok Records

You may know him as half of The Big Pink, but Milo is also the man behind Merok, the label who introduced Crystal Castles to Europe and released Klaxons' 'Atlantis To Interzone'. He knows his stuff, so listen up...



NME LOVES

The belated comedown to '90s chart dance euphoria

TEENGIRL FANTASY

We didn't need 10 years distance, but to clarify: 1999 was *shit*. What was happening in and around your ears then? NAM? Nu-metal? A solo Mel C? We squandered our millennial end, so thank fuck for today – and for Teengirl Fantasy, whose diva tears hold more bliss than '99's 365 days of millennium bugs and CFC cans.

Teengirl "hear the '90s" in the thwack of a 909 drum machine. Their name was chosen because "it seemed like a good boyband name". Their impressionist club music that you can't really dance to is like a pillhead puking a watercolour while listening to a collage of breakdowns off 'Massive Dance Hits '99'. With them, late-'90s bliss has finally arrived, albeit a decade late. On university exchange in Amsterdam, Nick Weiss

and Logan Takahashi remember a youth spent with archaic web host Angelfire and New York's revered gay nightclub the Paradise Garage. "Angelfire is a great place," says Weiss, whose fifth-grade tribute site to late-'90s girl band Blaque still haunts Angelfire. "Free, unpretentious, almost as welcoming as the Paradise Garage was." Except the Paradise Garage closed in 1987, before Logan and Nick were born.

Teengirl don't long for a fading past, they long for one that never existed 'til they found it on the 'net, but no matter; it's the longing that's important – if what they long for's the same. Also, with tracks like 'Portofino', they still long to dance in clubs they'll never visit. "At 16 there's an emotional honesty you lose as you grow up," explains Takahashi. "Music can bring that back." There's a price to pay for eternal youth of the mind

– toiling for hours, tangled in wires, audiences not knowing whether to dance or dream. Is theirs antisocial club music? Isn't that oxymoronic? "No! We started Teengirl to play a house party," laughs Logan. "In a club, with those other bodies, whether or not you know or care who's around you..." He trails off. "It's just about .. being alone and together," Weiss finishes, "at the same time." *Kev Kharas*

MILO SAY

"Ace, slow-motion jams, that feel like watching a hypnosis VHS run backward, or a Polaroid melt in the sun. We're putting their debut album out in 2010 and it's going to soundtrack the new ice-age"

L:VE hanging out.

Meet the new BlackBerry® Curve™ 8520 smartphone

How can you not love hanging out? Hanging out is for inside jokes, secrets, updates, BBM flirting and doing the things you'll reminisce about the next time you hang out. We thought hey, even if you can't be in the same room, coffee shop or time zone, you can get together on Facebook®, Twitter™, BlackBerry® Messenger or MySpace®.

That's why we loved building the new BlackBerry Curve 8520. Just because you're not together, doesn't mean you can't hang out. So get out there and introduce yourself to the new BlackBerry Curve 8520. Available at all major stockists. Visit www.blackberry.co.uk/love

 **BlackBerry.**

RADAR

Find more magazines at www.MagazinesDownload.com

OTHER STUFF YOU SHOULD KNOW ABOUT

MEROK
MEROK



MILO SAYS:

"I think this is fuckin' A, reminds me of raves I used to go to with Robbie [Furze, BP frontman] when we were kids"

UNDERGROUND UPRISING

They say "industrial love songs". So do we

SWATHES

With a name like that, Swathes couldn't really be anything other than a stealthy noise merchant, peddling blankets of fuzz and enveloping eiderdowns of disorientating, disabling static. The man under the duvet is Wrexham's Matty Webber, who has struck out on his own presumably because north-east Wales isn't exactly awash with like-minded musicians. If you're into The Big Pink you'll get all tingly for Swathes, as they share a similar ambition to make "industrial love songs". Not that the "love" element is immediately detectable. Like My Bloody Valentine's eardrum-perforating noise holocaust, Matty aims for the point on the sensory spectrum where pleasure meets pain and you start finding it hard to tell the difference.

There's a decent tune somewhere in 'Distances', but it's gradually pummelled half to death by industrial machinery and suffocated with cellophane. The title of 'Matchday' suggests a certain nostalgic, Saturday-afternoon whimsy; instead it sounds like the voices inside Craig Bellamy's head when he's about to cripple an opponent. Thankfully, Matty himself seems relatively well-balanced. His modest ambition is to "keep going for a sensible length of time". But given that Swathes' songs seem to suck you into a temporal black hole, that could be anything from 10 minutes to 20 millennia. **Sam Richards**

NEED TO KNOW...

What: **Nasty industrial din from Wales**
Download: 'Matchday'

BLOG BUZZ

Electronic west coast hymns to loneliness

ACTIVE CHILD

Active Child, or Pat Grossi if you prefer not to use the highly fashionable 'adjective/noun' moniker, composes soaring and sprawling 'lektro lullabies. What that boils down to in plain English: delicately crafted choral disco for seraphims with dirty faces and knees, and a fondness for New Order. Inspired by "the power of layered voice and the way it can wash over you," this ex-choir-boy's bittersweet tales of confusing modern love and the sweaty morning after are dripping with understated rapture and honest words - detailing phonecalls left unanswered and the cold loneliness that is an empty house.

An ideal soundtrack to icy winter nights stumbling around messy warehouse parties, Grossi's new wave synths and dreamy

vocals soar above lo-fi detailing to produce echoey pop anthems. Having already had releases on stupidly cool (and stupidly named) boutique tape labels Mirror Universe and Leftist Nautical Antiques, Grossi is preparing to take his blog-conquering hymns live and relishing the chance to progress in his songwriting. "Give me a three-part harmony, a harp, drum machine and crisp synth, and all is well in the world," he says. Harps and synths? You can't get closer to synth-geek heaven than that.

Elizabeth Sankey

NEED TO KNOW...

What: **Woody angel who owns the entire Style Council back catalogue on cassette**
Download: 'She Was A Vision'



MILO SAYS:

"It's just so classy and emotional, with those spooky undertones of Bowie, circa 'Station To Station'. It's soul music more than anything"

The Brays
www.myspace.com/thebraysband

Four Night Stand
New EP: The Met Lounge: Peterborough
Nov 26th, Dec 3rd, Dec 10th, Dec 17th

KIDSLASS HOUSES
Youngblood (Let It Out)

THE BRAND NEW SINGLE
DOWNLOAD NOW
ACOUSTIC VERSION AVAILABLE 2ND NOVEMBER ON ITUNES

Available at: 30 BIRMINGHAM C2 ACADEMY • 31 COVENTRY KASBAR
November 2 MINDLEBROUGH EMPORIUM • 3 ABERDEEN THE WAREHOUSE • 4 EDINBURGH STAIN 24
5 BLACKWOOD MINERS INSTITUTE • 7 YEDVIL ORANGE BOX • 8 PORTSMOUTH WEDGEWOOD ROOMS
9 NORTHAMPTON ROADMENDER • 10 PRESTON S3 DEGREES

ROADRUNNERRECORDS.CO.UK KIDSLASSMUSIC.CO.UK

LEAT GUIN

WHY THERE ARE MOUNTAINS

"delight" The Guardian
"One of the best indie albums of the year" NME
"A glorious cacophony of xylophones, guitar noise & melodic bliss" Q
"Astounding" Protonik Best New Music

On tour in the UK in November
Go to www.myspace.com/cymbalcatguitars for dates

LEAT GUIN



Young Cream



IN THE KNOW

Chi-town Juke



Salem's John Holland on the unsavoury influence of his hometown hip-hop

I started Merok with my business partner Sam after seeing Klaxons play at White Heat in December 2005. It was something I had been thinking about for around a year, but I was waiting for the right band. They encapsulated everything I was into and wanted the label to be; punk, with great literature reference points. I was obsessed with Burroughs, and so were they. I told them I wanted to release 'Atlantis To Interzone' and they just said 'yes'. It was fucking cool of them.

Literally every label in England wanted to sign them, I had zero experience, but we just all seemed to click. I guess that's the only real secret of how to run a label: click with the bands, and not even consider doing it for any reason other than you LOVE the music. I guess Merok is a pure taste label, my taste; if I like it, I'll put it out. I don't worry about selling it or making money. This label is like a charity, we don't make a lot of money, we



get by. We don't have marketing departments or assistants and crap like that. You'll find us in the Dalston post office Monday mornings doing mail-order and most likely it's gonna be my writing on the envelope. Running a label isn't easy, but fuck me it's fun! I've had the best time of my life. Going into our fifth year, I know it's gonna be our most exciting yet, with genuinely amazing releases from Teengirl Fantasy, Divorce and Blondes. Every so often a band comes along that changes everything, and Salem are that band. They are truly original, fractured and bleak in a totally refreshing and intoxicating way. Their album is gonna be devastating. Yet it's a release that should make everyone feel reassured about music's unknown. Be scared.

Milo, Merok

EMAIL RADAR: RADAR@NME.COM
OR CHECK OUT THE RADAR BLOG:
NME.COM/NEWMUSIC/RADAR

Chicago, where we grew up, isn't a pleasant place. It's too big and there's too many people in it. There's both a very high unemployment and crime rate and the weather's shitty too. All in all the place has just never given me a good feeling, and I guess it's the experiences we've shared there that give our music the intrinsic 'darkness' that people seem to note about us. Most of the big cities in the States will have their own signature hip-hop sub-genre and an accompanying dance Chicago's is juke and its 'Footworking' moves. It's definitely been a massive influence on what we do.

Juke's like no other hip hop sound on the planet. People comment on how creepy and weird its moods are and how lo-fi the production is. It takes an influence from the

'chopped'n'screwed' culture of down south (the Codeine-driven template that involves pitching the tempo of the crunk track down, to warping effect) but takes it somewhere totally original and quintessentially Chicago-sounding. It involves a lot of unnerving synth drones, and warped vocal loops, usually with a really agitated and erratic sounding house-tempo beat from a Roland 808 drum machine. The 'footworking' dancing is absolutely crazy. It's literally the fastest, most skittish thing you've

ever seen, taking the skip-centric foot maneuvers from traditional breakdancing and speeding it up about a thousand times. All across the city you'll see crowds of guys having footworking 'battles' outside community centres and schools. Jack [fellow Salem member] actually took an evening class in it. A good introduction to juke would be **Tha Pope's** track



'Footworking'. If you search for it on YouTube it'll show you what both the music and the dancing are about. It's based around a chorus sample from 'The Lion Sleeps Tonight', which is abused; speeding up and slowing down, with this backdrop of minor-key clashing plastic tones. The result is actually really scary.

DJ Nuts is pretty amazing too, he's one of the key DJs in the local scene at the moment, he's just turned 18, I think. **DJ Rasham** is a bit of a juke legend too, he's been around since the early days, and is known as one of the best mixers in a scene that's totally centred around quick-fire cuts. You can hear juke's influence throughout a lot of our favourite local music, like **Worms In Love**, who often use those messed-up pitch-bent samples. People should also check out mine and Jack's side project **Young Cream** for more juke bastardising. At a time when most commercial rap music sounds so plushly over-produced and generic, it's reassuring to hear a genre that's definitively rough round and intended to basically fuck with people's minds.



STARTS: NOV 3

Showcasing the best new music around once a month upstairs at the Garage, London, our Radar Live night kicks off next week with sets by Marina & The Diamonds, Wolf Gang and Gaggles. Get a pair of tickets by heading to NME.com/tickets

MARINA & THE DIAMONDS

WOLF GANG



A great story is unique.

www.canon.co.uk/takestories

To capture the essence of a place as unique as the Camargue, you need a unique camera. The EOS 7D uses 18MP and full 1080p HD video to produce images that say more than words can. Create dramatic sequences of galloping wild horses using the 8fps continuous shooting mode. And the 100% viewfinder means no detail, no matter how small, is ever missed. Follow the journey and discover how the 7D can enable you to create your own unique story.



**EOS
7D**

take more than pictures.
take stories.



Canon



you can

Serge (left) and Tom; Where did all the sofa go?

KINGS OF THE ROAD

The stages of the nation's arenas await the self-proclaimed "biggest band in Britain". But before Kasabian set off, we need to find out how they're going to "make more space for the tiger"

Words Dan Martin **Pictures** Dean Chalkley

Tom Meighan leans forward with a conspiratorial glint in his eye. "I spoke to Liam about joining a new band with him, called The Boa Constrictors. I might put Liam on drums and I'll do the vocals. Or I might play drums if he does the singing. Ha ha ha. Fucking hell!"

His partner in rock'n'roll fantasia, Serge Pizzorno, considers this for a moment, "The Boa Constrictors is a good name, though."

"John Squire could join," Tom's off again. "Get Zak Starkey on drums, we're away. Serge can do something. Rope Noel in, a nice cinematic film project. There you go - we're away aren't we!"

And what would these Boa Constrictors sound like?

"I dunno, I think we'd sound like a punk band. Really rapturous. It'll rupture your ears mate. A great band."

Just think about it, you could be even better than The Dead Weather!

"Liam'll buzz off that won't he?" snorts Tom. "But that's a little fantasy for you, that's a joke."

Fantasy it may be, but in 2009, most things that have happened to Kasabian have been in a different realm entirely. With third album 'West Ryder Pauper Lunatic Asylum' having sold by the hangarload, they've earned proper grown-up respect from the Barclaycard Mercury Prize panel (as much as that matters) and have been, according to Serge, "around the world about 15 times".

So Serge and Tom have joined *NME* ahead of their arena-busting arena tour - their largest ever - to contemplate how, this year, things went so spectacularly right.

"We've become the family favourite, haven't we?" beams Tom.

"It's hard to explain innit," reckons Serge. "To make the record we did which is the one that everyone kind of got is weird in some ways because, out of the three, it's the strangest. Maybe with not the most obvious singles on it, but that seemed to work in its favour. It seems that it needed to happen. An album like that needed to be made."

It's not quite as simple as just getting bigger, though. Kasabian have also expanded, no longer dismissed by the musos as lunk-headed lad-rock dweebs. The rich psychedelia of 'West Ryder...' has shed light on the girlish element that was always there in Kasabian's music. We wouldn't say anything as boring as 'they've grown up'. But people used to talk about Kasabian as successors to Oasis. Yet last time we spoke to Nicky Wire, he summed it up best: "I don't think they should try. I don't mean this in a derogatory way, but I think they're more interesting. Especially lyrically. Serge is really talented and undersells himself as a lyricist. I don't think the lad thing suits Kasabian - they're not like that really. And I think perhaps it went to their detriment, because I think they've got a really feminine side. Some of the music is really sexy."

"A lot of that was to do with the stuff we said in interviews," admits Tom, "and

just being silly, having fun. And people did take it the wrong way. We were little ragamuffins, scamps. But it's done now, innit? I still think they're all hilarious.

"It's kind of nice to be underestimated. The myth surrounding it always made us laugh, we thought that was crazy."

What've you learned along the way?

"For me," says Serge, "it gets considerably easier when you stop taking life so seriously. When you stop and go nothing really matters - it's not that serious. It's pretty easy then, you can just go with it. Obviously, we take recording these tunes seriously, the work that goes behind it is really thought out. But at the same point you don't take it so seriously."

It would be remiss not to ask, in the year that we lost Oasis, if the band closest to them saw it coming.

"For them, it was always gonna end that way," reasons Serge. "When it happened I wasn't surprised. I was sad, but then you've kind of gotta look back and go, 'Right, I'm

fucking thankful for the tunes they made.' Liam said recently it was them that destroyed it, it was them that put an end to it and no-one else. Now it's all done, I'm buzzing to see what they're both gonna do next. Everyone's gonna be fucking fascinated by what Noel and Liam do next."



"YOU'VE STILL GOT YOUR HAIR IN A BAG? I'LL FUCKING BUY THAT OFF YOU!"

SERGE TO A NEWLY-SHORN TOM

You must have an idea.

"I'm sure they'll both put albums out. It'll be a tragedy if they don't."

In any divorce there's a bitter period of dividing property, pets and friends. Has there been an element of 'Who gets Kasabian?'?

"Absolutely not. No chance," reckons Serge. "We've seen both Noel and Liam, and not one word was said about it. It's their business. Family business. There'll be no decisions like that."

"Family business," Tom says, "I like that one! Like a family bakers!"

And on the subject of them being some kind of successor...

"I don't think there can ever be that kind of mass hysteria, I can't see it happening," admits Serge. "But at the same time, we said this when we first came out, but now it's true! We are the biggest band in Britain now. We said it before we'd even released an album!

We've finally done it. So that's really, really exciting for us."

Of course, with this power comes great responsibility. And now they are the biggest band in Britain, their opinions on the burning issues of the day matter.

Do you love or hate *The X Factor*?

Tom: "It's the same thing though, innit, every year. I don't get it. For some reason the British public are drawn into it, you know, like the fucking Riddler in *Batman Forever* when he gets sucked into the TV, mesmerised by it."

Serge: "Fuck knows, it ain't in my world, it's never on in my house. I don't give... it's just not part of my everyday world, I don't let it happen. What Tom said about The Riddler is right, but if you take the fucking thing off your head then it don't really matter."

After you're dead, would you object to somebody making a computer game sprite of you playing really shit music?

Tom: "Well, if I'm dead I can't do anything about it. Ha! Courtney was

shitting it, weren't she? Kurt singing 'halfway there, living on a prayer' and that shit.

Unbelievable. But I've got *The Beatles: Rock Band*. I've got McCartney's guitar and the drums and shit. If I'm really big I'll put it on, it's fucking amazing."

Serge: "You rang me the other night didn't you?"

"I just said, 'Serge, put *Rock Band* on. I can't do the guitars,

"We play a lot from the new album," says Serge, "and, you know, favourites and then some odd little things that are gonna happen during the show. Quite subtle. We didn't really wanna go down the million screens road, it's more ideas. Little tiny sort of ideas, you know. It'll be a euphoric fucking rave as it always is. There'll be moments of fucking, you know, preposterous fucking rock star shit, of course..."

"I've got a walkway haven't I? Got a little bit of a walkway going on. It's not, like, a *Mick Jagger* walkway."

Serge: "It's just, you know, more space for the tiger."

Have you planned your outfits?

Tom: "I'm gonna dress as Napoleon!"

Serge: "There'll be a nod to 'West Ryder...', certainly."

What there won't be, though, is their long-rehearsed cover of Black Sabbath's 'Iron Man', which much to the rest of the band's consternation, Tom had them abandon when he got rid of his Sabbath hair.

"I just got sick of it, I think. I just woke up one morning and I was sick of getting food in my hair. And I had to wash it every day as well and condition the fucker. I just woke up and called my mate Glen and I was like, 'Right, cut my fucking hair off, mate.' I feel a lot better. I feel like I've been reborn!"

To Tom, everyone is a 'basterd' today, since Tom's new 'do is riffing off Brad Pitt in *Inglourious Basterds*, although in actuality he looks more like a gay Tintin. Still, it might just be the most enterprising move Kasabian have ever made...

"I've still got my hair in a bag. It's somewhere in a cupboard or summat. I get it out and go, 'Oh, I miss you,' take it to bed with me, stroke it. There's loads of hair, you know."

You should give it away as some kind of competition prize.

"Yeah, you know what, I should take it to Japan with me, they'd go mental for my hair, wouldn't they?"

Even Serge, who deals with Tom on a daily basis and is used to it by now, is incredulous. "You've still got your hair in a bag? That is the best fucking thing I've ever heard! I'll fucking buy that off you!"

Serge, you could donate some toenail clippings. It could be like, 'Make Your Own Kasabian'.

Serge: "Grow the fuckers. Grow them!!!"

Serge: "You can get DNA off hair, can't you? I'm sure you can."

It would certainly help you cover more territories

"One day, that's how it'll end up. That's what [Simon] Cowell's probably thinking about right now."

But you kind of know that Serge is contemplating, 'what if' he had the idea first? In the charmed third act of Kasabian, science should be no barrier to the grand fantasy.

TURN OVER FOR THEIR FAIRISH INQUISTION

“I HAD THESE KNICKERS THROWN WITH THIS PICTURE OF MY FACE ON”

Well, you did ask. And that's not the weirdest answer Tom and Serge have got to your questions. Not by a long way

As we discussed over the page, Kasabian put on the most life-affirming rock rave in the world right now. But there are still some secrets we want the answers to. What does Tom want you to throw onstage at him? What do they do with the blow-up dolls on their rider? Why does Serge want their dressing room to be done out like the Titanic?

On the eve of Kasabian's biggest ever UK tour, we put out a shout on *NME.COM* and @nmemagazine's Twitter for your questions for the band. We put them to Tom and Serge and then sat back and watched the sparks fly...

What's the nicest thing you've ever had thrown at you onstage?

From Lo, via email

Tom: "I've had knickers thrown."

NME: Do you like knickers?

"Yeah, I love 'em!"

Serge: "What about the ones with your face on? They were pretty dark."

Tom: "I had these knickers thrown with this picture of my face on."

Serge: "There was an actual photograph on the fabric, in the triangle, with Tom's face. That's fucking well weird."

What's the worst thing?

Tom: "People throw CDs onstage and shit, don't they? People throw their demos on and shit. I've had a cigarette flicked onstage, not lit, like. Oh, I tell you what, I found someone's credit card onstage. I think someone was getting robbed and they got collared and they threw the credit card. The security guy collared him while he did it and the credit card got thrown onstage. That's crimefighting, mate."

What's the best drinking game to play on the bus?

From @Rach179

Serge: "You know what, we don't play games like that. Never have actually. I don't understand the mentality – just have a drink. I don't understand why you've got to do all that dicking about. If you want a shot of tequila just have one."

Have you ever been attacked by a stranger backstage?

From @hanioadio

Tom: "There was one guy, I think we'd played the Astoria [in London], and after



Tom and Serge share a romantic moment

the gig there was a guy who tried to get onto the bus. He made his way onto our tourbus and I think Brett, our tour manager, crushed him like a tin can and just pushed him through the door." **Serge:** "Our tour manager at the time was a huge fella, so everyone looked dead small when he picked them up." **Tom:** "He just tried to get on the tourbus, I don't think he went for anyone." **Serge:** "I think he just wanted a sandwich or something like that. He was starving!"

Who were the crappiest support band you've ever had?

From @HarryHarry

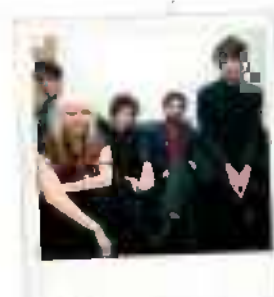
Serge: "The Duke Spirit (right), they were pretty shit."

What's the most romantic gig you've ever played?

From @bastienn

Serge: "Wow, I don't know what to make of that."

Tom: "Probably in my living room, playing my new songs to Serge, when I'm out of my mind"



We know you both like your clothes, but have you ever looked at each other and thought, 'Are you seriously going to wear that?' Do you veto each other's outfits? *From Mick Jeffrey, via email* **Serge:** "Nothing's been vetoed at this point. I can't recall anything, can you?"

Tom: "No, I mean I've worn some odd shit onstage. I think it's more fun than anything, we're not too serious about it."

What's been the most extreme?

Tom: "What have I worn that's been really big, Serge?"

I thought your Live Earth outfit was pretty special.

Tom: "The Union Jack thing I wore, that was wicked, the Union Jack Paul Smith shirt, that's pretty outrageous."

Serge: "The strawberry top was pretty outrageous, mate."

Tom: "The strawberry top, Steve Marriott's jacket was fucking well outrageous, that was pretty up there. And your gorilla jacket that was right up there."

Serge: "It's RIGHT up there."

What was it like getting swine flu on the road this year?

From @katepetaburton

Tom: "It wasn't diagnosed, but it could've been I think. It weren't very nice. It got me somewhere between Japan and Australia and our manager got it. It was like normal fu. I ordered room service and they came to my door with rubber gloves and masks on. It was like surgery. The doctor said it could be swine flu or it could be normal flu."

Serge: "He caught flu off the swine."

Tom: "That fucking swine. It was fucking weird."

Is it true Noel's going to appear onstage with you at the end of the year?

From Sam Chung, via email

Serge: "No."

Tom: "No."

What do you most commonly say to each other onstage?

From Scott McGleish, via email

Serge: "Wow."

Tom: "Wow, yeah. Yeah, 'Wow Serge, wow.' Yeah."

Serge: "Wow just says it all really."

Have you ever looked at the front row and just been appalled at what you've seen?

From Ryan Jarvis, via email

Serge: "Anyone that queues up hours before anyone else and doesn't go to the toilet for seven hours to stand on the front row, you can't fuck with that."

Even if they're pissing on each other?

Serge: "I've never actually seen that, but you've gotta give them their fucking dues, man. That's commitment. Hats off to those boys. And girls. The front row's better looking these days than it ever has been. There's a lot more girls these days. That's been a welcome addition."

What's on your rider?

From Jamie Jones, via email

Tom: "A blow-up doll. Socks. Spirits."

Which spirits?

Serge: "The ones that scared the Happy Mondays on fucking *Ghost Hunting*! That's the best telly I've seen in fucking years. Yeah, we've got those spirits."

We're gonna step the rider up on this tour. I want a snooker table this time and then, like, a bar, I actually want a bar and a barman that looks like he's

on the Titanic, that kind of shit."

Get David Warner doing it.

Serge: "Give it a nice little name so it becomes notorious among revellers that go back there, let's go to the bar and get a nice cocktail."

What's the crappiest aftershow you've ever been to?

From Luke Summerfield, via email

Tom: "Loads. They're all fucking crap. Everyone nicks all your fucking drink, everyone does all the gear and everyone tries to follow you. They're all the same. It's

better when they're private. We've had some good ones with Oasis, ain't we?"

Serge: "If it's an organised party to go to, no. But your own shit, what you do after the show, is phenomenal. Steer clear if anything is organised. You can't organise that shit, it's all spontaneous."

Who's the strangest person you've ever seen on the guestlist?

From @terriblesoup

Serge: "Steve Davis, the snooker player."

Steve Davis?

Serge: "God bless him though, he's into krautrock, he's a fucking krautrock nut. He's into Neu! and Tangerine Dream. I went to see Ronnie O'Sullivan play him on the snooker and I got talking to him. He goes, 'My missus loves your band, I'd like to come and see you.' I didn't think anything of it and then the tour manager was like, 'Steve Davis is here!'"

Did he come back and get big?

Serge: "No, I think he just buzzed off the gig and did one."

What's been your most embarrassing moment onstage?

From Anna Kapennia, via email

Tom: "This one gig at the Royal Albert Hall, my mic lead was made of metal so I could fall on it at any time and hurt myself. I fell over and I made out I was doing some acrobatic shit."

Serge: "He looked like a Russian gymnast, like some mad trapeze artist."

Tom: "I fell over and put my legs in the air and made out like was doing this weird gymnastic move, but I fell over."

Serge: "Lead singers, mate, they don't know what the fuck they're doing."

Stagedivers: crucial to the rock'n'roll experience or irritating dicks?

From Adam Chambers, via email

Tom: "I think they're wild. There's gotta be a moment. If your music invokes people to fucking do that, you're doing something right."

Nobody allows it any more.

Serge: "They'll never fucking stop it, though, it's stupid to fucking try. If you wanna fly over that barrier, then you fly over the barrier, mate."

You were great at Glastonbury this year, but do you still wish you could 'go native' like you used to?

From Kate Wood, via email

Serge: "We had a gig the next day didn't we, so we had to be somewhere. There's no time off afterwards, you have to be straight on the bus off to the next thing. But yeah, I remember that first time was fucking insane. That was mental. I'm still suffering from that fucker, honestly."

Tom: "Pretty big, that was. I just remember being up all night and counting down, we're on soon. We was in a Travelodge watching *Trisha* because we couldn't sleep. I kept looking at me watch going, 'We're gonna be on soon', winding everyone up. Great days, amazing. Really good."

Do you miss all that?

Serge: "No, I kind of look back and I'm glad we were there doing it, but to go back. It was the right moment then, but I never really look back."

Tom: "It was exciting, it was new. We were like children in the playground. It was all new, it was wonderful. It was really nice, really nice."

PROCESSED TREATS

So what can we expect for Kasabian's arena-smashing tour?

You couldn't describe Kasabian's live show as 'reserved', yet that's exactly how it will seem come November, when the band stop playing gigs, and start putting on 'shows'. Or as Tom and co interpret them: "We've got a Number One album and loads of money, let's go insane!"

Just as Muse had their mind-controlling satellites and David Bowie his 50-foot Spider From Mars, Kasabian have 'West Ryder Pauper Lunatic Asylum'. Alive and ready to admit over 12,000 patients a night.

"If you're familiar with the album cover and the concept of the album," explains music video genius turned stage director WIZ (real name Andrew Whiston), "then we're bringing it to life in every way we can. We're going to make the arena Kasabian's own."

He's not kidding. So adamant are Kasabian to invent their own mini-reality that no detail, however small, is going unnoticed. Roadies will wear white asylum coats, wristbands will be identical to those patients have in hospital and even the arena's smell will be controlled. "Seductive smells," which, apparently, is exactly what mental institutions stink of.

Although, of course the big details are more impressive. Divided into a three-act narrative and with the band wearing the same wardrobe as the '...Asylum' cover sleeve (above), the show will boast a 60 by 30-foot mirror (just like the one the band stare into on the album), massive three-dimensional props, a huge video screen and someone called the 'Commissioner Of Lunacy', who will introduce the band.

Yet - somehow - what will be on the stage somehow pails in comparison to who WIZ suggests might be on it.

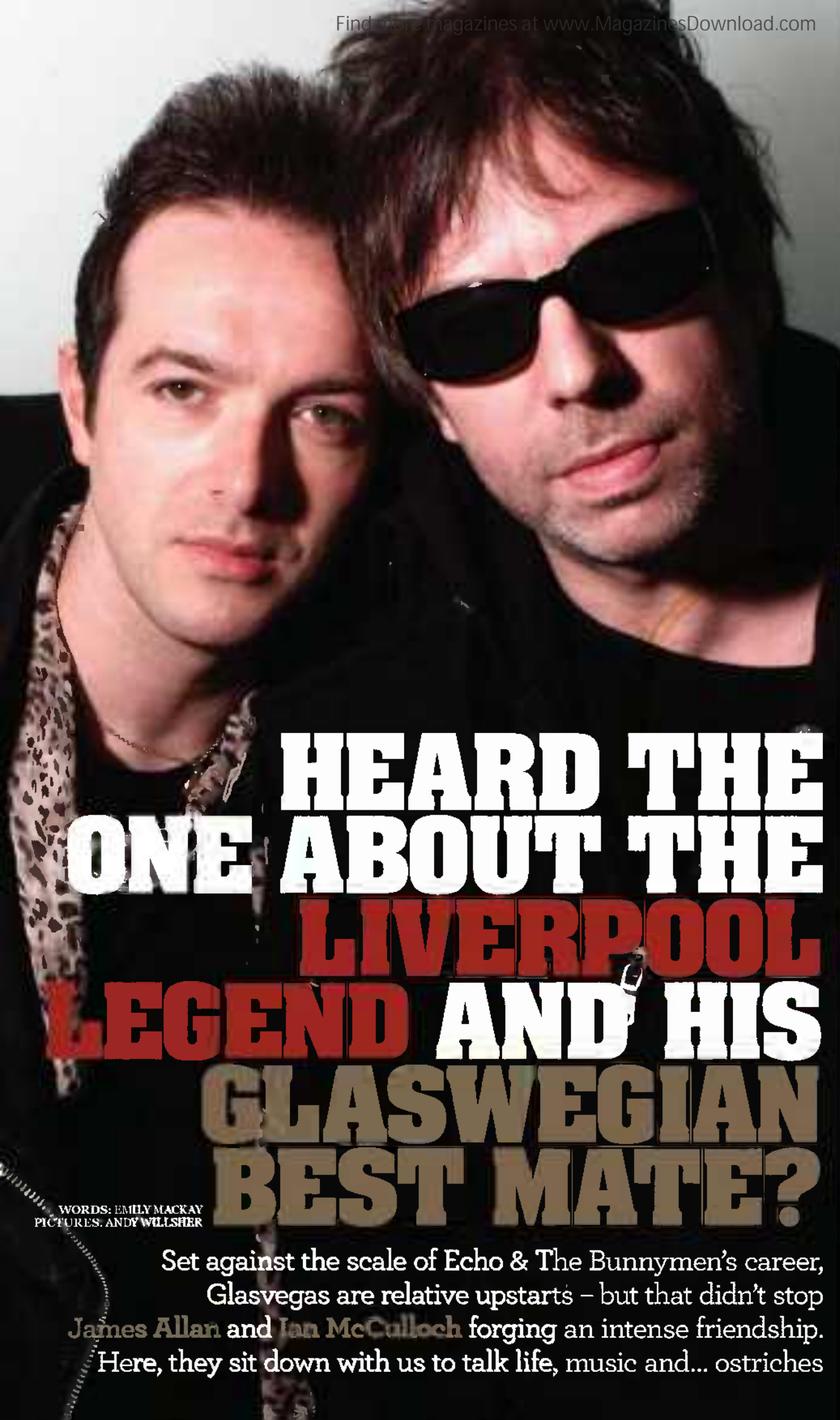
"Well, there are plans for Ivan The Impaler [played by Noel Fielding]. That's all I can say right now. There's also talk of another certain Noel as well, I can't say any more than that."



Sorry The Other Two From Kasabian, no-one emailed any questions for you

NME.COM

It's Kasabian week on NME.COM. Look out for video interviews, behind-the-scenes photoshoots, and a special mixtape from Serge



HEARD THE ONE ABOUT THE LIVERPOOL LEGEND AND HIS GLASWEGIAN BEST MATE?

WORDS: EMILY MACKAY
PICTURES: ANDY WILLISHER

Set against the scale of Echo & The Bunnymen's career, Glasvegas are relative upstarts – but that didn't stop James Allan and Ian McCulloch forging an intense friendship. Here, they sit down with us to talk life, music and... ostriches

In the cellar bar of Glasgow's Brunswick Hotel, Geraldine Lennon, ex-social worker, has spent the last hour lighting, snuffing and relighting hundreds of candles in a tense pas-de-deux with the smoke alarm. "Looks a bit feminine for two guys," she says dubiously, strewn tables with rose petals and sequin stars. And indeed, the charmed den she's prepared does look like someone's about to get engaged.

All this effort is for her friend, James Allan, and his idol Ian McCulloch, notorious lead singer of post-punk legends Echo & The Bunnymen. Allan has already breezed in, all quiet, I-know-something-you-don't-know charm and black leather, a few minutes before a rumbling, mumbling Scouse boom rolling down the stairwell announces the arrival of the chief Bunnymen. "Fucking hell," he says, surveying the scene like a dissolute lord of the underworld. "Candleland, isn't it?"

He and Allan greet each other with a backslapping hug, before taking their seats at the lit table.

"You nervous?" says McCulloch dryly.

"Shitting it, mate," retorts Allan, drier than dry. "Am I fuck... right. So, Mr McCulloch, pleased to meet you."

"Pleased to meet you"? I thought we were mates?"

And that, surprisingly, brilliantly, they are. McCulloch's first exposure to Glasvegas was on television. "I've got so used to watching people and you just go 'Fake... fake... fake... fake...' I thought, there's a fella that's radiating something that he means, you know?"

Intrigued, he phoned James up for a chat ("and it was like, fucking, you know, 'Och aye the noo...') and went down to a Liverpool Barfly show.

"And it was like *Casablanca*," jokes Allan.

"Who was I? Humphrey?" asks Ian. "Were you fuck Humphrey," comes the retort.

"Hang on, who's the other one in that film? Bergman, yeah, I'll be Bergman. With a strap-on."

Of all the venues in all the towns.

Allan, newly converted to the Bunnymen's underappreciated back catalogue (prior to the recording of Glasvegas' Christmas album 'A Snowflake Fell (And It Felt Like A Kiss)', he went to New York, bought 30 grams of coke and a Christmas tree and listened to the Bunnymen song 'The Yo Yo Man' on repeat for a month), met up with McCulloch whenever Glasvegas' UK tours called through the Bunnymen's home city. Shortly after this interview, Allan joined his mate's band onstage in Glasgow for a rare version of their 1981 single 'A Promise', while last year, McCulloch personally asked Glasvegas to support the Bunnymen's run of special gigs to celebrate their gothically grandiose masterpiece 'Ocean Rain', ending at New York's illustrious Radio City Music Hall. Make no mistake, these guys are tight.

"Thirty years in for me, and it was my favourite night," says McCulloch.
 "Was it?" says James, surprised.
 "That was my favourite gig of all time, that," nods Ian.

James gives a tiny, happy chuckle. Sweet! Seeing as fate has brought these two kindred spirits – word-loving romantics, keepers of the rock'n'roll spirit, football fanatics and relentless piss-takers – together, *NME* thought it was only right to get them in a room and task them with hashing out the meaning of things. Or at least have a fucking laugh trying. Shall we let them get on with it? Julee Cruise (James' choice) is playing, and the candlelight is inviting.

JA: "So, what would you like to say to a band that's starting out now?"

IM: "I would say to them 999 times out of 1,000, don't... because at best, one of the thousand are good, one in a hundred thousand are great. One in a million are as good as the Bunnymen or Glasvegas. You have to write great songs, and look great, and have a great attitude about what you're trying to do, what you're trying to say and who you're trying to move."

JA: "Do you feel you do move anybody?"

IM: "I threw someone into a prawn sandwich rack in Oslo. So he was moved."

JA: "Do you think it was a soulful experience for the man being thrown into the prawn sandwich?"

IM: "Soulful? Painful."

JA: "What was it like growing up in Liverpool trying to be an artist and a performer, word extraordinaire, visionary, the greatest white soul singer since Bobby Hatfield..."

IM: "I never really sang to anyone except myself in me bedroom. I was dead shy, but I'd sing along to Bowie records or Lou Reed. I grew up in Norris Green. It was always dead working class. When I was a teenager they had the highest car theft rate in Britain per kid."

JA: "How did you affect the average?"

IM: "I'd have brought it down. Only because I didn't want to drive because I assumed I'd have a chauffeur."

JA: "That was the reason you didn't steal any cars, because you wanted somebody to steal a car with you in the back of it?"

IM: "I had things to do that were more important. And I just dreamt a lot, you know, and tried to visualise myself somewhere else. I always thought the most mysterious way to listen to a Velvet album or a Lou Reed album or a Bowie album was in the complete dark, but seeing the trees lit by a street lamp. And seeing tree leaves dancing to the songs. With 'Crocodiles' and 'Heaven Up Here' I suppose I was trying to take some of that leafy dance stuff, the night time, 'Nocturnal Me'. It was like daydreams, because the dreams that you dream when you're awake at that age are so much better than any when you're asleep. So I was trying to convey that sense of mystery."

JA: "What you said about being a

daydreamer... did you find that was a detriment to you in your youth? But that later on, that staring out the window – which others thought was a waste of time – was actually an advantage?"

IM: "Yeah, definitely."

NME: Is that something you feel is relevant to your own youth, James?

JA: "Aye, because there's nobody else I would really ask that apart from Mac. And that's probably something that I recognise sometimes if I look at him. I'm no comparing me to him or anything, but I remember being a kid staring out the school window..."

things like 'Daddy's Gone'. I felt too bad, 'cos I was hurting my dad's feelings. There's a lot of other sides to my dad that I admire and love, and to put that into a song was just one side of it, man. And other songs... it might seem like nothing to people, but it didn't to me at the time. And a lot of that for the past year I've been living with." Over time, James learned to keep his songs, so much drawn from his life, at arm's length and appreciate them as things with a life of their own, a process he says has brought "redemption".

Mac rejoins us on the pillared terrace, post-cigarette break, with a magisterial

"I think when James came out of the blocks," he explains, "he was frustrated, but still hopeful that by singing about something you can change it. But situations can never be affected by songs. The world's fucked and it won't be repaired, ever. No one wants utopia, not even for the football scores, because then what do you do on a Saturday? – and what a quote, by the way – I like being a Scouse and romantic and a cynic, but you start to be cynical about your own dreams..."

It's touching that Mac, 20 years James' senior, is so concerned not to see Glasvegas' career limited by other's expectations or their singer's own guilt. That struggle between despair and hope, romanticism and cynicism, is the strongest link between their two bands, together with the quality that Mac identifies as 'realness': a determination to reach the core of something, no matter if it's embarrassing, or difficult, or too much.

Whew. Heavy stuff, but only a small if revealing part of a night that rings with laughter (not least when Mac cracks out impersonations of Sir Alec Guinness, Sir Roger Moore, Sir Anthony Hopkins, and all five members of Take That). Though deep thoughts are never far below the surface of their banter. In the presence of these two, no one keeps a solemn, or straight, face for long. "Do you want a final quote?" says Ian.

James then.
 "There is no ostrich."

"Do I move anybody? I threw someone into a prawn sandwich rack in Oslo"

IAN MCCULLOCH

After the cosy candlelit chat, itself something like a intense and bizarre daydream, has finally derailed in a riot of sambucca, soliloquies and casual brilliance, we decamp to a nearby bar to talk some more. *NME* asks James about the difference between Glasvegas' second album, which he's currently writing, and their 2008 debut.

"I was embarrassed by the moments that were making it recognisable and unique, the things that were giving it a life," he explains. "I thought I was hurting people's feelings, it was too real. I didn't actually want to release it. We the band that were saying to release

bellow of "GRECO-ROMAN FUCKING IONIC COLUMNS!" James, much as he tries, can't prevail upon Mac to stay the night (a Bunnymen tour beckons), but for a couple of hours we get a bit deeper. Mac's got some advice to dispense.

"One thing is," he says determinedly, "soon as we met each other, I thought, 'I'm worried about James.' He's carrying something on his shoulders."

He might joke about, but by hell, the man is perceptive.

"You need more of that thing that Liverpool and Glasgow share: laughter," Mac continues. "I just don't think you should be sucked in and sucked out and sucked on by the weight of someone else's fucking burden."

So what do you reckon these two's favourite colour is?

NME.COM

To read a selection of Ian McCulloch's most sensational quotes, head to WWW.NME.COM/photos



Find more magazines at www.MagazinesDownload.com

Salivation is nigh.



**The Quarter Pounder^{TM*}
with cheese.**

There's a McDonald's for everyone.

Served after 10:30am. © 2009 McDonald's
*113.4 grams pre-cooked weight

Foreskins! Star Wars! Bono! – the pop-punk trio have had quite the career. As they release an alphabet of singles, we present...

THE A-Z OF ASH



The old Britpop dogs that they are, Ash are back to teach us some new tricks. Responding to the demise of the album format by putting out singles instead, over the next year the band will release 26 of 'em, working their way through the alphabet – one every fortnight. They've even decided their next tour will follow the same alphabetical format. It seemed fitting, then, that we'd give you an A-Z of the band's wild, often interstellar career too...

A is for albums

As in fuck 'em. Tim Wheeler (guitar/vocals): "Who has the time to sit through an entire 74-minute album any more? We were the first band to say we're pretty much giving up on the album for now."

B is for Brian Robertson

The former Thin Lizzy axe-man is one of Tim's all-time guitar heroes. "He came round to my house once with a big bag of weed."

C is for cock tricks

Tim: "We seem to have come across a lot of people with strange penises. The drummer of 60ft Dolls had a botched circumcision, so he could insert things into what was left of his foreskin. Zac Foley [the now-deceased bassist of EMF] had the largest foreskin known to man. He was at a bar one night and he said to punters, 'Give me a pound coin and if I can make it disappear with my foreskin, I get to keep it.' He made about £30!"

D is for Downpatrick

The trio's Northern-Irish hometown and the site where St Patrick was buried.

E is for Elastica

Tim: "I got given a load of homework to do on our first big tour with Elastica in 1994. After the first gig, I tried to do some but everyone else was partying so I thought, 'Fuck this' and never looked at my books again."

F is for 'Free All Angels'

Their majestic 2001 comeback album saved them from bankruptcy by hitting Number One.



G is for gin

Whatever you do, keep the Gordon's away from the bass player. Mark Hamilton: "There were a lot of things that happened to me on gin that wouldn't have happened otherwise... like waking up in bed next to our soundman."

H is for Hatherley, Charlotte

The band's second guitarist played in Ash from 1997-2006. Charlotte is now the guitarist in Bat For Lashes and releases her own solo albums.

I is for Infectious

The label that released all of Ash's albums to date.

J is for 'Jack Names The Planets'

Ash's barnstorming debut single, which still gets played at the vast majority of their shows.

K is for Kurtaine, Dick

It's a little-known fact that, for a while at the end of the 1990s, Ash were a five-piece due to the addition of DJ Dick Kurtaine, who added scratches and samples when the band played live, well before the nu-metal explosion made it the norm.

L is for Lennox, Annie

The veteran ex-Eurythmic recently ended her 14-year Top 40 drought by covering Ash's huge hit 'Shining Light'.

M is for mentalist fans

Mark Hamilton: "There's this guy on MySpace who believes he is the son of God and we are the three wise men!"

N is for 'Nu-Clear Sounds'

The much-maligned 1998 album contains some of the band's best work – not least the mesmerizing opener 'Projects'.

O is for Owen Morris

The maverick 'Definitely Maybe' producer worked on '1977', 'Nu-Clear Sounds' and 'Free All Angels' and opened up Ash to some of the world's more forbidden delights. Tim: "He introduced us to drugs and used to make us do things like record in drag... which I think was actually just to give him a hard-on."

P is for possession

Tim: "Mark got possessed after a ouija board session in LA when we were touring 'Meltdown'. After that, he spoke to a spirit medium who said he had been possessed by at least two different spirits and she exorcised them."

Q is for qualifications

During the summer of 1995 when Ash were just getting big, Tim received his A-level results live on Radio 1. He got two Bs and a C.

R is for rent boys

Ash's first manager marketed the band with these T-shirt slogans: 'Return Of The Rent Boys', '3 Boy Hardcore Action' and 'Guaranteed Real Teenagers'.



Ash were marketed with names from gay porn listings

S is for Slashed

To alleviate boredom while on tour with Coldplay in 2002, Ash scripted and filmed this slasher-flick with Chris Martin and the boys and managed to rope in the likes of Moby and Dave Grohl for cameos too. Sadly, the film was never released.



Yeah, this isn't a TIE fighter but R2-D2's still cool

T is for TIE fighter

The start of '1977' features a screaming TIE fighter sampled from Star Wars. George Lucas didn't even charge them – he's a fan of the band.

U is for U2

Rick McMurray (drums): "Bono called me a cunt once. I was congratulating him on reaching Number Two with one of their singles and he thought I was taking the piss, but I wasn't. I would've gladly swapped with him and had a Number Two single!"

V is for vomit

A six-minute collage of the band projectile vomiting called 'Sick Party' that is hidden at the end of '1977' remains a legendary moment in the Ash canon. Mark: "We get asked more about that than we do any one of our songs."

W is for Westlife

Ash were involved in a feud with the boy band at the start of the decade, but it ended with a far more amicable exchange. Tim: "We ended up in the next dressing room to them on *Top Of The Pops* once and we sent them a bit of hash and a Christmas card. They sent it back to us rolled up in a £20 note and it said, 'This is how we smoke it!' We had a lot more respect for them after that."

X is for X-rated

The infamous video for the 1999 single 'Numbskull' featured Tim doing lines of cocaine, cutting himself and sucking on a dildo.

Y is for the Yes campaign

The Yes campaign encouraged people of Northern Ireland and the Republic to vote through the Good Friday peace deal brokered in April 1998 and was helped in no small way by Ash and U2 playing a huge gig in Belfast supporting the campaign during the following month.



Z is for Zennor, Cornwall

Ash's current 26-date tour of the UK will call at a town beginning with every letter of the alphabet, with Zennor being one of the only choices for 'Z'. See you down the front...

NME.COM

Listen to all of the A-Z singles Ash have released so far at NME.COM/ash

I'M ASSERTIVE WORKING LAD I BE ALLOWED

She may be a fan of the c-word but **Amanda Blank** isn't just a filth-ridden friend of Spank Rock. **Gavin Haynes** argues her reputation as a bold new voice in hip-hop is something to celebrate

This afternoon, Amanda Blank is going to finish folding her laundry (cold wash only – she loves Planet Earth, yo), then travel across Philadelphia to bake cookies at Santigold's mom's house. Then her and Santi are off to watch *Where The Wild Things Are* at their local multiplex. No lyin'. In the meantime, she's treating us to her very own game of *Blankety Blank*... Can you guess the word? "People really don't like the word 'cunt' in America," she ponders. "I hear in England you use it more. My girlfriends and I use it a lot. How? Just like, if you say something sarcastic, we always say, 'Oh you're being so cunty.' If you're being funny, you're being *cunty*. Whenever we get really bitchy, we always say our 'cunty claws' come out."

Uh... or is it *Balderdash*? Yup folks, stand the fuck back – she's a cookie-baking, washing-folding, kids'-film-watching filthy-ass-motherfucking-rapper-from-hell. Despite her debut album, 'I Love You', dropping back in August, Blank is still probably best known as the sometime voice of Spank Rock. With a roll-call of producers that includes Spank's man XXXchange, David Sitek, Diplo, and Switch, 'I Love You's' production is fully stocked on the cutting-edge crunky bass-bin-bovvering future-funk front. And with a collaborator's roll-call that takes in not only dear friend Santigold, but the smooove styles of Cool Kids' Chuck Inglish and even wee Lykke Li, there's plenty of star gravity to go round, pulled in through Blank's sizeable contacts book. She's terribly well-connected, she is. To her hometown of Philly, she's one of those people that every scene has – outwardly invisible movers waiting for their own moment. You might say she's the Wolfman to Santigold's Doherty. But

even in the company of such an "Oooh *dat pussy get damp*" coochie-rap kingpin as Spank Rock, her risqué charms still regularly wilt her colleague's delicate ears.

"He's my best friend, we talk all the time. But in our everyday life I'm way more filthy. He's like, 'Oh my god, Amanda, you're so nuts... stop saying this to me, oh my god... eeew, eeew...' I don't know if it's 'cos we're like brother and sister, but he doesn't really talk like that – he's actually very quiet and reserved. He saves it all for the music."

Spank Rock may store up his epithets to jizz away in one go, but Amanda oozes sleaze at a steady rate. While the sad truth is that most artists aren't really that much like their art in everyday life, with Blank you get the feeling that, if anything, what you get offstage is actually more full-on than what's gone into 'I Love You'. She talks a lot. "Yeah, I'm pretty candid – in fact, a lot of the songs start as conversations I've had with my girlfriends. It's just the way me and my friends speak. I mean, we're



Amanda (centre) with Santigold (left) and a pal on a video shoot

ELY FEMININE. I HAVE DY PARTS, SO WHY SHOULDN'T TO SING ABOUT THEM?

pretty raw people. So, to me I don't really see it as being so crazy. I mean, I grew up listening to Lil' Kim and Foxy Brown. But I guess I just assume that everyone's like me. People in the mainstream say – you're so filthy, but I know some *filthy fucking people* and I pale in comparison to them."

As if the point about her potty mouth needed further illustration, in the video she made for Spank spin-off Bangers & Cash's 'Loose', Blank spends her time literally on-the-toilet, spouting witty obscenities as a parade of naked porn stars amble past. "Yeah, some of them did porn, some were strippers. One of the girls from the shoot showed up at my concert a few weeks later. She was like: 'I love you – I went home after the video and listened to all your music.' I was sooo happy!"

It's over a decade since the likes of Foxy Brown and Lil' Kim first began flipping the script for ladyrap – showing that girls could be as sexually assertive, as rivalrous, and, in the eyes of some, as coldly covetous as the gangsta bros who were simultaneously reaching their peak in the late '90s. Lil' Kim famously did a Prince Charles and told reporters that she didn't know what love was, but there was also a certain emancipatory value to her music – it opened a door through which Missy Elliott could 'Work It', and it allowed Eve to actively trade on her stripper origins.

But even way down the line, there's still a certain duplicity that takes hold when a girl comes on strong with the sort of thing that Blank does – which is ultimately silly, knowingly wry sex rhymes rather than authentic *big pimping*. Out on the blogs, Blank has attracted her fair share of detractors, who seem to think that ladyrap ought to set its eyes on a higher prize. If it's not the feminists saying that she's letting the side down, it's male rappers, scared, she says, by an *outré* sexuality that they can't contain. The second constituency she attacks out-and-out for their double standards. "Like, I heard a rapper – I'm not going to name him – say something recently about how he was disappointed about female rappers 'cos all they do is talk about sex. Well, it was a little frustrating because he has a song out which is really graphic, and all I could

think was 'Who the fuck are you to tell me what to rap about?' And how dare you pretend you're a better rapper – you're rapping about the same bullshit. Fuck you – we're all women, and we're getting it in too. We're having sex too. He thinks his song's smart, but it's no smarter than anything we're doing, to me that's like: 'Little boy, sit down and shut the fuck up.'" And if that argument subsides, well, why not just attack the haters at a demographic level? "I've noticed that a lot of the people who don't like my music are men," she declaims, "Generally in their thirties, more often white, which is interesting."

For those who say that she's somehow anti-feminist, she points out that she's a girly-girl at heart, she doesn't understand girls who don't get on with other girls, she has – "like, 5,000 close girlfriends". "I think you can still be assertively feminine. I think my album

Like some Warhol acolyte who's known for being seen, Blank has a social reach in Philadelphia far beyond her present musical punching-power. She sits at the centre of a nexus of extraordinary semi-underground talents. For a start, there's longtime pal Spank; Diplo, who produced half her album, she met from just hanging around Philly – she can't quite remember where. Switch – who produced a lot of the rest, she met in New York when she was hanging out with Santi. She thinks that Diplo would probably win in a fight with Switch. Santi she's known for years. They grew up in the same hood, their parents were friends from when they were about 20 years old ("We've got each other's backs"). MIA she hooked up with when Her Royal Madness came through to do some stuff with Diplo in Philly, shortly before 2007's 'Kala'. Plastic Little used to be her flatmates. "The thing that people

"WOMEN ARE THE STRONGER SEX. WE ARE WAY MORE IN TUNE WITH OUR BODIES"

AMANDA BLANK

is really very girly." Unlike the Kims and Foxys, she's not trying to beat the boys at their own game – that would be to miss the point. She's got her own game. "All I know is I definitely have working ladyparts. And why shouldn't I be allowed to sing about that?" Moreover, why shouldn't she be allowed to talk about how her "pussy's *tastin' the best*"? Or speculate that she "*might like you better if we slept together*"? She's just fighting for her right to naughty-party. "Women are the stronger sex. We're way more in tune with our bodies. It's very rare that you meet a man with insane sexual prowess, but how many girls do you meet like that?"



forget is that Philly's a really small town. Creative people tend to gravitate together. Everyone knows everyone."

Germantown, her and Santi's childhood hood, is the opposite of an up-and-coming neighbourhood. It's down-and-going. When her parents – both artists – moved there in the '70s, it was meant to be the new urban bohemia, but by the '80s, that same generation of upper-middle class hippies had packed up as it slowly went to seed. These days it's only dotted with the artsy types like her parents who wouldn't move out. "It was a great place to grow up. Half-artists, then a half-hood-ass people –



Amanda performing with Spank Rock in Australia in 2008

straight-up-from-the-block types – it's this really funny mix." So little Mandy from the block grew up listening to everything across the urban dial, playing with both the hoodies and the bohos, lapping up the '90s radio-rap that was playing on the blocks, while simultaneously cultivating corners in her heart for The Smiths and New Order, starting to write raps not long after she left school. Spank Rock met her first – the pair of them used to make raps on idle Tuesdays "When I met Naeem [Spank Rock], it was more a way for us to have fun when we were hanging out. I don't think either of us ever really planned to get a record deal." And their on-off writing relationship burgeoned into touring together, which has culminated in her being offered her own deal. "Weird, because until a couple of years ago I was just writing raps for fun. Like, I really had no idea how to write an album." She got to tour with Santi. They painted each other's nails in their hotel rooms, and talked about how they were going to get up in the mornings and do yoga. They never did. Next month she's going out on the road with Peaches. Unfortunately, success has its flipside. As more casual fans have started coming to her shows, her micro-costumed pouty hi-NRG stage act has attracted more nuisance. "I've had drunk guys try and grab me when I'm onstage. I'm just like, 'Get the fuck off me. Are you fucking for real? Keep your hands to yourself.'" She pauses, reloads, re-aims, blasts out one more load of verbal buckshot. "I'm not like a stripper – I'm not here to fucking strip down and give you a fucking lapdance. I'm not into the meatheads that do shit like that." Amanda Blank, then. Talkative.

weezer

RADITUDE



NEW ALBUM 2 NOVEMBER
 'A FRESH, BOUNCY, POWER-POPPY PUPPY OF A THING'
 NME

weezer.com

RENEE LOVES LOSERS

Including Heckle remix of Personality and exclusive cover photography by Gavin Watson (Skin & Punks Book)

www.myspace.com/lrrockets

Available on 7" Vinyl & iTunes Download
 Order Vinyl online Recordstore.co.uk

NEW SINGLE

Renee Loves Losers

OUT NOW



As played on Radio 1 and playlisted NME Radio

This lot make an altogether rather joyous racket, capturing perfectly the spirit of beer and sweat-soaked flailing on a scummy dancefloor as relentless basslines collide and yelps and fast paced-riff.

♥ ■ ★ ●

LR ROCKETS

In this month's...

UNCUT



PLUS FREE CD!

The Velvet Revolution
 A band's story and the
 The Velvet Underground

UNCUT presents

SUNSHINE ★ ORANGE JUICE ★ LOOP ★ EMO AND PHIL MANZANERA
 SMOG ★ HOPE SANDOVAL ★ ESPERS ★ THE FEELIES ★ THE WAR ON DRUGS

You can never have too much great music
 Discover it every month with **UNCUT**
 Reviews, features, and a free CD. **On sale now**

191 REVIEWS! DYLAN | NIRVANA | U2 | COSTELLO AND MORE!

UNCUT



EXCLUSIVE INTERVIEWS!

THE VELVET UNDERGROUND

'We wanted to go further out than The Beatles and Bob Dylan. And we did...'

PLUS

ALL-NEW INTERVIEWS

GRAHAM COXON
 DINOSAUR JR
 WILD BEASTS
 RICKIE LEE JONES
 THE SLITS

THE CLASH
 PRINCE
 MOTT THE HOOPLE
 EDWYN COLLINS

UNSEEN PHOTOS

uncut.co.uk

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

by **TOM MORELLO**

Rage Against The Machine's guitarist on protest songs, Obama and... dancing exotically!

WHEN YOU'RE SKINT, YOU'RE NOT ABOVE ANYTHING.

"When I graduated from Harvard and moved to Hollywood, I was unemployable. I was literally starving, so I had to work menial labour and, at one point, I even worked as an exotic dancer. 'Brick House' [by The Commodores] was my jam! I did bachelorette parties and I'd go down to my boxer shorts. Would I go further? (Stutters very suspiciously) I've talked myself into a cul-de-sac (laughs). All I can say is thank god it was in the time before YouTube! You could make decent money doing that job - people do what they have to do."

ROCK 'N' ROLL SHOULD BE AS INCLUSIVE AS POSSIBLE.

"Street Sweeper Social Club [Morello's new project] is more than a band - it's a social club. Everyone is invited and the bar for entry is very low. Merely rocking to our jams is a ticket for admittance. It was part of our mission statement - we wanted it to be revolutionary party jams. We wanted to make a record that you could shake your ass to while smashing the state. The artists that have best captured that vibe are the ones that have made little if any distinction between artist and audience - whether it be folk singers like Joe Hill or bands like The Clash. Throughout my work, I've tried to engender the idea of 'We're in this together' and these albums or concerts are not some kind of tutorial on globalisation, it's a wicked-awesome party that will be inspiring too."

IF YOU'RE GONNA DO SOMETHING ILLEGAL, HAVE AN ESCAPE ROUTE.

"I've always looked at my music as more of a mission than a career. Some days, my mission is to play 16 songs at a rock concert. Other days, it's to stand butt-ass naked with some electrical tape over my mouth at an anti-censorship protest. The day that Rage Against The Machine appeared naked at Lollapalooza [in 1993] to protest about the PMRC was one of the more harrowing things we did. The crowd were throwing quarters at us! We figured out that we had about 15 minutes until the police came. So I went to the



"I'VE ALWAYS LOOKED AT MY MUSIC AS MORE OF A MISSION THAN A CAREER"

one place where a running, naked black man wouldn't seem out of place - and that was the tourbus of [ska-punkers] Fishbone. I settled in and watched *Star Wars* while the police were outside."

PROTEST MUSIC SHOULDN'T BE JUST FOR TOUGH TIMES - IT SHOULD BE CONSTANT.

"Bands like Street Sweeper Social Club are more crucial than ever because it's important to not be lulled into a torpor by the optimism that comes from having a President that reads above a third grade level. I think the bar was set so horrifically low over the past eight years that there was this sigh of relief after Bush left office. But through that sigh of relief, we've seen what I think is the biggest financial crime in history by people who have broken the economy and then come for handouts to bail them out. We've also seen an expansion of the war in Afghanistan. For those who want a more just world, there's still reason for

optimism because we don't have this Attila The Hun-type character in the Oval Office. But change doesn't come from the top, it comes from people like readers of *NME* who stand up for their rights where they live, work and go to school. That's why acts like my new band are even more necessary at junctures in history like this. When Rage Against The Machine were together, one of the questions I'd get asked is why we were the only protest band. We weren't the only band like that - but we were probably the only ones having hits. During Bush, you couldn't swing a cat without hitting a band singing a hit song about Iraq. It's very important to have people in the world of culture offering dissident voices at all times - it was true under Clinton, it was true under Bush, and it's certainly true under Obama."

IF I WASN'T A MUSICIAN, I DEFINITELY WOULDN'T BE A POLITICIAN.

"I kind of stumbled into working with Senator Alan Cranston [a progressive Democratic Senator in California during the '80s] and was his scheduling secretary for about two years. I never had any real desire to work in politics but if there was any ember burning in me, it was extinguished working in that job because of two things: one of them was the fact that 80 per cent of the time I spent with the Senator, he was on the phone asking rich people for money. It just made me understand that the whole business was dirty. He had to compromise his entire being every day. The other was the time a woman phoned up the office and wanted to complain that there were Mexicans moving into her neighbourhood. I said to her, 'Ma'am, you're a damn racist' and she was indignant. I thought I was representing our cause well, but I got yelled at for a week by everyone for saying that! I thought to myself that if I'm in a job where I can't call a damn racist a damn racist, then it's not for me."

BOOTS RILEY IS THE BEST RAPPER THAT YOU'VE NEVER HEARD OF.

"Very early on when we started this band, Boots [Riley, singer in SSSC and also frontman of agit-rappers The Coup] called me up and asked me what direction he should take the lyrics of the 'Street Sweeper Social Club' album and I told him to just be himself. I think he's a brilliant lyricist; the venom and satire and subtlety of what he writes is pretty astounding. Part of

the conscious decision to bring this band to life was to rectify the fact that Boots doesn't have a big enough reputation as an artist or an activist. Plus, he's got some genre-defying dance moves and an amazing hair-do!"

DID YOU KNOW?

■ One of Tom's pre-RATM bands was called *Electric Sheep* and featured Adam Jones of Tool in the line-up.

■ Tom's great uncle Jomo Kenyatta was the first democratically elected Prime Minister of Kenya in 1963. After the country gained independence from the UK later in the year, he became the country's first President too.

■ Tom spent a night in jail in 2006 after taking part in a protest march for immigrant hotel workers' rights.



ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Emily Mackay*



Tough love



COLD CAVE
LOVE COMES CLOSE
(MATADOR)

8

Beauty is found amid the industrial chaos

In 1995, Genesis P-Orridge of cult noise terrorists Throbbing Gristle seriously injured himself while trying to escape a fire at the home of über-producer Rick Rubin. He sued Rubin for a six-figure sum and, legend has it, promptly spent the dough on sex-change surgery.

A few years ago, Cold Cave's Wes Eisold took out a case against boardroom pop-punkers Fall Out Boy, alleging theft of his lyrics. They settled out of court, and it'd be satisfying to think that some of the proceeds went into financing this transformational odd-pop masterpiece. The parallel would be fitting, for Cold Cave are curious pop descendants of P-Orridge's barbaric innovators. Their early EPs, collected this year on 'Cremations', brought an exuberant spirit to that type of industrial grinding previously only heard on Throbbing Gristle live recordings, early Cabaret Voltaire and the work of cheery fascism-flirter and Tiki bar-owner Boyd Rice.

Those pioneers created sonic mirrors of the bleak cities around them – all bombed-out buildings, monuments of industrial revolution decaying into junkyards and the ever-buzzing threat of ultraviolence, but here Cold Cave seek a personal touch in the heart of the alienating metropolis. We've grown accustomed to the dirt, these days cushioned by the bright lights of LCD

advertising and the palliative effects of 24-hour boozing. Where amid all this is there a place for love?

Cold Cave have the answers. With 'Love Comes Close', the Philadelphians have delivered an album perfectly timed for a waning year in a city that does not know seasons, where drizzle and four o'clock dusk are never leavened by the beauty of a browning forest or harvest moon. They embrace a brutalist form of music and wrestle romance and humanity from its core. It's no easy task and this is not, by any means, an album that gives itself up easily.

The title track opens with stentorian pulses before guitars suddenly jangle in with melancholic echoes of early New Order and the lugubrious charm of Magnetic Fields. Aside from the motorik fizzpop of 'Life Magazine', it's the most easily digested piece here. Elsewhere, this is a tale of complications and frustrations, heavily processed vocals struggling for breath amid a chaos of drones reminiscent of Fad Gadget. At times in a bitter embrace with the lighter backing tones of Caralee McElroy, it's often hard to make sense of Eisold's lyrics. His fragmentary works are delivered in his anxious growl or, on 'The Trees Grew Emotions And Died', entirely unintelligibly. They're tools more of percussion than of communication, and they clash strikingly with synths that could almost be described as jaunty.

It is this unpredictability and contrast that makes 'Love Comes Close' so compelling, so mournfully romantic. 'Heaven Was Full' is as tense as your mind after a night of insomnia. 'The Laurels Of Erotomania' overlays cold pin-pricks of synth with funereal vocals. In less than two minutes, 'Hello Rats' unleashes a melodic infestation that defies extermination. 'Youth And Lust' conjures the rhythm of neon streetlights flashing past a misted car window.

Many of Cold Cave's peers attempt to paint a city viewed by eyes wide open for far, far too long. But where Editors come off as callow mock goths, The Horrors can seem like a band struggling to paint more than a pastiche with their 'Primary Colours' and The Big Pink risk being mere drug-wrecked Verve imitators. Wes Eisold has fashioned a record that finds beauty in contradiction. Give thanks that there are still dour Robin Hoods out there in the underground, deploying the last of the major-label cash to deliciously nefarious ends. *Luke Turner*

DOWNLOAD: 1) 'Life Magazine' 2) 'Youth And Lust' 3) 'Love Comes Close'

DID YOU KNOW...

Wes Eisold is formerly of hardcore act Some Girls, while Caralee McElroy was once in Xiu Xiu

NME.COM

Watch the video of album track 'Love Comes Close' now at NME.COM/video

GET BACK GUINOZZI
CARPET MADNESS (FATCAT)

7



It's easy enough to hear that Eglantine Gouzy recently became a new mother, so baby-talk sweet are her French-

flecked vocals. The girlish giggles of 'Go Back To School' and the Yoko-esque climax of 'I Don't Want To Sleep Alone' are naively charming. Mystifyingly, though, she refers to her delivery as "English in a baboon style". Her musical playmate Fred Landini abets her monkey business by hopscotching through '60s tropicana and '80s new wave, chalked over post-punk slabs of The Raincoats and The Slits. Reggae gets the treatment in a breezy rendition of Junior Murvin's 'Police And Thieves', while the lo-fi title track steals the show and reveals voguish Ariel Pink overtones. *Hazel Sheffield*
DOWNLOAD: 'I Don't Want To Sleep Alone'

HAR MAR SUPERSTAR
DARK TOUCHES
(DILETTANTE)

2



Thought Har Mar's spindly pubes bursting from the sides of his jock strap while doing his Ron

Jeremy sex thang couldn't get any fouler? Check out electro crotch-thruster 'I Got Next', where he sings about tasting a girl's apple sauce. There's nothing inherently wrong with apple sauce, but when it's used to allude to Har Mar giving oral sex, the image conjured up will leave you gagging. Yeah, it's his shtick, and you could laugh with him if the music was in any way exciting. Unfortunately, however, 'Dark Touches' filth-funk fury is made impotent by sheer lack of hooks. A slew of weak spunk jokes is all that remains and you're left being assured of just one thing: Har Mar is a wanker. *Alex Hoban*
DOWNLOAD: 'Tall Boy'

BRAKES
ROCK IS DODELUK (FATCAT)

7



You can understand Brakes' decision to release a live album, since their brief history has been a tale of patchy albums

and ace shows. Recorded at Brighton's Concorde 2 and Cologne's Luxor, this has 20 tracks of their unique brand of short, sharp oddball-punk, plus what sounds like six people clapping in-between. 'Pick Up The Phone' and 'Hi How Are You' are amusing bursts of irritation, but 'I Can't Stand To Stand Beside You' and 'What's In It For Me' stand out, lost classics that could have snuck on to The Who's 'Live At Leeds' (well, almost). For a true approximation of the Brakes live experience listen to this while staring at an egg in a tank top (an uncanny resemblance of frontman Eamon).

Martin Robinson

DOWNLOAD: 'I Can't Stand To Stand Beside You'

THE HIDDEN CAMERAS
ORIGIN: ORPHAN (ARTS & CRAFTS)

9



This lot have been quietly putting on mindblowing and unique shows for years. From touting their flamboyant falsetto-

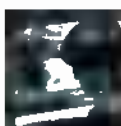
driven indie ditties in front of 100,000 football fans (now that takes guts) to setting up elaborate stage-pieces complete with 40-strong dance troupes in art galleries, porn theatres, churches and parks, The Hidden Cameras make for an utterly awesome live spectacle. But there was always just one teensy problem; their records weren't half as entertaining. Now, 'Origin: Orphan' has saved the day. The sixth studio offering from Joel Gibb and his merry cohorts marks a big fat notch on the masterpiece bedpost and exemplifies everything that is glorious and good about cleverly made pop music.

Bold and brassy from the start, it sweeps away any memories of stripped-down last effort 'Awoo' with a flurry of foreboding harmonies, dramatic strings and trotting drums. The opening note of six-minute epic 'Ratify The New' is sustained for what seems like aeons, heightening tension and, gulp, leaving NME frazzled, dry-mouthed and yet, oh so content by the time it has had its way with us. Things lighten up a from here-on in (they couldn't get much more intense) as recent single 'In The Na' ushers in an abundance of playful melodies which trip along sweetly, buoyed by blasts of horns and orchestra, colliding head-first into synths, flutes, growling riffs and the tip-tap rhythms of a typewriter. What fun!

'Origin: Orphan' is the sound of The Hidden Cameras finally proving they can make records as wham-bam powerful as their performances, with deliciously sumptuous results. About time too; confidence suits them. **Camilla Pia**
DOWNLOAD: 'The Little Bit'

BRETT ANDERSON
SLOW ATTACK (B&A SONGS)

7



You're not going to believe this but Brett Anderson - the rakish, wasted, poet of high rises and neon ennui - has gone pastoral. On his

third solo album there's no mention of council estates and junkies, it's all about flowers and fields. Of course, Brett's replaced alienation in the city with alienation in the country ("The hills are like sorrow", he sings on the eerie 'Frozen Roads'), but working with folk impresario Leo Abrahams has allowed him to drop his usual persona and stretch himself. All the warm woodwind and strings balance out Brett's icy voice, and the resultant avant-folk works remarkably well; 'The Hunted' and 'Ashes Of Us' are easily his best solo work. The forgotten man of Britpop has found himself, but is anyone still listening? **Martin Robinson**
DOWNLOAD: 'The Hunted'

JOE GODDARD
HARVEST FESTIVAL (CORREO-ROMANO)

6



Philosophically, you would struggle to justify this record's existence. Containing zero surprises, the Hot Chip man's solo

debut is a synthetic sun shower of analogue electronics that, in light of Alexis Taylor's 'Rubbed Out', merely confirms what you already know. Namely, that Hot Chip's creative dynamic relies on Taylor bringing the folk, rock and soul songcraft, and Goddard the bleeps. Nonetheless, 'Harvest Festival' is still pretty neat. Goddard's music pivots around key characteristics: playful melody, lower case melancholy and raw, bright, bruised synth sounds. Consequently, he may toy with everything from Detroit techno to dubstep, but 'Harvest Festival' hangs cohesive. **Tony Naylor**
DOWNLOAD: 'Go Bananas'

TWINKRANES
SPEKTRUMTHEATRESNAKES (FINDERS KEEPERS)

9



Put this incredible album on and, from the first second of opener 'High Tekk Train Wreck' everyone - regardless of

musical persuasion - sits up and asks, "What the hell is that?" The answer is that it's a fantastically unhinged mix of speeded-up krautrock rhythms, dirty drones and wonky synthesizers, which is at once weird and danceable and very pop; as a case in point, 'The Charmer' sounds like Britney Spears' 'Womanizer' as played by New York experimental duo Silver Apples. All we know about Twinkranes is they come from Dublin, there are three of them called Blonde Fox, Rooster and Auburn Spinner. But with sounds like this, who needs biog and sensible names? **Nathaniel Cramp**
DOWNLOAD: 'The Charmer'

DANIEL JOHNSTON
IS AND ALWAYS WAS (FERALTONE)

8



The 2006 documentary *The Devil And Daniel Johnston* heartbreakingly captured the cult icon's battle with bi-polar

disorder. But the film - along with Kurt Cobain's accolade of 'greatest songwriter ever' and the famous googly-eyed frog T-shirt - has left Johnston's 30-year career in danger of being remembered more for its back story. 'Is And Always Was' is a departure from the introspective one-take records of his past. From the playground pop of 'Mind Movies' to the funk-driven 'Freedom', this doesn't sound distressed. Actually, it sounds like Steely Dan and Brian Wilson having a big hug. The optimism with which Johnston showcases his furious take on Americana suggests this is the time for his music to transcend his biography. **Sam Wolfson**
DOWNLOAD: 'Freedom'



Pop goes the Weezer

**WEEZER**
RADITUDE (POLYDOR)

6

Rivers Cuomo polishes up with Lil Wayne and Lada Gaga, but it's hollow inside

Rivers Cuomo is a deeply weird individual. After the spectacular success of Weezer's 1994 debut album - which pretty much invented emo's melodic wing - instead of embracing rock-star excess, the singer enrolled at Harvard, painted all his walls and windows black and set to work on a bafflingly opaque 'space-opera'. In more recent years, his hobbies have included meditation and picking up "barely legal" (his words) cyber-girlfriends on *Weezer.com*.

So it's a shock, in 2009, to find this awkward, crabby outsider hurling himself headlong into the world of blockbuster pop, penning songs for Katy Perry and covering Lady Gaga's 'Poker Face' live - a version of which appears on the deluxe edition of this, Weezer's seventh album. There's also a guest rap from Lil Wayne on the synth-boosted track 'Can't Stop Partying'. Meanwhile, tracks such as 'I'm Your Daddy' come slathered in the kind of sugary guitar distortion last heard sellotaping together Ashlee Simpson's record.

Is it convincing? Not quite. It works when Cuomo's skewering the hollowness of that world. 'Can't Stop Partying' does that job admirably, poking fun at ghetto fabulous stars who "gotta have the cars, gotta have the jewels". Mostly, though, he plays it straight: these are big, dumb, glossy pop songs, delineating a weirdly phony world of open freeways, jocks, mallrats and parties where hot girls put their hands in the air like they just don't care. You long for a riptide of geek rage to

undercut the slickness, but those moments are frustratingly rare.

Cuomo is not critiquing pop, he's immersing himself in it: doo wop pastiche 'I Don't Want To Let You Go' finds him Xeroxing Diane Warren's dog-eared book of romantic clichés. "The pain is killing me, but I can't let it be". Is this his authentic voice, how he really feels? It's hard to believe.

The band are on more comfortable ground when they play to their traditional strengths. 'Put Me Back Together' is magnificent, a heartcore tale of nerd romance to rank alongside 'Buddy Holly'. This being Weezer, it also boasts a truly heroic chorus. And this album is full of them: colossal, gleaming hooks, buffed to a Botox sheen. But given what we know about Cuomo's eccentric inner world, it's hard not to find those dazzlingly perfect melodies kind of hollow. **Luke Lewis**

DOWNLOAD: 1) 'Put Me Back Together' 2) 'I'm Your Daddy' 3) 'Can't Stop Partying'

DID YOU KNOW...

'Put Me Back Together' was co-written by Tyson Ritter of pop-punk jocks the All-American Rejects.

NME.COM

Check out images of Weezer's recent video shoot at NME.COM/photos

CONFESSION

REVIVAL

RETRIBUTION

TORMENT

THE NEW

DIVINITY



CONCEIVED DESIGNED AND BORN IN THE WORLD
TO PROTECT AND SERVE THE 24/7 PARTY PEOPLE

GO TO FLY53.COM TO WIN YOUR VERY OWN HOUSE OF FLY53 PRIVATE PARTY

FLY53

OUTFITTERS FOR THE RESISTANCE

FLY53.COM

00100
ARMONICO HEWA (THRILL Jockey)

8



Yoshimi P-We may well be best known as the titular pink robot-battling heroine of The Flaming Lips' most famous album, but given how bizarre 'Armonico Hewa' is, this is a mighty shame. When she's not being an essential component of J-psych rhythm unit Boredoms or Free Kitten with Kim Gordon she is the driving force (drums, vocals, guitar, trumpet) of 00100 and this, their sixth album, is equal in brilliance to anything they've done before. 'Honki Ponki' is a Japanese riposte to Tom Tom Club's 'Wordy Rappinghood', while 'Polacca' is a lurching punchdrunk romp through African funk. Bracing brilliance channelling the spirit of Yoko Ono, Le Tigre, Aphex Twin and Alice Coltrane. **John Doran**

DOWNLOAD: 'Polacca'

ESPERS
(III) (WITCHITA)

7



If you go down to the woods today, you're sure of, well, not a big surprise, but at least a subversion of expectations. For while Philadelphia's freak folkers continue to inhabit a midnight forest clearing between Fairport Convention and The Incredible String Band, the moon is now full and the oppressive atmospherics have been tempered with a little pastoral optimism. While that could suggest less depth, in fact on the swaying lilt of both 'Another Moon Song' and 'The Road Of Golden Dust' there is perhaps a little more soul and space than previously. If 'III' occasionally seems whimsical, that only enhances the bucolic beauty of an album that's a moon-dappled delight. **Anthony Thornton**

DOWNLOAD: 'Caroline'

Single handed

ALEC OUNSWORTH
MO BEAUTY
(ANTI-)

7



Engaging debut from the Clap Your Hands Say Yeah frontman

The ripples from Clap Your Hands Say Yeah's stonking 2005 self-titled debut album have long since lapped against the indie pool's edge, and it's fair to say the Brooklyn troupe are displaying the advanced stages of 'Spinto Band Syndrome'. You know: skinny college-goon types launch student union-slaying semi-breakthrough album over the Atlantic then follow-up with a less spectacular effort. The previously confident strides stick in the gloop of mediocrity, sinking until eventually, when the nostrils finally pop under, there are barely enough people interested to hear their final exhalation of relevance.

But proverbially grasping a vine, attaching it to the back of a horse then

giving Dobbin's buttock an almighty thwack is CYHSY frontman Alec Ounsworth with this debut solo album. It's a challenging, warm if understated effort destined to thunk into the indie solo album dartboard somewhere between Julian Casablancas and Duncan from Maximo Park.

Produced by Steve Berlin in New Orleans, 'Mo Beauty' sees Ounsworth build his own mini-orchestra, swooshing up piano jingles against Lambchop pedal-steel shimmers. As it is with CYHSY, the sticking point for most will be his divisive voice – to some a deft, note-diving Wainwright-esque wonder, to others the whine-moan of an alley cat that's just swallowed a fishbone too big for its throat. But really, with so much interesting clatter going on here it

rarely sounds overly intrusive. Especially in the second half, where 'South Philadelphia (Drug Days)' and 'What Fun' turning an interesting record into something truly stirring. In fact, tie some hideous Jerry Seinfeld trainers on his feet and we've almost got the new Sufjan Stevens. **Jamie Fullerton**

DOWNLOAD: 1) 'What Fun'
2) 'South Philadelphia (Drug Days)'
3) 'Bones In The Grave'

NME.COM

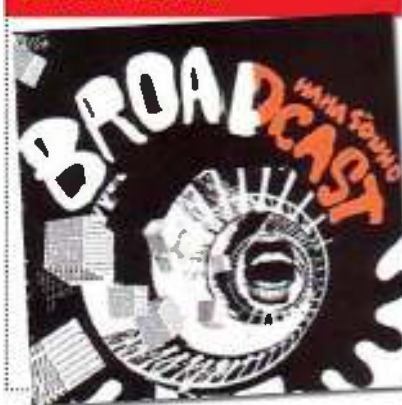
Watch Alec Ounsworth's video for 'That Is Not My Home (After Bruegel)' at NME.COM/video

UNSPUN HEROES

DIGGING UP BURIED TREASURE FROM THE DEPTHS OF OUR COLLECTIONS

THIS WEEK...

Acting Deputy Editor Hamish MacBain tunes in to a forgotten transmission of synthetic psych gorgeousness

BROADCAST
HAHA SOUND (WARP, 2003)

Seven years after a spacious lullaby of a debut single entitled 'Accidentals' in 1996, three years after debut album 'The Noise Made By People' and into a world mostly waiting with bated breath for The Strokes' 'Room On Fire', this Birmingham trio's masterpiece was quietly birthed. Like its entrance, differences between this and what had come before are subtle – their synthetic sound refined rather than reinvented. In contrast to its title, their first album felt very much like the work of machines but on their second – honed in the bedroom of bass player James Cargill – some homemade, human rough edges sneak in and the true identity of this most special of British bands reveals itself.

The clatter of the drums in 'Before We

Begin' (recalling the finest '60s psychedelia) to some extent characterises the songs here, as of course do the woozy, dissonant keyboards that so defined Broadcast's first phase. But it's the shifting of Trish

It's that rarest of things:
a record that sounds
both otherworldly
and oddly familiar

Keenan's cooed vocals into the foreground that makes these songs so special. Before, her beautiful melodies had almost been used as another instrument in a collage of sound; now the likes of 'Man Is Not A Bird' and 'Ominous Cloud' revealed a quite unique

pop sensibility. For certain, 'Minim', 'Distorsion' and most of all the closing 'Hawk' exhibit the experimental tendencies you might expect of so-titled songs, but throughout 'Haha Sound' there is an accessibility and immediacy that works quite beautifully in tandem with the musical adventure. It is that rarest of things: a record that sounds completely and utterly otherworldly, yet oddly familiar and comforting.

Many of the records revisited in this column by nature inhabit their own little space, oblivious to anything else happening in the outside world, and Broadcast's second certainly fits this insular mould. Posterity be damned, though; music would be a duller place without such little-visited nooks and grottoes of colour.

LIVE!

UPFRONT AND BACKSTAGE
Edited by Emily Mackay

Birds



Crooked reign – finally, a supergroup that doesn't suck

of slay

SHORT SETS

SONIC BOOM SIX RELENTLESS GARAGE

LONDON, 16/10/09
Expectations can suck. For their first headline tour after showing the Main Stage at Reading and Leeds what a party is, SB6 are back to the day-job: killing it. And with the razor-sharp 'A Bright Cold Day In April' and 'Piggy In The Middle' in their arsenal, it's surprising they remain on the brink of the hugeness they deserve, but it's clear no-one here cares for scene politics. And why should they?

Tonight the Garage, as with every venue SB6 roll into, is a dripping bundle of energy and excitement and, yet again, it feels like a real privilege to watch this band at work. **Ben Patashnik**

THE AGITATOR

THE WINDMILL, LONDON, 15/10/09
Unleashing a great howling gutter-snarl, The Agitator, aka Derek Meins, launches into 'Get Ready', spitting out his rallying cry of "We can't afford to hesitate/Now is the time to agitate". Stripped down and raw, backed by the big drumbeats provided by sole onstage collaborator Robert Dylan Thomas, Meins' passionate vocals fill in effortlessly for the rest of the rhythm section, getting the crowd dancing along with him. He howls and hollers, one minute a gospel preacher, then a rapper, the next hitting doo-wop high notes. Truly motivational. **Tessa Harris**

THEM CROOKED VULTURES

ROSELAND BALLROOM, NEW YORK
THURSDAY, OCTOBER 15

Josh Homme and Dave Grohl's supergroup delivers a pulverising, rock-god triumvirate

Let's face it: supergroups are almost always rubbish and over the last 10 years, the evidence for this has been abundant. Zwan? A post-Pumpkins prog-fest for Billy Corgan and the only four people left in the music business who could stand him. Velvet Revolver? Tight-trousered tosspots still dining out on tales of gargantuan substance abuse. Even the recently formed Dead Weather took too much pride in sounding like they recorded their album in a shed instead of offering truly memorable songs. The reason for this constant failure is simple: pedigree is no substitute for chemistry. Having a bunch of minted fret-wankers get together and knock off some tunes between hairdresser and spa appointments is never, EVER gonna trump a band of hungry 22-year-olds who've grown up together and spent years honing their art while surviving on dog-ends and cold pizza.

With Them Crooked Vultures, though, the disparity between pedigree and chemistry isn't quite so vast. Josh Homme (guitar/vocals) and Dave Grohl (drums) of course have been bessies for years. Grohl has also spent much of his life living out his John Bonham fantasies, so the addition of the remainder of the Led Zeppelin rhythm section, John Paul Jones (bass), locks in a line-up which suggests that the band should be tuned into each other's frequencies more closely than their mere three months of existence should warrant. And it takes all of five minutes of their first NYC performance to prove that theory correct.

First song, 'Elephants', is a heaving riff-o-rama that shakes the crowd into paying attention before accelerating into a ferocious, double-speed ending. It feels like an eight-foot mugger cornering you in a darkened alley before he races off into the night with your wallet and dignity. Loud and sinister is how Them Crooked Vultures like to do it, and for much of their set, they

do it superbly. The rhythmic power fashioned by Grohl and Jones is staggering, but this is not a band concerned with just brute force. Homme's soul-boy falsetto also gives 'Scumbag Blues' a sophisticated touch.

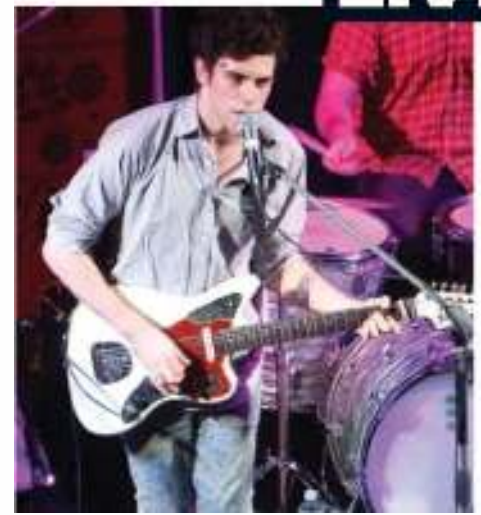
With so much talent on display and upwards of 3,000 devout worshippers ogling the trio's every lick and trick, it's inevitable that Them Crooked Vultures are going to indulge themselves a bit. Grohl is his usual dynamic self but stops short of anything too flashy, whereas Homme and the band's live second guitarist Alain Johannes trade solos frequently throughout. But it's Jones that gets the chance to showboat the most, pulling out an electric mandolin on the galloping western soundtrack 'Highway One' before adding a pretty piano solo on the end of the neo-Zeppelin rawk of 'Daffodils'. The real weirdness comes when he straps on a fucking keytar for 'Interlude With Ludes' while Homme minces around the stage like a strung-out cabaret singer as the band play hotel lounge smoothness around him. Confusion reigns, and there's a strong suspicion that TCV are airing a private joke as Homme guiltily mutters "thanks for clapping" during the crowd's muted reaction.

It's a slip-up that is quickly compensated for with the epic finale 'Warsaw', which starts with a swinging stomp before settling into a psychedelic, Doors-esque middle section. More Homme/Johannes noodling ensues but there's not a hint of gratuitousness this time; it

purposefully builds the tension as a pulverising prog-rock groove emerges from the calm, getting noisier and noisier until it sounds like a 747 is being landed on the roof of the venue. It's a moment of musical telepathy that confirms Them Crooked Vultures to be a band born of fire as well as skill. As long as these two components continue to be balanced out, these three vultures could well end up breathing new life into the rock supergroup carcass. **Hardeep Phull**



Josh has another noodle



TENDER IS THE NIGHT

NOAH AND THE WHALE
ORAN MOR, GLASGOW
THURSDAY, OCTOBER 15

Cinematic' is the word that keeps springing to mind when you listen to Noah And The Whale, and not just because of how often '5 Years Time' has been used to sell you stuff in television ads. It's more the way that they're so lo-fi frontman Charlie Fink often has to ask the crowd to keep quiet during gigs, and the way their bleakly beautiful second album 'The First Days Of Spring' arcs from despair to desperation to eventual redemption, lending it a filmic grandeur. It may be more mumblecore than Michael Bay, but it's there all the same. Luckily for Fink, there's no need to shush anyone tonight. From the moment the first words of 'Blue Skies' leave his lips, there's rapt silence. A failed relationship is a lonely abyss to stare into, but when he sighs plaintively that "I'll do anything to be happy" he's giving a beleaguered, world-weary voice to something that everybody's gone through, and the crowd watch on in hushed reverence, erupting in applause once Fink's finished.

While laying yourself bare to a room full of strangers on the nakedly personal likes of 'Our Window' and 'Stranger' may be an odd sort of catharsis, it certainly makes for some achingly beautiful music. Indeed, it's only when the mood lightens that the spell is broken somewhat. The chirpy '2 Bodies 1 Heart' is harmless enough in spite of its PhD from the Phil Collins School Of Lyrical Metaphor, but '5 Years Time' sounds like the work of a different - and infinitely more irritating - band altogether (Dodgy, in this case).

Still, this is more of a celebratory experience than a sombre one. There are glimmers of life optimism in 'Love Of An Orchestra's' gospel-y gallop and in 'The First Days Of Spring's' whispering insistence that "there is hope in every new seed". And the band's own transformation from woolly hummus-eaters to authors of one of the year's finest albums suggests that it was all worth it in the end. As Fink and his bandmates shuffle offstage to whoops and cheers, you kinda hope for his sake he sees it that way too. **Barry Nicolson**

Reality check

ROBBIE WILLIAMS

BBC ELECTRIC PROMS, ROUNDHOUSE, LONDON
TUESDAY OCTOBER 20

There'd be plenty to enjoy here, if only he'd stop trying so hard...

Robbie Williams is a bit choked up. Stumbling over his words, he announces, "This was me auntie's favourite song. And I'm sure she's looking down on us..."

Everyone in the packed and dangerously over excited Roundhouse falls into respectful silence. "She's not dead," Robbie continues, "she's just really condescending. COOOOME ON! This is 'Feel'..."

Wacka wacka, badoo tish! Williams in a nutshell. Mugging comedian, emoter supreme, contradictory, unpredictable, irritating as fuck. Business as usual, then, for his first gig in three years. Well, nearly. It's a more settled and more mature Robbie before us – reconciled with Take That, clean of His Drug Hell (© *The Sun*), dressed down in sober steel-blue shirt, jeans and loafers, no UFOs in sight. He's also backed tonight by a mini-orchestra of 38 musicians, led by 'Reality Killed The Video Star' producer Trevor Horn.

Ah, and it'll be nice for us all to relax. Reviewing Williams used to be pointless; being a postmodern, self-contained kind of pop star, he did it for you. Everything you could say he'd already put into a lyric so pun-filled and tortuous you had to step back in wonder. Tonight, 'Come Undone' illustrates Old Robbie perfectly, with its belligerent binaries that the besotted crowd chant back at him: "So self-aware, so full of shit... so need-your-love, so fuck-you-all".

New Robbie, sadly, can't leave off that doggedly clever clever wordplay. 'Bodies', a painfully obvious, er, aping of Ian Brown's baggy hip-hop swagger, is passable, but laboured phrases such as "I got laid on the leyline" are clunking obstacles. 'Blasphemy' puns its title with "not a blast for me". As if it wasn't quite clear enough what he did there, Williams pauses, and says, "Clever, see? No GCSEs or anything".

And yet, and yet... when he lets go for a second, as on the spine-tingling 'Feel', all is forgiven. Of the new tracks, next single 'You Know Me', a warm, soul-soaked number, and the vibrant 'Won't Do That' come closest to the kind of classy, easy pop his erstwhile bandmates have nailed so effectively. But then there's 'Space Oddity' pastiche 'Deceptacon', about which the best that can be said is that it makes you want to go and listen to Le Tigre. I mean, "Microwave yourself today/Save it for a rainy day"? STOP IT.

Closing with a cover of Horn's own one-hit wonder with Buggles, 'Video Killed The Radio Star', he turns it into a hen-night hoedown, his sequin-clad opera-singer jazz-handing like she's on *Wheel Of Fortune*. Is this a good thing? A bad thing? Are we having fun? It's still kind of hard to tell with Rob. *Emily Mackay*



SHORT
SETS

DIVORCE

STEREO, GLASGOW

19/10/09

Ignore the solitary Y-chromosome: their drummer is in possession of, and Glasgow's caustic nae wave noise-mongers Divorce are like a Guns N'Roses for girls – albeit girls whose ears are made of metal alloys. This disparately cool-looking group of punks, misfits and prim art-school types – like frontwoman Sinead Youth, who sounds like butter wouldn't melt when she's asking for more bass in her monitor, but whose guttural roar on 'Juice Of Youth' makes her the most terrifying person here – manage to tear Stereo a new one tonight. A dirt-rock cacophony of punk brutality: you have to see this band.

Barry Nicolson

SPECTRALS

THE PLUG, SHEFFIELD

20/10/09

The 'Next Big Thing' tag rarely does any new act as much of a favour as being left alone to concertedly develop their craft. For 19-year-old Leodensian Louis Jones (aka Spectrals), the hype machine is just starting to churn its ominous gears, and guess what? It's all too early. Certainly, there are tunes to be had tonight – not to mention several takes on the infamous 'Be My Baby' beat – but his nostalgic doo-pop is currently as raw as a newborn. Leave the kid alone for a bit, music industry, and something great might yet happen. Rob Webb

Matching hoodies and hair: an In The City must-have for EHH

Future
perfectMUSIC GO MUSIC/EVERYTHING EVERYTHING/
WOLF GANG/EGYPTIAN HIP HOPNME RADAR PARTY, NIGHT & DAY CAFE, IN THE CITY, MANCHESTER
SUNDAY, OCTOBER 18

Hands up if you need holding up



Wolf Gang:
Amadeus Mozart
just out of shot



Walk like an
Egyptian (Hip Hop)



infinitely more widescreen rush than any of this year's conveyor-belt of dejected cheekboned cred-pop solo chaps, but the live show currently throws up as many question marks as exclamation points. Is he the frontman of the next wave of crossover guitar pin-ups? Is he a solo pop sensation earning his stripes on the underground circuit? Neither awkwardly spotlighted Max nor his backing group, who're kept shuffling in total darkness throughout, seem to have the answer just now.

Proving that the notorious Manc pride doesn't need meat-and-potatoes guitar rock to puff its chest, the venue refills to bursting point for local intelli-punk heroes **Everything Everything**. And like quantum physics professors running an after-school sex cult strictly for the babes in the class, their set is baffling, bizarre, beautiful and bawdy. Spindly math structures erect themselves from vaults of syncopated three-part harmonies, fiddling Rubik's cube choruses miraculously out of the ether. With Foals having proved that there's a whetted appetite out there for groovy complexity, EE's tactic of adding some actual tunes (ooh, controversial) and a bit of raunch to the mix makes them one heck of an exciting prospect.

Funny what a good old everyman rock'n'roll arena tour can do to you. Straight off the road with Franz Ferdinand, LA's fantasy-disco freemasons **Music Go Music** have dropped members, props and progress for tonight's finale of crap-cutting, bruisingly aloof divaism. Mark Ronson, arms aloft, is joined at either side by members of local *Radar* alumni Delphic and Hurts in the front row, all attempting that elusive beast, the manly shimmy. If you're thinking 'Dancing Queen', stop it right now. Anyone who feared a feckless boho underbelly to MGMT's glittering assault should take heed of tonight's performance. As exultant calling card 'Warm In The Shadows' snakes its way through the venue, its grace is equalled by its venom. Jeez, 2009's starting to feel so last year. *Jaimie Hodgson*

Why spend hours wandering Manchester's In
The City showcase? We've rounded up the best

May we present *NME's* guide to optimising Manchester's best new music showcase – In The City? Three simple steps: choose its – ahem – best-curated party, at Manchester's best new music venue, with Manchester's best new musicians opening proceedings. If it goes wrong after that, frankly, you're on your own. But fear not: as we side-step our way past the early-doors throng, it's clear that our method is flawless. Almost as flawless as the nonchalant cool of the four 17-year-old matted-fringed urchins before us. A mere six months into their heel-scuffing existence, they've got damp-nylon-shirted A&R creatures crowding, 'I've seen the future, and it's **Egyptian Hip Hop!**' Rumours scatter through the crowd about their recent run of sublimely careless live outings. They're a dream techno band, live, we're told, nay, a noise-punk troupe, no way, a post-indie jam-band, for sure... The truth tonight is that behind the haze of shuffling velour hoodies and bowed mops is they're all and none of those things. EHH are

the first prime example of the potentially genre-free brilliance of a new generation utterly spoilt for choice by new media's relentless splurge. The lazy glow of anti-anthems like set-closer 'Rad Pitt' reluctantly tug a new creedless tribe's flag to the summit of all that's amazing. Murmuring melody bubbles to the surface of a rich stew of alternative-canon influences. Rather than being confused, though, their many-hued sound is instinctive. As to what their future might hold, they could end up artily almost-there could-been-contenders, or they could actually get off Spotify long enough to pen the first doss-pop Number One. Who cares right now? Certainly not them.

Max McElligott, aka dandy-pop maestro **Wolf Gang**, has distinctly more steadfast goals and not so many early laurels to rest on. He's already feverishly composed his first three could-be smashes; joyous, whirling indie-pop concertos born from gene-pool puddles: two gloops David Byrne to one squirt Mozart. Tonight there's no denying that the likes of 'The King And All Of His Men' display

In for the chill

THE DRUMS

ICELAND AIRWAVES FESTIVAL,
REYKJAVIK ART MUSEUM, FRIDAY, OCTOBER 16

Sunny newcomers brave the cold to enhance their growing reputation

Hailing variously from Florida and NYC, The Drums are a long, long way from home tonight. Reykjavik is several degrees of latitude further north and several of Celsius further south than their origins. So how do their chirpy, chippy, whistle stop-start ditties on surfing go down in the world's northernmost capital? This year, Airwaves is dominated by local talent such as Hjaltaín's beautiful orchestral indie in a church by the lake, rising stars Retro Stefson, FM Belfast and the manic shouty rock of Reykjavik! Surely our favourite new buzz band will struggle to thrive in a year when global recession means most bands are staying home. However, if you've been caught in The Drums' slipstream of praise, you won't be surprised that the majority of this stern whitewashed building the locals call the Art Museum go berserk from the moment they step onstage.

In fact, The Drums' joyful yet austere surf-pop-via-Factory-Records sound (© the festival programme in a rare instance of descriptive clarity) is a perfect soundtrack to the kind of freezing hanging ten the islanders indulge in on the northern coast, and their onstage exuberance is enough to blow the chilly Arctic winds right back across the North Atlantic. While the beginnings of their set instills a slight feeling of unease – the reliance on the backing track, the nagging suspicion that the pair of doo-wop girls are miming the whistles, the fact the woolly-hatted onlooker next to us mutters the word 'Alphabeat' under his breath – the hit-packed second half thumps a metric ton down on the right side of the hype/hits seesaw.

'Let's Go Surfing' has the crowd ripping open thermal jackets and furiously clapping gloved hands, and 'Forever And Ever Amen' in particular is a shimmering treat. While the girls provide the clap-hands kitsch and guitarist Adam Kessler bounces around like the ghost of The Spinto Band's career on tambourine, it's frontman Jonathan Pierce who really mesmerises. Coming across like a cross between Ian Curtis (if Joy Division were the house band at Pontin's) and H from Steps, he's a floppy bundle of energy in his tucked-in T-shirt, taking the cup-the-balls-and-work-that-shaft approach to mic handling as they ratchet the temp up exponentially. Brilliance creates its own climate, it turns out: expect the world to be banging to the beat of The Drums before the year's out. **Tim Chester**



SJM CONCERTS BY ARRANGEMENT WITH WME PRESENTS

THE PRODIGY



PLUS VERY SPECIAL GUESTS

PENDULUM

ΣΠΙΤΕΡ
SHOKARΦ

CHASE
STATUS
LIVE

DOESIT
OFF 2/10
YOVYEAH

PLUS DJ ZANE LOWE

SATURDAY 24 JULY 2010

MILTON KEYNES BOWL

TICKETS ON SALE FRIDAY 30 OCTOBER 9.30AM

BUY ONLINE : WWW.GIGSANDTOURS.COM / WWW.TICKETMASTER.CO.UK / WWW.TICKETWEB.CO.UK / WWW.TICKETLINE.CO.UK

0871 2200 260 0844 826 2826 0844 338 8000 / 0871 424 4444 / 08444 771 000

ALL TICKETS ARE AVAILABLE FROM THE FOLLOWING VENUES: BIRMINGHAM: 02 ACADEMY B0 / NEC B0 / LIVERPOOL: 02 ACADEMY B0 / LEEDS: 02 ACADEMY B0 / SHEFFIELD: 02 ACADEMY B0 / NOTTINGHAM: ROCK CITY B0 / OXFORD: 02 ACADEMY B0 / BRISTOL: 02 ACADEMY B0 / Bournemouth: 02 ACADEMY B0 / NEWCASTLE: 02 ACADEMY B0 / LONDON: 02 ACADEMY ISLINGTON / 02 SHEPHERDS BUSH EMPIRE / STANGREEN B0 & ALL USUAL TICKETMASTER OUTLETS

DATES OPEN 1.30PM

DOES NOT INCLUDE ADMISSION TO THE AFTER PARTY



THEPRODIGY.COM

INVADERS MUST DIE
3 DISC SPECIAL EDITION
OUT NOV 8TH

SJM Concerts, Live Nation & Regular Music by arrangement with X-ray presents

STEREOPHONICS

KEEP CALM AND CARRY ON MARCH 2010

MON 01	NEWCASTLE METRO RADIO ARENA	0844 493 6666
TUE 02	GLASGOW SECC EXTRA DATE ADDED	0844 395 4000
WED 03	GLASGOW SECC	SOLD OUT
FRI 05	NOTTINGHAM TRENT FM ARENA	08444 124 624
SAT 06	BIRMINGHAM NIA	0844 338 8000
SUN 07	MANCHESTER MEN ARENA	0844 847 8000
TUE 09	SHEFFIELD ARENA	0114 256 5656
WED 10	LONDON THE O ₂ ARENA	SOLD OUT

EXTRA DATE ADDED DUE TO PUBLIC DEMAND

THU 11	LONDON WEMBLEY ARENA	0844 815 0815
--------	----------------------	---------------

buy online @ www.gigsandtours.com, www.ticketmaster.co.uk
& www.ticketsoup.com (Glasgow)

24 hr cc hotline 0871 2200 260 & 0844 826 2826

THE BRAND NEW STUDIO ALBUM
OUT NOVEMBER 16TH INCLUDES THE NEW HIT SINGLEwww.stereophonics.com

SJM, Live Concerts by arrangement with X-ray presents

Bombay Bicycle Club



DECEMBER

THU 10	GLASGOW SECC	0844 477 2000
FRI 11	GLASGOW SECC	0844 477 2000
SUN 13	GLASGOW SECC	0844 477 2000
MON 14	GLASGOW SECC	0844 4999 990
THU 17	GLASGOW SECC	0844 477 2000
FRI 18	LONDON THE O ₂ ARENA	0844 847 2258

Buy online at gigsandtours.com | 24hr CC hotline 0871 2200 260Album www.bombaybicycleclub.com is out nowwww.myspace.com/bombaybicycleclub

SJM Concerts by arrangement with X-ray presents

SOULSAUERS

FEATURING MARK LANEGAN

FRIDAY 17TH DECEMBER

LONDON

ELECTRIC BALLROOM

020 7400 3331

THURSDAY 17TH DECEMBER

NOTTINGHAM

RESCUE ROOMS

0871 200 0000

BUY TICKETS AT www.rescuerooms.co.uk

24HR CC HOTLINE 0871 2200 260



SJM Concerts by arrangement with CAA presents

28th November
LONDON
HMV FORUM

0870 150 0044 / 0844 847 2405

29th November
BIRMINGHAM
O2 ACADEMY

0844 477 2000

30th November
MANCHESTER
ACADEMY

0161 832 1111

24hr cc Hotline: 0871 2200 260
Buy online: www.gigsandtours.comAlbum "Music For Men" out now.
Single "Love Long Distance" out now.

delphic.

plus special guests
SUPER FURRY ANIMALS

Friday 18 December
Manchester Central
(formerly G-MEXO)
0871 230 2646 / 0161 832 1111

buy online at gigsandtours.com / ticketmaster.co.uk
24hr cc hotline 0871 2200 260 / 0844 826 2826

An SJM Concerts presentation by arrangement with The Agency Group



LOST PROPHETS

FEBRUARY

04	LEICESTER DE MONTFORT	0115 912 9000	18	GLASGOW 02 ACADEMY	0844 499 9990
06	ROLLING AERNA	0871 2200 260	19	EDINBURGH CORN EXCHANGE	0844 499 9990
07	NOTTINGHAM ROCK CITY	0871 310 0000	21	TEEN WESTLANDS	0871 2200 260
09	MARLBATE WINTER GARDENS	01843 292795	22	BIRMINGHAM UEA	01603 508 050
10	PORTSMOUTH GUILDHALL	023 92824 355	23	NEWCASTLE 02 ACADEMY	0844 477 2000
11	LONDON SILEXON 02 ACADEMY	0844 477 2000	25	MANCHESTER APOLLO	0844 477 7677
13	DOUGHERTY DOME	0871 2200 260	26	SOUTHAMPTON GUILDHALL	023 8063 2601
14	LEEDS 02 ACADEMY	0844 477 2000	28	BRISTOL 02 ACADEMY	0844 477 2000
15	CAMBRIDGE CORN EXCHANGE	01223 357 851	MARCH		
17	BIRMINGHAM 02 ACADEMY	0844 477 2000	01	PORT TALBOT AFAN LIDO	0871 2200 260

TICKETS ON SALE 9.00AM FRIDAY 30 OCTOBER

Buy online: www.gigsandtours.com 24hr CC Hotline: 0871 2200 260

New album 'THE BETRAYED' out January 18 2010

www.myspace.com/lostprophets

An SJM Concerts & DF presentation by arrangement with ITB

THE CRIBS

PLAYING LIVE

DECEMBER

2nd - BIRMINGHAM
O2 ACADEMY
0844 477 2000

3rd - LONDON O2
BRIXTON ACADEMY
0844 477 2000

5th - DONCASTER
DOME
0871 2200 260

6th - EDINBURGH
CORN EXCHANGE
08444 999 990

UK - www.gigsandtours.com Scotland - www.gigsinscotland.com
24hr CC hotline 0871 2200 260 / all shows 14+ except
www.thecribs.com www.myspace.com/thecribs
New album 'IGNORE THE IGNORANT' out now

SJM Concerts & DF by arrangement with The Agency Group presents

IDLEWILD

POST ELECTRIC BLUES

OCTOBER

WED 28	LEEDS COCKPIT	0113 245 5570	MON 02	DUNDEE FAT SAMS	0844 4999 990
THU 29	BIRMINGHAM O2 ACADEMY 2	0844 477 2000	WED 04	EDINBURGH PICTUREHOUSE	0844 4999 990
FRI 30	SHEFFIELD LEADMILL	0470 810 4555	THU 05	INVERNESS IRONWORKS	0844 4999 990
NOVEMBER					
SUN 01	SELKIRK VICTORIA HALL	0844 4999 990	FRI 06	ABERDEEN MOSHULU	0844 4999 990
			SAT 07	PORT WILLIAM BA CLUB	0844 4999 990

buy online at gigsandtours.com www.gigsinscotland.com & www.seetickets.com | 24hr cc hotline 0871 2200 260
www.idlewild.co.uk New album POST ELECTRIC BLUES out now

SJM CONCERTS, METROPOLIS MUSIC & OF CONCERTS
BY ARRANGEMENT WITH RIVERMAN MANAGEMENT & ITS PRESENT

PLACEBO

THE HORRORS

SILVERSMITH PICKUPS

BIRMINGHAM
LG ARENA

BRIDGINGTON
SPA

MANCHESTER
CENTRAL

LONDON
THE O2

WWW.GIGSANDTOURS.COM
24HR CC HOTLINE 0871 2200 260

GLASGOW
SECC

BATTLE FOR THE SUN NEW ALBUM OUT NOW

"PLACEBO AT THEIR BREATHTAKING, IRRESISTIBLE BEST."

www.placeboworld.co.uk

SJM Concerts and Eat Your Own Eggs by arrangement with William Morris Endeavor Entertainment



NATALIE PORTMAN

with backing band Sweet Machine
Sunday 13 December
London koko
020 7400 3331
www.gigsandtours.com / 24hr cc hotline 0871 2200 260
I FEEL CREAM In Stores Now peacheworld.com

presents

2manydjs Soulwax

plus special guests

erol alkan aeroplane mixhell

EXTRA DATE ADDED DUE TO OVERWHELMING DEMAND

Wednesday 16th December
(8PM 2AM)

Manchester Academy

0161 832 1111

www.gigsandtours.com / 24hr cc hotline 0871 2200 260
www.myspace.com/2manydjs

An SJM Concerts presentation by arrangement with ITB

ITB Concerts by arrangement with Priority Talent International presents

The Holloways

WED 28	SHEFFIELD PLUS	01142 413 040	SUN 08	ANDREW MICHARD	0844 947 2319
THU 29	LEEDS COCKPIT	0113 245 5570	MON 09	GLASGOW NEW TUS	0844 999 990
FRI 30	CHALMERS BARRI OUR	0844 477 2000	TUE 10	YORK FRAMES	0844 947 2024
SAT 31	LIVERPOOL BARRI OUR	0871 2200 260	WED 11	LIVERPOOL MUSIC	0844 947 2024
NOVEMBER					
SUN 01	NORTHAMPTON BARRI OUR	0871 2200 260	THU 12	WILKINSON CANTINA SOUNDS	01978 358 780
MON 02	MANCHESTER THE LOFT	01602 599 469	FRI 13	CANTINA SOUNDS	0844 947 2024
TUE 03	NEWCASTLE O2 ACADEMY 2	0844 477 2000	SAT 14	MANCHESTER O2	01602 599 411
WED 04	LONDON BARRI OUR	0844 947 1479	SUN 15	SHEFFIELD THE BARRI OUR	0844 971 6633
THU 05	TUNBRIDGE WELLS FORUM	08713 777 161	MON 16	SHEFFIELD THE BARRI OUR	0844 971 6633

buy online at gigsandtours.com | 24hr cc hotline 0871 2200 260

out now Album Via Records www.the-holloways.com www.myspace.com/theholloways



NOVEMBER					
MON 30	INVERNESS IRONWORKS	0871 7894 173	SAT 12	BIRMINGHAM O2 ACADEMY 8	844 477 2000
DECEMBER			SUN 13	BRISTOL O2 ACADEMY	0844 477 2000
TUE 01	ABERDEEN MUSIC HALL	0844 4999 990	MON 14	NORWICH DEIA	01903 888 088
WED 02	GLASGOW ACADEMY	0844 4999 990	TUE 15	OXFORD O2 ACADEMY	0844 477 2000
THU 03	MANCHESTER ACADEMY		WED 16	PORTSMOUTH PYRAMID	023 9282 4355
EXTRA DATE ADDED DUE TO PUBLIC DEMAND					
SAT 08	MANCHESTER ACADEMY	0161 832 1111	THU 17	LONDON HIPPI FUTURE	0844 947 2405
MON 07	RENEWCASTLE O2 ACADEMY	0844 477 2000	FRI 18	LONDON HIPPI FUTURE	0844 947 2405
TUE 08	LINCOLN ENGINE SHED	0844 888 2786	EXTRA DATE ADDED DUE TO PUBLIC DEMAND		
WED 09	NOTTINGHAM ROCK CITY	0871 3100 900	SAT 19	LONDON HIPPI FUTURE	0844 477 2000
FRI 11	SHEFFIELD O2 ACADEMY	0844 477 2000	MON 21	LEEDS O2 ACADEMY	0844 477 2000
EXTRA DATE ADDED DUE TO PUBLIC DEMAND					
TUE 22	LEEDS O2 ACADEMY	0844 477 2000	EXTRA DATE ADDED DUE TO PUBLIC DEMAND		

WWW.GIGSANDTOURS.COM / 24HR CC HOTLINE 0871 2200 260 WWW.SHEDSEVEN.COM AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

L A R O U X

THE GOLD TOUR

APRIL

26	Reading Hexagon	0118 960 6060
28	Brighton Dome	01273 709709
29	Cambridge Corn Exchange	01223 357851
30	Bournemouth O2 Academy	0844 477 2000

MAY

2	Glasgow O2 Academy	0844 477 2000
3	Sheffield O2 Academy	0844 477 2000
4	Manchester Academy	0161 832 1111
6	Cardiff University	02920 230130
7	London O2 Brixton Academy	0844 477 2000

Buy online at Livenation.co.uk / gigsandtours.com

Debut album out now.

www.laroux.co.uk

A Live Nation, SJM and DF presentation in association with CAA

ON SALE
FRIDAY 30TH
OCTOBER
9AM.

THE TEMPER TRAP

PLUS SPECIAL GUESTS

APRIL

27	BOURNEMOUTH O2 ACADEMY	0844 477 2000
28	LONDON O2 SHEPHERDS BUSH EMPIRE	SOLD OUT
29	LONDON O2 SHEPHERDS BUSH EMPIRE	0844 477 2000

MAY

2	CARDIFF UNIVERSITY	029 2078 1458
3	NOTTINGHAM ROCK CITY	0871 310 0000
4	BIRMINGHAM O2 ACADEMY	0844 477 2000

5	NORWICH UEA	01603 660 352
7	LIVERPOOL O2 ACADEMY	0844 477 2000
9	MANCHESTER ACADEMY	0161 832 1111
10	NEWCASTLE O2 ACADEMY	0844 477 2000
11	LEEDS O2 ACADEMY	0844 477 2000
13	GLASGOW ABC	0844 499 9990
14	EDINBURGH HMV PICTURE HOUSE	0844 499 9990

BUY ONLINE AT LIVENATION.CO.UK / GIGSANDTOURS.COM / TICKETWEB.CO.UK / ALT-TICKETS.CO.UK / GIGSINSCOTLAND.COM

LONDON ON SALE NOW! ALL OTHER DATES ON SALE FRIDAY 9AM

DEBUT ALBUM 'CONDITIONS' OUT NOW.

THETEMPERTRAP.NET

MYSPACE.COM/THETEMPERTRAP

A LIVE NATION, SJM, DF, DHP AND EAT YOUR OWN EARS PRESENTATION IN ASSOCIATION WITH CAA

AFECTIOOS



LIVE NATION

BUY TICKETS AT LIVENATION.CO.UK

ticketmaster.co.uk

Babysambles



December

10	SHEFF	O2 ACADEMY	0844 477 2000
12	CARDIFF	UNI GREAT HALL	0871 2200 260
13	BATH	PAVILION	0871 2200 260
14	LIVERPOOL	O2 ACADEMY	0844 477 2000
15	SOUTHAMPTON	GUILDHALL	02380 632 601
17	MANCHESTER	RITZ	0161 832 1111
Extra date added			
18	GLASGOW	BARROWLAND	08444 999 990
19	BIRMINGHAM	O2 ACADEMY	0844 477 2000
20	NOTTINGHAM	ROCK CITY	08713 100 000

24 hour ticket hotline: 0871 2200 260
www.artisticket.com / www.gigsandtours.com
www.myspace.com/babysamblesofficial

A Metropolis Music presentation by arrangement with Primary Talent International

THE PARLOTTONES

Plus guests



Thursday 4th February 2010
LONDON KOKO

0844 847 2256 / 0207 287 0932
24 Hr CC hotline: 0871 2200 260
gigsandtours.com / artisticket.com

A Metropolis Music presentation by arrangement with Primary Talent

FEVER RAY

Plus guest HILDUR GUDNADOTTIR



SATURDAY 5TH DECEMBER
LONDON HMV FORUM

0844 847 2405 / 020 7734 8932
24 Hr CC hotline: 0871 2200 260 / www.gigsandtours.com
FEVER RAY The debut album out now. www.feverray.com
A Metropolis Music presentation by arrangement with Primary Talent International

ROCK N ROLLER KANO

AAA

TUESDAY 10TH NOVEMBER
LONDON KOKO

0844 847 2256 / 0207 287 0932
24 HOUR TICKET HOTLINE: 0871 2200 260 / www.gigsandtours.com

ONCE UPON A TIME... OUT NOW!
UNOFFICIAL COVER SONGS
A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT

GOMEZ

Plus guests

(All dates except 09/10)

NOVEMBER		
14	COVENTRY KASBAH	084 7855 4473
15	NORTHAMPTON ROADMENDERS	0115 812 9000
16	BRIGHTON CORN EXCHANGE	01273 709 709
17	SOUTHAMPTON UNIVERSITY	023 8069 5806
19	EXETER LEMON GROVE	01392 263 518
20	LONDON TROXY	0871 230 0010
24	SHEFFIELD PLUG	0114 2413 040
25	WHITEHAVEN CIVIC HALL	01948 514 980
27	EDINBURGH QUEENS HALL	08444 999 990

24 Hr CC hotline: 0871 2200 260 / www.gigsandtours.com

Album 'A New Tide' out now. gomeztheband.com
Visit outsleep.bandag.uk.com for exclusive deals at the band's web shop
A Metropolis Music presentation by arrangement with X-ray



exit calm

Plus guests

03	NEWCASTLE CLUB	0191 234 444
04	BIRMINGHAM O2 ACADEMY 3	0844 477 2000
05	LONDON HOXTON BAR & KITCHEN	020 7734 8932
10	BRISTOL LOUISIANA	0117 929 9008
11	BRIGHTON ENGINE ROOM	01273 325 440
13	LEEDS COCKPIT	0113 245 4650
17	MANCHESTER DEAF INSTITUTE	0844 844 0444
18	NOTTINGHAM SOCIAL	08713 100 000
21	SHEFFIELD LEADMILL 2	0844 477 1000

24 hour ticket hotline: 0871 2200 260 / www.gigsandtours.com
A Metropolis Music presentation by arrangement with X-ray
www.myspace.com/exitecalm www.exitecalm.net

For exclusive live announcements and priority booking go to: www.gigsandtours.com

Academy events present

ACADEMY EVENTS: FILM, CONCERTS & SPECIAL MUSIC
BY ARRANGEMENT WITH METROPOLIS MUSIC PRESENT



EUREKA MACHINES.

PLUS GUESTS

DECEMBER 2009

FRI 04	ABC	0871 220 0260
SAT 05	O2 ACADEMY	0818 719 300
MON 07	O2 ACADEMY 2	0844 477 2000
TUE 08	O2 ACADEMY 2	0844 477 2000
WED 09	DUCHESS	0844 477 1000
THU 10	CLUB ACADEMY	0161 832 1111
FRI 11	O2 ACADEMY	0844 477 2000
SAT 13	O2 ACADEMY 2	0844 477 2000
MON 14	CRYPT	0161 424 468
TUE 15	CONCORDE 2	01273 673 311
WED 16	O2 ACADEMY	0844 477 2000
THU 17	O2 ACADEMY ISLINGTON	0844 477 2000
SAT 19	O2 ACADEMY	0844 477 2000

TICKETS ALSO AVAILABLE AT: WWW.TICKETWEB.CO.UK

autokRatz

ANIMAL UK TOUR 2009



With special guest
ALEX MURIC
(except 21 & 28 November)

Tickets available at:
www.ikratzweb
0844 847 2430

autokRatz critically acclaimed
debut album out now
on iTunes / cooperative music

18	OXFORD O2 ACADEMY 2	0844 477 2000
19	BOURNEMOUTH OLD FIRE STATION	0844 477 1000
20	LIVERPOOL KOROVA	0151 709 7097
1	MANCHESTER WAREHOUSE PROJECT	0161 832 1111
25	SHEFFIELD LEADMILL	0870 010 4555
26	GLASGOW ART SCHOOL	
28	BRISTOL START THE BUS	
03	LONDON CARGO	08444 771 000

the mission district

ACADEMY EVENTS IN ASSOCIATION WITH
HELIX GIGS PRESENT

PLUS GUESTS
SHAKES HATE FIRE
THE NEW CITIES



NOVEMBER 2009

Wed 11	BRISTOL O2 ACADEMY 2
Mon 16	OXFORD O2 ACADEMY 2
Tue 24	NEWCASTLE O2 ACADEMY 2

Tickets available from: 0844 477 2000 / TICKETWEB.CO.UK
www.myspace.com/themissiondistrict

THE PAINS OF BEING PURE AT HEART

HIGHER THAN THE STARS TOUR

plus guests
THE DEPRECIATION GUILD
(except London)

NOVEMBER

28	London Reverence @ ICA	SOLD OUT
30	Bristol Thekla	08713 100 000
DECEMBER		
01	Liverpool O2 Academy 2	0844 477 2000
02	Newcastle O2 Academy 2	0844 477 2000
03	Glasgow Stereo	0844 847 2487
04	Manchester Academy 2	0161 832 1111
05	Birmingham O2 Academy 2	0844 477 2000
08	London Scala	08444 771 000

ALSO AVAILABLE AT: WWW.TICKETWEB.CO.UK

Buy tickets from www.thepainsofbeingpureatheart.com • www.fortunapop.com
A Fortune POP and Academy Events presentation by arrangement with The Agency Group

Eagles & Death Metal



NEW DATE ADDED

01	BRISTOL O2 ACADEMY 2
02	BRISTOL O2 ACADEMY 2
03	BRISTOL O2 ACADEMY 2
04	BRISTOL O2 ACADEMY 2
05	BRISTOL O2 ACADEMY 2
06	BRISTOL O2 ACADEMY 2
07	BRISTOL O2 ACADEMY 2
08	BRISTOL O2 ACADEMY 2
09	BRISTOL O2 ACADEMY 2
10	BRISTOL O2 ACADEMY 2
11	BRISTOL O2 ACADEMY 2
12	BRISTOL O2 ACADEMY 2
13	BRISTOL O2 ACADEMY 2
14	BRISTOL O2 ACADEMY 2
15	BRISTOL O2 ACADEMY 2
16	BRISTOL O2 ACADEMY 2
17	BRISTOL O2 ACADEMY 2
18	BRISTOL O2 ACADEMY 2
19	BRISTOL O2 ACADEMY 2
20	BRISTOL O2 ACADEMY 2
21	BRISTOL O2 ACADEMY 2
22	BRISTOL O2 ACADEMY 2
23	BRISTOL O2 ACADEMY 2
24	BRISTOL O2 ACADEMY 2
25	BRISTOL O2 ACADEMY 2
26	BRISTOL O2 ACADEMY 2
27	BRISTOL O2 ACADEMY 2
28	BRISTOL O2 ACADEMY 2
29	BRISTOL O2 ACADEMY 2
30	BRISTOL O2 ACADEMY 2

KILIMNANO PRESENTS

KILIMNANO by arrangement with CAA present

the cranberries

all original members reunited
for the first time in 7 years



wednesday 31st march 2010
london
royal albert hall

020 7589 8212 / kililive.com / 0871 230 5595

ticketmaster.co.uk / 0844 844 0444

for VIP tickets go to kililive.com / 020 7959 0507

www.cranberries.com

Absolute.

FUTURE OF THE LEFT

PLUS **TUGELAND** + JAPANESE VOYEURS
(OXFORD + LONDON ONLY)

NOVEMBER

SAT 28 NORWICH ARTS CENTRE 01603 660 352

SUN 29 OXFORD THE BULLINGDON 0871 230 5595

MON 30 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911

DECEMBER

TUE 01 BIRMINGHAM ACADEMY 3 0844 477 2000

THU 03 LONDON RELENTLESS GARAGE 0871 230 5595

FRI 04 BRIGHTON FREEBUTT 01273 606 312

SAT 05 BRISTOL THEKLA 08713 100 000

TICKETS ALSO AVAILABLE FROM ARTISTTICKET.COM

WWW.KILILIVE.COM AND USUAL OUTLETS

DOUBLE A SIDE TAKING OVER / YOU NEED SAUN MORE THAN HE NEEDS YOU!
OUT IN NOVEMBER FROM THE ALBUM 'TRAVELS FROM MYSELF AND ANOTHER' ON 4AD

A KILIMNANO + FRIENDS PRESENTATION
BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

THE BOOKHOUSE BOYS

PLUS GUESTS **BLACKGOLD**

DECEMBER 2009

08 LONDON THE LEXINGTON 0871 230 5595

09 BIRMINGHAM HARE & HOUNDS 0871 230 0010

10 GLASGOW KING TUTS 08444 999 990

11 LEEDS COCKPIT 3 0113 245 4650

12 CAMBRIDGE PORTLAND ARMS 01223 518 511

13 BRIGHTON FREEBUTT 01273 606 312

ALSO AVAILABLE AT WWW.KILILIVE.COM - 0871 230 5595

TICKETMASTER.CO.UK - 0844 844 0444

NEW SINGLE 'COLD CRAZY EYES' OUT 07 DECEMBER

A KILIMNANO and friends presentation in association with X-Ray

A LIVE NATION PRESENTATION IN ASSOCIATION WITH HELTER SKELTHER

SITTER SHOKARΦ

PLUS GUESTS

THE KING BLUES

FEBRUARY

6 BLACKPOOL
EMPRESS BALLROOM
0844 836 1111

7 GLASGOW
BARROWLANDS
0844 499 9990

9 MIDDLESBROUGH
EMPIRE
01642 353 553

11 BOURNEMOUTH
O₂ ACADEMY
0844 477 2000

12 LONDON HAMMERSMITH
HMV APOLLO
0844 844 4748



TICKETS AVAILABLE THROUGH

WWW.ENTERSHOKAR.COM

BUY ONLINE AT LIVENATION.CO.UK

CREDIT CARDS TEL: 0844 576 5483 (24HRS)

THE ALBUM 'COMMON DREAMS' OUT NOW.
CD/DVD - CD - LP - DOWNLOAD

INCLUDES THE SINGLES

'JUGGERNAUTS' AND 'NO SLEEP TONIGHT'

rodrigo y gabriela

PLUS SPECIAL GUESTS

Wally Bird

NOVEMBER

23 LONDON HMV
HAMMERSMITH APOLLO
0844 844 4748

24 BIRMINGHAM
O₂ ACADEMY
0844 477 2000

26 GLASGOW
O₂ ACADEMY
0844 477 2000

28 MANCHESTER
APOLLO
0844 477 7677

29 BRISTOL
COLSTON HALL
0117 922 3686

Buy online at LIVENATION.CO.UK

Credit Cards Tel: 0844 576 5483 (24hrs)

WWW.RODGAB.COM

A D/V Concerts, S/M Comedie & Live Nation presentation in association with CAA

NEW ALBUM '11:11'
& BONUS DVD OUT NOW
ON BUYWORKS

SLOW CLUB

PLUS GUESTS

THURSDAY 17 DECEMBER

LONDON UNION CHAPEL

BUY ONLINE AT LIVENATION.COM CREDIT CARDS TEL: 0844 576 5483 (24HRS)

NEW ALBUM 'YEAH SO' OUT NOW. WWW.MYSPACE.COM/SLOWCLUB

A Live Nation presentation by arrangement with Primary Talent International

SCREAMING LIGHTS

NOVEMBER

MON 2 LONDON ALMA DE CUBA FREE ENTRY

TUE 3 BIRMINGHAM LOUISIANA 0894 771 000

WED 4 LONDON OAKFORD SOCIAL SRC FREE ENTRY

THU 5 BIRMINGHAM FLAPPER SEEKSTICKETS.COM

WED 11 EDINBURGH ELECTRIC CIRCUS TICKETWEB.CO.UK

THU 12 STOKE SUGARMILL THESTOKEBULL.CO.UK

BUY ONLINE AT LIVENATION.CO.UK CREDIT CARDS TEL: 0844 576 5483 (24HRS)

LOOK ANGEL'S THE NEW ALBUM OUT NOW WWW.ANGELSONLINE.COM

**FLORENCE
& FRIENDS**
ON SALE EXCLUSIVELY
AT 9AM WEDNESDAY 28 OCTOBER
VIA www.nme.com/calling

NME CALLING

LONDON
NOVEMBER 2009

FRIDAY 27 NOVEMBER

*Florence
+
Friends*

AT THE TABERNACLE
NOTTING HILL

SATURDAY 28 NOVEMBER

SOLD OUT!

AT HMV FORUM
KENTISH TOWN

SUNDAY 29 NOVEMBER

**UNANNOUNCED
SPECIAL
GUESTS**

AT THE OLD QUEEN'S HEAD
ISLINGTON

**CLUB NME
WE HAVE BAND
SPECIAL GUEST DJs**

AT KOKO
CAMDEN

**YOUTH MUSIC
PRESENT:**
MARQUES TOLIVER
MICA TOWNSEND
VIVIAN VOLTA
RIZZLE KICKS
STREETVIBES YOUTH SHOWCASE

AT PROUD
CAMDEN
FREE ENTRY
EVENT FROM 2PM - 6PM

**YOUTH MUSIC
PRESENT:**
VICTORIA & JACOB
INDIGO NIGHTS
HELLA BETTER DANCER
SOUND CONNECTIONS SHOWCASE

AT PROUD
CAMDEN
FREE ENTRY
EVENT FROM 2PM - 6PM

THE UK'S ORIGINAL INNERCITY FESTIVAL MOVES TO
MAY BANK HOLIDAY WEEKEND...

GAYMERS CIDER CAMDEN CRAWL 2010

SATURDAY 1ST-SUNDAY 2ND MAY



2 DAYS • 40 VENUES
200 CUTTING EDGE LIVE ACTS & SPECIAL GUESTS
ONE ALL-ACCESS TICKET • CAMDEN TOWN

PLUS... DAYTIME PROGRAMME INCLUDING OPEN AIR STAGES • COMEDY • SPOKEN WORD
VISUAL ARTS • FREESTYLE SPORTS • BBQ'S • MAGIC • THEATRE • KARAOKE • POP QUIZZES
BINGO • LIVE MUSIC PERFORMANCES • DJS & OTHER FUN & GAMES

2 DAY PASSES ON SALE NOW

INCLUDES FREE PROGRAMME GUIDE, MAGAZINE & DOWNLOAD ALBUM

Early bird discount & FREE exclusive Crawl & War Child X-mas card
incl. 'Camden Heroes' download album with first 1000 tickets.
Tickets available from 24 Hr CC Hotline 0871 3200 260 or buy online.

LAUNCH PARTY - 4.11.08
8 LIVE ACTS, DJS & SECRET GUESTS
THE BLUES KITCHEN • CAMDEN TOWN
All proceeds to War Child

WWW.THECAMDENCRAWL.COM
WWW.TWITTER.COM/THECAMDENCRAWL



Album Launch Show

AVIV GEFFEN

With support from

Kerry Leatham

Fri 13th Nov
Gilgamesh

The Stables Market,
Chalk Farm Road, London NW1 8AH

Tickets £16.50
Doors 7:30pm

Available from: 020 7482 5757 (ext
reservations@gilgameshbar.com



www.gilgameshbar.com

Aviv Geffen The Album Out Now

www.avivgeffen.com



53°

PRESTON

LANCASHIRE'S LEADING VENUE FOR
CONCERTS, CLUBNIGHTS & COMEDY
www.53degrees.net
www.lancashiretickets.com
www.seetickets.com 01772 220 8260
www.hdonline.co.uk 0161 832 1111

THE WHIP*	DIZZEE RASCAL	THE BLOOM
N-DUBZ	KIDS IN GLASS HOUSES	FRIENDS FIRES
RESO @ DROP	TWISTED WHEEL	SKREAM*
COMPLETE STONE ROSES	THE MAGIC NUMBERS	DRAGONFORCE
NACHTMAHR	SERGEANT*	JAMES ZABIELA @ SALVACION
MIKE DIGNAM	LANCASHIRE HOTPOTS	THE SUNSHINE UNDERGROUND

HAYSEED DIXIE

SHOW OF HANDS

WWW.53DEGREES.NET

OR CALL 01772 839000

*LIMITED PUBLIC TICKETS AVAILABLE



www.matterlondon.com



Chew the Fat

WADAUKEN!

Featd (ed banger)

Friday 13th Nov.
10pm-6am



KOKO EVERY FRIDAY

KOKO.UK.COM



30 OCT THE HALLOWEEN BALL
DINOSAUR PILE-UP
INVASION
DJ JEFF AUTOMATIC

FREE ENTRY FOR ANYONE IN FULL
HALLOWEEN COSTUME BY 12AM

STUDENTS £2 BY 10.30PM
£4 BY MIDNIGHT
WITH STUDENT CARD
9.30PM TO 4AM - FIRST 30 FREE
£2 BEFORE 11PM/£1 AFTER
WILD BOOZERS £1 ALL NIGHT
OTHER DRINK OFFERS BY 11PM



SOON AT CLUB NME...
08 NOV
JOE & WILL ASK?
RUBY JEAN & THE THOUGHTFUL BEES
DJ JEFF AUTOMATIC

13 NOV
CITADELS
12 DIRTY BULLETS
DJ HENRY FORD / ED WILDER

20 NOV
AUDIO BULLYS
TRIP
DJ HENRY FORD / ED WILDER

LETTER TO THE KING PODCAST AVAILABLE ON iTunes
TICKETS 08440472224 - 14 CAMDEN HIGH STREET / HOUNDSTON CREAGERY TOWN

NEW & UNSIGNED

WANT YOUR BAND MENTIONED IN NME? CALL **020 3148 2989**

UNIT SHIFTER

A&R wanker

BLAINE TRUTH

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



LET'S ERECT A MARKETING CRUCIFIX. NOW NAIL YOURSELF TO IT...

Jamie: "OK, we're called Picadilly Whip, we're a two-man band, we're both 17 and we don't want to be underground, we do music that people want to listen to. We've already sold out before we've begun."



YOUR IDEA SHOWER IS REFRESHING. SOAP ME UP WITH PRODUCT.

"We have a video for a song called 'Minivan' on our MySpace. It's a song about nothing, but people like it. We wrote that song in about five minutes, I've spent days on other songs and people hate them."

YOUR NAME SUGGESTS AN ALLIANCE WITH AN ICE-CREAM BUSINESS.

"I got our name from an ice-cream van. I actually mis-spelt Piccadilly, but I tell people, 'Yeah we took out one 'c' because we didn't want to get sued.'"

GOOD TWEEN VISIBILITY THOUGH. WHAT ARE YOUR OTHER CROSS-HAIRS DEMOGRAPHICS?

"The OAPs dig me. We had a gig in the Barfly in London and my nan said if we do it again she's going to get her church lot to come. She isn't joking."

IMPRESSIVE CONSUMER AGE SPAN: TAKE-UP FROM SIX-YEAR-OLDS AND 86-YEAR-OLDS...

"Yeah, the people who aren't dribbling are the ones we find hard to get."

A CAPSULE REASON WHY I SHOULD SIGN YOU UP?

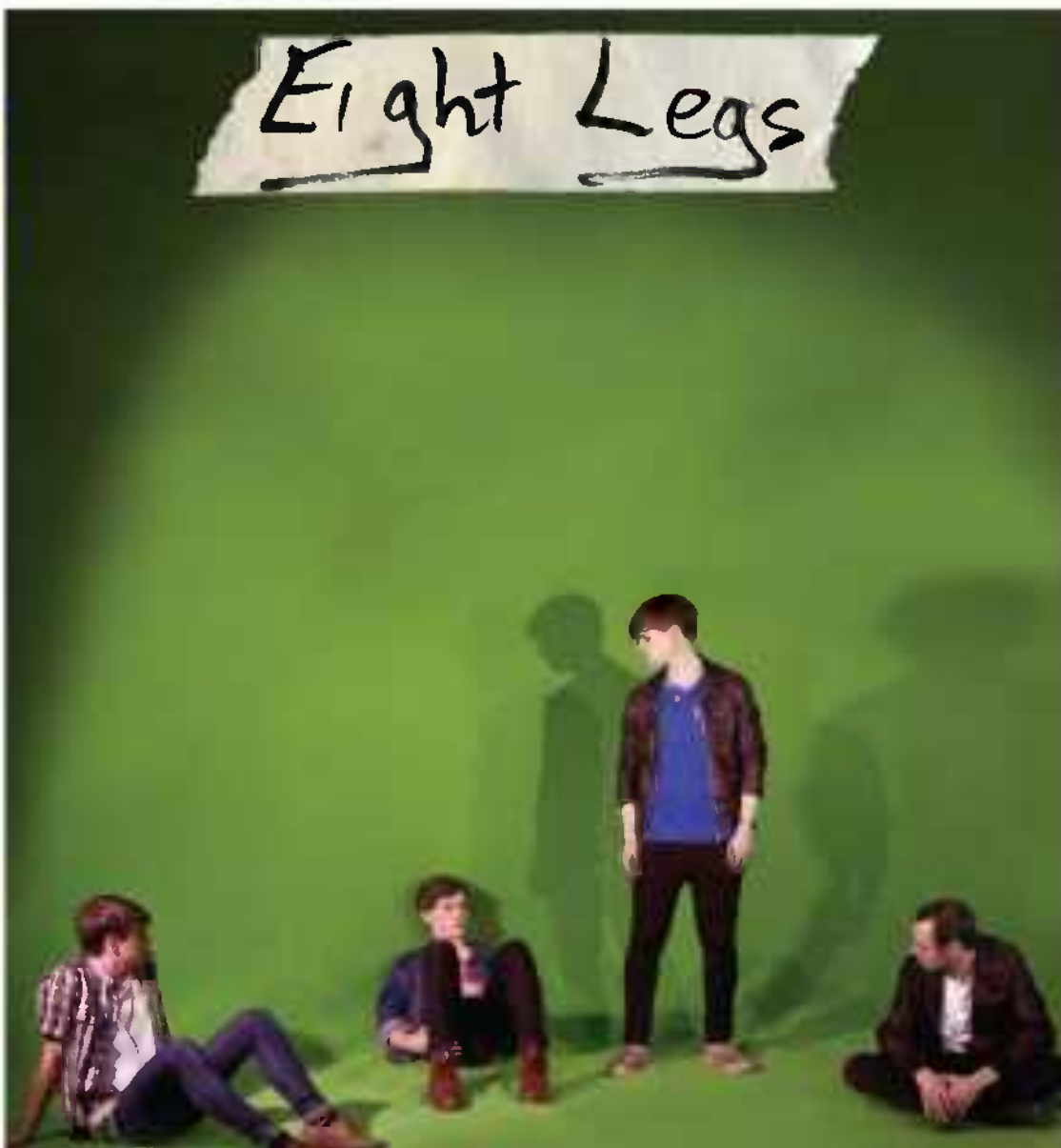
"Because I'll kill myself if you don't."

WWW.MYSPACE.COM/PICADILLYWHIPUK

PITCH YOUR BAND

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

Eight Legs



'Their music is so damn infectious'
- Artrock

'The Musical equivalent of Cristiano Ronaldo'
- NME

'Newly washed out, classic British indie'
- Clash Magazine

'Like a Libertines free of pretension'
- Uncut

"I Understand"

new single available to download from 5th october

pre-order 'I Understand' and receive b-side 'Stay Cool' instantly at townsend records:
<http://www.townsend-records.co.uk/eight-legs>

TOWNSEND RECORDS

www.myspace.com/eightlegs

WORDS: MARTIN ROBINSON

NME SAYS: Manic indie ney-do-wells

Casual Luxury Since 1984

XILECLOTHING.COM



**WIN
£500**

The good folks at xileclothing.com have got £500 worth of online vouchers to give away. To win a fresh Autumn wardrobe from our exclusive new collection simply email

competitions@xileclothing.com

with the answer to this simple question...

"Which sportswear giant designed the iconic Stan Smith trainer?"

**A: NIKE
B: HUMMEL
C: ADIDAS**



I WANT TO SOUND LIKE... THE CRIBS



Martin Sheehan, 18, Ipswich:
"I really want to know how I can get my guitar to sound like Ryan Jarman's does in The Crib. Help!"

THE SOUND

On their latest album 'Ignore The Ignorant' the trio of Yorkshire brothers were joined by genuine guitar hero Johnny Marr, resulting in new textures and subtle treats added to The Crib's melodic vim and lyrical vitriol. Singer/guitarist Ryan Jarman is influenced by the power, punch and lo-fi beauty of '90s indie-rockers Beat Happening, while Marr has been inspired by everything from early house to folk legend Bert Jansch.

THE GEAR

While a **Fender Mustang** or a **Gibson ES-335** might come in handy, if you can only afford one guitar to 'do' The Crib get a **Fender Jaguar**. They don't do classic rock very well, but that's the point, and they're easier than most guitars to play (especially for those with small hands). Get yourself a nice **Orange AD30TC** and you've got two channels of power at your disposal. As for pedals, either an **Ibanez Tube Screamer** or a **Fulltone OCD** is essential.

IN THE STUDIO

Nick Launay (Arcade Fire, Yeah Yeah Yeahs) produced 'Ignore...' and he's a big supporter of working out parts and arrangements with the band before getting into the studio. Once there, Nick, a big advocate of analogue (rather than digital) gear, prefers the band to be able to see each other when playing to spark off each other.

THE TECHNIQUE

Ryan Jarman is a master of creating straightforward but fun riffs. Johnny Marr, on

the other hand, is known for never playing anything straightforward. So why not marry the two approaches? For example, learn some **basic chords** (A, F and D are good Crib chords to start with) and then learn how to play them sharp and flat. Chances are you'll do that close up by the neck, but you can find them further down the neck too. Once you've done that, try moving the odd finger or two, either on to a different fret or off the fretboard. This gives your chord a new voicing and is much closer to making it all yours. Finally, don't forget to hit the guitar hard and with some spite.

BEST TRICK

A little bit of tremolo used in the right way makes even the most basic lead parts sound like they have more depth (and that you're playing something more difficult than you actually are!).



NEXT WEEK:
Laura Marling

Words by John Callaghan from...

Guitar December issue
out now



BAND SERVICES

CD/DVD DUPLICATION/PRESSING

CD // DVD // VINYL REPLICATION



UK manufactured for speed, reliability and quality

Thousands of customers agree: Our product has the highest industry accreditation and the best account management in the business.

Fastest turnaround times and a guarantee to match any price.

Now with online order tracking.

Call us or go online now.

mediasourcing.com 0845 686 0001

RECORD & CD FAIRS

BUY • SELL • TRADE • MUSIC • VIDEO • EXCHANGE

CDs • RECORDS • DVDs • VIDEOS • MEMORABILIA

36 - 42 Notting Hill Gate, London W11

75 & 95 Berwick St, Soho, W1

23 Greenwich Church St, SE10

208 Camden High St, NW1

8 Smallbrook Queensway, Birmingham B5

www.mvshops.co.uk

Nothing for sale, just for hire

0845 497 442 • Open 7 days 10am-8pm

0121 721 0767

RECORDING STUDIOS

Mill Hill Music Complex
0208 906 9991
London NW7

Established 1979

Rehearsals from £3.50-£18 per hr

(inc PA and full backline)

Recordings: Large live rooms, great

drum sound, Apple Mac G5 & Soundtrax

desk all from £16-25 per hour

PA's, & Backline for hire

Main Dealers for Fender, Ibanez, Laney

+ many more at great prices

Storage available - cupboards to

shipping containers

Free Strings, Drumsticks, Soft Drinks

or Pringles for New Customers

(Check website for full details of offer)

10 Minutes from M1/A25

5 mins walk from Mill Hill Way

Thameslink, 20 mins by Train from

Kings Cross, no stairs & Ample Parking

www.millhillmusic.co.uk

BonaFideStudio

recording and rehearsal studio

London EC2; open 24/7

demos + singles + albums + voice overs +

sound engineering tutorials + live recording

recording + mastering + mixing +

programming + full production +

ingles + rehearsals

Recording from £12.50 p/h incl engineer

Rehearsals from £5 p/h incl blame

www.bonafidestudio.co.uk

020 7684 5350 or 020 7684 5351

SONGWRITERS

FREE SONGWRITERS

NEWSMAG

information explaining songwriting,

composing, publishing royalties,

contracts, promotions, FREE

copyright, assessment, advice,

collaboration, register services.

Send e-mail or telephone

The Guild of International

Songwriters & Composers

Sovereign House, 12 Trewartha

Road, Praa Sands, Penzance,

Cornwall TR20 9ST.

Tel: 01738 762828

www.songwriters-guild.co.uk

TEXT CHAT

TUITION

DATE CHAT

MEN: 0871 908 9919

GAY: 0871 908 9944

18+. Helpline 0844 944 0844.

0871 + 10p per min. Network extras

apply. Live calls recorded. SP, AD.

WOMEN CALL FREE*

0800 075 9128

*0800 + Free from BT Landline

CHAT OR

DATE

10p

PER MIN

0872 100 1002

18+. Helpline 0844 944 0844. Network extras

apply. Live calls recorded. SP, AD

SYBIL ESMORE Vocal Coach to the famous PUNK 2 OPERA

Exceed range

Improve Power

Boost Confidence

Relaxation

rapid results

Throat Problems

Mic Technique

Demo Tapes

Ear Training

Help with contacts

www.punk2opera.com

020 8958 9323

**PLEASE MENTION NME
WHEN REPLYING TO ADVERTS**

GIG GUIDE

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

**698 GIGS
ACROSS
THE UK &
IRELAND**

PICK OF THE WEEK...



PICK OF THE WEEK

GRIZZLY BEAR

WHERE: LONDON BARBICAN HALL (SAT), DUBLIN VICAR ST (SUN), GLASGOW ABC (MON)

We love 'em. You love 'em. Heck, even Jay-Z and Beyoncé love 'em. The experimental psych-folk noiseniks head to the UK in support of their glorious third album 'Veckatimest'.

NME.COM/artists/grizzly-bear

EVERYONE'S TALKING ABOUT



COLD CAVE

WHERE: BRISTOL LOUISIANA (THURS), KOROVA LIVERPOOL (FRI), EDINBURGH SNEAKY PETE'S (SAT), GLASGOW OPTIMO (SUN), NOTTINGHAM THE BODEGA (MON), WHITE HEAT @ MADAME JOJO'S (TUES)

Tempered indusro-electro synth pop from Philadelphia that'll give you the chills.

NME.COM/artists/cold-cave



PICK OF CLUB NME

YOUNG REBEL SET

WHERE: DELBY ROCKHOUSE (MON)

Let's get riotous. Raw indie rock from Stockton-on-Tees by way of Young Rebel Set looks, um, set to rally the masses at Rockhouse, with reinforcements from Hoodlums and Mascot Fight.

NME.COM/clubnme



DON'T MISS

HTRK

WHERE: LONDON CARGO (TUES)

Melbourne trio HTRK (pronounced "hate rock" to the uninitiated) take their expansive lo-fi, shoegaze indie rock to the dark underbelly of London's east end in support of The Drones.

NME.COM/artists/HTRK

RADAR STAR

ELLIE GOULDING

WHERE: CAMBRIDGE JUNCTION (THURS), WOLVERHAMPTON WULFRUN HALL (FRI), BRISTOL ARBOR ROOMS (SAT)

Time to get starry eyed, as Ms Goulding's celestial pop shoots into the UK for her last remaining dates supporting the impish Little Boots.

NME.COM/artists/ellie-goulding



O₂ customers can get Priority Tickets to The O₂ and O₂ Academy venues up to 48 hours before general release. Just register at o2priority.co.uk

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

O₂

WEDNESDAY

OCTOBER 28

Viking Skull The Tunnels
01224 211121

The Hit Ups Moles 01225 404445

Biffy Clyro St George's Market
0870 243 4455
David Little Ulster Hall
028 9032 3900
Michael Bolton Waterfront
028 9033 4455

The Chapman Family Rainbow
0121 772 8174
Colin MacIntyre Glee Club
0870 241 5093
Everything Everything Flapper
0121 236 2421
Isis Asylum 0121 233 1109
Maxwell O2 Academy
0870 771 2000 **WA**
Teeth Sunflower Lounge
0121 632 6756

Bowling For Soup O2 Academy
01202 399922 **WA**

Danananaykroyd Audio
01273 624343
The Lost Brothers Freebutt
01273 603974
Tinarwen Concorde 2 01273 673311

Delphic The Cooler 0117 945 0999
Does It Offend You, Yeah?
Thekla 08713 100000
Maps Start The Bus 0117 930 4370
PureSSence O2 Academy 2
0870 771 2000 **WA**

Funeral For A Friend Junction
01223 511511
The Wave Pictures Portland Arms
01223 357268

The Cheek Barfly 029 2066 7658 **+16**
Yashin Clwb Ifor Bach 029 2023 2199

Tonight We Fire
Submanne 01472691435

Handsome Furs Cyprus Avenue
00 35321 427 6165
Norman Blake The Pavilion
00 35321 427 6228

Sylaxis The Box 01270 257 398

Life Among People The Victoria Inn
01332 74 00 91
Pama International/Boy Com
Rockhouse 01332 209 236

Kate Walsh Sugar Club
00 3531 678 7188
Nick Kelly Whelan's (Upstairs)
00 3531 475 9372
The Wallers Olympia
00 3531 679 3323

Jonquill Cabaret Voltaire
0131 220 6176

The Flaws Roisin Dubh
00 35391 586540
Imelda May Black Box
00 353 91 569777

Daedelus Stereo 0141 576 5018

Electric Eel Shock ABC2

0141 204 5151 **WA**
My Passion Cathouse 0141 248 6606

Our Brother The Native Captain's
Rest 0141 331 2722

Social Circle 13th Note Café
0141 553 1638

Therapy? King Tut's Wah Wah Hut
0141 221 5279



The Young Republic Nice'n'Sleazy
0141 333 9637

Martin Harley Band Boilerroom
01483 440022

Reverend & The Makers
The Assembly 01926 313774

The Bowerbirds Brudenell Social
Club 0113 243 5866

Desolation Wilderness The Library
0113 2440794

Hoaroy For Humans Packhorse
0113 245 3980

Idlewild Cockpit 0113 244 3446

Kano Stylus 01132 431751

Lazybaby Hi Fi Club 0113 242 7353

Sheba Baby Sandinista!
0113 305 0372

Wojtek Godzisz Rios 0844 414 2182

Eat A Peach O2 Academy 2
0870 771 2000 **WA**

Barrington/Juncas Retreat
Windmill 020 8671 0700

The Basics Monto Water Rats
020 7837 4412

Bobby Brown Indigo @ The O2 Arena
0870 701 4444

Calvin Harris Forum
020 7344 0044 **+14**

Darkstar Luminaire 020 7372 7123

Dirty North Arts Club 020 7460 4459

Femmepop/Dirty Modern Hero/
Will Lord Dublin Castle 020 7485 1773

Gala Epicus Underworld
020 7482 1932

The Gutter Brothers Borderline
020 7734 5547

Hatcham Social King's College
020 7836 7132

Jose Feliciano Jazz Cafe
020 7916 6060

Krish Bull & Gate 020 7485 5358

Les Quatre Etolles Cargo
0207 749 7840

Los Campesinos! Garage
020 7607 1818

Mafia Lights Bar Music Hall
020 7613 5951

Passion Pit KOKO 020 7388 3222

Phoenix O2 Brixton Academy
0870 771 2000 **WA**

Red Drapes/Penfold Gate 93 Feet
East 020 7247 6095

The Rileys O2 Shepherds Bush
Empire 0870 771 2000 **WA**

Room Of Katinas The Fly
0870 907 0999

Storm Of Light O2 Academy 2
Islington 0870 771 2000 **WA**

Tamika 100 Club 020 7636 0933

Ten Bears 12 Bar Club 020 7240 2622

This Town Needs Guns Hoxton
Square Bar & Kitchen 020 7613 0709

Uniform Kid Barfly
0870 907 0999 **+14**

Vendor Defender/Eat More Cake
Good Ship 020 7372 2544

Vinyl Black Stiletto Underbelly
0207 613 3105

Yeti Lane/Le Volume Courbe
Social 020 7636 4992

ZZ Top Wembley Arena
0870 060 0870

Magnum Academy 3 0161 832 1111

Portugal The Man Roadhouse
0161 228 1789

Spandau Ballet Evening News Arena
0161 950 5000

Little Comets O2 Academy 2
0870 771 2000

Eagles Of Death Metal UEA
01603 505401

Nerina Pallot Waterfront
01603 632717

Bloc Party Rock City 08713 100000

David Ford Rescue Rooms
0115 958 8484 **+14**

Charlie Winston O2 Academy 2
0870 771 2000 **WA**

The Resurrection Men Cellars
0871 230 1094

Alphabeat 53 Degrees
01772 893 000

The Naturals Oakford Social Club
0116 255 3956

Bill Wyman's Rhythm Kings
City Hall 0114 278 9789

The Oli Brown Band Boardwalk
0114 279 9090

You Love Her Coz She's Dead Joiners
023 8022 5612

WAKEFIELD
WAKEFIELD Wakefield
01924 374455

Glen Matlock Railway Inn
01962 867795

Amon Amarth Wulfrun Hall
01902 552121

Soft Toy Emergency Fibbers
01904 651 250 **+14**

The Unthanks The Duchess
01904 641 413

THURSDAY

OCTOBER 29

The Cheek Moles 01225 404445

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

Efterklang Asylum 0121 233 1109

Idlewild O2 Academy 2
0870 771 2000 **WA**

Eagles Of Death Metal O2 Academy
01202 399922 **WA**

Cornershop Digital 01273 202407

Devon Sproule Hanbury Ballroom
01273 605789

The Perils Coalition 01273726858

The Wave Pictures Freebutt
01273 603974

Alphabeat Thekla 08713 100000

Chase And Status Anson Rooms
0117 954 5810

Cold Cave Louisiana 0117 926 5978

Holy State Start The Bus
0117 930 4370

Roadford Fleece 0117 945 0996

Studio Arcade The Cooler
0117 945 0999

Tinarwen O2 Academy
0870 771 2000 **WA**

Little Boots/Eille Goulding Junction
01223 511511

Maps/It Hugs Back Portland Arms
01223 357268

Bowerbirds Clwb Ifor Bach
029 2023 2199

Blue Devil Duo The Pavilion
00 35321 427 6228

Hope Andoval Cyprus Avenue
00 35321 427 6165

Jon Allen Flowerpot 01332 204955

Biffy Clyro Olympia 00 3531 679 3323

Indigo Girls Tripod 00 3531 4780225

Tinchy Stryder Academy
00 3531 877 9999

Gary Moore Picture House
0844 847 1740

Camera Obscura Barrowlands
0141 552 4601

DJ Yoda Oran Mor 0141 552 9224

Haunted Cathouse 0141 248 6606

Stolen Order 13th Note Café
0141 553 1638

Twisted Wheel King Tut's Wah Wah
Hut 0141 221 5279

Y&T/Nine Black Alps ABC2
0141 204 5151 **WA**

60 Persons Nice'n'Sleazy
0141 333 9637

Wilko Johnson Yardbirds Club
07771520374

Glen Matlock Boilerroom
01483 440022 **+16**

This City Harpers 0871 230 1094

Kink Square 01279 305000

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

Efterklang Asylum 0121 233 1109

Idlewild O2 Academy 2
0870 771 2000 **WA**

Eagles Of Death Metal O2 Academy
01202 399922 **WA**

Cornershop Digital 01273 202407

Devon Sproule Hanbury Ballroom
01273 605789

The Perils Coalition 01273726858

The Wave Pictures Freebutt
01273 603974

Alphabeat Thekla 08713 100000

Chase And Status Anson Rooms
0117 954 5810

Cold Cave Louisiana 0117 926 5978

Holy State Start The Bus
0117 930 4370

Roadford Fleece 0117 945 0996

Studio Arcade The Cooler
0117 945 0999

Tinarwen O2 Academy
0870 771 2000 **WA**

Little Boots/Eille Goulding Junction
01223 511511

Maps/It Hugs Back Portland Arms
01223 357268

Bowerbirds Clwb Ifor Bach
029 2023 2199

Blue Devil Duo The Pavilion
00 35321 427 6228

Hope Andoval Cyprus Avenue
00 35321 427 6165

Jon Allen Flowerpot 01332 204955

Biffy Clyro Olympia 00 3531 679 3323

Indigo Girls Tripod 00 3531 4780225

Tinchy Stryder Academy
00 3531 877 9999

Gary Moore Picture House
0844 847 1740

Camera Obscura Barrowlands
0141 552 4601

DJ Yoda Oran Mor 0141 552 9224

Haunted Cathouse 0141 248 6606

Stolen Order 13th Note Café
0141 553 1638

Twisted Wheel King Tut's Wah Wah
Hut 0141 221 5279

Y&T/Nine Black Alps ABC2
0141 204 5151 **WA**

60 Persons Nice'n'Sleazy
0141 333 9637

Wilko Johnson Yardbirds Club
07771520374

Glen Matlock Boilerroom
01483 440022 **+16**

This City Harpers 0871 230 1094

Kink Square 01279 305000

Bill Wyman's Rhythm Kings
City Hall 01482 226655

Beth Jeans Houghton The Swan
01473 252485

David Essex Grand Theatre
0113 222 6222

John Fox College Of Music
0113 222 3400

Morrissey O2 Academy
0870 771 2000

The Kiara Elles Firebug
0116 255 1228

Aruba Red Dingwalls 020 7267 1577

Beat Bullyz Arts Club 020 7460 4459

The Bobby McGees Social
020 7636 4992

Bowling For Soup Roundhouse
020 7482 7318

Bryony Jackson Troubadour Club
020 7370 1434

BLK JKS Hoxton Square Bar &
Kitchen 020 7613 0709

Cannibal Corpse KOKO
020 7388 3222

The Chapman Family Barfly
0870 907 0999 **+14**

Charlie Winston O2 Islington
Academy 0870 771 2000 **WA**

The Dead Weather O2 Brixton
Academy 0870 771 2000

Does It Offend You, Yeah? Heaven
020 7930 2020

Frank Turner O2 Shepherds Bush
Empire 0870 771 2000 **WA**

Girlsquit The Miller 020 7407 2690

The Honey Spiders Underbelly
0207 613 3105

Ian Parker Borderline 020 7734 5547

In The Black Peter Parkers Rock N
Roll Club 0871 230 1094

Ivan And The Wolves/Five Second
Fuse 93 Feet East 020 7247 6095

Left Lane Cruiser/Mississippi
Witch/Toe Hammer The Lexington
020 7837 5387

Masters In France/Sleeping With
Giants/Storey/Immigrant 0

FRIDAY

OCTOBER 30

Flux The Tunnels 01224 211121

Young Fathers Moles 01225 404445

Eliza Doolittle Esquires
01234 340120

Jim Brown Waterfront
028 9033 4455

Funeral For A Friend/Fightstar
O2 Academy 0870 771 2000 **WA**

Four Tet Audio 01273 624343
The Twilight Sad Freebutt
01273 603974

Passion Pit Anson Rooms
0117 954 5810

Ten City Nation Junction
01223 511511

Sick Livers Clwb Ifor Bach
029 2023 2199

The Hoof The Twist 01206 562 453

Julie Feeney The Pavilion
00 35321 427 6228

May68 The Box 01270 257 398

Ever The Optimist The Victoria Inn
01332 74 00 91

My Passion The Royal 01332 36 77 20

The Reckless Ones Leopard
01302 363054

Norman Blake/Euros Childs Bator
Arts Centre 074 91 31840

Delorentos Whelan's
00 3531 475 9372
Rebecca Storm Vicar St
00 3531 889 4900

Bowerbirds Sneaky Pete's
0131 225 1757
Reverend & The Makers Picture
House 0844 847 1740

Mayer Hawthorne Roisin Dubh
00 35391 586540

Chris Bradley 13th Note Café
0141 553 1638
Paradise Lost King Tut's Wah Wah
Hut 0141 221 5279

The Onlookers Boilerroom
01483 440022

The Otters Club 85 01462 432767

Angelo Palladino The Owl
0113 256 5242
Dananananaykroyd Brudenell Social
Club 0113 243 5866
Kurran And The Wolfnotes Cockpit
Room 3 0113 2441573
Los Campesinos!/Copy Haho
Cockpit 0113 244 3446
The Soul Circle Gang Carpe Diem
0113 243 6264
The Unsung Heroes Primrose Bar
01132 621368
Youandewan Nation Of Shopkeepers
0113 203 1831

Cold Cave Korova 0151 709 7097
The Popular Nobodies O2 Academy
2 0870 771 2000 **WA**

Acoustic Ladyland Barden's Boudoir
0770 865 6633
Anita Maj 229 Club 020 7631 8310
Anti-Nowhere League Underworld
020 7482 1932
Black Market Karma Barfly
0870 907 0999

CLUB NME

CHELMSFORD

ROTATING LESLIE
+ ELECTRIC CHILDHOUSE
+ SHAKE ALLETT
BARHOUSE
01245 356811

LONDON

DINOSAUR PILE-UP
+ INVASION
KODU
0207 388 3222

The Blues Band 100 Club
020 7636 0933
The Dead Weather Forum
020 7344 0044 **+14**
The Echoes/This Beautiful Thief
Dublin Castle 020 7485 1773
Goliath Watershed 020 7792 8101
The Great Flood Monto Water Rats
020 7837 4412
Housse De Racket/Master & Servant The Lexington 020 7837 5387
Jon Boden & The Remnant Kings
Borderline 020 7734 5547
Jose Feliciano Jazz Café
020 7916 6060
JB Conspiracy O2 Academy 2
Islington 0870 771 2000 **WA**
The Lovely Eggs/The School Buffalo
Bar 020 7359 6191
Me And The Beast Hope & Anchor
020 7354 1312
Mirrors Cargo 0207 749 7840
Oceansize Peel 020 8546 3516
O Children Planet Nollywood
020 7326 0055
Radioproof/Roar Terror 93 Feet
East 020 7247 6095
Shabba Ranks O2 Brixton Academy
0870 771 2000
Something Simple/Street Policy
Good Ship 020 7372 2544
Spring Break Luminare
020 7372 7123
Tap Tap Windmill 020 8671 0700
Walter Trout O2 Shepherd's Bush
Empire 0870 771 2000 **WA**
The Wave Pictures Garage
020 7607 1818
We Used To Make Things Underbelly
0207 613 3105
DJ Yoda Club Academy 0161 832 1111

Green Day Evening News Arena
0161 950 5000
The Jamnocks Night And Day Cafe
0161 236 1822
Maxwell Academy 0161 832 1111
Vile Imbeciles Deaf Institute
0161 330 4019

The Young Republic Westgarth
Social Club 01642 242164

Eighth Wave O2 Academy 2
0870 771 2000 **WA**
Y&T O2 Academy 0870 771 2000 **WA**

Danny Connors And The Ladders
Roadmender Centre 01604 604222

Billy Talent LEA 01603 505401

NeonHalo Old Angel Inn
0115 947 6735
Sights & Sounds Rock City
08713 100000

Tinarwen O2 Academy
0870 771 2000 **WA**

Arthur Walker The Hippo
01752 223737

Glen Matlock Cellars 0871 230 1094
READING
Blue Party Riverside 01753 400 1011
BOTHERHAM

Rubarbaris The Vault 0871 230 1094

Tonight We Fire Lincoln Imp
01724 840891

Calvin Harris O2 Academy
0870 771 2000

Cannibal Corpse Corporation
0114 276 0262
Milewild Leadmill 0114 221 2828
Morrissey City Hall 0114 278 9789
Playground Mafia Plug
0114 276 7093

All Forgotten Joiners 023 8022 5612
Elmor Hobbit 023 8023 2591

Friends Of Ken Sugarmill
01782 214991

Flashguns Independent
0191 565 8947

Ugly Duckling Sin City 01792654226

Shadow Law/The Dead Lay Waiting
The Furnace 01793 534238
Zoldberg The Vic 01793 535713

Breaking The Day The Forum
08712 777101

Catfish Keith The Hop 0871 230 1094
Karina Slave Snooty Fox
01924 374455

Trace Escobar 01924 332000

Kila Arts Centre 00 35353 23764

Little Boots/Elle Goulding Wulfrun
Hall 01902 552121

Manchester Orchestra The Duchess
01904 641 413

Serious Sam Barrett City Screen
Basement Bar 01904 541144

SATURDAY

OCTOBER 31

Electro popper Esser joins NME Radio as we come live from Topman in Oxford Street, London, from 11am, this morning

NME
RADIO

Everything Everything Moles
01225 404445

The Radiating Eyes Esquires
01234 340120

General Fiasco Ulster Hall
028 9032 3900

NeonHalo Madhouse Bar
0121 233 1109

Viking Skull Soundhouse

The Count/Amanda Blank O2
Academy 0870 771 2000 **WA**

Electric Eel Shock The Cooler
0117 945 0999

Little Boots/Elle Goulding Anson
Rooms 0117 954 5810
Portugal The Man Louisiana
0117 926 5978

Beardy Man Junction 2 01223 511511
Bill Wyman's Rhythm Kings
Room Exchange 01223 357851
Broken Family Band Portland Arms
01223 357268

Derwyddon Dr Gonzo Clwb Ifor Bach
029 2023 2199

Glen Matlock Barfly 029 2066 7658

Scuba Divers Cyprus Avenue
00 35321 427 6165

The Cheek The Royal 01332 36 77 20
Skies In Motion/Alista Skye
The Victoria Inn 01332 74 00 91

Chlpmunk Dome 01302 370999
Girlspllt Leopard 01302 363054

Hope Sandoval Vicar St
00 3531 889 4900

Kila The Purty Kitchen
00 3531 6770945

Bombskare Picture House
0844 847 1740

Cold Cave Sneaky Pete's
0131 225 1757

Cannibal Corpse ABC
0870 903 3444 **WA**

Dead City Radio Nice'n'Sleazy
0141 333 9637

Flesh Stereo 0141 576 5018
Los Campesinos! King Tut's Wah Wah
Hut 0141 221 5279

Ben's Brother Guildhall Arts Centre
01452 503050

Your City Is Forgotten Square
01279 305000

Postmortem Promises Club 85
01462 432767

Cities Between Us Cockpit Room 3
0113 2441573

The Eighties Matchbox B-Line
Disaster Cockpit 0113 244 3446

Fake Blood Stylus 01132 431751

Handsome Furs Brudenell Social
Club 0113 243 5866

The Haunted Rios 0844 414 2182

The Prowlers New Roscoe
0113 246 0778

Soul Circus Carpe Diem
0113 243 6264

Street Legal The Owl 0113 256 5242
Tender Hooligans Primrose Bar
01132 621368

The Action Sumo 0116 285 6536

Soft Toy Emergency O2 Academy 2
0870 771 2000 **WA**

Cellar Door Vaudeville Last Days Of
Decadence 07982 445657

Chronic Garage 020 7607 1818

DJ Yoda Forum 020 7344 0044 **+14**
Djmonic Bull & Gate 020 7485 5358

Eighth Wave O2 Academy 2 Islington
0870 771 2000 **WA**

Emily Barker & The Red Clay Halo
Luminare 020 7372 7123

Fightstar O2 Shepherd's Bush Empire
0870 771 2000 **WA**

Fleetwood Mac Wembley Arena
0870 060 0870



The Chapman Family, Bullingdon Arms, Oxford

The Flying Squad Monto Water Rats
020 7837 4412

Grizzly Bear Barbican Hall
020 7638 8891

The Hugs/Cinnamon Antics
Good Ship 020 7372 2544

Jose Feliciano Jazz Café
020 7916 6060

Lightning Strikes The Empire State
Dublin Castle 020 7485 1773

Man Like Me/My Tiger My Timing
93 Feet East 020 7247 6095

Maxwell Apollo 0870 606 3400

Model Horror/Swanton Bombs
Proud Galleries 020 7482 3867

Monsters In The Attic Arts Club
020 7460 4459

Palm Springs & The Alex Lapinski
Band Borderline 020 7734 5547

Project Pitchfork O2 Islington
Academy 0870 771 2000 **WA**

The Ray Gelato Giant 100 Club
020 7636 0933

The Revolution Blues Band
Troubadour Club 020 7370 1434

Steve Earle Fairfield Halls
020 8688 9291

Teeth Cargo 0207 749 7840

Vector Vendetta Underbelly
0207 613 3105

Victoria & Jacob/Baxter Dury Barfly
0870 907 0999

Virginia Creepers Buffalo Bar
020 7359 6191

Viva Las Vegas 12 Bar Club
020 7240 2622

The Woolworths Hope & Anchor
020 7354 1312

Alphabeat Club Academy
0161 832 1111

Amon Amarth Academy 2
0161 832 1111

Afterklang Deaf Institute
0161 330 4019

The Fuel Girls Ruby Lounge
0161 834 1392

John Holt And The Temptations
Academy 0161 832 1111

Metromax Roadhouse 0161 228 1789

Street Dogs Academy 3 0161 832 1111

Reverend & The Makers
O2 Academy 0870 771 2000 **WA**

The Young Republic The Cumberland
Arms 0191 265 6151

New Cassettes Roadmender Centre
01604 604222

Maps/It Hugs Back Bodega Social
Club 08713 100000

Pay No Respect Rock City
08713 100000

The Chapman Family Bullingdon
Arms 01865 244516

The Halcyons Wheatsheaf
01865 721156

Therapy? O2 Academy 2
0870 771 2000 **WA**

Black Morans Cellars 0871 230 1094

Dizzee Rascal 53 Degrees
01772 893 000

Century Kids Plug 0114 276 7093

David Ford Boardwalk
0114 279 9090

Yashin Corporation 0114 276 0262

Passion Pit University
023 8059 5000

A Stranger In Moscow Hobgoblin
01784 452012

Burnt Sugarmill 01782 214991

Scratch Perverts Sin City
01792654226

Fry The Rolleston 01793 534238

Vivax! The Furnace 01793 534238

Zipperface The Forum 08712 777101

Leadis Snooty Fox 01924 374455

The Spills Escobar 01924 332000

Magnum Wulfrun Hall 01902 552121

Exit Calm Junction 01904 639979

Insect Guide City Screen Basement
Bar 01904 541144

With One Last Breath Fibbers
01904 651 250 **+14**

GET IN THE GIG GUIDE

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

SUNDAY

NOVEMBER 1

We're live from Topman on Oxford Street, London from 11am, as James Theaker is joined by Ou Est Le Swimming Pool

NME

RADIO

BIRMINGHAM

Absent Elk O2 Academy 3
0870 771 2000 **WA**
Adrian Edmondson & The Bad
Shepherds Glee Club 0870 241 5093
Passion Pit O2 Academy 2
0870 771 2000 **WA**

BRIGHTON

Daniel Johnston Concorde 2
01273 673311
Post War Years Freebutt
01273 603974

BIRMINGHAM

Hope Remains Lost Louisiana
0117 911 5978

John Holt And The Temptations
O2 Academy 0870 771 2000 **WA**
The Young Republic Thekla
08713 100000

CAMBRIDGE

Team Brick Portland Arms
01223 357268

CARDIFF

Roachford Barfly 029 2066 7658 **+16**

DERBY

The Dead Lay Waiting/This Is How
We Dance/There Lies History/
If Looks Could Kill/Armed For A
Crisis/She Screams Treason/Prom
Night, Gunfight/And Now We Wait
The Victoria Inn 01332 74 00 91

DUBLIN

CKY Academy 00 3531 877 9999
Grizzly Bear Vicar St
00 3531 889 4900

EDINBURGH

Aynsley Lister The Caves
0131 557 8989
Eagles Of Death Metal/Sweethead
Picture House 0844 847 1740
Kurran And The Wolfnotes
The Electric Circus 0131 226 4224

GLASGOW

Cold Cave Optimo
Danananaykroyd Oran Mor
0141 552 9224
Grouper Stereo 0141 576 5018

Street Dogs King Wah Wah Hut
0141 221 5279

HOLMFORTH

The Fillers Picturedrome
01472 349222

LEEDS

Alphaheat Cockpit 0113 244 3446
Andrew Oxley Sandinista!
0113 305 0372
Efterklang Stylus 01132 431751

Luke Haines Brudenell Social Club
0113 243 5866

Rodina Hi Fi Club 0113 242 7353

LEICESTER

Moriarty Musician 0116 251 0080

LONDON

All Forgotten O2 Academy 2 Islington
0870 771 2000 **WA**
Amon Amarth KOKO 020 7388 3222

Billy Talent O2 Brixton Academy
0870 771 2000

Crafty Simian/The Hong Kong

Blood Opera Dublin Castle

020 7485 1773

Europe Garage 325 A107 1818

Faith And The Muse Dingwalls

020 7267 1577

Gary Moore O2 Shepherds Bush

Empire 0870 771 2000 **WA**

Hollow 5 In Bull & Gate

020 7415 5358

Jose Feliciano Jazz Café

020 7916 6060

Kam8 Purple Turtle 020 7383 4976

Little Ghosts Monto Water Rats

020 7837 4412

Marc Almond Roundhouse

020 7482 7318

Nixa Alexandra Palace 020 8365 2121

The Roadhouse Dogs 100 Club

020 7636 0933

Scott Matthew Barden's Boudoir

0770 865 6633

The Wolfe Tones Luminaire

020 7372 7123

Your Distant Family Underbelly

0207 613 3105

MANCHESTER

Handsome Furs Ruby Lounge

0161 834 1111

The Haunted Club Academy

0161 832 1111

Pama International Deaf Institute

0161 330 4019

3 Daft Monkeys Academy 3

0161 832 1111

NEWCASTLE

Paradise Lost O2 Academy 2

0870 771 2000 **WA**

NORWICH

Clutch Waterfront 01603 632717

Maps Arts Centre 01603 660352

NOTTINGHAM

Absu/Pantheon I Rock City

08713 100000

The Holloways Bodega Social Club

08713 100000

Thank You Chameleon 0115 9505097

OXFORD

Chthonic O2 Academy 2

0870 771 2000 **WA**

PONTYPRIDD

Tiger Please Club Y Bont

01443 491424

PORTSMOUTH

Electric Eel Shack Wedgewood

Rooms 023 9286 3911

PRESTON

Doublegone Johnson Dog And

Partridge 01772 252217

READING

Neon Halo Face Bar 0118 956 8188

Selkirk

Idlewild Victoria Halls 01750 22339

SHEFFIELD

Architects Corporation

0114 276 0262

SOUTHAMPTON

The Cheek Joiners 023 8022 5612

SWINDON

Martha Tilston The Vic 01793 535713

YORK

David Ford The Duchess

01904 641 413

MONDAY

NOVEMBER 2

Kaiser Chiefs,
O2 Brixton
Academy, London



BIRMINGHAM

Electric Eel Shock O2 Academy 3

0870 771 2000 **WA**

The Haunted O2 Academy 2

0870 771 2000 **WA**

BRIDGLING

The Specials Spa Theatre

01273 678258

BRIGHTON

The Drones The Albert 01273 730499

Nine Black Alps Freebutt

01273 603974

Reverend & The Makers Concorde 2

01273 6733

BRISTOL

Absent Elk O2 Academy 2

0870 771 2000 **WA**

Moriarty Louisiana 0117 926 5978

CAMBRIDGE

Brand New Heavies Junction

01223 511511

Yours Portland Arms 01223 357268

CARDIFF

The Chapman Family Barfly

029 2066 7658 **+16**

30M3 Club for Bach 029 2023 2199

DERBY

Kings Of The Night/Hayden

Gallagher The Victoria Inn

01332 74 00 91

Young Rebel Set/Hoodlums/Mascot

Fight Rockhouse 01332 209 236

DUNDEE

Idlewild Fat Sam's 01382 228181

EDINBURGH

David Ford Cabaret Voltaire

0131 220 6176

GATESHEAD

Steve Earle Sage Arena

0870 703 4555

GLASGOW

Architects Arches 0141 221 4001

Grizzly Bear/St Vincent ABC

0870 903 3444 **WA**

Kurran And The Wolfnotes King

Tut's Wah Wah Hut 0141 221 5279

Thank You/Quack Quack 13th Note

Café 0141 553 1638

GUILDFORD

Forever Never Boilerroom

01483 440022

LEEDS

The Phantom Band Brudenell Social

Club 0113 243 5866

LONDON

xAFBx Underworld 020 7482 1932

Ben's Brother O2 Shepherds Bush

Empire 0870 771 2000 **WA**

The Beyonders/Novak Stare 93 Feet

East 020 7247 6095

Castanets/Artur Dyjedinski

Windmill 020 713 0700

Daniel Johnston Union Chapel

020 7226 1616

David Arnold/Kaiser Chiefs/Gary

Barlow/Damien Rice/Speech

Debelles O2 Brixton Academy

0870 771 2000

For A Minor Reflection/Her Name

Is Calla The Lexington 020 7837 5387

MANCHESTER

Clutch Academy 2 0161 832 1111

Gills Night And Day Café

0161 236 1822

Luke Haines Deaf Institute

0161 330 4019

Paradise Lost Academy 3

0161 832 1111

Ugly Duckling Ruby Lounge

0161 834 1392

MIDDLESBROUGH

Kids In Glass Houses Empire

01642 253553

NORWICH

Scott Matthews Arts Centre

01603 660352

NOTTINGHAM

Cold Cave Bodega Social Club

08713 100000

PORTSMOUTH

Fightstar Pyramid 023 9235 8608

Michelle Shocked Wedgewood

Rooms 073 9286 3911

SHEFFIELD

Street Dogs Corporation

0114 276 0262

SOUTHAMPTON

Francesca Joiners 023 8022 5612

STOKE ON TRENT

Chthonic Sugarmill 01782 214991

WAKEFIELD

Burden Escobar 01924 332000

YORK

Cancer Bats Fibbers

01904 651 250 **+14**

CLUB NME

DERBY

YOUNG REBEL SET +
HOODLUMS + MASCOT
FIGHT

01482 221113

For The Common Wealth Source
Below 020 7434 9130

Handsome Furs Garage
020 7607 1818

Hooray For Humans/Asteroids
Broke My Stereo Dublin Castle
020 7485 1773

The Hours Hoxton Square Bar &
Kitchen 020 7113 0709

John Vanderslice Garage (Upstairs)
0871 230 1064

Killing With Style/All The Fires
Hope & Anchor 020 7354 1312



Passion Pit,
O2 Academy 2,
Birmingham

TUESDAY

NOVEMBER 3

Kids In Glass Houses Warehouse
0844 847 2319 **WA**

Street Dogs O2 Academy 2
0870 771 2000 **WA**

Marc Almond O2 Academy
01202 399922 **WA**

Blurt Freebutt 01273 603974

Frankmusik Thekla 08713 100000
Jimmy Webb Colston Hall
0117 922 3683
Reverend & The Makers
O2 Academy 0870 771 2000 **WA**

Seth Lakeman Junction 01223 511511

Young Guns/Straight Lines Clwb Ifor Bach 029 2023 2199

Conquer The Masses/With Silent Eyes/Room For Abuse The Victoria Inn 01332 74 00 91
Tubelord/Switzerland/These Waves Rockhouse 01332 209 236

BLK JKS Academy 00 3531 877 9999

Gliss The Electric Circus
0131 226 4224

Seasick Steve Picture House
0844 847 1740

Biffy Clyro Barrowlands
0141 552 4601

The Soft Pack King Tut's Wah Wah Hut 0141 221 5279

Tyrannosaurus Alan 13th Note Café
0141 553 1638

Wounded Knees Nice'n'Sleazy
0141 333 9637

Altum Schema Packhorse
0113 245 3980

Steve Earle Grand Theatre
0113 222 6222

Viatrophy Rios 0844 414 2182
Wilco O2 Academy 0870 771 2000

LONDON

Absurdus Underworld 020 7482 1932
Annotations Of An Autopsy Barfly

0870 907 0999 **+14**

Camera Obscura O2 Shepherd's Bush
Empire 0870 771 2000 **WA**

Chew Lips Catch 020 7729 6097

Clutch KOKO 020 7388 3222

Cold Cave/Club Royale Madame

Joyo's 020 7734 2473

Cosmo Jarvis Underbelly

0207 613 3105

Damien Jurado Borderline

020 7734 5547

The Drones/HTRK Cargo

0207 749 7840

Eileen Daly 12 Bar Club

020 7240 2622

Gotthard Garage 020 7607 1818

The Locarnos/James McKay/

The Afterhours Rhythm Factory

020 7247 9386

Matthew P/Jesse Quin

The Lexington 020 7837 5387

The Miserable Rich Slaughtered

Lamb 020 8682 4080

Morlarty Dingwalls 020 7267 1577

The Nolans Apollo 0870 606 3400

NowFire Comedy 020 7839 7261

Paradise Lost O2 Islington Academy

0870 771 2000

Random Impulse/The Hugs/Brad

Treeby & The Simplists/Chigurh

Dublin Castle 020 7485 1773

The Road Troubadour Club

020 7370 1434

The Tamborines/Phantom/Daniel

Land And The Modern Painters

Queen Of Hoxton 020 7422 0958

Tom Allalone & The 78s 100 Club

020 7636 0933

We Are Power/Jairus/LTK Hope &

Anchor 020 7354 1312

3 Daft Monkeys Luminaire

020 7372 7123

Loughborough

Ash University 01509 263171

A-Ha Evening News Arena
0161 950 5000

The Cheek Night And Day Café
0161 236 1822

Daniel Johnston Town Hall

0161 234 5000

Never Say Die Academy 2

0161 832 1111

The Shaky Hands Ruby Lounge

0161 834 1392

Thank You Tiger Lounge

0161 236 6007

Backstreet Boys Metro Radio Arena

0870 707 8000

The Holloways O2 Academy 2

0870 771 2000 **WA**

Just Jack O2 Academy

0870 771 2000 **WA**

Barclay James Harvest Waterfront

01603 632717

Mabon Arts Centre 01603 660352

The Phantom Band Bodega Social

Club 08713 100000

Swood! Rock City 08713 100000

Y&T O2 Academy 2

0870 771 2000 **WA**

Nine Black Alps Wedgewood Rooms

023 9286 3911

Chthonic Corporation 0114 276 0262

CKY Leadmill 0114 221 2828

Pretty Visitors Joiners

023 8022 5612

Shogun Horn 01727 853143

Mew Wulfrun Hall 01902 552121

Broken Records The Duchess

01904 641 413

Euros Childs City Screen Basement

Bar 01904 541144

TICKETS AVAILABLE AT
NME.COM/TICKETS

BOOKING NOW



THE FLAMING LIPS

STARTS: LONDON TROXY, NOV 10

Wayne Coyne and co test the limits of experimentation, rip it up and start again with new album 'Embryonic'.

NME.COM/artists/the-flaming-lips



MARIACHI EL BRONX

STARTS: MANCHESTER CLUB ACADEMY, NOV 19

Punkers The Bronx take their Spanish guitar-loving mariachi alter-ego out for a fiesta.

NME.COM/artists/mariachi-el-bronx



GALLOWES

STARTS: NOTTINGHAM ROADMENDER, NOV 26

Frank Carter and his hardcore mob Gallows hit the road. Expect insanity.

NME.COM/artists/gallows



HAR MAR SUPERSTAR

STARTS: OXFORD O2 ACADEMY, NOV 29

A man with something of the night about him. Har Mar tours his latest album 'Dark Touches'.

NME.COM/artists/har-mar-superstar



PLACEBO

STARTS: BIRMINGHAM LG ARENA, DEC 8

Accept no sham imitators. Brian Molko's alternative rock ensemble are back.

NME.COM/artists/placebo



BABYSHAMBLES

STARTS: SHEFFIELD O2 ACADEMY, DEC 10

Manky cats and models aside, Peter Doherty puts his solo efforts on hold to tour with the old faithful.

NME.COM/artists/babyshambles



PARAMORE

STARTS: GLASGOW SECC, DEC 10

Amid Twilight fever Hayley Williams takes her screeching tones to the emo masses.

NME.COM/artists/paramore



PUBLIC IMAGE LIMITED

STARTS: BIRMINGHAM O2 ACADEMY, DEC 15

Taking time out from promoting, er, butter, John Lydon reforms his seminal outfit PiL.

NME.COM/artists/public-image-ltd



THE XX

STARTS: BELFAST SPEAKEASY, DECEMBER 15

Minimalist indie dream pop doesn't come more lovely than this. The London quartet finally tour these shores.

NME.COM/artists/the-xx



Frankmusik,
Thekla, Bristol

O₂ customers can get Priority Tickets to The O₂ and O₂ Academy venues up to 48 hours before general release. Just register at o2priority.co.uk

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

GEAR

STUFF WE LOVE Edited by Leonie Cooper



£14

NME
ONLINE STORE

INVASION SHIRT

We didn't think that Invasion – the acceptable face of funk-metal – were part of a soul-sucking, kitten-sacrificing cult, but this T-shirt has made us question ourselves. Featuring an ever-so-slightly terrifying hooded figure who, you might have noticed, doesn't have a face, we reckon this could be part of an elaborate clothing-centric brainwashing ritual. Either way, it looks smashing on. If only all brainwashing was this stylish...

NME.COM/store

GOTH DOLL NECKLACE

Not a fan of the full-on Halloween costume, but want to get in the spooky spirit of things? Then these cute-but evil gothic Russian doll necklaces are the solution. You can get the handmade wooden pendant personalised with the name or word of your choice. Then you'll be able to wear it all year round, unlike that headless horseman of the apocalypse outfit you're considering. Ladyluckrulesok.com

£15



£150



ULTRAVIOLET BOOK

There aren't many books in which a foreword by the bonkers boys from MGMT would be deemed appropriate, but *Ultraviolet* is one of them. A collection of psychedelic '60s and '70s blacklight posters espousing the power of peace, love, bared nipples and marijuana leaves, these 69 pictures have actually been printed with fluorescent ink, so they'll glow under UV lights, man. Amazon.co.uk

SPONGEBOB SQUAREPANTS GUITAR

Fancy Telecasters, SGs and Les Pauls, please step aside, because there's a new six-stringed hero in town. To celebrate Mr SpongeBob SquarePants' 10th birthday, this guitar has hit the shelves and comes complete with a 10-watt blaster amp, lead, gig bag, pick, spare set of strings and a DVD to teach you how to play the ruddy thing. We've got one of these bad boys to give away; visit NME.COM/win to be in with a chance of bagging it. Jhs.co.uk

£12.99



£160



H BY HUDSON BOOTS

Alex T and Noel G are fans of Hudson's footwear for fellas. Now they've launched their first ladies' range and already Florence Welch, La Roux and, naturally, Little Boots are proud owners. These babies here, the 'Lang', however, are most definitely Big Boots. Perfect for showing the dancefloor who's boss. Hudsonshoes.com

NME EDITORIAL

Call 020 3144 1440
Editor: David Wright
Editor's PA: Karen Warburton (ext 6564)
Acting Deputy Editor: Hannah Macdonald (ext 6565)
Features Editor: James McQuinn (ext 6566)
Acting Reviews Editor: Emily Mackay (ext 6567)
Acting Reviews Assistant: Ash Duggan (ext 6568)
News Editor: Paul Stables (ext 6569)
Assistant News Editor: Jamie Hoggan (ext 6570)
New Music Editor: James Hoggan (ext 6571)

Picture Director: Mark Patterson (ext 6572)
Deputy Picture Editor: Zoe Capelin (ext 6573)
Picture Researcher: Madeleine Murray (ext 6574)

Art Director: Joe Frost
Deputy Art Editor: Ben Day
Senior Designer: Wayne Harrison

Production Editor: Noreen McLellan (ext 6575)
Chief Sub Editor: Sarah Taylor (ext 6576)
Senior Sub-Editors: Katty Bell (ext 6577)
Alice Woodhouse (ext 6578)
Sub-Editors: Katherine Cramp (ext 6579)
Ben Fitzpatrick (ext 6580)

NME.COM

Editor-in-Chief: Ian Bell (ext 6581)
Editor: David Wright (ext 6582)
Deputy Editor: Luke Jones
Assistant Editor: Tim Foster
Online Features & Coordinator: Carl Linnell (ext 6583)
Picture Editor: Mervyn Chapman (ext 6584)
Producer: Rob Ward (ext 6585)

ADVERTISING

8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Group Advertising Director: Sam Emery (ext 6700)
Group Advertising Director: PA: Debbie Shaw (ext 6701)
Trading Director: Andrew Galloway (ext 6702)
Ad Manager: Neil Nicolson (ext 6703)
Display Sales & Online: Rachel Lobb
Production: Glavin (ext 6704) / Julie Davidson (ext 6705)
Creative Director: Victoria Bell (ext 6706)
Digital Sales Director: Andrew Sanders (ext 6707)
Digital Sales Manager: Tony Kirkland (ext 6708)
Sponsorship & Brand Solutions Director: Peter Edwards (ext 6709)
Sponsorship & Brand Solutions Group Head: Anna Williams (ext 6710)
Sponsorship & Brand Solutions Managers: Jonathan Spinks (ext 6711) / Chris Palmer (ext 6712) / Adam Smith (ext 6713)
Sponsorship & Brand Solutions Project Manager: Emma Barker (ext 6714)
Head of Insight: Lynn Sullivan (ext 6715)
Insight Manager: Verity Jones (ext 6716)
Regional Business Development Manager: Oliver Scott (ext 6717) / Ext 6718
Ad Production: Alex Grant (ext 6719)
Ad Director: Sharon King (ext 6720)
Live & Classified Ad Manager: James White (ext 6721)
Live & Classified Sales: Emma Martin (ext 6722)
Live & Classified Sales Executive: Tom Verity (ext 6723)
Syndication Manager: Nicola Roddy (ext 6724)
Subscriptions Marketing Exec: Phil Jackson (ext 6725)

INNOVATOR - INSERT SALES

Ad Manager: Zoe McEwan (ext 6726)
Account Executive: Rebecca Dillips (ext 6727)

PUBLISHING

Group Production Manager: Jackie Jones
Production Controller: Lisa Cox
Head of Marketing: Tim Pearson (ext 6728)
Marketing Manager: Josie Bell (ext 6729)
Weekly Analysis: Tom Ingham (ext 6730)
Digital Marketing Manager: Alex Bell (ext 6731)
Head of Digital: Paul Marks (ext 6732)
International Editions: Shyla Kowaluk (ext 6733)
Publisher: Pauline (ext 6734)
Editorial Director: Steve Sullivan
Director of Digital Development: Kevin Jones
Digital Development Manager: Alice Dixon
Publishing Director: Paul Chad
Managing Director: Nick Butler
Managing Director: PA: Charlotte Pridel (ext 6735)

© 2009 NME. All Rights Reserved. No part of this publication may be reproduced without permission in writing from NME.

IPCIIGNITE **Recycle**

ADVERTISING: 020 3144 1440. FAX: 020 3144 1441. E-MAIL: ADVERTISING@NME.COM. SUBSCRIPTIONS: 020 3144 1442. FAX: 020 3144 1443. E-MAIL: SUBSCRIPTIONS@NME.COM. CIRCULATION: 020 3144 1444. FAX: 020 3144 1445. E-MAIL: CIRCULATION@NME.COM. POSTAL: 020 3144 1446. FAX: 020 3144 1447. E-MAIL: POSTAL@NME.COM. REPRINTS: 020 3144 1448. FAX: 020 3144 1449. E-MAIL: REPRINTS@NME.COM. PHOTOGRAPHY: 020 3144 1450. FAX: 020 3144 1451. E-MAIL: PHOTOGRAPHY@NME.COM. DESIGN: 020 3144 1452. FAX: 020 3144 1453. E-MAIL: DESIGN@NME.COM. PRINTING: 020 3144 1454. FAX: 020 3144 1455. E-MAIL: PRINTING@NME.COM. DISTRIBUTION: 020 3144 1456. FAX: 020 3144 1457. E-MAIL: DISTRIBUTION@NME.COM. RETAIL: 020 3144 1458. FAX: 020 3144 1459. E-MAIL: RETAIL@NME.COM. WHOLESALE: 020 3144 1460. FAX: 020 3144 1461. E-MAIL: WHOLESALE@NME.COM. LICENSING: 020 3144 1462. FAX: 020 3144 1463. E-MAIL: LICENSING@NME.COM. MERCHANDISE: 020 3144 1464. FAX: 020 3144 1465. E-MAIL: MERCHANDISE@NME.COM. EVENTS: 020 3144 1466. FAX: 020 3144 1467. E-MAIL: EVENTS@NME.COM. TRAVEL: 020 3144 1468. FAX: 020 3144 1469. E-MAIL: TRAVEL@NME.COM. HOTELS: 020 3144 1470. FAX: 020 3144 1471. E-MAIL: HOTELS@NME.COM. RESTAURANTS: 020 3144 1472. FAX: 020 3144 1473. E-MAIL: RESTAURANTS@NME.COM. NIGHTLIFE: 020 3144 1474. FAX: 020 3144 1475. E-MAIL: NIGHTLIFE@NME.COM. THEATRE: 020 3144 1476. FAX: 020 3144 1477. E-MAIL: THEATRE@NME.COM. CINEMA: 020 3144 1478. FAX: 020 3144 1479. E-MAIL: CINEMA@NME.COM. TV: 020 3144 1480. FAX: 020 3144 1481. E-MAIL: TV@NME.COM. RADIO: 020 3144 1482. FAX: 020 3144 1483. E-MAIL: RADIO@NME.COM. MUSIC: 020 3144 1484. FAX: 020 3144 1485. E-MAIL: MUSIC@NME.COM. BOOKS: 020 3144 1486. FAX: 020 3144 1487. E-MAIL: BOOKS@NME.COM. GAMES: 020 3144 1488. FAX: 020 3144 1489. E-MAIL: GAMES@NME.COM. TOYS: 020 3144 1490. FAX: 020 3144 1491. E-MAIL: TOYS@NME.COM. CLOTHING: 020 3144 1492. FAX: 020 3144 1493. E-MAIL: CLOTHING@NME.COM. ACCESSORIES: 020 3144 1494. FAX: 020 3144 1495. E-MAIL: ACCESSORIES@NME.COM. JEWELLERY: 020 3144 1496. FAX: 020 3144 1497. E-MAIL: JEWELLERY@NME.COM. WATCHES: 020 3144 1498. FAX: 020 3144 1499. E-MAIL: WATCHES@NME.COM. BAGS: 020 3144 1500. FAX: 020 3144 1501. E-MAIL: BAGS@NME.COM. SHOES: 020 3144 1502. FAX: 020 3144 1503. E-MAIL: SHOES@NME.COM. HAIR: 020 3144 1504. FAX: 020 3144 1505. E-MAIL: HAIR@NME.COM. BEAUTY: 020 3144 1506. FAX: 020 3144 1507. E-MAIL: BEAUTY@NME.COM. SKIN: 020 3144 1508. FAX: 020 3144 1509. E-MAIL: SKIN@NME.COM. NAILS: 020 3144 1510. FAX: 020 3144 1511. E-MAIL: NAILS@NME.COM. MAKEUP: 020 3144 1512. FAX: 020 3144 1513. E-MAIL: MAKEUP@NME.COM. FRAGRANCE: 020 3144 1514. FAX: 020 3144 1515. E-MAIL: FRAGRANCE@NME.COM. SUNSCREEN: 020 3144 1516. FAX: 020 3144 1517. E-MAIL: SUNSCREEN@NME.COM. LOTION: 020 3144 1518. FAX: 020 3144 1519. E-MAIL: LOTION@NME.COM. SOAP: 020 3144 1520. FAX: 020 3144 1521. E-MAIL: SOAP@NME.COM. CANDLE: 020 3144 1522. FAX: 020 3144 1523. E-MAIL: CANDLE@NME.COM. INCENSE: 020 3144 1524. FAX: 020 3144 1525. E-MAIL: INCENSE@NME.COM. PERFUME: 020 3144 1526. FAX: 020 3144 1527. E-MAIL: PERFUME@NME.COM. COSMETICS: 020 3144 1528. FAX: 020 3144 1529. E-MAIL: COSMETICS@NME.COM. TOILETRIES: 020 3144 1530. FAX: 020 3144 1531. E-MAIL: TOILETRIES@NME.COM. GROOMING: 020 3144 1532. FAX: 020 3144 1533. E-MAIL: GROOMING@NME.COM. HAIR CARE: 020 3144 1534. FAX: 020 3144 1535. E-MAIL: HAIR CARE@NME.COM. SKIN CARE: 020 3144 1536. FAX: 020 3144 1537. E-MAIL: SKIN CARE@NME.COM. NAIL CARE: 020 3144 1538. FAX: 020 3144 1539. E-MAIL: NAIL CARE@NME.COM. MAKEUP TIPS: 020 3144 1540. FAX: 020 3144 1541. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1542. FAX: 020 3144 1543. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1544. FAX: 020 3144 1545. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1546. FAX: 020 3144 1547. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1548. FAX: 020 3144 1549. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1550. FAX: 020 3144 1551. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1552. FAX: 020 3144 1553. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1554. FAX: 020 3144 1555. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1556. FAX: 020 3144 1557. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1558. FAX: 020 3144 1559. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1560. FAX: 020 3144 1561. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1562. FAX: 020 3144 1563. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1564. FAX: 020 3144 1565. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1566. FAX: 020 3144 1567. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1568. FAX: 020 3144 1569. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1570. FAX: 020 3144 1571. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1572. FAX: 020 3144 1573. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1574. FAX: 020 3144 1575. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1576. FAX: 020 3144 1577. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1578. FAX: 020 3144 1579. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1580. FAX: 020 3144 1581. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1582. FAX: 020 3144 1583. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1584. FAX: 020 3144 1585. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1586. FAX: 020 3144 1587. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1588. FAX: 020 3144 1589. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1590. FAX: 020 3144 1591. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1592. FAX: 020 3144 1593. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1594. FAX: 020 3144 1595. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1596. FAX: 020 3144 1597. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1598. FAX: 020 3144 1599. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1600. FAX: 020 3144 1601. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1602. FAX: 020 3144 1603. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1604. FAX: 020 3144 1605. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1606. FAX: 020 3144 1607. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1608. FAX: 020 3144 1609. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1610. FAX: 020 3144 1611. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1612. FAX: 020 3144 1613. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1614. FAX: 020 3144 1615. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1616. FAX: 020 3144 1617. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1618. FAX: 020 3144 1619. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1620. FAX: 020 3144 1621. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1622. FAX: 020 3144 1623. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1624. FAX: 020 3144 1625. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1626. FAX: 020 3144 1627. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1628. FAX: 020 3144 1629. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1630. FAX: 020 3144 1631. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1632. FAX: 020 3144 1633. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1634. FAX: 020 3144 1635. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1636. FAX: 020 3144 1637. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1638. FAX: 020 3144 1639. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1640. FAX: 020 3144 1641. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1642. FAX: 020 3144 1643. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1644. FAX: 020 3144 1645. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1646. FAX: 020 3144 1647. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1648. FAX: 020 3144 1649. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1650. FAX: 020 3144 1651. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1652. FAX: 020 3144 1653. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1654. FAX: 020 3144 1655. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1656. FAX: 020 3144 1657. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1658. FAX: 020 3144 1659. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1660. FAX: 020 3144 1661. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1662. FAX: 020 3144 1663. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1664. FAX: 020 3144 1665. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1666. FAX: 020 3144 1667. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1668. FAX: 020 3144 1669. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1670. FAX: 020 3144 1671. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1672. FAX: 020 3144 1673. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1674. FAX: 020 3144 1675. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1676. FAX: 020 3144 1677. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1678. FAX: 020 3144 1679. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1680. FAX: 020 3144 1681. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1682. FAX: 020 3144 1683. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1684. FAX: 020 3144 1685. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1686. FAX: 020 3144 1687. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1688. FAX: 020 3144 1689. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1690. FAX: 020 3144 1691. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1692. FAX: 020 3144 1693. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1694. FAX: 020 3144 1695. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1696. FAX: 020 3144 1697. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1698. FAX: 020 3144 1699. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1700. FAX: 020 3144 1701. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1702. FAX: 020 3144 1703. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1704. FAX: 020 3144 1705. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1706. FAX: 020 3144 1707. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1708. FAX: 020 3144 1709. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1710. FAX: 020 3144 1711. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1712. FAX: 020 3144 1713. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1714. FAX: 020 3144 1715. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1716. FAX: 020 3144 1717. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1718. FAX: 020 3144 1719. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1720. FAX: 020 3144 1721. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1722. FAX: 020 3144 1723. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1724. FAX: 020 3144 1725. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1726. FAX: 020 3144 1727. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1728. FAX: 020 3144 1729. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1730. FAX: 020 3144 1731. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1732. FAX: 020 3144 1733. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1734. FAX: 020 3144 1735. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1736. FAX: 020 3144 1737. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1738. FAX: 020 3144 1739. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1740. FAX: 020 3144 1741. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1742. FAX: 020 3144 1743. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1744. FAX: 020 3144 1745. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1746. FAX: 020 3144 1747. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1748. FAX: 020 3144 1749. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1750. FAX: 020 3144 1751. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1752. FAX: 020 3144 1753. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1754. FAX: 020 3144 1755. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1756. FAX: 020 3144 1757. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1758. FAX: 020 3144 1759. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1760. FAX: 020 3144 1761. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1762. FAX: 020 3144 1763. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1764. FAX: 020 3144 1765. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1766. FAX: 020 3144 1767. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1768. FAX: 020 3144 1769. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1770. FAX: 020 3144 1771. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1772. FAX: 020 3144 1773. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1774. FAX: 020 3144 1775. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1776. FAX: 020 3144 1777. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1778. FAX: 020 3144 1779. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1780. FAX: 020 3144 1781. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1782. FAX: 020 3144 1783. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1784. FAX: 020 3144 1785. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1786. FAX: 020 3144 1787. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1788. FAX: 020 3144 1789. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1790. FAX: 020 3144 1791. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1792. FAX: 020 3144 1793. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1794. FAX: 020 3144 1795. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1796. FAX: 020 3144 1797. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1798. FAX: 020 3144 1799. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1800. FAX: 020 3144 1801. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1802. FAX: 020 3144 1803. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1804. FAX: 020 3144 1805. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1806. FAX: 020 3144 1807. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1808. FAX: 020 3144 1809. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1810. FAX: 020 3144 1811. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1812. FAX: 020 3144 1813. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1814. FAX: 020 3144 1815. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1816. FAX: 020 3144 1817. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1818. FAX: 020 3144 1819. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1820. FAX: 020 3144 1821. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1822. FAX: 020 3144 1823. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1824. FAX: 020 3144 1825. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1826. FAX: 020 3144 1827. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1828. FAX: 020 3144 1829. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1830. FAX: 020 3144 1831. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1832. FAX: 020 3144 1833. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1834. FAX: 020 3144 1835. E-MAIL: PERFUME TIPS@NME.COM. COSMETICS TIPS: 020 3144 1836. FAX: 020 3144 1837. E-MAIL: COSMETICS TIPS@NME.COM. TOILETRIES TIPS: 020 3144 1838. FAX: 020 3144 1839. E-MAIL: TOILETRIES TIPS@NME.COM. GROOMING TIPS: 020 3144 1840. FAX: 020 3144 1841. E-MAIL: GROOMING TIPS@NME.COM. HAIR CARE TIPS: 020 3144 1842. FAX: 020 3144 1843. E-MAIL: HAIR CARE TIPS@NME.COM. SKIN CARE TIPS: 020 3144 1844. FAX: 020 3144 1845. E-MAIL: SKIN CARE TIPS@NME.COM. NAIL CARE TIPS: 020 3144 1846. FAX: 020 3144 1847. E-MAIL: NAIL CARE TIPS@NME.COM. MAKEUP TIPS: 020 3144 1848. FAX: 020 3144 1849. E-MAIL: MAKEUP TIPS@NME.COM. FRAGRANCE TIPS: 020 3144 1850. FAX: 020 3144 1851. E-MAIL: FRAGRANCE TIPS@NME.COM. SUNSCREEN TIPS: 020 3144 1852. FAX: 020 3144 1853. E-MAIL: SUNSCREEN TIPS@NME.COM. LOTION TIPS: 020 3144 1854. FAX: 020 3144 1855. E-MAIL: LOTION TIPS@NME.COM. SOAP TIPS: 020 3144 1856. FAX: 020 3144 1857. E-MAIL: SOAP TIPS@NME.COM. CANDLE TIPS: 020 3144 1858. FAX: 020 3144 1859. E-MAIL: CANDLE TIPS@NME.COM. INCENSE TIPS: 020 3144 1860. FAX: 020 3144 1861. E-MAIL: INCENSE TIPS@NME.COM. PERFUME TIPS: 020 3144 1862. FAX: 020 3144 1863. E-MAIL: PERFUME TIPS@



Free Brett Anderson download compilation

8 tracks to download

Including four brand new songs from the highly anticipated album, *Slow Attack*.

Praise for *Slow Attack*

'Beautiful and uplifting' Music Week

'The best voice since Scott Walker' rateyourmusic.com

Only in **THE INDEPENDENT** on Saturday 31 October

To listen to a preview track go to www.independent.co.uk/brettanderson

NME TV

SKY CHANNEL 382

PICK OF THE WEEK



KASABIAN WEEKEND

The boys spent the day with *NME* recently so tune in all weekend for a Kasabian orgy. On Friday (9pm) they'll take over the station for two hours and pick their fave tracks, then on Saturday (2pm) they go head-to-head with Oasis and Sunday (11pm) sees them run through their own top tunes. **Friday-Sunday, various times**

PLUS...

WEDNESDAY

10 TRACKS YOU HAVE TO HEAR THIS WEEK

With La Roux and more.

October 28, 12pm



THURSDAY

30 BEST INDIE DISCO FLOORFILLERS

Bring the rave with MIA.

October 29, 8pm



FRIDAY

RADAR

The Cheek and The Drums are among the new faves.

October 30, 7pm



SATURDAY

CLUB NME

Have an armchair rave with Passion Pit and T'Big Pink.

October 31, 10pm



SUNDAY

WEEKEND ANTHEMS

Oasis, KOL and Passion Pit rock your Sunday.

November 1, 12pm



MONDAY

NME ROCK CHART

Raise a horned hand for Paramore and Biffy.

November 2, 3pm



TUESDAY

TOP 20

Settle in for a night of Foo Fighters' highlights.

November 3, 9pm



Full listings: NME.COM/NMETV

The NME Chart TV



1 OUI EST LE SWIMMING POOL
DANCE THE WAY I FEEL

2 FRIENDLY FIRES
KISS OF LIFE

3 THE CRIBS
CHEAT ON ME

4 BIFFY CLYRO
THAT GOLDEN RULE

5 FLORENCE AND THE MACHINE
DRUMMING SONG

6 THE BIG PINK
DOMINOS

7 IAN BROWN
STELLIFY

8 JACK PENATE
PULL MY HEART AWAY

9 THE TEMPER TRAP
SWEET DISPOSITION

10 THE ENEMY
BE SOMEBODY

VOTE NOW!
Go to WWW.NME.COM/NMETV to have your say

NME RADIO

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

DON'T MISS



GALLOWES

NME Radio are hijacking Topman's flagship Oxford Street store in central London over the next month for the NME Radio Topman Takeover. Tune in to the first installment between 11am and 1pm to hear Watford's punk stormtroopers interviewed live about their forthcoming UK tour, which kicks off on November 26.

Sunday, November 1, 11am

ALSO THIS WEEK...

TOPMAN TAKEOVER

The dazzling-bequipped Esser joins NME Radio live from the jeans section as NME Radio's Topman Takeover continues.

Saturday, October 31, 11am

CHRIS MARTIN

It's not just a feast of new music and the latest gig news on Chris' show tonight; he's also got DVDs of vampire sex'n'gore fest *True Blood* up for grabs.

Thursday, October 29, 7pm

ON THE PLAYLIST...



WHITE BELT YELLOW TAG
Remains

THE ASTEROIDS GALAXY TOUR
Around The Bend

THE XX
Islands

DEVENDRA BANHART
Baby

ECHO & THE BUNNYMEN
Think I Need It Too



VAMPIRE WEEKEND
Horchata

JULIAN CASABLANCAS
11th Dimension

CHAPEL CLUB
Surfacing

FENECH-SOLER
Lies

MIRRORS
Into The Heart



PHOENIX
Fences (Friendly Fires mix)

The TV and movie hardman loves a bit of Kasabian and is in touch with his spiritual side

"No more, no more presenting for me, but I've just been to sign off for this presenting thing I did earlier in the year."



WENT TO A HIPPIE

Dyer: all about the pound note, sunshine

"I WENT TO A HIPPIE COMMUNE AND SAW A UFO! IT PULSED AND THEN IT FUCKED OFF"

"Well I couldn't get my head around it. My brain couldn't compute what I was seeing really. (*Embarks on long-winded story*)... so what he's done is he's set up surveillance in his house to catch some of it, to prove that he's not a fucking idiot. Some of the shit he showed me is

"It's me being on a spiritual one really, it's me trying to get away from the kicking in bollocks. So, right, I'm fuckin' meditating with all these hippies, y'know what I mean? I've got to admit to you, I did feel like a bit of a prick doing it, but I thought, y'know what, gotta embrace it and all that. So I've opened myself up spiritually, y'know, and all of that bollocks"

Well thanks for that, Danny.
"My pleasure."

It's not all about lad-rock, y'know: Danny also likes a little La Roux...

[illegible]

NEXT WEEK IN NME

On sale
Wednesday
November 4

One's in New York City...
the others aren't far from Rotherham...

Catching up
with

Arctic Monkeys

as they work out
how to take that "challenging"
third album to an arena near you



TOM OXLEY

{PLUS}

The Drums | Biffy Clyro | Green Day | Dizzee Rascal | 50 Cent
King Khan | Jamie T | The Maccabees | Bombay Bicycle Club



RIZLA+ It's what you make of it.