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JULIAN CASABIANCAS
CHRISTMAS
SINGLE
DETAILS
p7

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WHAT'S
INSIDE

SNAPSHOT

SHOREDITCH CHURCH, LONDON,
31/10/09Jack White's
black mass
in London

Even the churches weren't safe this Halloween, as The Dead Weather took over sacred ground for a night of ghoulish fun.

Having used Shoreditch Church as a pop-up shop for Jack White's Third Man Records, the band brought an eerie element to the two-day event's climax, playing a free gig on the altar on Saturday night. With fans – many in fancy dress – queuing all day for the show, which was broadcast live on NME Radio, White and co got into the spirit by taking to the stage in monstrous masks and make-up for the eight-song set. "It was fun to do a gig on Halloween. It's a big deal in America, so it was fun to do an American-style Halloween here in England," declared frontwoman Alison Mosshart, adding that following free shows at home, their first outside the US lived up to expectations.

"The shows are always really crazy, they usually involve people sleeping outside waiting to get in and so the atmosphere inside is really amazing," she explained. "It's so wild because it's an out-of-the-blue thing and nobody really knows what to expect. It's great to take over a place for two days, change it, then it goes back to normal afterwards."

NME.COM

For a video interview with The Dead Weather go to NME.COM now.

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WHAT'S ON THE NINE STEREO



1 YEASAYER

[illegible]

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2 TEEN GIRL FANTASY

New Image Every Day

Do not approach this track even if slightly hungover, as the way its underwater psychtronica flits from speaker to speaker will play havoc with sensitive stomachs.

And that's before its scratchy noise and snappy beats have you cowering behind the sofa. For the firmer of disposition, though, this weird and playful track is a fine toe in the water of this Ohio duo's work. **On NME.COM/mp3blog now**

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3 JAMIE T Man Not A Monster

What if there was a place where you could have a day of fun and excitement, with a lot of things to do and see, and a lot of things to eat and drink? Well, there is! It's called the **Wendell Willkie Museum**, and it's located in the heart of New York City. The museum is dedicated to the life and times of Wendell Willkie, a man who was a leader in the fight for civil rights and a champion of the underdog. The museum is a great place to visit for anyone who is interested in history and politics. It's a place where you can learn about the life of a man who was a true American hero. The museum is open to the public, and it's a great place to visit for anyone who is interested in history and politics. It's a place where you can learn about the life of a man who was a true American hero. The museum is open to the public, and it's a great place to visit for anyone who is interested in history and politics. It's a place where you can learn about the life of a man who was a true American hero.

4 CLOCK OPERA

We think we're in love with this London chap, who terms their minimal, graceful sample'n'stitch ballads 'chop pop'. This track, out soon on Pure Groove, is chillingly lovely. The sweet, scratchy synths and sense of twilit romanticism reminds us of folktronica hero Adem, but with some of the grandeur of '80s synth balladeers like The Blue Nile or Japan. And then just when you're settling into its pale prettiness, a great big whacking chorus out of nowhere! The B-side, 'Alouette', is just as brilliant. **On MySpace now**



5 LIL WAYNE
Run This Town

Still no sign of that Lil Wayne album, but in the meantime a new mixtape has clambered aboard the internet in the form of the 17-track 'No Ceilings'. Wayne's on fiery form, particularly here as he takes on the standout track from 'The Blueprint II' and savages it with spit. We're calling it Jiggaweez.

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“The bells we put on it magically turned it into a Christmas song”
JULIAN CASABLANCAS

Sleigh bells ringing... Strokes man singing

Julian Casablancas says he's fulfilling a life-long ambition by bringing out a Christmas song this December

Julian Casablancas is releasing a Christmas single. No, we didn't think we'd ever write those words either, but **The Strokes** man has a festive single on the way to tie in with his UK dates.

With solo album 'Phrazes For The Young' out this week (November 2) and four UK and Ireland solo shows booked for December (Manchester Ritz, 11; Glasgow ABC, 12; Dublin The Academy, 14; London HMV Forum, 16), the singer has turned his attention to the winter holidays and intends to celebrate with a download and limited-edition seven-inch release of 'I Wish It Was Christmas Today' in December.

"That was a semi-joke, but it's something I've wanted to do for a long time too," Casablancas explained of his move into Slade territory with a cover of the track, which originally featured on US comedy show *Saturday Night Live*.

"It's a joke song, but I always thought that could be a legit cool Christmas song. It felt so wrong and hard to do, I'll be honest, but in the end I think it's cool. Our tour manager is from the UK and he played me a song saying, 'This is what Christmas sounds like to people in the UK.' Basically, it had bells in it, so we put bells in the song and it magically made it go from a normal song to a Christmas song!"

Casablancas admitted that while the track is "blatantly, naively pro-Christmas" he hopes it's sarcastic enough not to be an annoying Yuletide tune.

"It was a fun thing to do and to have, everyone seems to do a Christmas song at some point so I always said to myself I'd do that song," he joked. "I've now checked that off the list of things to do!"

Despite his solo shows being so ideally close to Christmas itself, The Strokes man isn't intending to perform his single ("Will I wear a reindeer jumper

onstage? That's not going to happen!") and instead has concentrated on honing 'Phrazes For The Young' live.

"It's definitely way further along than it was in Japan," he said of his show, following his debut solo gig in Tokyo in August. "We were winging it a little bit, but I feel way more confident now. I have a band with five dudes and a girl. It's pretty unreal to see all that crazy stuff pulled off live."

Casablancas said he's not feeling any extra pressure without his Strokes bandmates backing him up.

"It doesn't feel too different to bringing a record out with the band. You want it to do well, but you're bracing yourself for disaster," he joked. "I never really felt like I hide under the band label, I felt that was very similar to putting your own name on it because I put a lot of work into it. If anything, there's less pressure for me solo because I also play with the band too (laughs). If it sells three copies I'll be like, 'Just kidding around!'"

7 DAYS IN MUSIC



ALBUM EXCLUSIVE

London lover

BROOKLYN

He might have moved to New York, but **Lightspeed Champion** hasn't turned his back on Britain completely – and to prove it **Dev Hynes** has turned his second album, 'Life Is Sweet! Nice To Meet You', into a love letter to England.

"It's quite diary-like in a sense," he explained. "The mood changes – it starts in England from kind of being sick of it and wanting to leave, then to New York and being really scared, then really missing England and then realising everything's OK."

Featuring tracks written from the perspective of a prostitute living in Dalston ('Madame Van Damme'), plus songs about Turnham Green and Chiswick ('The Big Guns Of Highsmith'), the London-loving album

also contains a song "about girls who move to London and are in college and live around Hackney, going out and sleeping with indie boys" ('Faculty Of Fears'). Despite its Brit-loving subject matter, it was recorded in nine days in Brooklyn with help from We Are Scientists' Keith Murray and Adam Green's backing band, plus Ben Allen, who produced Animal Collective's 'Merriweather Post Pavilion'.

Having taken influence from bombastic '70s artists like Todd Rundgren or Serge Gainsbourg, Hynes admitted he was starting to enjoy being a solo artist.

"The vision they had was this huge, over-the-top piece of music, and you're free to do whatever you want because you're not four dudes that have to go out and play it live," he explained. "I wanted to try and capture that."

LETTING SLEEPING DOGS LIE



SASSUOLO ■ Italian art-rockers Les Fauves faced some unexpected restrictions recording their second album in Italy. The band's 'Liquid Modernity' almost didn't make it out of the studio, thanks to a vicious-looking dog. "We recorded by ourselves in a garage in Sassuolo, Italy," they explained last week. "We had to record it at a very low volume so as not to wake up our crazy neighbours' huge dog sleeping in the basement. No joke!" Having survived the canine, the band are set to bring their DIY efforts to the UK this week, playing **Blow Out** in London on Saturday (Nov 7).

FANGS A LOT!

LOS ANGELES ■ Finally, you can hear the first fruits of Them Crooked Vultures' labour. The supergroup posted their first track, 'New Fang', online. Check out NME.COM for a first listen. Sounds a bit like Fooz Vs Zep Vs QOTSA, weirdly enough.

NO MARRTYRS HERE

WAKEFIELD ■ A vintage piece of pre-Marr Cribbs memorabilia is up for grabs, as the band are reissuing their Kaisers cover 'Modern Way'. The track is available via iTunes now, with proceeds going to charity **Cash For Kids Action On Neglect Appeal**.

PULP FICTION

SHEFFIELD ■ The Disco 2000 party is on hold. Jarvis Cocker has denied Pulp are about to reform, distancing himself from quotes announcing the Britpop legends were on the verge of reuniting. Claiming a newspaper had "twisted" his words, he "categorically" declared that "Pulp have no plans to get back together". We say: boo.



"The doctor said I should smile. I told him, 'I don't'"

MORRISSEY IS ON THE ROAD TO RECOVERY. SORT OF

CD OF THE YEAR

NME TOWERS ■

Muse, Yeah Yeah Yeahs, Kasabian and Pete Doherty are just some of the acts confirmed for this year's NME Album. Having bagged the biggest tunes in recent years, 'NME The Album 2009' continues the tradition, with 40 hand-picked tracks including contributions from Paramore, Glasvegas, The Horrors and The Cribbs. Released on November 16, we'll reveal the full tracklisting soon.



DARK SUCCESS

NEW YORK ■ The 'Dark Was The Night' compilation curated by The National for AIDs charity The Red Hot Organisation has raised over £400,000. The compilation was released earlier this year and featured Arcade Fire, Cat Power, Bon Iver and Grizzly Bear, among others.

BELIEVE THE TRUTH

ILLINOIS ■ Fall Out Boy are set to release a Best Of album on November 16. The Illinois emo godfathers' compilation 'Believers Never Die' features a selection of singles, rarities – including a cover of Michael Jackson's 'Beat It' – and two new songs: 'Alpha Dog' and the title track.



BLOODY ARGOS

LOS ANGELES

Putting right pop's wrongs, Art Brut man Eddie Argos has formed a new band with The Blood Arm's Dyan Valdés with the sole aim of correcting some of the world's more unreasonable lyrics. The couple have dubbed themselves Everybody Was In The French Resistance... Now, and filled debut 'Fixing The Charts' with "answer



songs" that tackle the likes of 'My Way' (you should take others into account) and 'Billie Jean' (it is your son). The album is released on January 18.



ALBUM NEWS

Black Keys Dash ahead with project

NEW YORK

The Black Keys have said that to make their new hip-hop project **Blakroc** they had to defy the advice of former producer **Danger Mouse**. They explained that the producer, who helmed their last album, 2008's 'Attack & Release', warned them of the danger of working with rappers – due to their supposed lack of time-keeping. Ohio blues-rock duo **Dan Auerbach** and **Patrick Carney** teamed up with Roc-A-Fella entrepreneur **Damon Dash** to helm the project, which features appearances from **RZA**, **Raekwon**, **Mos Def** and even the late **Ol' Dirty Bastard**. "We were intimidated because we'd never worked with rappers," guitarist Auerbach said. "Danger Mouse had always told us horror stories but I dug it." The self-titled album, released on November 27, was

recorded in 11 days in New York, with the band improvising the music in the mornings before the rappers put down their parts in the evenings on songs such as 'What You Do To Me' and 'Aint Nothing Like You (Hoochie Coo)'.

"Lyrically, it's these MCs coming in and just improvising on the spot, just winging it, something that just doesn't ever happen in hip-hop," said Auerbach, revealing that the group might even release a **Blakroc** film. "There's a documentary of the whole process, from start to finish. Those videos are going up on the internet every week but, knowing Damon, I bet there's gonna be some sort of formal release with cool extras and shit."

However, the pair don't think **Blakroc** will ever hit the stage. "Trying to get one rapper to get into the studio is difficult enough," laughed Auerbach.



THE CHIPS ARE NOT DOWN

LONDON ■ We've spent the year listening to Hot Chip DJs at all sorts of swanky parties around the country and now the real thing is back: Hot Chip will tour in February. The band, who are currently putting the finishing touches to a fourth album, will hit the road at Glasgow's O2 Academy on February 12, before heading around the country and then wrapping things up with two nights (26, 27) at the O2 Academy Brixton in London. See NME.COM for ticket details, and next week's issue for more on the band's comeback.

SURE PLAYS A MEAN ROCK BAND

CYBER SPACE ■ The Who have announced they will create their own version of **Rock Band**. Singer **Roger Daltrey** says a version is planned for 2010, but no word yet if there's a smashing-up-your-instruments round.

NEW MODEL RABBIT

SELKIRK ■ Frightened Rabbit have gained a 'model' new member. **Gordon Skene**, formerly of **Make Model**, has joined his fellow Scots, who hit the road this week (Nov 6) for a UK tour. The band will release album 'The Winter Of Mixed Drinks' next year.

RIISING STAR

MAGIC CIRCLE

It's always good to be able to call on a friend for a favour. In 2004, Noel Gallagher gave Ian Brown a song called 'Keep What Ya Got', played guitar on it and appeared in the video. Now London magician **Dynamo** has raised the game by levitating Brown in the video for new single 'Just Like You' (out Nov 30). The magician is also mates with **Kings Of Leon**; we look forward to seeing a Followill sawn in half.

OPEN DAY

LONDON ■ **Billie Joe Armstrong** and the rest of **Green Day** will be getting back to the great outdoors next summer. The trio have just announced their first open-air gigs since releasing '21st Century Breakdown', playing Manchester's Old Trafford Cricket Ground on June 16 and Wembley Stadium, where they announced the shows pitch-side, on June 19. Tickets go on sale this Friday (Nov 6) at 9am, see NME.COM for ticket details. The band have a history of playing mammoth shows in the UK, with these gigs following the band's two nights at Milton Keynes Bowl in 2005, which were filmed for their DVD release *Bullet In A Bible*. Turn to page 47 for a **Green Day** live review from The O2 in London.

"There's no point in looking cool and having no tunes is there?"

LIAM GALLAGHER ON WHY HE'S NOT QUITTING MUSIC

LILY IN THE PINK

LONDON ■ **Lily Allen** is preparing to launch her own record label. The singer says she is in talks to spend the next couple of years on her own imprint. "I'm not retiring from music," Allen explained. "I might retire from singing for a bit." No word yet on who she'll sign, but having given **La Roux** and **Kate Nash** early breaks on her tours, Allen has a growing reputation as a talent spotter.



The band on the set of their video, Wokingham, Berkshire, October 26



Mumford & Sons blow hot and cold

Band to swap gale-force winds of their new video for a Christmas tour in India with **Laura Marling**

Last week they were battered by gale force winds, but Mumford & Sons will be enjoying a warmer December than most of us.

Having endured a pummelling on the set of their latest video (pictured), the group are avoiding the winter blues by teaming up with **Laura Marling** for a unique tour of India that will see them recording with local artists (December 6-18).

Funded by the British Arts Council, the London group will meet up with a band called **Indian Ocean** for five days of collaborative recording, while Marling will be working with solo artist **Papon**. The two bands will be sharing a studio in Delhi, with Mumford's keyboard player **Ben Lovett** in charge of producing their efforts.

"It's going to be one massive experiment," explained Lovett, who describes Indian Ocean as sounding like "an Indian Fleet Foxes". All four acts will then tour the country playing "basically every major city in India".

"I've heard a rumour that [the gigs] are going to be a couple of thousand [capacity] - in big eating houses where everyone goes out and they all eat and they get entertained," said Lovett. "There's a lot of speculation, even among people who are supposed to know!"

Both Mumford & Sons and Laura Marling will be in India for just over two weeks in the

run-up to Christmas. "It's the right mixture between complete fear and excitement," admitted Lovett. "We're not going to be able to rely on anything that we know to be normal - there aren't going to be standard Western procedures about things."

However, while they're escaping the British winter, the band manufactured their own mini version of it in a field in Wokingham, Berkshire last week (October 26).

Straight off the plane from playing the CMJ Music Marathon in New York (see page 22 for more), Mumford found themselves at the mercy of a high-power wind machine for the video to second single 'Winter Winds'.

"It's basically us four lads getting blasted with an industrial wind machine that used to be an aircraft propeller," said Lovett who, with his bandmates, performed the track standing in a 120mph wind. Forced to mime along at double speed, the band ended up cut and bruised by flying debris, with frontman **Marcus Mumford** even scratched in the eye.

"At the beginning it was all quite straightforward, we were like, 'This is easy' just getting wind blown at us," said Lovett, "then they started chucking leaves, twigs and feathers - and that stuff really hurts when it hits you at that speed. I really think it was against most health and safety regulations."

See the video on NME TV soon





IN THE STUDIO

MARINA & THE DIAMONDS

Despite "being a prat", the singer has finished her debut

Marina & The Diamonds' frontwoman Marina Diamandis finished recording her debut album last Wednesday night (October 28), but admitted the process was so fraught she's surprised her producer didn't give her a clip round the ear. The singer, who plays the first NME Radar Live gig at London's Relentless Garage venue this week (Nov 3), admitted there was friction because she missed being onstage.

"There was a point where I was hating being in the studio and not focusing at all," she admitted. "I was all over the place, being a total prat. I'm surprised Liam [Howe, main producer] didn't hit me!"

The singer also worked with pop producers Biff Stannard and Pascal Gabriel on the album, due in January and currently titled 'The Family Jewels'. Tracks include 'The Outsider', 'Hollywood Infected Your Brain', 'Jealousy', 'The Shampain Sleeper' and 'Obsessions'.

"It's either a really isolated cold song or massive pop," she said of the record's sound. "That's what I've always been like personality-wise, so I guess it makes sense!"

How the hell did The Bravery write for Shakira?

They're back from the indie wilderness and penning 'She Wolf'

Did Shakira's recent comeback single 'She Wolf' remind you of anyone? The Bravery perhaps? Well, it's not surprising, as remarkably, the global superstar called on the New York band's frontman Sam Endicott to write the song and several other tracks for her latest album, which also boasts contributions from Pharrell Williams and Wyclef Jean.

The unlikely collaboration occurred after the band's regular producer John Hill worked with Santigold and was then called up by the fourth-richest woman in pop – bringing The Bravery along for the ride.

"He got contacted by Shakira saying, 'Show me what you got', so he and I wrote some songs," explains Endicott. "She wrote lyrics to them and one of those was 'She Wolf'."

Endicott is now rumoured to be contributing to Christina Aguilera's comeback album, and The Bravery man is perfectly comfortable playing hitmaker in his spare time. "Working with Shakira was different from what we've been doing but it just flowed naturally. I'm a music fan so I've always kind of made different music," he explains. "But then there's some music that comes from my heart and that is The Bravery stuff."

Ah yes, The Bravery. Flavour of the month to indie pariahs in just a few short weeks in 2005. So what happened? Well, after the UK backlash, the band didn't even bother to release their second record, 'The Sun And The Moon', here. However at home in the States,



the band are actually more popular than ever, scoring a Top Five hit in the US Alternative Songs Chart with recent single 'Believe' and are currently finishing their third record.

So why did it go horribly wrong in Britain?

"The big thing was the BBC counted us as the best new band of the year and at that point our label lost its shit," suggests Endicott. "We get off a plane at London and there's billboards of us on the highway. Suddenly we weren't this indie band, we were the Spice Girls! It bothers us that we still have fans in the UK. I'm hoping that we can sort things out with our label and, you know, come back."

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NICKY WIRE

Manic Street Preachers

NME: Peter Mandelson is planning to cut file-sharers off the net, is this an attack on human rights?

Nicky: "I'm big fan of Peter Mandelson. Lots of people dislike him, but he's the only one who's desperate for Labour to stay in power by doing something."

So you're anti-file-sharing then?
"I'm on Lily Allen's side. Well, to be honest, I'm just against anything [Radiohead's] Ed O'Brien stands for. I don't even care what's the cause! I'm so intrinsically opposed to that man, so I'll go with Mandy and Lily on that one!"

Ooh, fight!

"I've been saying this for a while. When 'OK Computer' was selling all the records, they didn't moan then about selling records. They only took risks afterwards. And there's nothing worse than someone who's come from boarding school like Ed O'Brien, who's minted, saying to young bands, 'You're not allowed to make the money that I made.' And it's also driven bands to have to do adverts and syncs. I'm quite snobbish about that, but I don't blame young bands for doing it because how

else are they going to make any fucking money? And Ed O'Brien and those [in the Featured Artists Coalition], they don't seem to care about all the record shops closing. They don't care about all the unemployment that file-sharing causes, because it certainly doesn't create employment."

So sticking with Mandy, but do you think a Conservative government next year is now inevitable?

"As a political realist, I'm not feeling, 'Oh shit, the world's going to end', because it's just so obvious. Half of it's down to incompetence and half of it's down to

political cycles. There's still a slim chance if the economy really turns round – because I do think 'It's

all about the economy, stupid!' when push comes to shove. There might be that 'safe pair of hands' attitude. But I think realistically the best Labour can hope for is the Tories having a really small majority, even a hung parliament. I'm not happy about it and I think Labour have missed a massive chance. They've been so defensive and incompetent over the last two years, it kind of makes me feel like they've given up on the party just because things have gone wrong. That's a really poor excuse. If you go down, you've got to go down fighting."

"I'm against anything Ed O'Brien stands for. I'll go with Lily Allen"

What's next for Manic Street Preachers, then?

"We've got loads of ideas, we've got lots of bits and bobs flying round. And I think it's there for us; I just think there's no fucker left that fills the gap that we fill. It will be undoubtedly commercial. We can't make another 'Journal...'; that's dictated by Richey's lyrics. They make us sound like a different band and my lyrics don't, there's no point in me trying. But I think we can make a record that fills the gap for a classic rock band that just doesn't fucking exist in the UK anymore."

Are you down to specifics yet?

"We've blocked off November and December to start. I've got fucking tons of lyrics because I didn't write any for 'Journal...'. James has written a killer tune that's like 'Maggie May'! There's a song called 'Golden Platitudes' which we all like. The album title is 'It's Not War, Just The End Of Love'."

What does that mean?

"It just sound like a good Manics title. It's almost like we're still the same people. It's a better way than saying, 'We fucking hate everyone, it's war!'"



ANDY WILLIAMS

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Who will be fighting it out in future charts?

NME TRACK OF THE WEEK...



THE DEAD WEATHER - 'I CUT LIKE A BUFFALO'

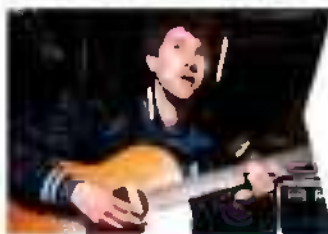
"The sinister bass strut, the demented John Paul Jones-style organ, that nails-down-blackboard guitar, and, of course the trademark howl (plus a great video) - this is the real deal from Jack's umpteenth (and best) side-project, and cut like a laser through the stodge we were suffering during one radio playlist meeting a while back. So naturally it shot straight to the A-list. But where will the public place it in the NME Chart? Find out in the weeks to come."

Tim Chester
Assistant Editor, NME.COM



THE RAKES - 'LIGHT FROM YOUR MAC'

"Full of self-deprecating wit and dagger-sharp riffs, this final single is the perfect way to remember them."
Hamish MacBain
Acting Deputy Editor



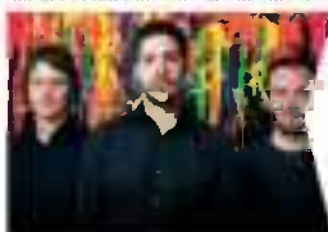
JAMIE T - 'THE MAN'S MACHINE'

"Another lyrical rogue's gallery of gutter-punks and fuck-ups, sweetened by a peach of a chorus."
Luke Lewis
Deputy Editor, NME.COM



THE VERY BEST - 'JULIA'

"They may have struggled to negotiate US borders for upcoming dates, but the duo easily vault boundaries with this Afro-electro slowjam."
Jon Hillcock
Presenter, NME Radio



ENGINEERS - 'WHAT PUSHED US TOGETHER'

"Glimmering, krauty dreamrock with a debt to Animal Collective's radiant psychotronics."
Emily Mackay
Acting Reviews Editor

THIS WEEK'S TOP 20

THE
NME
CHART

- 1 - **BIFFY CLYRO**
'THE CAPTAIN'
14th Floor
- 2 - **THE TEMPER TRAP**
'SWEET DISPOSITION'
Infectious
- 3 - **CALVIN HARRIS**
'FLASHBACK'
Columbia
- 4 - **THE BIG PINK**
'DOMINOS'
4AD
- 5 - **FLORENCE AND THE MACHINE**
'YOU'VE GOT THE LOVE'
Island
- 6 - **KASABIAN**
'UNDERDOG'
Columbia
- 7 - **DIZZEE RASCAL**
'HOLIDAY'
Diztee Stank
- 8 - **MUSE**
'UPRISING'
Helium 3 / Warner Bros
- 9 - **EDITORS**
'PAPILLON'
Kitchenware
- 10 - **MUMFORD & SONS**
'LITTLE LION MAN'
Island
- 11 - **MIKE SNOW**
'BLACK & BLUE'
Columbia
- 12 - **LA ROUX**
'I'M NOT YOUR TOY'
Polydor
- 13 - **MIKE SNOW**
'ANIMAL'
Columbia
- 14 - **BIFFY CLYRO**
'THAT GOLDEN RULE'
14th Floor
- 15 - **FLORENCE AND THE MACHINE**
'DRUMMING SONG'
Island
- 16 - **BLOC PARTY**
'ONE MORE CHANCE'
Wicked Ra
- 17 - **KASABIAN**
'WHERE DID ALL THE LOVE GO'
Columbia
- 18 - **MUSE**
'UNDISCLOSED DESIRES'
Helium 3 / Warner Bros
- 19 - **JAMIE T**
'STICKS 'N' STONES'
Vivaldi
- 20 - **GREEN DAY**
'EAST JESUS NOWHERE'
Reprise



THE TEMPER TRAP
Some crowd-winning festival appearances and an extraordinary NME Radio session propelled them near the top of our first ever chart.



KASABIAN
While 'Where Did All The Love Go?' continues to sell, it's 'Underdog' that rides highest for the boys. Head to NME.COM/video to see a rockumentary with our recent cover stars, which includes an exclusive performance of the track.



MIKE SNOW
Another master of the NME universe, Mike Snow have kept us enchanted all year. Grab a free MP3 of 'Black & Blue' as remixed by dubstep prodigy Caspa on the Daily Download at NME.COM/blogs.

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional high street retailers, internet retailers and digital music service providers. Singles are eligible for the NME Chart if they have featured on the playlists of NME Radio or TV, or in NME Magazine.

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MY MUSIC

STICKING A MICROPHONE IN THE EAR OF...

KINGSLEY CHAPMAN The Chapman Family



All bands should hear...

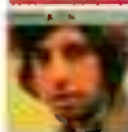
SHIVERS' THE BOYS NEXT DOOR



They were The Birthday Party before they became The Birthday Party. They were a pretty small underground band and this song is fairly gothy – but I don't know if it's a song everyone should hear! It's the most miserable song I own, which is quite nice. It's lovely. It was used in a film called *Dogs In Space*, which starred Michael Hutchence, about post-punk/punk kids growing up in the late '70s."

I've played to death...

'GEMSTONES' ADAM GREEN



"I saw Adam Green supporting The Strokes at Blackpool Empress Ballroom on Valentine's Day once. Everyone has this misconception that he's just a big joker who throws in the occasional knob gag – he does have a song called 'Choke On A Cock' – but there's a romance and poetry about him that few people can see. 'Gemstones' has got 'Emily' on, which is my favourite song of his."

A song by heroes...

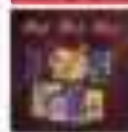
'DRUNKEN BUTTERFLY' SONIC YOUTH



"It's my favourite song of theirs, I remember seeing it late at night on some TV programme. Everything else on this programme was fairly bog-standard, middle of the road grunge rock and then 'Drunken Butterfly' came on and it was just perfect. It's from 'Dirty', which isn't their best album, but as far as having a nice tune and throwing in some horrific dischordant nonsense in the middle of the song, it's perfect. They just had a habit of writing the best tunes."

My first record...

'JULIA SAYS' WET WET WET



"The first record I ever bought that I loved was 'Dog Man Star' by Suede, but this was the first record I genuinely bought – for my mum, as a Mothers' Day present. It's pretty embarrassing 'cos it wasn't the one that sold loads of copies, it was the shit follow-up single. I love my mum so I wanted to get something nice and she liked *Four Weddings And A Funeral* so I got her the follow-up..."

An underrated record...

'EARTHLING' DAVID BOWIE



"My favourite Bowie era is the mid-'90s, when he was experimenting with industrial music and drum'n'bass. 'Earthling' has 'Little Wonder' on it, which is awesome. I'll put it on just to cheer myself up. Sometimes your heroes don't have to make these magnificent albums in Berlin, sometimes they can make a load of crap but still have a decent tune to it."

Before I die I'd play...

'THE END' THE DOORS



"I'd probably want something really long to prolong my life a bit more. It goes on for far too long, they're a massively overrated band, but at least that last song might give me a chance for someone to find a cure for whatever I'm dying from. Every frontman you'll speak to in any band who like performing probably likes The Doors – I bought all the albums but when you listen back to them there's not actually that many good songs."

I wish I'd written...

'GIRLS GIRLS GIRLS' MOTLEY CRUE



"If you'd written this you'd have made a fortune despite having limited ability and little talent – you can still be 50-odd and have strippers onstage with you and dwarves breathing fire, and that's all on the back of having one massive song in the '80s that was fairly average. So if I'd written that it'd be brilliant 'cos I'd be living in LA and not in Stockton-on-Tees next to a nuclear power plant."



My first gig...

'THE EIGHTIES MATCHBOX' B-LINE DISASTER. STOCKTON-ON-TEES 12/10/02

"I went to some others before this but I can't really remember. 'Celebrate Your Mother' had just come out and the *NME* said they were the most exciting band in Britain. It was like Stockton's equivalent of that Sex Pistols gig in Manchester Free Trade Hall – there were literally 20 people at the Georgian Theatre watching this brilliant band. A few years later I realised that Pop [Chapman Family bassist] was there too and a few other people from Teesside, and they all formed these little noisy bands."

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LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Emily Mackay*



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

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Letter of the week

Para-no-more

Your cover – why why why why why? Paramore (*NME*, 24 October) are a rubbish emo band for all the *High School Musical* fans who grew up a couple of years ago. Yet there they stand on the cover which has been shared with greats such as Arctic Monkeys and The Courteeners, among others. I mean, they're not even a little bit good. This copy of *NME* was going to be the first one I didn't buy for a very long time, but you included Mumford & Sons so you saved yourself. Better covers though?

Sean Atkinson, via email

Now folks. FOLKS. Steady yourselves. Sometimes when we're putting something on the cover, it doesn't mean 'Behold! The godhead of music future!' Sometimes it can also mean, 'Oooh, this is a bit interesting, what's going on here?' Call us mental, but a band that have sold 40 million albums, been together since they were in the womb, nearly split up, gone into therapy and lived to tell the tale get our attention. When we asked 'everyone else has fallen for them, will you?' that wasn't code for 'everyone should get 'Paramore' tattooed on their faces' – EM

MORE 'MORE

Dearest *NME*, if you mention that crap band Paramore in your magazine one more time, I will draw a moustache and glasses on every single *NME* I can get my hands on with Hayley's face on. PS start mentioning some DECENT bands in *NME* such as Robots In Disguise or The Horrors or maybe a bit of Iggy & Hartly, aieee?

Zoe, Bristol

The Horrors? You're right, the way we've overlooked that band has been utterly shameful. Overlooking's too good for the other two, frankly – EM

SEMI-ACTIVIST

Like many teenagers I don't claim to know a lot about politics or have a burgeoning interest in the business of what the government is up to these days, it's just too much to bear thinking about when I can simply relax on my bed and listen to Radiohead or something. Now, obviously this is a prime example of our country's signature apathy, but

can you really blame us (*Er, yes – EM*)? We've been assigned the undesirable task of choosing between Labour and the Tories; two parties who everyone seems to think is going to screw up the country the minute they're in power anyway. Well, the country has already gone to shit but all we can think to do about it is elect THAT middle-class tosser! If we want change, why don't we change this two-horse race, where we're forced to choose between the lesser of two evils and can't even do that right. Why not consider the Lib Dems or this Independent Party I've been hearing about? Hell, anybody else would be nice; it would certainly give *Mock The Week* something to make jokes about.

Daniel, Liverpool

What I like about this letter is the way Daniel starts off professing his apathy but during the course of his missive, manages to talk himself up onto a soapbox. Well, at least into a sitting position. Take heart, children! In the face of political pessimism, it doesn't take much to get mildly irked! – EM

AW, MUM, NOT IN FRONT OF MY MATES

I would like to take issue with Mark Collett (*Letters, NME*, 24 October) on the merits or otherwise of your 27 dead slebs in your 'we miss them' feature (*NME*, 10 October). As his mum, I could of course just go into his room and tell him this, but I think he'd take it better from you. Yes, yes, yes Mark – the omission of Buddy Holly was bizarre and very wrong, but why big up Buddy at the expense of the lovely Lux Interior? The Cramps were completely electric on



The late Lux Interior: was he Mark Collett's dad?

STALKERS

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



JOSEPHINE, BRIGHTON

"This is a picture of me with a snarling Faris Badwan from The Horrors"



JO, NOTTINGHAM

"Me and David from The Wave Pictures just before their gig in Notts last month. Lovely bloke"



JODIEMAIE, NORWICH

"This is me with Andy from Local Natives on the NME Radar Tour in Norwich. Lovely lad!"

He took a great pic of me with my new buddies, which he promised to send me, but he never did. Bastard.

Caroline Collett, Lyme Regis

Hands up if you want Caroline to be your mum too (disappears in sea of outstretched arms)? I think I see a new column coming on: rock'n'roll mum dispenses advice, rubbishes your music taste and effortlessly trumps your stories, rendering your youth essentially pointless – EM

HUDSON BRAY

Mr Hudson's album review was absolute bollocks (NME, 17 October). "Practically every line on here is fed through a filter that makes it sound like somebody is attempting to forcibly tracheotomise Hudson while he sings". I saw him live the other night and his voice sounded perfectly fine to me, thanks. 'Knew We Were Trouble', 'White Lies', 'Time', 'Stiff Upper Lip' and most of the other songs on there are basically his normal voice. Sack Pete Cashmore because he doesn't know good music when he hears it.

Beth, via email

Just before Pete cleared his final pot plant into a cardboard box under the mocking direction of T-Pain, he had a few parting words to share – EM
"Hi Beth. The crucial line in there is 'I saw him live the other night'. As any fule kno, you can't Auto-Tune a live vocal. I, on the other hand, listened to the album, on which nearly every fucking song is stuffed screaming through an Auto-Tune shredder before serving. Go and listen to it, and then think long and hard about how you're going to apologise to me for being REALLY mean and hurtful – PC

A CUNNING LINGUIST

I am currently studying for my degree and am doing a research project on taboo language. On your Letters page in the September 12, 2009 issue regarding the split of the Oasis band, you have published letters from your readers which include language that is considered as taboo. Please can you tell me why your magazine publishes such language as 'shit', 'wankers', 'fucking', 'wank', 'fuck off' and 'fucking twat'? Do you have a policy for the publication of 'taboo language' and if so would it be possible for me to obtain a copy? I would be grateful of this information as it will be useful to me in completing my project.

Monique Godfrey, via email

If you asked our production editor Marc McLaren, he would say that we print the dirty swears because that's the way people actually talk, that language is a constantly evolving

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beast that can't be tethered, and that perceptions of words as offensive or not are merely social constructions that enforce establishment values, or something. Critics would tell you it's because we've got no imagination or class and therefore can only yobbishly reflect the decline of language, manners and education in our nation's youth. For me, I would have to say that it is semantically impossible to describe my feelings about Oasis' demise without using all of those and also 'at' 'long' 'fucking' and 'last' – EM

OBJECT LESSON

I get fed up with musicians talking shit and taking themselves waaay too seriously. Item 1: that cunt from Reverend & The Makers. We can all read newspapers, see the news on the telly. We don't need a prick like you to 'tell' us what's going on in the world. Item 2: Lily Allen saying that she may well not make another album because there's no money in it what with online piracy, etc. Shut the fuck up and just quit then. Tell you what, you have my money and pay my mortgage and I'll have your money. We all know you'll make another album anyway... (Snip – EM).

Gary Simmonds, Portsmouth

See, if we didn't use taboo language, there's no way we could accurately represent the sputtering rage of our dear readers for everyone's amusement – EM

SEND US YOUR LETTERS

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AND ANOTHER THING...

In case you've still not made your point

50 CENTS' WORTH

Has 50 Cent just released a self-help book or something? What a dickhead...

ARTHUR, VIA EMAIL

Yes, indeed. Now, we haven't read *The 50th Law*, but I am not taking life advice off a man who's been shot nine times – EM

LOST DITTIES OF ATLANTIS

Do a band called Klaxons exist?

It's just... I have this weird memory of a band with that name. Must have imagined it, 'twas so long ago.

EWAN, VIA EMAIL

The elders in our village tell great tales of their prowess with a glowstick – EM

SEE WHAT YOU DID THERE

For fuck's sake Germy T, oh I mean Jamie T, if you're ill and want to fucking tour, what are you doing in New York?

BEN, IPSWICH

It's like in Victorian days, he's gone there to take the water for his health. Bagels, sorry, I meant bagels – EM

ALSO SEE WHAT YOU DID THERE

RIP The Rakes. You truly did a 22 Grand Job.

SAM, BIRMINGHAM

Oh come on, my dog has better puns than that. And I don't even have a dog – EM

STOP IT NOW

Is this REALLY it for Bloc Party? There's been talk of them taking time off and even splitting up.

After three unbelievable albums, they will be sorely missed by all! But who knows NME... we may see them again in two more years?

CAMERON, WILTSHIRE

You are all very clever. Have a gold bloody star – EM

ALEX KAPRANOS

All I have to say is thank fuck he got rid of that moustache... otherwise there would have been another petition.

KATHERINE, VIA EMAIL

Petition? That 'tache was so bad we might have had to dissolve Parliament and get the Queen to shave him – EM



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RADAR

FINDING THE BEST NEW MUSIC Edited by Joanne Hodgson

THE 10 MOST TALKED ABOUT BANDS

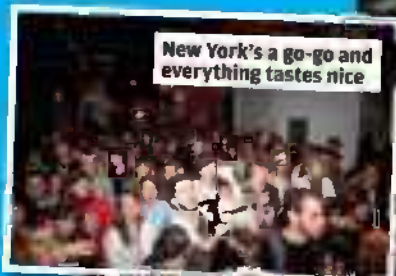
New York City's CMJ Music Marathon is the most dramatic and glamorous of all music industry conferences.

CMJ09
MUSIC MARATHON & FILM FESTIVAL

Once a year a huge cross-section of hopeful bands – the great, the good, the gash – descend upon 'the City of Dreams' for what's often a career-making/breaking week of gigs. Virtually every relevant name – whether mag, label, or cred-hungry brand – host their own party of hand-picked acts. If you're a band heading out there, chances are you're going to play as many mag, label, or cred-hungry brand parties as you can physically cram in over five days.

What makes CMJ better than Texas' South By Southwest, or Manchester's In The City, is quite simply the setting. CMJ transforms all of the Big Apple's venues – from uptown Manhattan to dankest Brooklyn – into an onslaught of dream bills, hype-building and deal-sealing. Whether it's the steaming manhole covers, the yellow cab drivers, or the gigantic pizza slice that you drop down yourself while stumbling home at 4am, who knows? But there's cinematic tension everywhere. For many bands it will be the toughest, but possibly most worthwhile slog of their career, with every

label boss, manager, booker, journalist and trend-setter gathered in one grid of sidewalks to simply pass judgement. It's too tempting not to risk cliché and recall Ol' Blues Eyes himself in remembering, "If I can make it there/I'll make it – boom, boom – anywhere..." We shall discover who'll be offering a reason to live and who'll be robbing us of the will to live over the next year. What 'buzz' will transcend industry circles, and be deemed fit for the consumption of you good people? Well, let's find out...



New York's a go-go and everything tastes nice



Dum Dum Girls: Intelligent

Dum Dum Girls (l-r): Franki, Jules, Dee Dee and Bambl



PETER M. HALL/REUTERS/JOAN DER NISSEN

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NME LOVES

From the discordant depths of the indie underworld comes a lo-fi superstar

1 DUM DUM GIRLS

Dee Dee Penny peeps through the half-light like a black cat in the shadows. She's sheltering from the hoopla of New York City's Mercury Lounge, where her band just played one of their first-ever live gigs at their new label's annual CMJ showcase. Luring *NME* to a rare quiet spot in-between the webby kegs of the venue's basement, she opens up. "I don't really believe in clichés," she professes in lilting southern Cali. "If something is done in pure of heart and it's what the individual believes in, then it can't be cliché. Take my MySpace headline, I think it actually still reads: 'Blissed-out buzzsaw'. I mean, it's cheesy as hell, but it's a 'does what it says on the tin' scenario."

Dee Dee's Dum Dum Girls project, named as a double nod to Iggy Pop and The Vaselines – and until very recently a deceptive plural for her home solo recordings – is one of the key flag-bearers at one of this year's most influential-yet-elusive underground happenings. Over the past 12-months 'lo-fi rock'n'roll' in its latest abrasive bedroom form has echoed out across the globe, creating a new palette of almost indecipherable hooks. A series of mysteriously faceless bands and labels – from Blank Dogs, Crystal Stilts and Woods to Dee Dee's husband's own Crocodiles – have highlighted a network of DIY indie cool.

Yet when Dum Dum Girls announced signing to legendary bigtime Seattle imprint Sub Pop, it pointed to a potential breakthrough entry point. A token star in a murky sky. As it turns out, far from communicating in some especially developed language of fringes, lash flicks and fear, Dee Dee's straight-talking, sweet and succinct. "I always said as a little girl that I wanted to be in a band that sounded

like the kinda girls that went out with the Ramones," she half-smiles, with a glint of nose-ringed charm somewhere between Rizzo from *Grease* and a gothy John Hughes heroine. "My favourite lo-fi bands are all pop groups at heart," she says. "I dunno, I think it's a kinda coyness that makes us shroud the melody in noise. Like, they're too shy to shine..."

Tonight, on the same stage that The Strokes got signed on, the instant sure-shot hooks and three-part harmonies of Dee Dee's '60s girl-group tribute – joined by bandmates Jules, Frankie Rose and Bambi – shimmer into the air in a way that her punished, hiss-garroted home recordings suppress. Their cover of GG Allin's 'Catholicked' sounds like The

"I WANTED MY BAND TO SOUND LIKE THE GIRLS WHO WENT OUT WITH THE RAMONES"

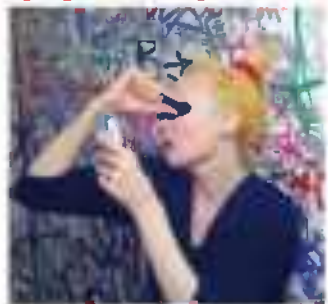
Supremes... had Motown-era Detroit's music industry fallen prey to its current crystal meth fixation. For her band's (almost) major label debut – produced by '60s echo-chamber legend Richard Gottehrer – she promises more of the same. "I think when you're recording with basically two plastic cups and a piece of string it's hard to get that acute balance of agony and ecstasy just right, so it was nice to do things for real," she rolls her eyes. "I'm pretty confident this album will facilitate my goal of meeting Lady Gaga." *Jaimie Hodgson*

TURN OVER FOR THE OTHER NINE...

NEED TO KNOW...

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THE 10 MOST TALKED ABOUT BANDS AT CMJ



2 BABY MONSTER

Santos Party House, 7.30pm, Fri Oct 23

Onstage the Oregon duo make quite the comedy double-act. One would have trouble meeting the height restrictions on the rides at Coney Island, while the other reaches the lofty altitudes generally reserved for pro basketball players. And the juxtapositions don't

end there. Tracks such as new single 'Ultra Violence And Beethoven' mix slinky electro-pop, dense synths and vicious breakbeats, with gloom-laden apocalyptic visions. A bit like MGMT if they were to paint their bedrooms black and spent their days online reading the *Anarchist Cookbook*. **TH**

3 SURFER BLOOD

Cake Shop, 10.30pm, Fri Oct 23

A downpour of epic proportions is in full effect in NYC, and everyone is drenched. But no matter, Surfer Blood are packing some serious Florida heat. The West Palm Beachers make fast work of sweeping the crowd away on a wave of hooks, and ecstatic rhythms. Pilfering from bedraggled Tropicália and abused anti-surf, the triumphant melodies of 'Catholic Pagans' and 'Twin Peaks' are replete with hermit-era Brian Wilson harmonies and chunky Weezer-esque widescreen choruses. Watch them make serious waves. **TH**



4 DARWIN DEEZ

Club NME Party, BLVD, 8pm, Tues Oct 20

At a glance Darwin Deez isn't making global domination easy for himself. His appearance... well, it's as if they did a Williamsburg thrift store-based adaption of *Nathan Barley à la The (American) Office*. His lyrics are so simple they could be rearranged into an advertising jingle for Dunkin' Donuts, and his post-Strokes fret-fluttering feels about as timely as a 2010 new rave renaissance. Yet tonight, as Darwin's third impromptu choreographed dance-routine interlude breaks-off (oh

yeah, and they don't do him too many favours, either), the opening few bars of 'Radar Detector' elevate their composer and performer to a status that, if unknown, still feels exciting as hell. Darwin can pen breezy indie-pop in a way we haven't heard in some time. If it's in his hometown's lineage, moments like this and 'Constellations' are closer to 'classic' than 'copycat'. Whether his scribing potential can win over inevitable cynics will probably be reliant on him writing approximately 3.6 new 'uns to bolster a current arsenal of 4.4 genuine glimpses of amazingness. **JH**



5 FREELANCE WHALES

Bowery Ballroom, 7.30pm, Tue Oct 20

If you like banjos, glockenspiels, melodicas and playing guitars with bows, and the thought of combining all of the latter sends tingly feelings below your belt, then you're in for a right treat. Queens' clean-cut busking troupe Freelance Whales have gone from cluttering subway platforms to gracing the checklist of - no joke - every visiting British muso in town. It's fairyland twee-folk bound by fraying naval rope to post-rock atmospherics. Singer Judah Dadone teases out choruses from behind his flat-cap and braces that impact with the ferocity of backslash from a lawn sprinkler system. It's awash with gentle, naive bliss, and if you're the type that likes to observe hooks blossoming with the pace of an actual flower opening, then you might've just found a new favourite band. **JH**



6 REAL ESTATE

Santos Party House, 11.30pm Weds Oct 20

New Jersey has something of a mixed record musically: Bruce Springsteen, yes, Bon Jovi, nooo. Altogether more laid back than their predecessors, Real Estate possess enough plaid and hair to succeed Fleet Foxes. They inject the wistful harmonies/shimmering blues-rock model with a series of strung-out grooves. Songs such as 'Fake Blues' and 'Beach Comber' prove loud and urgent enough to get Andrew WK's very own venue moving. Living on a bit more than a prayer, then. **PS**



7 CYMBALS EAT GUITARS

Le Poisson Rouge, 11pm, Fri Oct 23

Forget everything you've learned about rock'n'roll sex-appeal: tattoos, leather, ripped denim and blood are all totally superfluous. Tonight, attired like the meek outsiders on a car valeting course, Staten Island's CEG erupt into a stream of post-hardcore urgency that's as impassioned, enraged, anthemic and raunchy as anything on the entire conference bill. Just when their Pavement-indebted ramshackle swells threaten to tug them too deep into dweebville, they reignite the taper of Built To Spill at their most airborne. The indier-than-thou US blog circles currently treasuring them like a vintage J Mascis plectrum won't be able to keep them under wraps for much longer. *JH*

9 GOLDHAWKS

Blue Flowers, Music Hall Of Williamsburg, 8.30pm, Thurs Oct 22

Last time Goldhawks teamed up with west London promoters Blue Flowers they played a month-long residency on the Shepherd's Bush Road that gave them their name. The fact their next link-up with the mob responsible for early Jamie T and Noah And The Whale gigs is in New York demonstrates the true scope and speed of the Londoners' ambitions. Their debut album isn't out until next spring, but Goldhawks are already keen to mix it on a bill including Mumford & Sons and The Temper Trap.

8 FOOL'S GOLD

IAMSOUND showcases Bowery Poetry Club, 12midnight, Weds Oct 21

The fact that Fool's Gold's summoning vocal lines are pronounced almost exclusively in Hebrew is not their set's biggest surprise. That a band of so many a receding hairline and well-worn fedora have made themselves not only onto one of Los Angeles' hippest label rosters but onto so many youthful lips this week is probably FG's biggest WTF. They're closer to the kind of folk/world experience that boho venues like Bowery's Poetry Club are more used to than tonight's trendsetting bill. But evidently there's something sparky in this LA collective's armour of tumbling Afro-beat and gypsy shanties. Going by tonight's display they look set to join the likes of Local Natives in *Later...* With Jools Holland's queue of trendy dad-pleasing new additions. *JH*

Still, having songs as expansive as Manhattan's skyline helps. Forget the folkish introspection of frontman Bobby Cook's solo days, Goldhawks make music to burn down highways to.

Recalling Ryan Adams' more driven moments, songs such as '1996' and 'Where In The World' mix pounding rhythms and soaring emotions, while sky-lighting closer 'Keep The Fire' has an audience who live in the state next door to The Boss bouncing along. Whether or not Goldhawks fulfil their widescreen visions, it seems it won't be through lack of heart. *PS*



10 SUCKERS

Club NME Party, The Delancey, 7pm, Thurs Oct 22

It's far from last orders at The Delancey wine bar's grotty basement cove. But Suckers are taking to proceedings like they've been glugging jugs of nut brown ale since breakfast. The local Brooklyn toe-rags are falling apart from their first few dishevelled bars of woozy tavern-rock. More gallantly, than elegantly wasted. With highlights like the baying cavalcade of 'It Gets Your Body Movin' collapsing with the efficiency of flat-pack furniture in an earthquake, leaving one glorious rubble of bleary-eyes, broken strings and rosy cheeks by 7.35pm. *JH*

BUZZOMETER: PAUL TAO, IAMSOUND RECORDS



NME: So, Paul, give us your CMJ rundown. How's it been?

Paul Tao: "Amazing. I mean, in terms of its uses it's changing a great deal. There's less complete surprises because of how fast people catch word of stuff now, but the fact you have an earlier idea of what's up means you can be more efficient with who you go to see. We've had an amazing party, with Fool's Gold - our next big priority and first UK release - winning a lot of friends and amazing sets from our hands Suckers, New Villager and Telepathe, who we're currently setting stuff up with for their next LP. It's also been a great opportunity to meet folks from across the industry who're all thrust under one sky for five days - we've just sealed the deal now with Salem in the US, which we're super stoked about, and been putting the final plans into place for a seven-inch single series featuring We Are The World, Pochahaunted, Local Natives and more. It's been a productive week!"

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A YORKSHIREMAN IN NEW YORK

Now that the dust has settled on 'Humbug', Dan Martin shares a phonecall with Alex Turner to see how a new long distance relationship is working out for Arctic Monkeys

It's customary at this point in an *NME* cover story to boast about whichever glamorous location we've chased our rock stars down to. That's not going to happen today. Because as we take the temperature of Arctic Monkeys in the aftermath of Reading, Leeds and 'Humbug', we find a band so truly global

that it's not actually possible to pin them all down to one location. Just back from a tour of Japan, Jamie Cook is home in Sheffield, Matt Helders is in London and Nick O'Malley is on holiday, getting ready to regroup ahead of their first proper arena tour of the UK. A frantic paper trail of phonecalls and emails ensues, and we finally track Alex Turner down to his adopted home of New York, where he's walking round the park, happy, because it's warm enough for him to have two buttons on his shirt undone. "It's unusually warm, but it's going to drop tomorrow," he says.

Alex moved over eight months ago to be with girlfriend Alexa Chung, now a rising star of MTV US. It's a cheap shot, but we have to cherish the irony of the boy who once sang so witheringly "you're not from New York City, you're from Rotherham" embracing the Brooklyn hipster life so enthusiastically.

"Well what I'd say to that," he reasons, "is that I never lived in Rotherham."

Still, now he's living out there and you can get through a whole interview without anyone mentioning MySpace, those days in Sheffield must seem a long way away. He considers this.

"But I don't know how much the geography adds to that, really. I think in a lot of people's lives, it feels a long time from being 17 to your twenties. A lot seems to happen, even just in your head.

But undoubtedly a hell of a lot's happened in my life in that window."

And then he pauses, wistfully, getting it.

"Yeah... it does seem a long time ago."

There are a few incontrovertible facts at play here. The first being that 'Humbug' is a very, very good album. Perhaps not as flukily epochal as the first, but certainly better than 'Favourite Worst Nightmare'.

It has six brilliant songs on it. It has three above-average ones. And then it has 'Dangerous Animals', the least said about which the better. Another fact is that it's the best - nay the only - thing Arctic Monkeys could have done, following their muse in the next logical step in a journey that began with the thundering rumble at the top of 'I Bet You Look Good On The Dancefloor'. But as they expected (another fact), it was the first Arctic Monkeys record not to be acclaimed exactly universally.

There were enough people who loved it to propel it Number One, of course. Then there were wise men, like Nicky Wire, who took issue in last week's *NME* with indie boys trying to grow up into rockers. It certainly razed their fanbase of the meathead element who made the Old Trafford gigs that little bit unpleasant. And then there were the otherwise intelligent people who will never forgive it for cutting a little deeper and not being as slavishly in thrall to top line melodies as 'Whatever People Say I Am, That's What I'm Not'. It's the lot of those who become public property - everyone thinks they get a say. But it rather begs the question of what, exactly, were Arctic Monkeys expected to do?

THE ONLY (OTHER) ONES WHO KNOW...

Seeing as they're dotted around the globe at the moment, the only way to interview the other Monkeys was via email...



NICK O'MALLEY

Were you bothered by some of the criticism of 'Humbug'?

"We knew some people might be disappointed. It's not as direct, but that's not what we wanted to do. We wanted to make a more complex album, as opposed to the simple guitar, bass, drums and zoomed-in lyrics of previous."

You recorded over 25 songs during the album sessions... are these destined for B-sides or might we be getting another Monkeys album sooner than we think?

"We have been speaking about following this one up pretty quickly, not really with the leftovers from the 'Humbug' session but with a new bunch of soundsnakes! We've been thinking of making an album that's completely fast with no slow or mid-paced songs, but who knows." If you and you alone were in charge of the band and nobody else had any say, what would it sound like?

"I've just bought a Moog Little Phatty, so I'd probably get rid of the bass and just get Moog-baseline crazy for a few gigs! Then probably smash it up after a few gigs and get the bass back out."

When you visited the Integratron [weird structure in the Californian desert where the band recorded part of 'Secret Door'], were you excited to see if the 'time machine' myth was true, only to be disappointed by the reality?

"Yeah of course, although I didn't know it was meant to be a time machine until after we left and by then it was too late! (I wish I could go back and change this.)"

On this, Alex is exasperated "I can't imagine what that would have sounded like even. You're always gonna get that portion of the fans - or critics - who perhaps won't agree with where things go. But if you were thinking about what they were expecting, or hoping for, I don't know what that would have even been. This seemed like the natural way for it to go. It wasn't even like sitting down and going, 'Let's make a departure.'"



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Whose record is it then?

“WE’D LOVE TO DO SOME MORE WITH JOSH HOMME”

ALEX TURNER

Still, this was probably the first time you’d had any real criticism whatsoever. That must have been kind of refreshing.

At this, he laughs.

“I dunno man, I think there’s always been a bit of criticism. I remember reading something like a fanzine, not even a fanzine, like a *student magazine* in... in Oxford or somewhere (it’s difficult to detect which is delivered with more disdain here, the words ‘student magazine’ or ‘Oxford’) when we were doing our first-ever tours. This thing got left in the dressing room, and it called us a poor man’s Rakes. I think there’s always been criticism somewhere, you just had to look a bit harder before.”

You’re speaking ill of the dead there, Alex. The Rakes died today.

“Well there you go. How strange that

I should mention that. The Rakes. RIP.”

Are you upset?

“It’s a shame... what were we saying?”

You were making out you’ve had it hard.

“I dunno. It just seemed that trying to carry on writing about... *soup tins*, didn’t make any sense.”

Here’s another thing, haters. The experiment with Josh wasn’t a one-off.

“I’d like it to continue, yeah. The thing with Josh is he’s in more than one band as well. I guess there’s a timing element to that. But yeah, we’d love to do some more – we still have somewhere to go with him. I almost see this as a foundation in a way, a stepping stone to something else.”

Any idea of how that might sound?

“I love how this record sounds and I think I’ve said it dozens of times, there’s a satisfaction that we’ve got with this that we haven’t had before. And that’s apparent playing it a few months on when you normally begin to get a bit restless, it’s almost like we want to complete this and be able to play it all. There’s some that we’ve only just worked out how to play.”

He’s talking about ‘The Jeweller’s Hands’, the sunburnt psych trip that closes ‘Humbug’, which leaves you feeling woozy by the end and sheds a light on quite how much the Monkeys have been altered by their desert experience. Until you’ve spent time in the Martian landscapes of Joshua Tree, and marvelled at how every facet of life seems to exist in a place where there isn’t actually anything there, you might find the band’s romantic longing for the desert life a bit away-with-the-fairies. But it’s not really. And then there’s the fact that, far more than just a production job, Homme took the band under his wing completely. His supergroup Them

MATT HELDERS

Did any of the criticism of ‘Humbug’ bother you?

“Well, there’s always been bad reviews, because not everyone’s going to like it. It’s fair enough if someone has a good reason for not liking the music but a lot of the time it’s criticism just for the sake of it. You can’t argue with good tunes and good songwriting!”

What’s your UK tour going to be like?

“I’ve always wanted to zip-line onto the stage but that won’t be happening this time. It’s weird doing arenas, though, it feels like we should do more but we’ve always been quite modest with the stage show. One day we’ll lose it and have fire and tigers. There might be a hint of that this time.”

Will we hear your hip-hop side again?

“I think it just depends on what we’re into at the time. There are tunes like ‘The Jeweller’s Hands’ where there is a kind of Dre beat and bassline.”

With that in mind, what was it like getting the nod from Diddy?

“Funny more than anything. He seems to genuinely be into us though, he knew all about us. It’s funny when people like that are aware of you.”

With that still in mind, what did you think of ‘The Blueprint 3’?

“I like it. Jay-Z is obviously a very talented man. I’ve not listened to it all properly; I just got it when I heard the ‘Empire State Of Mind’ song. I love a singalong on a big chorus!”

Any more from your fashion line?

“Hopefully, I’ve done bits and bobs with Supreme Being again, but they work a year ahead, so I always forget what I’ve done.”

Can you tell us anything about your involvement in the film *Le Donk*...?

“Warp told us to react naturally to



Le Donk and *Scor-Zay-Zee*. They didn’t want us to act. I’ve still not seen the whole film, though.”

If you and you alone were in charge of the band and nobody else had any say, what would it sound like?

“Depends what mood I’m in. Either Beyoncé’s backing band, Modey Lemon or ESG but boys.”

Do you ever think ‘I’m a huge rock star, now I’m just going to start acting like a massive prick’?

“On a daily basis! We always joke about it but I can’t keep a straight face. There’s plenty of time for that. One day I’ll get fed up and start being rude and walk around Sheffield like I own it.”

Would it piss you off if after you died, somebody made a video game character of you playing Bon Jovi or someone you didn’t like while alive?

“Bon Jovi would be fine! But yeah, I can imagine that pissing you off if all of a sudden you were singing Mika songs with no say in the matter.”

Crooked Vultures debuted in the UK by supporting the Monkeys at Brixton Academy. The two bands got spangled together in the private bar at Leeds Festival. And Homme, who had maybe been coasting a little in QOTSA, has found himself rejuvenated by his new role as spirit guide (the spirit: tequila) to a new breed of cool British rockers.

Did Josh give you the benefit of his experience?

“Yeah, every 15 minutes he’ll come out with a cracker. If it’s a good day there’ll be pearls of wisdom littered throughout. I do like it with Josh and Alain [Johannes, sometime-Queen Of The Stone Age and *Crooked Vulture*], you do consider them friends. And *Eagles Of Death Metal* are coming on this tour with us in November. We hung out loads. It’s a gang, in a similar way to us.”

About as far as you can get from High Green, Arctic Monkeys are now paid-up members of the outlaw desert community, and we should get used to it.

“Did you just say ‘outlaws’?”

Er, yes. Sorry.

“It just reminds me of Kasabian when you say ‘outlaws’. I remember this interview with Tom in *NME* and he was like, (adapts Midlands outlaw twang) ‘We’re fucking outlaws man!’”

Do the Monkeys qualify as outlaws?

“No, I don’t reckon we’re outlaws, no.”

Well then, who said Arctic Monkeys had nothing left to work towards?

The one song that everybody can agree on is new single ‘Cornerstone’, the emotional centre of ‘Humbug’ that’s rightly been called the most beautiful thing they’ve ever laid down. We wonder why, amid the penis metaphors and peyote-drenched abstract thoughts, Alex suddenly came up with such a tender and intimate sketch of British suburban romance.

“I just thought it would be good to have a couple of tracks on there when it was narrated in a way that the person listening to it could be right by your



Monkey love: Alex with his lady friend Alexa Chung

QOTSA with
Monkeys:
to scale



“I LEARNT FROM KYLIE THAT YOU CAN’T BE COY PLAYING ARENAS”

ALEX TURNER



side. The record had got to the point where there was a bit of that missing from it. That was one of the last ones we wrote, where I suppose there was a facet of the record that was missing.

You mean the album needed heart?

“It was more just... there were a couple of things that were missing. There were a couple of things that were difficult to do, like a tune in a major key. I’ll often try to write that and I’ll bin it. I wanted to fill that space really. There’s humour in it. I don’t really see this as one of those personal ones. There’s one or two that come from somewhere like that. Often full tunes will be wrapped around one line. To disguise it from the feeling. Sometimes there’ll be a line that you

want to say to someone or to yourself and the rest of the song becomes wrapping paper around that line.”

So is this more a character-based song?

“Yeah, I suppose. But then, certain songs I’ve done in the past where I know exactly who it’s about. With this, I really don’t. I think it’s about a search. Someone once asked if it was about someone who’d died the other week. And I freaked out. I can clarify it’s definitely not.”

Now, after their rise and withering confidence in their own greatness, you can safely read Arctic Monkeys as pretty damn confident now. True, they’re almost unrecognisable from the awkward young boys who first

broke in 2005 (an attitude which Alex now puts down to them being “absolutely petrified”). It’s all too easy to forget that there is still everything to play for. Alex, too, is “in the dark” about how it will go, but he has been looking at practical solutions.

“I’d never even been to a gig in an arena. But recently, knowing we’ve got this coming up I’ve been trying to dip my toe into that. So I’ve seen Britney Spears at The O2, I saw Kylie the other week, and we went to see Beyoncé in Japan – to try and see how it pans out. And so

those are the only gigs in arenas I’ve ever been to, apart from like WWF Wrestling when I was six, but that doesn’t really count.”

Will you be emulating Beyoncé and Britney?

“Well, there’s not gonna be circus performers or bass solos. Beyoncé had an all-girl band and one of them was doing these daft bass solos. No, there’s not gonna be any horn sections. But you can’t try and be all coy about it with something that big. I think to some degree you can’t hold back. That’s what I’ve learnt from those three anyway. Kylie was terrific, by the way.”

Will you be playing the same set as Reading and Leeds? Because, you know, we got letters about that as well. People were upset you didn’t play ‘Mardy Bum’.

“Thing is, you can spend all your time worrying about what them people who are like, ‘I’m not into this long-haired bollocks’ think. We do want people to have a good time, but people who are bang into this record or your B-sides or whatever, you’ve got to put some of that in for them folks. Because more often than not, those are the ones that will catch up with you and be like, ‘Why didn’t you play ‘Da Frame 2R’ tonight?’”

You should take requests like Springsteen. “That’s what I’m gonna do, yeah. Kylie did a bit of that. People shouted and then she did a cappella. That’s what I’m gonna do. Now then, ‘Mardy Bum’...”

JAMIE COOK

Is it safe to say you’re more at ease with the whole ‘rock star thing’ these days?

“Yeah, maybe. At first we probably were terrified, to

tell you the truth. And maybe being awkward and not doing stuff was our way of putting a wall up. Maybe we were just more scared than anything.”

But that was what was cool, because you kept something back...

“I think there was a trust thing. At that point in time you meet a lot of people and you don’t really know who you can trust. After a few years you meet some very good people. You get new friends.”

Is there anything you would tell yourself at that age?

“I don’t know... I don’t think we did that much wrong. Maybe that’s the thing – if you did go back and you told yourself something, maybe you’d mess it up. It’s too much to think about. That’s a hard question, that.”

What are you listening to on the bus?

“We have Black Sabbath on the bus now, Creedence Clearwater Revival, stuff like that. It’s gone a bit rock in the Arctic Monkeys at the moment.”

What’s your favourite Kylie song?

“I quite like that one from the newer breed. Is it called ‘Slow’? It’s quite low for her, she’s not as high as she normally is. And she dropped into the Nick Cave one, the wild roses one. Medleys, as well. That’s what you’ve got to consider with these big shows.”

Is this what the Arctic Monkeys have learned from Kylie Minogue?

“Yes. That’s gonna be on the cover now, isn’t it? Don’t even pretend it’s not.”

It’s comments like that which have shown you how far Arctic Monkeys have come – where once Alex’s brain seemed close to exploding under the weight of expectation, he’s now playful, at ease. In fact, for better or worse (but really, it’s for the better) the legacy of ‘Humbag’ will be that it freed Arctic Monkeys from the expectations of anyone other than themselves – they’re now living it up in a world completely of their own making – one that spans from the Mojave Desert to the Brooklyn suburbs, all the way to a special fantasy place in Kylie’s undercrackers. You might not get to hear them play ‘A Certain Romance’ again, but it’s going to be thrilling watching their evolution from here on in.

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Alex Turner takes the floor in ‘Cornerstone’ at NME.COM/video

Monkeys having a
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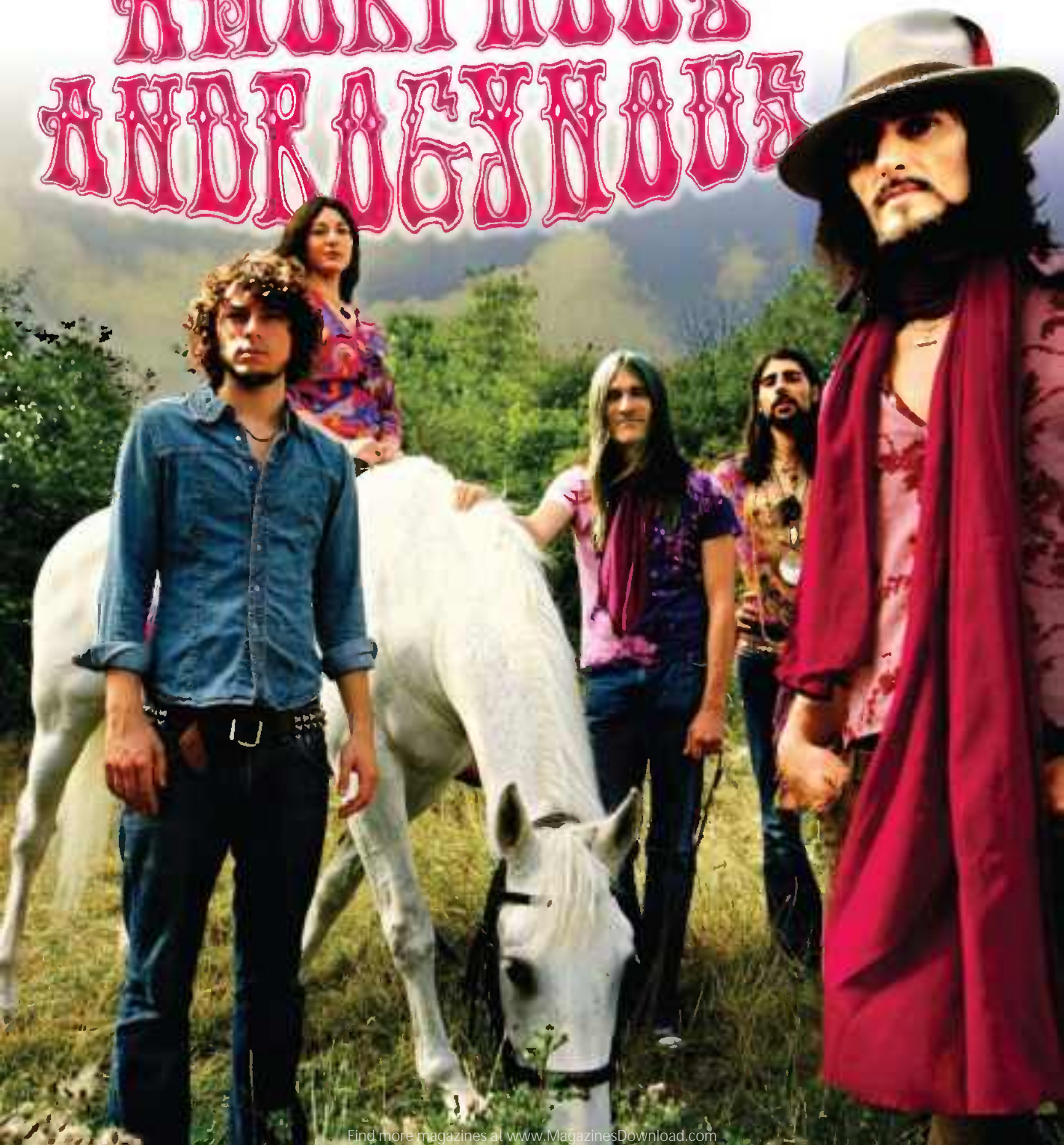
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HEY! COME ON! TAKE A TRIP WITH

A M A R P H A U S A N D R A E Y N A U S



Who are this freak-beat collective bending Noel Gallagher's mind? A bunch of ex-'90s rave heads, of course! **Gavin Haynes** investigates their strange, spiritual story

Let's not forget that three days after Noel Gallagher was born on 29 May, 1967, the unfurling of 'Sgt Pepper's...' psychedelic banner exploded pop into hypercolour. Since then, Noel has always seemed to carry the rock'n'roll zodiac sign of psychedelia with him.

Garry Cobain was also born in May 1967. He too has taken this resonance onboard. He wears beards and hats. He talks about 'vibrations' a lot. And, somewhere between those two occupations, he's also made some extraordinary psychedelic records. So it's less than surprising that Garry feels that their zodiacal convergence is one of the karmic tugs that has helped pull Noel into his orbit.

Last year, Gallagher Sr told *Rolling Stone* that Cobain's Amorphous Androgynous compilation, 'An Enormous Psychedelic Bubble Exploding In Your Mind', was his record of the year. "This year or any other year. It's a double CD of the most obscure psychedelic tracks I've ever heard in my entire life - and I've got a lot of psychedelic music." He gave copies to Paul Weller, Kasabian and the rest of Oasis as Christmas presents. Noel also asked Amorphous Androgynous to remix 'Falling Down'. They turned in a 22-minute kaleido-sloppy infinite-deconstruction-party of bleeps, bleeps and slurps that effectively became the final Oasis single when the band decided it was too good to be confined to a mere B-side, and issued a short run of 12-inch singles in April of this year. In fact, Noel is still so enthused about Amorphous Androgynous that he was going to put on a one-off solo show at the launch party for their second compilation just last month, had he not decided to keep a low profile in the aftermath of Oasis' timely demise.

Suddenly, thanks in part to his and Kasabian's patronage, Amorphous Androgynous are beginning to become a hiply droppable name.

So who, what, or why, is Amorphous Androgynous? In the late-'80s, like so many lost souls Cobain found himself in Manchester, drawn there by bands such as The Smiths, A Certain Ratio and The Chameleons. But like so many others, it was the burgeoning rave scene that ultimately captured his attention. He became a part of it, and gained a fellow traveller in Brian Dougans. The pair dubbed themselves Future Sound Of London, had a lot of hits, headlined major festivals, pioneered ambient music, and, with 'Papua New Guinea', not only gave the world one of the all-time great dance moments, but showed a new way for techno to be more feminine, more intuitively opulent.

Then, in 1997, near the height of their fame, they disappeared. They put all their rave clothes back in the dressing-up box, donned the lizardly cloak of hardcore, brainbox-boshing psychedelia, left their major label record deal behind and changed their name to Amorphous Androgynous to reflect this bold new outlook.

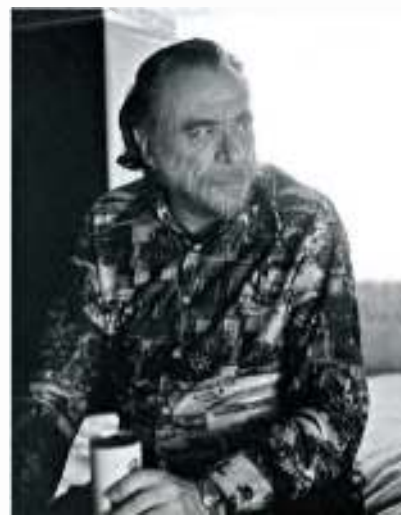
No one bought it. Despite critical praise, the dance community were baffled by the switch, and the rock world certainly wasn't looking to swampy acid-la-la music for its kicks just then. For the past decade, the ex-FSOL have wallowed in relative obscurity, floating their own boats to the contentment of only themselves and a handful of fans.

Why had they bailed out on the big time? You might say their priorities had changed. "It was a breakdown, yeah, you could call it that," Cobain ponders, "Basically, my body was breaking down, and has been breaking down since I was a teenager, and I didn't know why. I decided I had shitloads of money; and when you've got shitloads of money you've got shitloads of time, and, you can then use that time to either do great art, which I usually do, or you can use it to go on a journey and find out things about yourself. So I decided to use that time to find out why my body was falling apart..."

"And I also thought, being who I am, that there could be a great concept album in it. I'm not stupid enough not to realise that truly great art comes from truly great experience."

Cobain went to India and within a month or two started sending tapes of his new Oriental leanings back to Dougans in London. As he began to strip away the stuff that was killing him, not only did he begin to find a different vibration in music, but he began to be attracted to a different sort of music. "So what you've got is a man trying to heal, trying to get away from all the drugs we have in society today, and in the process he's resonated with a lot of other artists who've been on a similar trip through their lives. So you get Alice Coltrane, who meditated for years, you get Miles Davis, who resonated with the East, you get George Harrison, you get Donovan. Musicians who've gone on a spiritual search and come back with similar answers..."

They wrote a manifesto for the new sound to go with this new life: the first Monstrous Psychedelic Bubble compilation, which began its journey as a one-off radio FSOL radio show on Kiss FM up in Manchester, in 1997. "We were offered the chance to put it out as a mix album about 10 years ago by *Mixmag*.



The influences behind Amorphous Androgynous: (above) Charles Bukowski; (below right) Lao Tzu; (below left) Hindu god Ganesha. Bottom picture: Cobain (left) and Dougans



"WALK AROUND WITH A TWO-YEAR-OLD KID. THEN TELL ME WE AREN'T PSYCHEDELIC"

GARRY COBAIN

But they couldn't clear it, because, at that point, we had a Barbra Streisand record going through reverberation, with a sort of avant-garde keyboard from the '70s playing at the same time, then Charles Bukowski talking about, 'My perfect woman has breasts shaped like torpedos.' We couldn't get permission to use virtually all of it."

Ultimately, they did a total of 12 *Monstrous Bubbles* as radio shows for various niche stations, and also released two self-recorded albums of their own songs: dense, proggy melodic psych-outs titled things like 'Mello Hippo Disco Show' and 'Billy The Onion'. In his own telling, Cobain came full-circle, from Factory bands, through bleeding-edge dance, to his present woozy esoterica, because each was where the vanguard of the revolution lay at that time. "Music has become so safe, so

compartmentalised," he posits, "That's why I am in a room with Noel and Kasabian, and looking out and saying rock needs to get more exotic. Because we've had the antithesis of that in dance and indie for the past 10 years. With FSOL, I only used samplers 'cos for me it was a way of bending sound, but it just so happened that everyone thought if you were a guy in a studio bending sound you were dance musician. If we can return to freedom, then we can learn to dance to all manner of surprising things again..."

And if you think that sounds an overly-bold claim, then consider that the AA project is in fact nothing less than a complete reordering of the world's priorities. With the failure of both dance and indie to deliver anything genuinely transformational, there's a huge gap in the market for music which speaks to our higher selves. That's where they come in... "People are dissatisfied. I think we're all sedated by the present culture. If you look at the '60s, people taking on new ideas, it's pretty obvious that at a time of crisis, the song is going to be the revolutionary force by which we can be awakened."

He says a lot of this sort of stuff. By turns highly lucid and slightly daft, at times you can be spellbound by the way his tongue knots concepts together into neat little parcels: he's great at making the connections between things, synthesising new ideas. Then the same talent lends itself to an undercurrent of hippy paranoia about evil corporates and manipulative governments. Really, what Cobain found out there in the hills of India was God. Or as he might put it, 'God-consciousness'. His plans are the plans of a man who's got a big fat inner light that he wants to beam into every corner of the universe. In fact, at one point, he contemplated packing in

music entirely, and going round Britain giving lectures on philosophy. His spiritual Alpha-base is a grab-bag of picked'n'mixed esoterica: a bit of Buddha, Lao Tzu,

Hinduism, "the spirituality of the rebel". After an hour of intensive instruction in the connections between all things, he rounds out his views on the vital importance of mind-Moulinexing acid-shaped music. He states that "the thing is, we are born as psychedelic beings. Walk down the street with a two-year-old kid, come back to me and tell me we aren't psychedelic - the world will open up to you like you've never seen before..."

Garry Cobain will wait. While others might rail against their circumstances, he has the patience of a man who knows that the world will come round to his way of thinking. It's taken him 10 years, but his manner is that of a dude who is insured against life's ills by truth, beaming with the Cheshire Cat grin of certain knowledge. He'll sit out there, and the universe will inch closer to his long, slender fingers. You'll see...

From New York to Iceland to our office – **The Drums** have had a busy month. **Hamish MacBain** went along to find out how our favourite new band are dealing with the hype

THE BEAT GOES ON



The Drums backstage at Club NME

It began with some good ol' fashioned word of mouth, one of which was all too familiar to our ears: Brooklyn.

Of course, barely a day has gone by in the last year without somebody banging on to us about some supposedly super-cool bunch of Williamsburgers. Nine times out of 10, it's nonsense, and said band never make it anywhere near the stage where we feel compelled to write about them. But to cut to the chase: The Drums are the one other time out of 10, and then some. Literally every time whistle-laden first single 'Let's Go Surfing' – essentially Joy Division's 'Disorder' with Eddie Cochran on guitar – has gone on the office stereo, someone, be it the editor, the work experience kid, the postman or the crazies who've made it past security, has gone, "What's this?"

Worth noting: at present, 'Let's Go Surfing' is about the seventh best Drums song

This is exciting. Also exciting is the fact that when we made further investigations, we found photographs of four boys who weren't either a) a bunch of spuds, or b) sporting dull-as-dishwater, trying-too-hard Strokes/CBGB wear or MGMT slacker gear (they dress casual but sharp, in shirts or sweaters or hoodies bearing legends such as 'United States Navy' or 'Harvard'; they ALL have great-but-not-posey haircuts, and cheekbones to match). What's more, their first UK show at north London's Flowerpot revealed them to be a band who both dance like nobody's watching, and a band who make people dance like nobody's watching. They had two amazing female backing singers, Boy George said they looked like rent boys (kind of true) and they opened with an as-yet-unrecorded new song entitled 'Best Friend' – The Cure's 'Inbetween Days' played by an early version of Spandau Ballet – that instantly dwarfed everything on their then-just-released seven-track "Summertime!" EP (which itself received nine out of 10 in *NME*). Nine other songs later (last one called 'Forever And Ever. Amen', sample lyric: "We... we are the ones") and everyone in the venue departed knowing they had seen the future

A week or so after this show, we meet them in New York. With the tape rolling, the first thing singer Jonathan Pierce says, is that he thinks Madonna, who he saw at a party last night, is "a cunt". The second, that he's tonight off to see Kylie Minogue's first ever New



Playing the "best show of their lives" in the Flowerpot

York show. He's brought us a copy of the US version of "Summertime!", but is dissatisfied with the tracklisting, feeling that The Drums have already moved on from it substantially. There is a tourist guide to Iceland on the table, brought by drummer Connor Hanwick, as they're off to the Airwaves festival next week, then back to England for more shows. They like England. The Flowerpot show, they say, was "the best show of their entire lives". All of them are thrilled that, on the cover of last week's *NME*, above the image of Ian Brown and Jay-Z, The Drums were declared to be one of 'The Bands Set To Smash 2010'.

"It's a *shocker*," says Jonathan. "We really didn't expect that."

"We expected 2011," deadpans Connor.

"People keep asking if we feel 'pressure'," says guitarist/keyboardist/tambourine-basher Jacob Graham. "I don't feel that, really. To me it's just encouraging is all."

"How do we deal with the pressure of what? Writing a full-length record?" continues Jonathan. "It's already been written."

More what we mean is: do The Drums fancy the idea of being 'The Saviours'?

"I guess the idea of that is cool. We might all hate it, we might all not," shrugs Jonathan.

"As long as it's on our own terms," concludes Jacob. "It's gotten us this far being selfish."

Jonathan: "We can be completely self-centred."

Which is a good way to be.

Jacob: "With bands it is. Because otherwise it gets watered down and becomes like... a joke."

A brief bit of history. Jonathan and Jacob have known each other since they were small children. They used to be in a band called Goat Explosion, then Jonathan formed a band with now-Drums guitarist Adam Kessler called Elkland. That band got signed to Columbia Records, made an album and then got dropped, leading to the reformation of Goat Explosion. Things went quiet. "Then I was living in Florida," says Jacob. "And last fall, he [Jonathan] wasn't really doing anything, so I said, 'Move to Florida, we'll make a record', which we did. And then when we'd done it, there's no music scene in Florida, so it was like, 'I guess we gotta go back to New York.'" Which they did, at which point Connor and Adam became part of the group. Then, on December 18, 2008, Jonathan posted an update on Goat Explosion's MySpace, saying that he "went through a very dark place and was experiencing a horrible three-year spell of writer's block. But the Red Sea has parted, and I'm running as fast as I can now!!" The Drums were born. They don't see themselves as a New York band ("We're an American band"), and are adamantly NOT part of any Brooklyn scene. "We don't go out and hang around at venues," says Jonathan. "We're kind of like hermits. It's not interesting to have, like, a local scene. We made our record in Florida. There's no scene there."

Connor: "I don't have any friends."

Jacob: "None of us have any friends that aren't in this band. It's really kind of pathetic."

This might be part of the reason that, beneath an often breezy exterior that recalls the most shimmering of indie-pop singles, lie lyrics that are nothing short of bleak. The Drums may – accurately – cite Factory Records and '50s rockabilly as their twin musical touchstones, but the almost comically lovesick words recall no-one more than Morrissey. Described by Jacob as "us pigeonholing ourselves", the "Summertime!" theme of the EP is a façade (hence the exclamation mark and the inverted commas). "Your arms around me seem to be the only good thing that ever happened to me", offers 'I Felt Stupid'; "When I open my mouth I always sound so stupid" continues 'Make You Mine'; 'Don't Be A Jerk, Johnny' finds Jonathan seeing "a beautiful flower/but it was trampled on the ground".

The Drums live at KOKO



Bangin' at Iceland Airwaves festival



"NONE OF US HAVE ANY FRIENDS THAT AREN'T IN THIS BAND. IT'S PATHETIC"

JACOB GRAHAM



Guess what their favourite beer is...



Boy George with a nice "rent boy"

And... well, you get the idea. We are dealing here with the slightly tongue-in-cheek sobbism of 'Heaven Knows I'm Miserable Now'. As Jonathan puts it: "All of those songs – with the exception of 'Let's Go Surfing', and even that mentions hopelessness – are about losing something, or longing or wishing or hoping. I don't ever really enjoy a song if it's all, 'Life's great! Aren't things wonderful!' Some people are like, 'Oh, I love The Drums, they make me so happy!' and it's just like, 'Have you ever listened to the lyrics?'"

Jacob: "There's just nothing else to write about other than being miserable. I don't wanna hear a song that's not miserable."

Jonathan: "Well, how would you relate? I mean we're all really miserable..."

Jacob: "That's why I think people equate any music that's just full-blown happy with children's music. Because only a child could be that happy."

Jonathan: "I mean, when was the last time you had a good day?"

What's so bad about your days, Jonathan?

"Oh, you know," he smiles. "Eternal hopelessness. Just small stuff like that."

The next time we see The Drums is in the studios of *NME* Radio two weeks later. In that short space of time, they have been busy. First, there was Iceland Airwaves, where the tourist's guide did not come in all that useful. Then, the In The City music seminar in Manchester, as well as a radio session with Smiths drummer Mike Joyce.

"He did this really great, sweet thing," says Jacob.

"He was interviewing us and he pulled out a seven-inch of 'Hand In Glove' by The Smiths and turned it round and it said, 'See on the back it says 'Morrissey – Vocals and Mike Joyce', and underneath, instead

of saying drums, it says 'The Drums'. He goes, 'Don't you think that's so cool? It's like your band name and mine!' And he signed it: 'The Drums, love The Drums'."

"I think it was important for us to be playing Manchester because our music is so connected to the city," continues Jonathan. "I felt anxious about that show – I never feel anxious, and I think that was because of the importance that bands like The Smiths have had on our music.

It's almost a sacred place. Going there was kind of indescribable."

Also almost indescribable is a rapturously received Club *NME* show in London a couple of days after that at KOKO. Taking to the stage around midnight, the set is surefire proof that word of The Drums' brilliance is spreading like wildfire. "We've only been around for about six months as a four-piece," Jonathan continues. "So to hear a crowd – not just a couple of kids, but a massive crowd of people – singing back the lyrics is something that we didn't think would be happening this fast. It shocked us."

This, though, is the world The Drums live in now. Before they take off for a now-final show on British soil at London's Camden Barfly, there's just time for a quick airing of some almost-finished tracks destined for their debut album early next year. The aforementioned 'Best Friend' comes first, and sounds as euphoric as it did when we heard it at The Flowerpot. Best of all, however, is another one that they only wrote last week that has a working title of 'Book Of Stories'. Atop some beautiful entwining – yes – Smithsian guitar lines, one of the lyrics runs thus: "I thought my life would get easier/ Instead it's getting harder". Words which will more than likely prove to be prophetic.

NME.COM

Can The Drums actually surf? Or is it a load of horseshit? Go to NME.COM/video to find out!

THE YEAR UNDER



JAMIE T



THE HORRORS



BOMBAY BICYCLE CLUB



LATE OF THE PIER



For several hundred revellers, this year's Reading Festival wasn't about Alex Turner's hair, or Caleb Followill's beard, or Beth Ditto's bra, or Radiohead playing 'Creep' or Dave Grohl back behind the drumkit. It was all about Bombay Bicycle Club on the Festival Republic Stage.

As fervent chants of "BBC!" filled the tent for a full half-hour before the unassuming north London janglers launched into a frisky, tune-stuffed set, it was obvious that the crowd had gathered to share in the triumph of *their band* coming good on the big stage. The moment marked the graduation of the still-teenage Bombay Bicycle Club from underage scene standard-bearers to genuine indie contenders.

Similarly exultant coming-of-age ceremonies were taking place across the festival weekend. The Maccabees confirmed their ascension to the big league by blasting out 'Wall Of Arms' rousing anthems with the aid of a brass section; The Horrors completed their transformation from garage punk scufflers to krautgaze Gods; Jamie T cemented his voice-of-a-generation credentials; Jack Peñate became an engaging tropical troubadour; and White Lies made the existence of Editors and Interpol redundant.

What links all these bands? They all cut their teeth on London's underage gig scene of 2005/6. In Bombay Bicycle Club's case, they often had no choice but to set up all-ages shows for their peers because they were then too young to be allowed into some venues, even as performers. But even the older bands realised the benefit of playing to under-18s. Not only did the teenage audiences, hyped up on Haribo and cornershop cider, offer them the kind of unconditional love and acclaim that they'd never get from cynical regular crowds, but they gave the bands a chance to develop alongside them.

The kids going apeshit to Jamie T at legendary all-ages night Way Out West in 2005 are the same fans who are propelling 'Kings & Queens' into the charts today. While they'll violently vomit back up anything forced upon them by major record labels, they feel

UNDERAGE NEW UP

This year's music scene is defined by names that made their mark on the under-18 scene. **Sam Richards** explains exactly how the class of 2006 have come good

much more ownership of bands such as The Maccabees and Bombay who've grown up with them. By embracing the underage scene, the bands cultivated sympathetic audiences who allowed them to grow up in public and get away with mistakes. It's why their second albums are better than their first.

White Lies, in their previous incarnation as Fear Of Flying, played Way Out West back in 2005, when excitable kids from London would regularly cram into the bar beneath the stands of Brentford Football Club.

"It was a unique idea to put on shows for all ages and a really cool thing to be a part of," remembers singer Harry McVeigh. "The shows were kind of insane with lots of kids just going mad - not drinking, just getting really hyper off loads of sugar. Some of the bands that came out of that scene are huge now - Mystery Jets, Jamie T, Late Of The Pier to name just a few."

Another Way Out West regular was Laura Marling. "Being underage myself I wouldn't have been able to play gigs otherwise," she says. "The best thing about Way Out West is that it wasn't just underage, it was all-ages."

These all-ages gigs were necessarily DIY because not many regular venues would consent to host them. They felt lo-fi and underground, with the bands' idiosyncrasies allowed to blossom. By the time the record labels came snooping - awkward A&R men skulking at the back, trying not to look like perverts, were a feature of later underage shows - acts such as Jamie T and Bombay Bicycle Club were confident enough in their own skin to not be seduced by the music industry machine. Despite many of the bands eventually signing to major labels, nobody shouted "sell-out!" because they've all just continued on the same weird, wobbly, highly individual paths that began in the underage scene.

Late Of The Pier, who had previously struggled to find a London audience for their bonkers space-pop, received a career kick-start by playing at Way Out West. "Most of those kids had never seen a band play live before, so they were waiting to be taught what a gig was," says LOTP's Sam Dust. "You could be banging wooden bedflaps and that became their definition of rock'n'roll. It inspired us to want to go further."

Laura Marling underlines the benefits of playing to such a receptive crowd. "I'd be supporting some rowdy indie band, just me and an acoustic guitar, but people stood and watched. I think that because everyone was so happy to be at a gig, they just got into it."

Way Out West was initially started by Keith Anderson, now manager of Late Of The Pier and Cajun Dance Party, as a way to raise money for the fans' takeover of Brentford FC. It soon became a phenomenon. An estimated 450 kids squeezed into the 130-capacity space to watch Mystery Jets; a Larrikin Love set was halted prematurely by the crowd pushing over the PA; and one of Les Incompetents reportedly sustained a broken leg in a stage invasion.

It had its last hurrah in September 2006, when a swarm of teenagers ran riot in and around Hammersmith Working Men's Club and 150 ticketless kids gained illegal entry via a toilet window to see The Maccabees, Cajun Dance Party and Late Of The Pier play the sweatiest gig of their lives. Way Out West lost their deposit on the venue and were chased out of west London forever. Keith felt he'd taken the concept as far as he could but the scene had its defining, 'were-you-there?' moment.

Luckily, another rookie promoter was waiting to pick up the baton. Sam Kilcoyne, then aged just 14, was frustrated that it was impossible for him to see his favourite band The Horrors

live. He readily admits that the first Underage Club night he organised at south London's Coronet in June 2006 (in cahoots with his dad, Barry 7 from Add N To (X)) was just an excuse to see Faris stalk the stage for himself.

"I remember being really nervous about how it would pan out because I'd never met many people who were into the same music as me," he reveals. In the end, however, the gig proved to be a catalyst for a whole scene. "All the friends who I've held closest for the last four years, I met on that night," says Sam, who went on to form SCUM with other teens who'd been galvanised by The Horrors' performance.

Sam's still involved with the annual Underage Festival in Victoria Park, insisting that teenagers are more honest and inspiring than regular crowds. "There seems to be so much less negativity than at an 'overage' festival. Kids really do fucking love music and if they like a band they'll let you know about it."

"The most mental gigs I've played have been underage gigs," agrees Ed Nash of Bombay Bicycle Club, who penned a breathless anthem for the whole scene in the form of 'Sixteen'. "When we played the Underage Festival it was the craziest thing. People were throwing shit at us. Jamie got hit in the head by a 50 pence piece. The next day someone left this message on MySpace saying, 'I'm so sorry for throwing the 50p, I was just really excited.'"

However, the rash of underage nights that sprung up across London in the wake of Way Out West and Underage Club seem to have dried up recently. Keith reckons it's because "a lot of the other all-ages shows were like youth clubs - they didn't feel like they were about the music".

On the other hand, the success of the underage movement has encouraged many regular venues to make certain gigs open to anyone over 14. "Everyone realised there should be this option for kids," says Ed. "Now most of our gigs are 14-plus anyway, so there's no need to have an underage theme as such."

Even so, the 14-plus approach isn't yet as common as some bands would like. Says Sam, "We had these girls who came all the way from Leeds to Liverpool to see us recently and we still couldn't get them in." As long as venues are beholden to drinks profits and licensing laws, there's only so far they're willing to go to accommodate kids without beer money to spend. Sam reckons it's up to kids around the country to follow his lead and take matters into their own hands if they want to see their favourite bands. "People should be creating their own club nights wherever they live. It's not that hard. If you promote it at school you'll soon pick up an audience."

The current successes of the bands who emerged from the underage scene of 2005/6 would suggest that all-ages nights are a healthy thing for the British indie scene as a whole. Keith, for one, would welcome the return of a musically discerning all-ages night in London.

"There's such a gulf between the excitement levels at those old shows and a regular gig at the Barfly or The Forum," he laments.

He sounds like a man gunning for a comeback. "You know what, doing this interview has made me want to start it up again. Egyptian Hip Hop would be the perfect band for Way Out West. Getting bands like Girls or The Drums over for an all-ages show would be amazing."

Could we be about to see a breeding ground for all your favourite bands of 2013? Watch this space...

UNDERAGERS OR UNDERACHIEVERS?

FAME!

JAMIE T

Scored a Number Two album with 'Kings & Queens'. The current King of London Indie

WHITE LIES

As underage scene faves Fear Of Flying they "learned from their mistakes". A change of name and direction brought instant success

BOMBAY BICYCLE CLUB

Surprise hit of the Reading Festival 2009 despite lumbering themselves with a name they don't even like

JACK PENATE

Debut album was a bit too 'youth club'. Turned things around impressively with tropical-tinged follow-up

LAURA MARLING

Spearheaded London's nu-folk-pop scene. Debut album nominated for the Mercury Prize

CAJUN DANCE PARTY

Unable to promote their debut album due to A-level commitments. Regrouping for mature follow-up

LARRIKIN LOVE

Literary libel-alikes. Ed Larrikin now fronting The Pam I Am, while guitarist Micko has bizarrely joined Hole

THE MORE ASSURED

Annoying joke band best known for flashing Peaches Geldof. Big in Germany, which says it all

LES INCOMPETENTS

Their silly ska-punk antics never translated onto record

PULL IN EMERGENCY

Still going, still underage, but unlikely to repeat Bombay Bicycle Club's success any time soon

SHAME!

ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Emily Mackay*

Captain fantastic



BIFFY CLYRO
ONLY REVOLUTIONS
(14TH FLOOR)

8

With their fifth album, Biffy have reined it in and ridden all the way to rock glory

Stomp, stomp, stomp, s-stomp, s-stomp". With what could well be an applaud-worthy vision of self-awareness-turned-sound-effect Biffy Clyro's fifth album, carrying more expectational weight than Greek god Atlas could hope to keep off the canvas, begins with the clatter of galloping foot-patter getting louder and louder, nearer and nearer. Can you hear it? It's here! Biffy finally make that sprint-burst into the rock stratosphere and trample over the competition like badly tattooed elephants smashing through dead branches.

Well, that's the idea, anyway. But is 'Only Revolutions' really the album that consolidates the forward progress the Ayr trio made with their flawed but tune-packed 2007 breakthrough album

'Puzzle'? The stone-cold rock cracker their early art-rock leanings clearly had the potential to shape-shift into? It bloody well is, you know.

Not that you'd guess from opener (and new single) 'The Captain'. Oh no, the initial fear of those not already head-over-beard in love with the band – that their approach to orchestra-bulking usually results in a fatal case of too-much-clatteritis – appears to have reared its head again. The song is so bluster-wrapped in strings it almost cheese-wires itself to death. Thankfully the chorus, if possessing a touch of the Jimmy Eat World about it, is big enough to slacken them.

Listen to 'Puzzle' opener 'Living Is A Problem Because Everything Dies'. It has a worthy gravitas having been inspired by the death of frontman Simon

Neil's mother, of course, but Lord, those strings stab. Yikes! STAB! STAB! STABSTABSTABSTAB!... STAB!... STABSTABSTAB! Laughably ridiculous, they'd be funny if they didn't make you cringe-curl-up like a salted slug. But if 'The Captain' is a bit OTT – you're allowed to be on the opener, no? – it's like nothing else on 'Only Revolutions', thankfully, on which deft strings (deft strings! Not lashed about like a bow tie-sporting conductor with a cat'o'nine tails!) duck and dive under the likes of 'Know Your Quarry', gently lifting Neil's yearny choruses rather than blustering them over a cliff.

Older single 'That Golden Rule' too, as you'll know (it hit Number 10 in the charts), relies on little more than its Nirvana-sired breakdown chorus, while the subtler 'Bubbles' floats in with a Kings Of Leon-ly guitar clang before the kind of needly riff the band first experimented with on 'The Ideal Height' from 'The Vertigo Of Bliss'. Josh Homme guests, and it's the best thing he's played on in years; years to come, too, if the tunes Them Crooked Vultures are peddling are anything to go by.

'Many Of Horror' is a perfect rock ballad, while 'Born On A Horse' sees Biffy go where they've never gone before. No, not the barber's – to somewhere overtly *funky*, side-project Marmaduke Duke's toe-tap influence wriggling its way into these chaps' Y-fronts to help them create, if not another yowl-chorus up there with 'Mountain' or 'That Golden Rule', something more stop-start strutting than all of them (and another chance for Neil to yabber about horses – he's obsessed).

All these moments are the jigsaw pieces that finally do complete the puzzle for Biffy, as it were, but it's as a whole that 'Only Revolutions' springs the band instantly level with the greatest rock acts in the world. The only thing that can stop them being recognised as such is the 2010 trend of UK guitar music being treated with contempt by the electro-pop-fixated mainstream. But don't call them a band out of time – they're the very sound of loud now, and finally it's time for the last few stragglers to get in the saddle.

Jamie Fullerton

DOWNLOAD: 1) 'Bubbles' 2) 'That Golden Rule' 3) 'Many Of Horror'

NME.COM

Biffy Clyro reveal how Nirvana influenced their band at NME.COM/video

BEAT THE RADAR
TO THE CITY, FROM THE SEA
(AKOUSTIC ANARKHY)

6



With the market for Britpop-emo not exactly thriving, Manchester-based Beat The Radar have a lot of work to do.

Ever wondered how The Bluetones would've turned out if Mark Morriss was weaned on Hershey's chocolate bars and forced at gunpoint to do tricks on those shit BMXs Good Charlotte have in their videos? No, us neither. But it's all... surprisingly OK. With endless 'poor me' lyrics poured over breezy melodies, themes of loneliness and boredom are dealt with the American way (moan a bit, grunt, cry) but offset with jangly, Madchester-lite muzak. All they need is a million Liam G disciples who are in touch with their feelings and they'll be sorted. Oh, shit... *Matt Wilkinson*
DOWNLOAD: 'Stars'

AU
VERSIONS (AAGOO RECORDS)

8

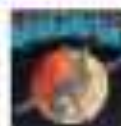


Many a musician has come a cropper over-egging their sonic pudding, pulling from the studio oven a sloppy mess of half-

baked ideas, their ambition collapsed into a flat soufflé of folly. Portland's AU have been doubly brave with 'Versions', which attempts to nail the spirit of exuberant live shows that can feature as many as 20 musicians. And their bold leap pays off a hundredfold. There's a vast array of sounds here – the frantic organ, drums and handclaps of 'Are Animals', faintly ridiculous fairground stomper 'Boute', the haunting piano ballad 'All Myself', and, in 'RR Vs D', even a vaudeville cousin to the eccentricity of Wild Beasts. AU might be a contrary bunch, but 'Versions' is all the more brilliant for it. *Luke Turner*
DOWNLOAD: 'RR Vs D'

SUFJAN STEVENS/OSSO
RUN RABBIT RUN (ASTHMATIC KITT)

5



'Enjoy Your Rabbit' was not, as the more wanton of you may think, a *Sex And The City*-inspired Sufjan Stevens missive to

gal-pals everywhere to pick up their buzzing buddies and get busy. It was, instead, the Detroit warbler's second album of largely electronic instrumentals inspired by the animals of the Chinese Zodiac. To be honest, NME is not sure which concept is odder. Now, this sparse reworking of it is ever so clever, as string quartet Osso plough through 13 tracks of unsettling squeaks, creaks and pizzicato how-bashing all arranged by carefully selected composers and musicians. But we can't imagine many of you will actually want to listen to it. We'd love to blast it loud down our local sports centre, mind, and watch heads explode. *Camilla Pia*
DOWNLOAD: 'Year Of The Tiger'



GITHEAD LANDING (SWIN)

6



Githead's line-up sounds like a bad muso joke: Wire's Colin Newman, experimental musician Robin Rimbaud and two members of Israeli post-punk group Minimal Compact walk into a recording studio... if only their third album was as interesting as that sounds. The title track's guitars and monotony conspire to make it sound like a Blonde Redhead record, while instrumental 'Faster' ticks along on a borrowed melody from Sonic Youth's 'Tunic (Song for Karen)' with the rough edges buffed into blandness. 'Over The Limit', Newman's missive against contemporary culture, sounds staged, a call to dig out Wire's 'Chairs Missing' for the real thing. 'Landing' isn't bad, just uninteresting, and that's the ultimate insult. **Louise Brailley**
DOWNLOAD: 'Over The Limit'

TORI AMOS MIDWINTER GRACES (UNIVERSAL REPUBLIC)

3



If *NME* were a contrary gift guide edited by Ebenezer Scrooge, 'Midwinter Graces' would make for a resplendent Noël. But we're not, and the *EastEnders* seasonal double bill looks more joyous than the birth of Jesus in comparison to Amos' offerings. She royally fucks up carols such as 'Star Of Wonder', where the orchestral accompaniment has all the class of a cheap MIDI karaoke track. Aside from the drunk auntie trying to grope you beneath the mistletoe cabaret of 'Pink And Glitter' and the sickeningly pious child duet 'Holly, Ivy And Rose', she's tiresomely lachrymose – but even those who enjoy festive misery won't bother with this hideously arranged collection. **Laura Snapes**
DOWNLOAD: Low's 'Christmas' EP instead

A A BONDY WHEN THE DEVIL'S LOOSE (FAT POSSUM)

7



One thing this age of audio and dynamic digital rendering leaves folksters craving is the thrill of listening to a record that sounds like it was recorded in a Scout hut using a wireless, in an era when an Apple Mac was a fruit and a raincoat respectively. A A Bondy soundtracks the Nostalgics Anonymous gathered mournfully around their LP players. His canon of fuzzily-recorded Louisiana-bred folk and blues invokes Ryan Adams at his most introspective; the lullaby swirl of 'False Rivers' is a melancholy paddle down the Mississippi while the soft fret-work of 'A Slow Parade' recalls '50s Americana when the dream still danced. If ever there was music designed to repudiate iPods and their techno-generation, it's this. **Alex Hoban**
DOWNLOAD: 'I Can See The Pines Are Dancing'

APSE CLIMB UP (ATP)

5



Apse are on the label arm of muso beard-tickle institution All Tomorrow's Parties, so you know what you're in for. Still, there's something about the dirgey trundle from one plimsoll-fixated freakout to another on their second album that's dispiriting. They may aim for dark and brooding on opener 'Blown Doors' but its chugging ambience brings to mind the sort of blissed-out Zero 7-ish twaddle that backpackers love. There's good stuff tucked away, mind. 'Rook' has a naggingly brilliant clattery rumble, while 'The Age' builds into a twitchy racket. But too few tracks will grab fans by their Mogwai T-shirts. If Apse are after some of that Animal Collective, awkward-rawk coin, they'll have to write some tunes first. **Jimi Famurewa**
DOWNLOAD: 'The Age'

DEAD CONFEDERATE WRECKING BALL (KARTER)

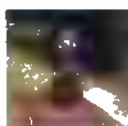
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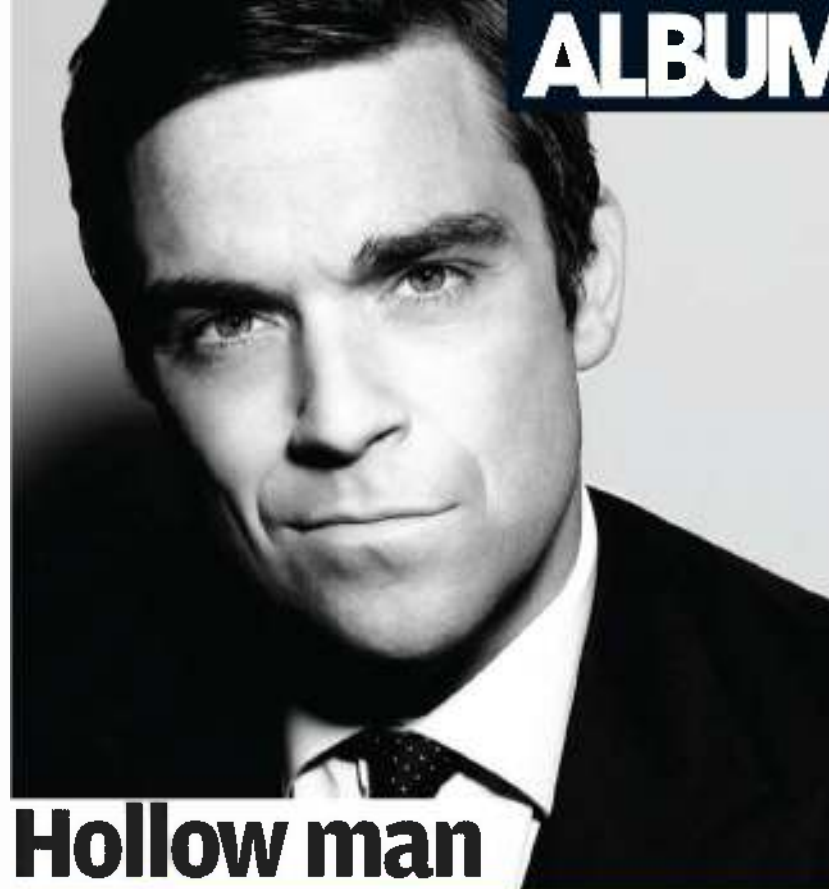
Our days are sodden and our nights frosty, but this radiates sick heat. Feeling like an hour-long cry of pain, 'Wrecking Ball' doesn't so much wear its heart on its southern-fried grunge sleeve as carve it into seared flesh. Hailing from the Deep South, much of DC's debut can feel like an extended whinge thanks to Hardy Morris' yelped howl, but repeated plays unleash a feral darkness. 'Flesh Colored Canvas', for example, takes a lifetime of torment and squeezes it into 12 minutes, while 'It Was A Rose' and 'Goner' hum with anger. It can be overwrought – 'Ver Circus' lays the angst on a tad too thick – but the bite of 'The News Underneath' and the raw title track make this an impressive first effort. **Ben Patashnik**
DOWNLOAD: 'Flesh Colored Canvas'

DAVID CRONENBERG'S WIFE HYPNAGOGUES (BLANK)

6



While David Cronenberg is into mind-bending horror, his 'wife' is busy hawking round a much more kitchen-sink kind of drama. Specifically, the desires and disappointments of singer Tom Mayne, who seems to spend his time getting his heart broken by girls who cheat on him – although, considering how much of a loser he paints himself as, it's hardly surprising. While there are some bitterly humorous lines in Mayne's mostly spoken lyrics, the schtick gets tired. Luckily, the London six-piece's second full-length is saved by the music, a mix of The Fall, circa '80s rockabilly-inspired 'Grotesque (After The Gramme)', and The Velvet Underground – 'The Lou Reed Song' is 'Heroin' with, uh, worse lyrics. Let's call it a promising work in progress. **Tom Pincock**
DOWNLOAD: 'Desperate Little Man'



Hollow man

ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR (EMI)

4

It's so self-referential that a yawning hole appears where Robbie's heart should be

Don't call it a comeback, look what I invented here". Yes, let's look. How fitting that Williams made, as the showbiz fairytale script puts it, 'his triumphant return' on *The X Factor*, since he was the original 'anyone can do this' superstar. He was crap, but his knowing winks told audiences he knew he was crap, and allowed them in on a great old wheeze, while flatteringly suggesting stardom was in reach of the everyman. He's since become the icon of the 'Me' generation, whose songs are about himself, and any fuck-ups are fed into the celebrity magazine maw and shat out as another part of his personal journey.

Cut to the present, where we find the abject 'Rudebox' has been assimilated into his story as a wake-up call paving the way for this new album. It's packaged well as a return to form. Proven unit-shifter Trevor Horn is the producer (the album title references Horn's '80s one-hit wonder with Buggles' 'Video Killed The Radio Star'), who gives the album one main plot, 'The Return Of Classic Robbie'. This means we get piano and string ballads to remind audiences of 'Angels' ('Morning Sun' is Tears For Fears' 'Sowing the Seeds Of Love' reimagined as 'Sowing the Seeds Of Self-Pity'), and a sub-plot, 'Robbie Chimes With The Sound Of Now', in which ice-cool euphoric disco reminds audiences of Lady Ga-Ga. This sub-plot is far more fun than the main,

with 'Deceptacon' (no, not a Le Tigre cover), 'Starstruck' and 'Superblind' all bringing those 'Big Robbie Choruses' effectively into the Balearic-Italo-Whatever template, although Williams buggers them up with hopscotch lyrics such as "Microwave yourself today, save you for a rainy day" on 'Deceptacon'. If you want a cold, eroticised disco vibe, don't invite Norman Wisdom.

But such faux-pas are just signs of a larger problem: There Is Nothing Here. The more you delve into it the less you find, because it's all affectation. Listening to the 'Robbie does doo-wop' of 'You Know Me', and the 'Robbie does AC/DC' of 'Do You Mind' is like tumbling into the void. Everything is in inverted commas with Williams. Even 'Robbie Williams' is nothing, just a symbol of entertainment, and a mirror to reflect his audiences' desires. Tragically, he knows it too. The terror in his eyes on *The X Factor* revealed a naked being with no self anymore – but the script says this is a triumphant comeback, so that must be the 'reality', folks. **Martin Robinson**

DOWNLOAD: 1) 'Deceptacon' 2) 'Starstruck' 3) 'Superblind'

NME.COM
Watch Robbie's video for 'Bodies' at NME.COM/video

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THE PONY COLLABORATION

IF THESE ARE THE GOOD TIMES (SERIES 4)

5

Oh joy, another tepid folk band with a dry wit and a fiddle. Well, Guilfest isn't going to book itself, is it? And this second collection

of lullabies from Cambridge's The Pony Collaboration is quite charming in its hapless naivety; essentially an album of slow songs written by the guy who says "I Love You" on the first date. 'I Never Knew' is twee indie for people who find the references in *Junjo* too alternative while 'No Reunion' sounds like Arab Strap if they were subject to stringent Ofcom regulations. When they do stop wallowing in xylophone solos you could even call it catchy, but the whole thing is so drippy that if your mum ever walked in on you listening to it you'd have to pretend you were masturbating just to avoid the embarrassment. **Sam Wolfson**

MISSION OF BURMA

THE SOUND THE SPEED THE LIGHT (MATADOR)

7

In their original incarnation between 1979 and 1983, Boston post-punkers Mission Of Burma only released one album.

This is their third since reforming in 2002 - initially for three live shows that snowballed into a second career - and they're showing no signs of slowing. '1, 2, 3 Party!' sets the tone with lines such as "drink only when drunken to" and Roger Miller's guitar is as coruscating as ever. There's no let-up from there, via standouts 'SSL 83' and 'So Fuck It' to epic closer 'Slow Faucet'. Mission Of Burma might not be as groundbreaking as they once were - the world has caught up with them - but they still sound fresh; a new band in the bodies of 50-something men. **Nathaniel Cramp**

DOWNLOAD: 'SSL 83'



Tasty treat

THE KING KHAN & BBQ SHOW

INVISIBLE GIRL (IN THE RED)

7

A goofy, charming trip back into the rock'n'roll history books

A classic example of a star in his own mind, over the past few years King Khan has seen his profile rise to match his own self-created legend. It's all thanks to lurid, chaotic live shows, a relentless release schedule and his association with acts such as the Black Lips and Jay Reatard. Prior to 'Invisible Girl', Khan was fronting The Shrines, and this time out, the King and his buddy BBQ - also known as Mark Sultan and once Khan's bandmate in the heroically named Spaceshits - go further back through American pop history, into the rock'n'roll and doo-wop annals, while always mindful to soak the results in the juice of their punk origins. From opening track 'Anala', it's clear

this motley two aren't afraid to goof it up with their fantasy proto-pop. 'Animal Party' seems to be an excuse for Khan to do farmyard impersonations over twangular guitar and bemoan the fact one of the beasts has eaten his pizza. If you have a cousin of pre-school age who you think would benefit from being introduced to 'cool' music, this is purpose-built. However, you may have to shield them from the scenario described in 'Spin The Bottle'.

When Khan and BBQ hark back to not only a pre-punk but pre-garage era - that is to say, the late '50s - on numbers such as 'Third Ave' and 'Tryin', they sound teary enough to cut through accusations of empty pastiche. The (admittedly not entirely serious) image these two have

cultivated, as sweat-drenched sex tigers, doesn't preclude them from admitting they can't always charm the femmes: to wit, the fizzing rockabilly of 'Lonely Boy' ("I'll be your slave/I'll even dig your grave/But you won't talk to me"). 'Tryin' even salutes a love interest for her taste in chewing tobacco. Takes all sorts.

It's about time Khan shared in the recognition his bad-boy mates have enjoyed, and this is the album to do it. Though the harder of heart might not be able to swallow the rock'n'roll stylings, 'Invisible Girl' is an ice-cool, analogue-warm winner. Make like its creators and loosen up. **Noel Gardner**

DOWNLOAD: 1) 'Animal Party' 2) 'Third Ave' 3) 'Lonely Boy'

UNSPUN HEROES

DIGGING UP BURIED TREASURE FROM THE DEPTHS OF OUR COLLECTIONS

THIS WEEK...

Martin Robinson gets dewy-eyed over a hardcore manifesto of youth power that never quite got the vote

THE NATION OF ULYSSES

PLAYS PRETTY FOR BABY (DISCORD, 1992)



"I'm not talking 'bout a Beatles' song, written 100 years before I was born/They're all talking 'bout the round and round, but who's got the real anti-parent culture sound?"

Three reasons why Nation Of Ulysses are genius: one, they had no respect for their elders (rock legends, parents, seniors); two, they rejected the concept "it's all about the music, maaan," by adopting an ideology based around youth as an enlightened state, capable of instigating a social, cultural and style revolution; three, they were really funny.

Led by Ian Svenonius, a sort of Iggy-on-Marx, the band's lengthy sleeve notes and fanzines declared Ulysses as a White Panther-style youth empowerment organisation. You'd read

such things as "The Nation of Ulysses recognizes youth as a class, announces that for political reasons their age will not change from 18, and declares their intent of 'Total annihilation of the US and all of its weak and infernal pawns'".

This album remains an essential blueprint for young insurrectionaries

You'd also be told to not brush your teeth. They were the sugar-rush Manics, teenage Situationists intent on cola-bombing the Government.

Oh, and the music was sensational. Their second album 'Plays Pretty For Baby' sounds like it was recorded in

a front-line trench. Svenonius shrieks and sobs about Nuremburg and cough medicine as incendiary hardcore punk erupts into a jazz mushroom-cloud behind him. 'Last Train To Cool' is a theme tune to teenage living death,

'Shakedown' a riotous leap out of apathy, 'Maniac Dragstrip' a defiant rejection of straights. The album is youth aware it has the power to change everything.

It didn't, of course. ...Ulysses soon split after one member had a kid, but Svenonius later blamed grunge. What if 'Plays Pretty...'

had the ear of all those disenfranchised kids instead of 'Nevermind'? Would action have replaced introspection, suits replaced plaid, silliness replaced suicide? Whatever, this album remains an essential blueprint for young insurrectionaries. **Martin Robinson**

LIVE!

UPFRONT AND BACKSTAGE

Edited by Emily Mackay

How now



Clockwise from top left:
the Welsh have always had
flare; Los Campesinos!
camp it up; Cate Le Bon
- très bon; Pulled Apart
By Horses - just good
neeeighbours; Girls
- the boys; Islet - he bangs
the drums. And so does she



W is Swn?



SWN FESTIVAL

VARIOUS VENUES, CARDIFF
THURSDAY OCTOBER 22 - SATURDAY OCTOBER 24

Los Campesinos!, Girls, Islet and the pick of the best new bands at Cardiff's premier indie fest

Pop into Cardiff's Toucan Club for a midday Guinness. There's former Boo Radleys man Martin Carr clasping his baby, who playfully swipes at his beard. Refusing to be funnelled off into designated trendy spots, plaid-swathed bands down drinks offers in Irish bar Callaghan's. In every other pub a Super Furry Animal DJs. True, we're far from the manic(s) years of Cool Cymru, but the Welsh capital is still a place where music is considered equal with breathing on 'must-do' lists.

Typifying this is Swn. Organisers Jon Rostron and Huw Stephens haven't the cash to haul in the usual roll-call of hype-bands, instead relying on genuine intuition. Hence it's press-profile-phobic local kids **Islet** who're drawing early-doors attention on Thursday. Their shadowy presence – no MySpace, no releases, no compromises – is heightened by the way they squish their sprawling set-up into a deliberately dark Dempseys. Drums litter the makeshift stage, a shamanic percussive offensive powering the truly unique quartet through a spellbinding half hour that bleeds impassioned improv spirit. Various evoking a veritable ABC of forerunners – Animal Collective, Battles, Clinic – they flood inspiration with perspiration. 'Iris', in particular, embodies their DIY-meets-ADD approach inside five minutes, Emma Daman's damaged crystalline melodies at gripping odds with buzzing bass manoeuvres and wired guitar flourishes. Amp-scaling, audience-invading multi-instrumentalist focal point Mark Thomas breaks the trance temporarily before throwing his face to the heavens with almost religious fervour. "Fuck yeah": as a euphoric endorsement, it's impossible to summarise Islet in two words with any greater accuracy.

Cardiff's **Threatmantics** might not be stamping their names on the top of any buzz lists either; that Y Fwch Goch is chocka at the

time on Friday when most punters would be taking their Ginsters out of the microwave is a deserved tribute. Sometimes frenetic and hoedown-y, sometimes honey-sweet, their bulked Gorky's-esque clatter is a treat, if not quite music to get naked to – making drummer Taliesyn Eurys Källström's decision to play topless a touch odd.

Creating a theme for the night at Clwb Ifor Bach are Leeds hardcore types **Pulled Apart By Horses** – also showcasing a very Biffy attitude to shirt-wear. Their Fucked Up, racked-up racket is a tuneful one, although we've pretty much seen what they're about after 20 minutes, so head back to Y Fwch Goch to queue for **Girls** and miss PABH frontman Tom Hudson spraying beer vomit into the crowd. Ah well.

The rain pours, the Womanby Street queue shuffles and we file in to see the biggest hype band here – over to play their last UK gig until February. The San Franciscans tune up 15 minutes before stage time, playing through some numbers to sort levels. Everyone bustles for beer. But **Girls** don't stop. By the time they play 'Hellhole Ratrace' we realise it wasn't a soundcheck. No intro. Frontman Christopher Owens says nothing. Then after a few more stabs of dreamy indie-warble it's over. And we wonder if that genuinely was the band whose 'Album' makes us swoon, surely not.

The next day we're back for **Cate Le Bon**. Beginning with debut album title track 'Me Oh My', within one song she's murdered any chit-chat. Her Welsh warble is so perfect she barely has to open her mouth to start cracking hearts – the folky 'Sad Sad Feet' sending all Girls-related disappointment drain-wards.

Over at Roath's theatre-esque The Gate, Cardiff-born **Los Campesinos!** are also in a world of their own. The new songs from forthcoming third album 'Romance Is Boring' showcase a bolstered build that could see

them transcend their previous annoyingly contrived twoness, though Gareth *still* does those cringey monologues. But later, as Huw and Jon DJ at a silent disco in the Student's Union, we concede that LCI's show was about rampant fandom rather than criticism, waves of crowd-surfers demonstrating that for all their schmindie snappability it's impossible to deny that they're becoming a big deal. Almost as big a deal as the sad fact that the next Swn is 12 impatient months away. **Jamie Fullerton**

SHORT SETS

LE CORPS MINCE DE FRANÇOISE

THE MONARCH, LONDON, 24/10/09
You wouldn't want to mess with Le Corps Mince De Françoise (roughly translated as 'The Thin Body Of Françoise'). The fresh-faced young ladies that make up this Helsinki trio look like they eat bad boys for breakfast from the way they flash their teeth on 'Bitch Of The Bitches'. Their danceable electro-pop may have a lyrical bite, but it's catchy as hell and matched by an irresistible live energy, particularly on storming rebel anthem 'Something Golden'. **CSS**, watch your backs, there's a new gang in town that lends its name to an acronym too. **Tom Edwards**

SPANDAU BALLET

THE O2, LONDON, 20/10/09
With the foreboding doom of a new Tory government creeping into frame, the return of original Tory boys **SB** is worryingly prophetic; they're the witches of Macbeth straightjacketed in M&S formalwear. Devoid of charisma or energy and hugely under-rehearsed, the gig plods so slowly that by closer 'Gold' it's hard to know if time has gone backwards and it's 1984 again. Tony Hadley holds the mic-stand like a crutch and Gary Kemp is styled as Tin Tin: this couldn't be any more lacklustre. Worst reunion ever. **Alex Hoban**



NOISES OF THE HOLY



HEALTH
THE GARAGE, LONDON
MONDAY, OCTOBER 26

Not too long ago, among the pages of this here mag, this LA four-piece declared, rather brazenly, to the masses that they wanna be like Led Zeppelin, to be a rock band and "do what rock bands used to do or make you feel like".

It's a brave claim – though their penchant for brutally caustic guitar distortion and savagely gripping melodies might seem all the essential ingredients for unadulterated rawk, they've remained relatively unloved by metalheads. Instead, they've been lauded by those who are on trend for independent electronic and experimental music (let's call them paint-by-numbers hipsters). **HEALTH** might want to be direct, but can they escape their idiosyncrasy?

Not that the preferences of the fans packed inside the Garage tonight are of immediate importance to them, as a banter-free John Famiglietti and Jake Duzsik let their egos battle it out in the frontman wars, Famiglietti swaying from side to side like some prophetic shaman during 'Triceratops' and Duzsik pushing his feminine and oddly melodic squeal to glass-shattering pitches on 'Nice Girls'.

Strangely, the set favourite among the crowd (noted by the way the nodding-head count swells into double figures) seems to be the band's chosen sacrificial lamb tonight. 'Die Slow' is played at a pummelling speed in comparison to the album version and its lethargic, almost thoughtful, remixes as if **HEALTH** are fully aware that this song could be the future albatross round their neck; the one that everyone comes to their shows to hear and therefore liable to jeopardise their extensive exploits into noise terrorism. No wonder, then, that they sabotage its soulfulness and salacious beats – perhaps it's a means to allow the rest of **HEALTH**'s tracks to thrive tonight. And standing testament to the quartet's unrelenting pursuance of visceral, intuitive and era-defining noise mutilation 'We Are Water' and 'In Violet' are standouts of their slash-and-burn tactics, whooped and cheered. New Led Zep or not, they're going to find their own awkward stairway to heaven. **Ash Dosanjh**



Swn organisers
Jon Rostron and
Huw Stephen

Steel city slicker

DIZZEE RASCAL

O2 ACADEMY, SHEFFIELD
SUNDAY, OCTOBER 25

Pop hits took him to another level, but he'll always be a trickster at heart

Sometimes it's hard to know what to think about Dizzee Rascal's inexorable rise to fame. What, exactly, is he up to? See, for all the cringeworthy T4 On The Beach appearances and chart-straddling Calvin Harris collaborations of late, there's still the sneaking suspicion that, really, he's just seeing how far he can go before the plug gets pulled. Grime? In the charts? Imagine that. Still, the irony of lines such as "My legs are skinny but my wallet ain't thin/Every time I bust a smile it's a big money grin" ("Money Money") seem to be lost on this near-capacity Academy crowd; it's a hands-and-pints-in-the-air sort of affair and, even though it's a Sunday night in Sheffield, Dylan Mills plus DJ Semtex have no trouble whatsoever in working them up into a state of frenzy. It's easy to forget for a moment when you're listening to those pounding beats, aggressive basslines and brutal rhymes, that we haven't been talking about an underground phenomenon for a while now, rather a bona fide pop star who has had three Number One singles in a row.

Commanding the stage throughout, Dizzee's self-assured braggadocio casts him more as a hip-hop host than the acerbic grime MC of old; "This one's for all the sexy ladies," he tells us before 'Tongue N' Cheek' track 'Freaky Freaky', and the old trick of pitting one side of the crowd against the other in a cheering battle is employed before 'Fix Up...'

Of course, it'd be really easy to be sceptical of all this friendly, fluffy entertainment, but at a time when there's something of a shortage of brilliant pop performers that's precisely what Dizzee has become, whatever roots he might have. He might no longer be "A problem for Anthony Blair", but you can bet your bottom dollar his accountant's working all sorts of overtime. **Rob Webb**



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O₂

Dizzee hit his own merch stall after not packing enough T-shirts for his tour

SHORT SETS

MAPS
THE WAREHOUSE
PROJECT,
MANCHESTER
23/10/09

We don't know James Chapman well, but we know this much: he lacks stage presence. He may be keying out dance-infused electro inside a cave to clubbers, but we'd rather be at the bar than watching a static Maps, who mumbles between songs and almost apologetically whispers lyrics. Even when 'You Don't Know Her Name' bounces off the exposed décor, the slightest suggestion of entertainment does not. A plus at this venue: when something boring is happening, treat it like a cinema; buy popcorn and wait for the plot to get better. *Kelly Murray*

SMOKEY ROBINSON
THE ROUNDHOUSE,
LONDON, 24/10/09

Joss Stone's got a nerve. Having contributed her warble to the *King Of Motown's* recent album, she's stood him up at the BBC Electric Proms 'cos she's in Africa. We could be in Alpha Centauri drinking with God and if Smokey told us to be in Scunthorpe we'd walk there barefoot. Still in golden voice (and with silky moves), he rolls through a mind-boggling catalogue, from a perfect 'You've Really Got A Hold On Me' to a just-too-much 'Tracks Of My Tears', 'My Girl', 'Going To A Go Go'... it's what music should sound like. *Emily Mackay*

No, 37 is definitely not too old to be bleaching your hair



Green party



GREEN DAY
THE O2, LONDON
FRIDAY, OCTOBER 23

It might not be as high-brow as they'd like, but when they're not trying to be deep it's a riot

It's 10.03pm in London and 20,000 people are singing the melody to a Mozart Nocturne (seriously) for the third or fourth time tonight, expertly conducted by a short guy who can't stop pinballing around the vast stage. At various points in the evening's entertainment he will fire T-shirts into the crowd like we're at some huge sports carnival, have his power chords punctuated by exploding pillars of fire, invite what seems like half the audience onstage to gurgles a verse or two into the mic and shoot reams of toilet paper into the crowd. The New York cityscape

is painted in lights on to the back wall and showers of sparks and flares ensure that, even through closed eyes, London knows the Green Day's production values. *NME* looks at our ticket: £37.50. Yup, that's about right.

But despite the staggering artifice of the show, effectively split into three acts – the first comprising prime cuts from '21st Century Breakdown' and 'American Idiot', the second a banquet of classics stretching back over 18 years, the third the inevitable encores – it's held together by the astonishing showmanship of Billie Joe Armstrong and his relentless belief in his band. He burns with conviction, and it's visible from anywhere within this corporate cave.

The previous night, at a 'creative space' in east London, the band unveiled a series of artworks, each based on the lyrics of a different song from the new record. They're not just a band any more, see. "This is us pushing the boundaries of art," bassist Mike Dirnt tells *NME* at the exhibition, which consists of street art, stencilling and heavy-handed statements (Mickey Mouse ears on soldiers? Really?). "We thought it would be cool to be



Mike Dirnt 'pushing the boundaries of art'



Billie chastises the fan who is desperately trying to pull off Mike's tattoos



someone else's muse for once." So, Green Day have now reached the status of cultural icons, producing albums conceptually rich enough to inspire *real art* worth thousands of pounds?

That kind of remains to be proven, but back in The O2, the band are killing it. The opening chords to 'Holiday' induce throaty joy, and the pedestrian likes of 'The Static Age' and 'Before The Lobotomy', a plodding donkey of a tune, morph into communal exorcisms as Armstrong conducts his choir with the skill and enthusiasm of a

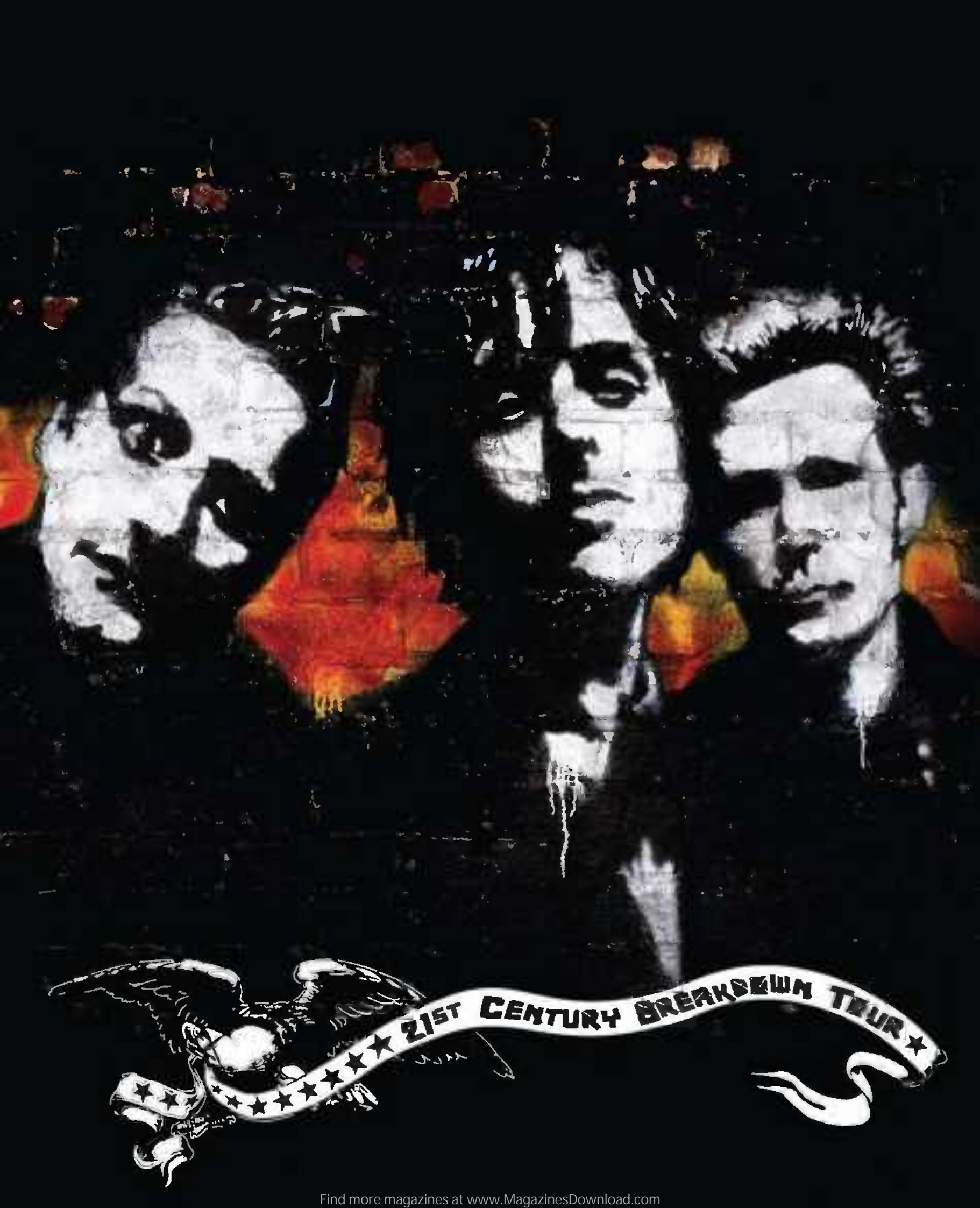
proselytising priest. During '21st Century Breakdown' he clammers into the stands to gurn his chops off while not missing a note. Impressively, it doesn't matter how orchestrated all this is because the band make everyone feel not just included but important. And it's not through empty wave-your-BlackBerry gestures and mawkish sentiment, but wish-fulfilment on a grand scale. Want to get onstage and sing 'Know Your Enemy'? That's fine, but you'll have to stagedive afterwards. Know the words to 'Longview'? Prove it, kid, here's the mic. Tonight could be the best night of your life.

Ah, 'Longview': you'd think this sweaty ode to wanking on a sofa would fall flat considering the po-faced worthiness of GD-'09. But no – alongside the flawless old-school treat of '2000 Light Years Away', a thudding 'Brain Stew', the ecstatic 'Welcome To Paradise', the obligatory-yet-still-powerful 'Basket Case' and 'When I Come Around', a song so universally adored it's like the musical equivalent to summer – it's a lifeline back to the three losers who named their band after getting too stoned. They could have condensed this into a 15-minute medley, but by stringing out the classics and throwing in a few surprises ('She' 'Jaded') they service the old-timers and those who weren't even born when 'Dookie' came out with humour and grace. More than anything, it's undeniably fun in the same way Iron Maiden shows are.

It's that marriage of dumb entertainment and supposed depth that fuels Green Day, and Mike Dirnt summed it up without realising the previous night. Before talking about how his band are creating and inspiring art above and beyond their own music, he looks at *NME* through a pair of stupid red plastic glasses. "You can't take anything I say seriously," he grins. "I'm wearing ridiculous glasses." Yes you are. Take Green Day too seriously and you might be left with a \$2,600 piece of rubbish sub-Banksy pseudo-graffiti on your wall, but if you want a massive confetti cannon-blast of fun then roll up, roll up... *Ben Patashnik*

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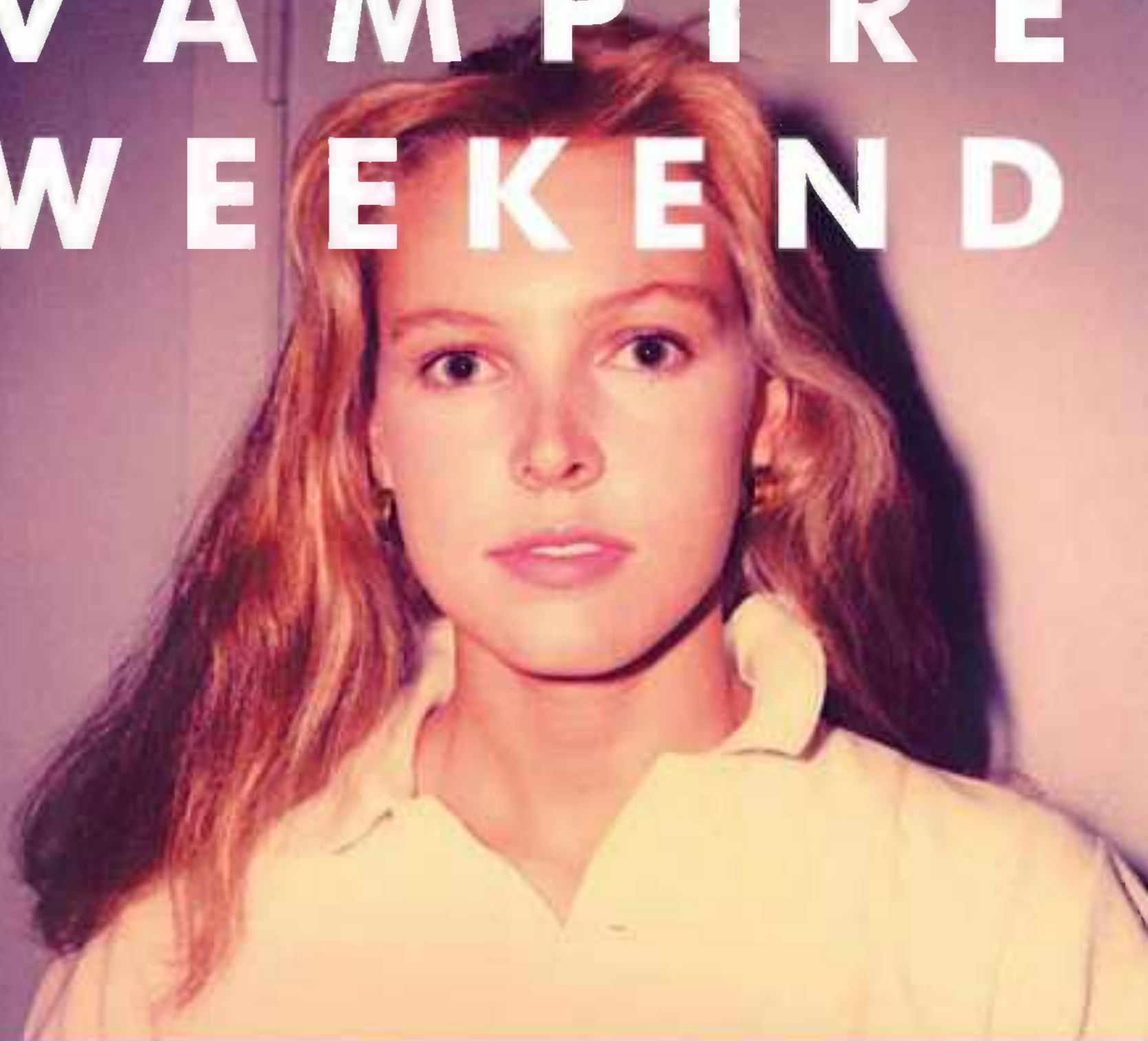
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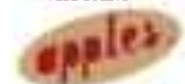
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- 29 Aberdeen, Drummonds

December

- 09 Liverpool, Ink At Masque
- 03 Preston, 63 Degrees
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"Oh yeah, we get a lot more girls than lads at our gigs, which is a good thing. I think it's to do with the pop angle, and a lot of the songs are pretty rude."

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"No, no, no."

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Eight Legs



'Then there's this damn infectious' - A Touch

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'Like a Librarian' - Uncut

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I WANT TO SOUND LIKE... LAURA MARLING



Luci Strachan, 16, Edinburgh: "I want to play guitar and write songs like Laura Marling. What should I buy and how do I do it?"

THE SOUND

Using deceptively simple arrangements, the haunting folk-pop of Laura Marling's 'Alas I Cannot Swim' can induce the nice kind of shivers any time of the day or night. Laura's singer-songwriting skills received an excellent education due to her love of legendary folkies Bob Dylan and Joni Mitchell as well as Bonnie 'Prince' Billy.

THE GEAR

Laura plays a number of acoustics, including some rather fine Gibsons, but if you're just starting out you shouldn't worry too much about breaking the bank. If you're a beginner go for something like a **Tanglewood Premier TW145-5C**. This is an electro-acoustic, which means you can plug it into an amp/PA for more volume – Laura usually prefers to fit a soundhole pickup to an acoustic guitar. You'll also need a nylon-string guitar (usually used by classical guitarists as opposed to the steel-string guitars you hear normally). Something like a **Yamaha CS40** will do the job. Nylon-string guitars are great for technique as they force your fingers to do more work, although contrary to popular belief, it'll hurt a bit more than steel.

IN THE STUDIO

Noah And The Whale's Charlie Fink produced Laura's album at London's Eastcote Studios, but if you've got a room with good acoustic properties you don't need a studio. When recording acoustic guitars, make sure your guitar is near some hardwood doors and floors to reflect the sounds in the right way. In order to get the right ambience, place

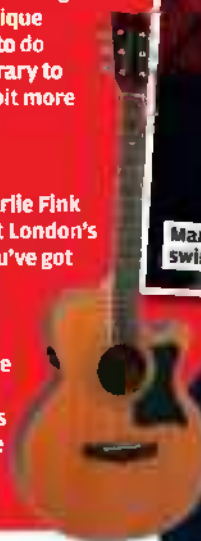
the microphone about 40cm away from the soundhole of the guitar – if you want a range of sounds, also put microphones a bit closer and a bit further away and mix them together.

THE TECHNIQUE

First off, learn some chords – start off with the easy-to-remember patterns of C, A, G, E and D – and get writing songs as quickly as possible. Another thing to do is pick your favourite Laura Marling song and copy the structure, using the chords you already know.

BEST TRICK

Capos. These little devices you put around the fretboard of your guitar are invaluable for making the same old chords sound different and for making your guitar sound more folkie. Try them on different frets to get a feel for what they can do.



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NEXT WEEK: La Roux

Words by John Callaghan from...

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* Road, Praa Sands, Penzance. *
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www.chrisgrantuk.co.uk
chris@ewallsop.wanadoo.co.uk
Tel: 07519643538

GIG GUIDE

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

649 GIGS
ACROSS
THE UK &
IRELAND

PICK OF THE WEEK...



PICK OF THE WEEK

JAY-Z

WHERE: LONDON ALEXANDRA PALACE (WED)

Got 99 problems, but Coldplay ain't one of them. Mr Beyoncé Knowles finally shakes loose whiney God-botherer Chris Martin and co for his own headline show.

NME.COM/artists/jay-z

EVERYONE'S TALKING ABOUT

BITCHES

**WHERE:
LONDON
BARDEN'S
BOUDOIR (FRI)**

Time to get brewing. The London noise monsters with a touch of the Minor Threat about them and some tasty post-rock feistiness head to London's East End.

WWW.NME.COM/newmusic



CLUB NME

PICK OF CLUB NME

JOE AND WILL ASK?

WHERE: LONDON KOKO (FRI)

Synth-pop supremos Joe And Will Ask? take to the boards at Club NME London this week. Support comes from Ruby Jean & The Thoughtful and Bees.

WWW.NME.COM/clubnme



DON'T MISS

JAY REATARD

WHERE: BIRMINGHAM O2 ACADEMY 3 (TUES)

Garage punker Jimmy Lee Lindsey brings his alter-ego back to the UK all the way from Memphis, Tennessee following the release of the ace 'Watch Me Fall' earlier this year.

NME.COM/artists/jay-reatard

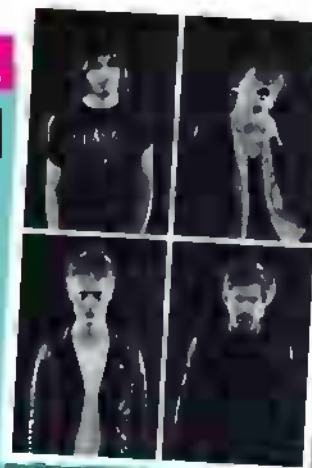
RADAR STAR

LOVERMAN

**WHERE: LONDON
MACBETH (FRI), LONDON
WHITE HEAT @ MADAME
JOJO'S (TUES)**

Ever the charmer. London-based nihilists Loverman take their sweaty goth-rock and Nick Cave-inspired vocal sermons to the capital's masses.

NME.COM/artists/loverman



Jay Reatard is playing O₂ Academy 3 Birmingham. If you're on O₂ you can get Priority Tickets to all gigs at O₂ Academy 3 Birmingham up to 48 hours before general release.

Text PRIORITY to 2020 to register.

Tickets are subject to availability. Exceptions apply.
Find more magazines at www.MagazinesDownload.com

O₂

WEDNESDAY

NOVEMBER 4

Seth Lakeman Civic Centre 01296 486009

Vanessa Peters Harpurs Cellar Bar 0871 230 1094

Silhouette Auntie Annie's 028 9050 1660

Wild Beasts Limelight 028 9032 5942

Andrea Bocelli NIA 0121 780 4133

Exit Calm O2 Academy 3 0870 771 2000 **WA**

Mark Eitzel Glee Club 0870 241 5093

The Specials Empress Ballroom 01253 625928

Yellowman Concorde 2 01273 673311

3OH3 Komedia 01273 647100

The Drones The Cooler 0117 945 0999

Martha Tilston Thekla 08713 100000

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

Violet Violet Louisiana 0117 926 5978

Grouper Portland Arms 01223 357268

My Sad Captains Buffalo Bar 02920 310312

Viking Skull Barfly 029 2066 7658 **+16**

Bela Fleck And The Flecktones Vicar St 00 3531 889 4900

Mew Academy 00 3531 877 9999

Daniel Johnston Queen's Hall 0131 668 2019

Idlewild Picture House 0844 847 1740

Kids In Glass Houses Studio 24 0131 558 3758

Portico Quartet The Electric Circus 0131 226 4224

Jack Rose Miss Peapod's 0871 230 1094

Calvin Harris O2 Academy 0870 771 2000 **WA**

CKY Garage 0141 332 1120

David Porteous 13th Note Café 0141 553 1638

The Chapman Family Boilerroom 01483 440022

Bill Wyman's Rhythm Kings Corn Exchange 01473 433100

Damien Jurado Brudenell Social Club 0113 243 5866

Just Jack O2 Academy 0870 771 2000 **WA**

The Lost Brothers Cockpit Room 3 0113 2441573

Marc Almond Grand Theatre 0113 222 6222

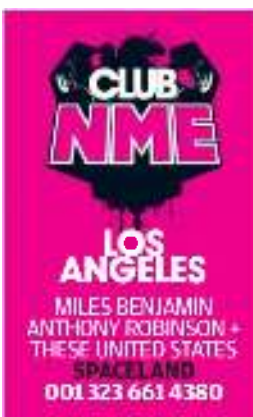
Redwood Thinkers Sandinista! 0113 305 0372

Royksopp Stylus 01132 431751

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

Thank You Mello Mello 0151 707 0898

Janelle Monae, Cargo, London



LONDON

Absent Elk O2 Academy 2 Islington 0870 771 2000

The Achilles/The Ruins/The Sharps Dublin Castle 020 7485 1773

Alphabeat Heaven 020 7930 2020

A-Ha The O2 Arena 0870 701 4444

Benoit Plouard/Boduf Songs The Lexington 020 7837 5387

Brand New Heavies O2 Shepherds Bush Empire 0870 771 2000 **WA**

Clip Stamp Fold/Infra Red Arts Club 020 7460 4459

Cold Cave Barfly 0870 907 0999 **+14**

Daniel Land And The Modern Painters Buffalo Bar 020 7359 6191

Dan Michaelson & The Coastguards Luminaire 020 7372 7123

Erik Hassle Slaughtered Lamb 020 8682 4080

Ginger Baker Jazz Cafe 020 7916 6060

Glen Matlock Monto Water Rats 020 7837 4412

The Haunted Scala 020 7833 2022 **+16**

Hot Gothic Bull & Gate 020 7485 5358

Janelle Monae Cargo 0207 749 7840

Jay-Z Alexandra Palace 020 8365 2121

Jim Moray Bush Hall 020 8222 6955

Nneka ULU 020 7664 2000

Pama International 100 Club 020 7636 0933

The Phantom Band Borderline 020 7734 5547

Rodeo Massacre/The Collectable Few 229 Club 020 7631 8310

Rosie Oddle Roadhouse 020 7240 6001

Shantel & Bucovina Club Orkestar KOKO 020 7388 3222

Shelley Nicholls Troubadour Club 020 7370 1434

Sir Apollo/Sheena Good Ship 020 7372 2544

Stages Of Dan 93 Feet East 020 7247 6095

Uriah Heep Garage 020 7607 1818

Wilco Forum 020 7344 0044 **+14**

Will Can Sing Underbelly 0207 613 3105

Gotthard Academy 3 0161 832 1111

Grizzly Bear Cathedral 0161 832 1111

Shinedown Academy 0161 832 1111

The Soft Pack Ruby Lounge 0161 834 1392

VV Brown Club Academy 0161 832 1111

Mungo Jerry Stables 01908 280800

Biffy Clyro O2 Academy 0870 771 2000 **WA**

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

Kurran And The Wolfnotes Bodega Social Club 08713 100000

Mabon Maze 0115 947 5650

Magnum Rock City 08713 100000

Nine Black Alps O2 Academy 2 0870 771 2000 **WA**

Reverend & The Makers Pyramid 023 9235 8608

The Hours Plug 0114 276 7093

Kylesa Corporation 0114 276 0262

Luke Haines Boardwalk 0114 279 9090

Paradise Lost O2 Academy 2 0870 771 2000 **WA**

SOUTHAMPTON

Terrathon Joiners 023 8022 5612

STOKE ON TRENT

The Cheeky Sigs 018782 214991

YORK

Cosmo Jarvis The Duchess 01904 641 413

Steve Earle Barbican Centre 01904 656688

Yours City Screen Basement Bar 01904 541144

THURSDAY

NOVEMBER 5

Good Shoes Moles 01225 404445

Andy White Black Box 00 35391 566511

Not Squares Speakeasy 028 9027 3106

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

Steve Earle Town Hall 0121 605 6666

Kids In Glass Houses Miner's Institute 01495 227206

Apples Start The Bus 0117 930 4370

Magnum O2 Academy 0870 771 2000 **WA**

3 Daft Monkeys Louisiana 0117 926 5978

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

Blue Devil Duo The Pavilion 00 35321 427 6228

Mozak Whelan's 00 3531 475 9372

Yo La Tengo Tripod 00 353 1 4780225

John Vanderslice Sneaky Pete's 0131 225 1757

Cancer Bats Cavern Club 01392 495370

Sean Millar Roisin Dubh (Upstairs) 00 35391 586540

Daniel Johnston Sage Arena 0870 703 4555

Clutch Garage 0141 332 1120

Damien Jurado Stereo 0141 576 5018

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

Mew ABC 0870 903 3444 **WA**

Roads To Slam Nice'n'Sleazy 0141 333 9637

Sham 69 Guildhall Arts Centre 01452 503050

Crystal Fighters Harpers 0871 230 1094

Fight The Empire! Boilerroom 01483 440022

Roll Call For The Second Site Square 01279 305000

Idlewild Ironworks 01463 718555

Adam Freeland Stylus 01132 431751

Blackhole Rios 0844 414 2182

Electric Eel Shock Joseph's Well 0113 203 1861

Grizzly Bear Metropolitan University 0113 283 2600

Leesa Mae Carpe Diem 0113 243 6264

Rob Durbin Trio Sela Bar 0113 242 9442

Seasick Steve O2 Academy 0870 771 2000 **WA**

The Saw Doctors Dolans (Upstairs) 00 35361 314483

Anti-Pop Consortium Scala 020 7833 2022

A Quick Minute/Sherman/I See Sparks/Redline Hope & Anchor 020 7354 1312

The Bang Bangs Good Ship 020 7372 2544

Beth Jeans Houghton Windmill 020 8671 0700

Broken Records Bush Hall 020 8222 6955

The Complete Short Stories/ Bruised Beauties 93 Feet East 020 7247 6095

Emergenza Bull & Gate 020 7485 5358

Exit Calm Hoxton Square Bar & Kitchen 020 7613 0709

Fables The Rest Is Noise 020 7346 8521

Giants Rhythm Factory 020 7247 9386

Grouper Luminaire 020 7372 7123

The Holloways Garage 020 7607 1818

Hoodlums The Flowerpot 02074856040

The London Dlrthole Company Monarch 0871 230 1094

Lonely China Day Dublin Castle 020 7485 1773

Mountains Slaughtered Lamb 020 8682 4080

The Original Rabbit Foot Spasm Band St Moritz 020 7437 0525

Rajko 12 Bar Club 020 7240 2622

Reverend & The Makers Forum 020 7344 0044 **+14**

Roachford Jazz Cafe 020 7916 6060

Rosi Croon Troubadour Club 020 7370 1434

Röyksopp O2 Shepherds Bush Empire 0870 771 2000 **WA**

Saint Jude 100 Club 020 7636 0933

The Shaky Hands The Lexington 020 7837 5387

She Is Danger Arts Club 020 7460 4459

The Soft Pack Barfly 0870 907 0999 **+14**

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

Yesterday Was Mine Buffalo Bar 020 7359 6191

Chase And Status University 01509 263171

Glass Candy Deaf Institute 0161 330 4019

Just Jack Academy 2 0161 832 1111

Moriarty Ruby Lounge 0161 834 1392

Absent Elk O2 Academy 2 0870 771 2000

Seth Lakeman Waterfront 01603 632717

In Isolation Maze 0115 947 5650

Silk Flowers Chameleon 0115 9505097

Yours Bodega Social Club 08713 100000

The Specials Pavilions 01752 229922

Elliot Minor Wedgewood Rooms 023 9286 3911

VV Brown O2 Academy 2 0870 771 2000 **WA**

Sondura Joiners 023 8022 5612

Floors & Walls Hobgoblin 01784 452012

Loaded Dice Bakers Vault 0161 477 7312

The Dirty Feel The Vic 01793 535713

Elwood The Rolleston 01793 534238

Falling Red Snooty Fox 01924 374455

Paradise Lost Wulfrun Hall 01902 552121

The Dark Roads City Screen Basement Bar 01904 541144

Grizzly Bear, Metropolitan University, Leeds



KEY

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

FRIDAY

NOVEMBER 6

Idlewild Warehouse 0844 847 2319

Cold Cave Moles 01225 404445

The Smoking Hearts Esquires
01234 340120

Fightstar Spring & Airbrake
028 9032 5968

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

Clutch O2 Academy 2

0870 771 2000 **WA**

The High Llamas Glee Club
0870 241 5093

Bill Wyman's Rhythm Kings Pavilion
01202 456456

The DeRellias The Albert
01273 730499

Grizzly Bear Anson Rooms
0117 954 5810

Kurran And The Wolfnotes Portland
Arms 01223 357268

Damien Jurado/Devil Sold His Soul
Club Ifor Bach 029 2023 2199

The Drones Cyprus Avenue
00 35321 427 6165

CRUVE
Romance The Box 01270 257 398

ENERGY
Khalid The Victoria Arms 01302 7400 91

BOKASTER
Acid Drop Leopard 01302 363054

Calvin Harris Academy
00 3531 877 9999

Muse The O2 01 819 8888

Absent Elk Cabaret Voltaire
0131 220 6176

Penetration Citrus Club
0131 622 7086

Daniel Land And The Modern
Painters City Gate 01392 495811

Jack Rose Sage Arena 0870 703 4555

Mexico Fallz Beacon Court Tavern
01634 853186

Maps Nice'n'Sleazy 0141 333 9637

Yu La Tengo ABC 0870 903 3444 **WA**

30H3 Classic Grand 0141 221 4583

33 Revolutions Square
01279 305000

The October Game Club 85
01462 432767

After Dark New Roscoe
0113 246 0778

Anti Nowhere League Rios

0844 414 2182

Biffy Clyro O2 Academy

0870 771 2000 **WA**

Daniel Johnston Brudenell Social

Club 0113 243 5866

Frankmusik Cockpit 0113 244 3446

Quiet Rebellion The Owl

0113 256 5242

4Hero Faversham 0113 245 8817

Echolocation Sumo 0116 285 6536

The Saw Doctors Dolans (Upstairs)
00 35361 314483

The Novellos O2 Academy 2

0870 771 2000 **WA**

The Vanities Bumper 0151 707 9902

The Airborne Toxic Event

O2 Shepherd's Bush Empire

0870 771 2000 **WA**

The Allies Underbelly 0207 613 3105

The Chapman Family Watershed

020 7792 8101

The Cinematic Orchestra

Roadhouse 020 7240 6001

Dead Prez KOKO 020 7388 3222

The Deccas Dirty South

020 8852 1267

Dodgy Club Academy 0161 832 1111

Liam Frost Ruby Lounge

0161 834 1392

Mew Academy 2 0161 832 1111

Pearl Divers Night And Day Cafe

0161 236 1822

Sham 69 Academy 3 0161 832 1111

Moriarty Cluny 2 0191 230 4474

Southside Johnny O2 Academy

0870 771 2000 **WA**

Vendetta O2 Academy 2

0870 771 2000

Ash Ti's 01633 216608

VV Brown Roadmender Centre

01604 604222

Adem Arts Centre 01603 660352

A Place To Bury Strangers Bodega

Social Club 08713 100000

Zadkiel Trent University

0115 848 6200

Elliot Minor O2 Academy 2

0870 771 2000 **WA**

Empire Met Lounge 01733 566100

Eileen Rose And The Holy Wreck

Muni Arts Centre 0871 230 1094

Not Advised Cellars 0871 230 1094

Carmen Ghia And The Hobrods

Boardwalk 0114 279 9090

House Of Lords Corporation

0114 276 0262

Purescence O2 Academy 2

0870 771 2000 **WA**

This Childhood Story Leadmill

0114 221 2828

Good Shoes Joiners 023 8022 5612

Rumour Has It Sugarmill

01782 214991

Dead Fly Dance Horn 01727 853143

We Were Promised Jetpacks

Independent 0191 565 8947

Lounge Fly The Vic 01793 535713

The Reckless Ones The Furnace

01793 534238

The Holloways The Forum

08712 777101

Dark Entity Snooty Fox

01924 374455

Jeremy Warmisley Escobar

01924 332000

Mungo Jerry Tivoli 01202 848014

Sons Of Albion Fibbers

01904 651 250 **+14**

Fleetwood Mac Wembley Arena

0870 060 0870

Foot Village/Bitches/Bloody Knees

Barden's Boudoir 0770 865 6633

Frightened Rabbit The Lexington

0207 837 5387

If She Floats Good Ship

020 7372 2544

Immigrant 007/Gambling Hearts

Constitution 020 7387 4805

James Carrington Bush Hall

020 8222 6955

The Kubricks 12 Bar Club

020 7240 2622

Little Fish Proud Galleries

020 7482 3867

Loverman MacBeth 020 7739 5095

Lucy Allen Troubadour Club

020 7370 1434

Magnum O2 Islington Academy

0870 771 2000 **WA**

Oil On Canvas Barfly 0870 907 0999

The Operation Hope & Anchor

020 7354 1312

Paul Rodgers Apollo 0870 606 3400

Scenes Of Nudity Sound

020 7287 1010

Stackridge 100 Club 020 7636 0933

Swedish House Mafia O2 Brixton

Academy 0870 771 2000 **WA**

Swimming Cargo 0207 749 7840

Tortured Soul Jazz Café

020 7916 6060

CLUB NME

CHELMSFORD

GINA SYKES SESSIONS
+ THE BRIGHTS
BARHOUSE
01245 356811

LONDON

JOE AND WILL ASK?
+ RUBY JEAN AND THE
THOUGHTFUL + BEES
KOKO
020 7388 3222

Trespassers William/The Zephyrs

Luminaire 020 7372 7123

The Veta Corps/Mylo/Kopperhead

Dublin Castle 020 7485 1773

Viking Skull Borderline

020 7734 5547

Yves Klein Blue/Victor Talking

Machine 93 Feet East 020 7247 6095

Zemitones Babalou 0207 738 7875

Dodgy Club Academy 0161 832 1111

Liam Frost Ruby Lounge

0161 834 1392

Mew Academy 2 0161 832 1111

Pearl Divers Night And Day Cafe

0161 236 1822

Sham 69 Academy 3 0161 832 1111

Moriarty Cluny 2 0191 230 4474

Southside Johnny O2 Academy

0870 771 2000 **WA**

Vendetta O2 Academy 2

0870 771 2000

Ash Ti's 01633 216608

VV Brown Roadmender Centre

01604 604222

Adem Arts Centre 01603 660352

A Place To Bury Strangers Bodega

Social Club 08713 100000

Zadkiel Trent University

0115 848 6200

Elliot Minor O2 Academy 2

0870 771 2000 **WA**

Empire Met Lounge 01733 566100

Eileen Rose And The Holy Wreck

Muni Arts Centre 0871 230 1094

Not Advised Cellars 0871 230 1094

Carmen Ghia And The Hobrods

Boardwalk 0114 279 9090

House Of Lords Corporation

0114 276 0262

Purescence O2 Academy 2

0870 771 2000 **WA**

This Childhood Story Leadmill

0114 221 2828

Good Shoes Joiners 023 8022 5612

Rumour Has It Sugarmill

01782 214991

Dead Fly Dance Horn 01727 853143

We Were Promised Jetpacks

Independent 0191 565 8947

Lounge Fly The Vic 01793 535713

The Reckless Ones The Furnace

01793 534238

The Holloways The Forum

08712 777101

Dark Entity Snooty Fox

01924 374455

Jeremy Warmisley Escobar

01924 332000

Mungo Jerry Tivoli 01202 848014

Sons Of Albion Fibbers

01904 651 250 **+14**

SATURDAY

NOVEMBER 7

Live from Topman on Oxford Circus, London,
NME Radio's James Theaker is joined by
Marina & The Diamonds, from 11am

NME
RADIO

Buick Mackane Esquires
01234 340120

The Airborne Toxic Event

O2 Academy 0870 771 2000 **WA**

Damien Jurado Hare And Hounds

0121 444 2081

Lisa Mitchell O2 Academy 3

0870 771 2000 **WA**

Open To Fire Actress & Bishop

0121 236 7426

Alabama 3 O2 Academy

01202 399922 **WA**

Yours Freebutt 01273 603974

Daniel Land And The Modern

Painters Louisiana 0117 926 5978

Kid Carpet The Cooler 0117 945 0999

Lazer Sword Start The Bus

0117 930 4370

Luke Haines Thekla 08713 100000

Milky Portland Arms 01223 357268

The Binary Kids Barfly

029 2066 7658

Daniel Johnston The Gate

SUNDAY

NOVEMBER 8

Tune in from 11am as we broadcast live from Topman, Oxford Circus, London, and James Theaker is joined by The Big Pink

NME

RADIO

ABERDEEN

The Holloways Warehouse
0844 847 2319

GLASGOW

The Silver Brazillians Esquires
01234 340120

BELFAST

Calvin Harris St George's Market
0870 243 4455

Gun Limelight 028 9032 5942

BIRMINGHAM

Frankmusik 02 Academy 2
0870 771 2000 **WA**

The Vortex Sound Bar 0121 2362220

CROFTON

Damien Jurado Freebutt
01273 603974

Just Jack Concorde 2 01273 673311

BRISTOL

The Airborne Toxic Event Anson
Rooms 0117 954 5810

Alabama 3 02 Academy

0870 771 2000 **WA**

John Vanderslice Start The Bus
0117 930 4370

CAMBRIDGE

The Alice Band Portland Arms
01223 357268

Salsa Celtica Junction 01223 511511

CARDIFF

A Place To Bury Strangers Barfly
029 2066 7658 **+16**

Brakes/Glindringer Clwb Ifor Bach
029 2023 2199

DERBY

This Is How We Dance The Victoria
Inn 01332 74 00 91

The Vibrators/The Parents

Rockhouse 01332 209 236

DUBLIN

The Drones Whelan's
00 3531 475 9372

Motörhead Olympia

00 3531 679 3323

EDINBURGH

Paul Currier Voodoo Rooms
0131 556 7060

Scott Mathews Queen of Hall

0131 668 2019

EXETER

Bury The Archive Cavern Club

01392 495370

GLASGOW

Action Group 13th Note Café

0141 553 1638

Broken Records Oran Mor

0141 552 9224

Hundred Reasons/Canterbury/

Scholars King Tut's Wah Wah Hut

0141 221 5279

HARLOW

The Chapman Family Quattrozz

01279 425875

HITCHIN

Latitudes Club 85 01462 432767

LEEDS

Mark Wynn Sandinista!

0113 305 0372

The Modfathers New Roscoe

0113 246 0778

The Paddingtons Joseph's Well

0113 203 1861

The Roman Empire Verve

0113 244 2722

LIVERPOOL

Absent Elk 02 Academy 2

0870 771 2000 **WA**

Grammatics Bumper 0151 707 9902

LONDON

Angel City Outcasts/Wonk Unit/

Jakal Windmill 020 8671 0700

Coco Elektrik 100 Club

020 7636 0933

The Cubes/The Hugs/Vold/The

Northern Drones/Kapok Dublin

Castle 070 7185 1773

Gama Bomb Underworld

020 7492 1932

Gurramul 02 Shepherd's Bush

Empire 0870 771 2000 **WA**

Jack Rose Cecil Sharp House

020 7485 2206

Leapy Lee Troubadour Club

020 7370 1434

Saxon/Awful KOKO 020 7386 3222

Standstill/Guillamino Cargo

0207 749 7840

Threshold Garage 020 7607 1818

Toll Nameless The Fly

0870 907 0999

Yo La Tengo Roadhouse

020 7240 6001

GLASGOW

Brand New Heavies Academy 2

0161 837 1111

Daniel Land And The Modern

Painters Roadhouse 0161 228 1789

NEWCASTLE

Soil 02 Academy 2 0870 771 2000

NORWICH

Magnum Waterfront 01603 632717

NOTTINGHAM

Amy Studt Maze 0115 947 5650

Biffy Clyro/Manchester Orchestra

Rock City 08713 100000

PORTSMOUTH

Kids In Glass Houses Wedgewood

Rooms 023 9286 3911

Ralph McTell New Theatre Royal

023 9264 9000

State Of Undress Cellars

0871 230 1094

READING

Yours Oakford Social Club

0116 255 3956

SALISBURY

Bill Wyman's Rhythm Kings City

Hall 01722 327676

ST ALBANS

Toxins/Chaos Calling Horn

01727 853143

SWANSEA

Sham 69 Sin City 01792654226

TUNBRIDGE WELLS

Tubelord The Forum 08712 777101

YORK

Alun Cochrane City Screen Basement

Bar 01904 541144

Karine Polwart The Duchess

01904 641 415

Magnapow Fibbers 01904 651 250

MONDAY

NOVEMBER 9



Biffy Clyro,
02 Academy,
Birmingham

BATH

Bloody Monkey Moles 01225 404445

BELFAST

Motörhead Ulster Hall

028 9032 3900

Will Young Waterfront

028 9033 4455

BIRMINGHAM

Biffy Clyro/Manchester Orchestra/

Pulled Apart By Horses 02 Academy

0870 771 2000 **WA**

The High Llamas Glee Club

0870 241 5093

Jayne Stone Kitchen Garden Café

0121 413 4725

VV Brown 02 Academy 2

0870 771 2000 **WA**

BRIGHTON

Castanets Freebutt 01273 603974

BRISTOL

Everything Everything The Cooler

0117 945 0999

Hundred Reasons Thekla

08713 100000

Mew Anson Rooms 0117 954 5810

Psalms Louisiana 0117 926 5978

CAMBRIDGE

Martin Simpson Junction 2

01223 511511

CANTERBURY

The Cave Slingers The Farmhouse

01227 456118

CARDIFF

Euros Childs/Sweet Baboo Clwb Ifor

Bach 029 2023 2199

Fallsafe Barfly 029 2066 7658 **+16**

DUBLIN

Future Islands Whelan's (Upstairs)

00 3531 475 9372

EXETER

Elliot Minor Cavern Club

01392 495370

GATESHEAD

McIntosh Ross Sage Arena

0870 703 4555

GLASGOW

The Holloways King Tut's Wah Wah

Hut 0141 221 5279

Toby Keith 02 Academy

0870 771 2000 **WA**

GUILDFORD

Good Shoes Boilerroom

01483 440022

LEEDS

Flo Rida Rios 0844 414 2182

Gliss Joseph's Well 0113 203 1861

Mark Eitzel Brudenell Social Club

0113 243 5866

LIVERPOOL

Backstreet Boys Echo Arena

0844 8000 400

LONDON

Brightblack Morning Light

Luminaire 020 7372 7123

The Cheek Cargo 0207 749 7840

David Cronenberg's Wife 12 Ba

Club 020 7240 2622

Ed Sheeran Source Below

020 7434 9130

Footsteps And Voices/

Sixtyfivemiles/Cash For Cars/

Charming Thief Hope & Anchor

020 7354 1312

Jack Ashford Borderline

020 7734 5547

The Jim Jones Revue Barfly

0670 917 0000 **+14**

John Garrison Monto Water Rats

020 7637 4412

Just Jack 02 Shepherd's Bush Empire

0870 771 2000 **WA**

Katatonla Peel 020 8546 3516

The Layers/Maryland/Villa Cola

93 Feet East 020 7247 6095

Long Morphine The Old Queen's

Head 0207 839 7261

Nayo Bush Hall 020 8222 6955

Robert Francis The Fly

0870 917 0000

The Silhouette Showgirls/Lois/

The Fuzz/Ilness Dublin Castle

020 7485 1773

Sleeperscurve/Don Broco Windmill

020 8671 0700

Smoke Feathers Slaughtered Lamb

020 8682 4080

Steve Reid Jazz Café 020 7916 6060

Sugar Ray Ford & The Zephyrs Of

Swing 100 Club 020 7636 0933

MANCHESTER

A Mountain Of One Deaf Institute

0161 330 4019

Babybird Night And Day Café

0161 236 1422

Ruby Jean And The Thoughtful

Bees Ruby Lounge 0161 834 1392

NEWCASTLE

Shadows Chasing Ghosts 02

Academy 2 0870 771 2000

NORTHAMPTON

Kids In Glass Houses Roadmender

Centre 01604 604222

NORWICH

Dan Kitson Arts Centre

01603 660352

NOTTINGHAM

Saxon/Awful Rock City 08713 100000

We Were Promised Jetpacks

Bodega Social Club 08713 100000

OXFORD

Alabama 3 02 Academy

0870 771 2000

Frightened Rabbit 02 Academy 2

TUESDAY

NOVEMBER 10

Elleen Rose And The Holy Wreck
Esquires 01234 340120

The Nolans Odyssey 028 9073 9074

The Cave Singers/The Woods Hare
And Hounds 0121 444 2081
Jay Reatard O2 Academy 3
0870 771 2000 **WA**
Seasick Steve O2 Academy
0870 771 2000 **WA**

A Textbook Tragedy Freebutt
01273 603974

The Cheek The Cooler 0117 945 0999
Exit Calm Louisiana 0117 926 5978

Reem Kelani Junction 2 01223 511511
Speech Debelie Junction
01223 511511
We Were Promised Jet Packs
Portland Arms 01223 357268

Tiger Please St David's Hall
029 2087 8444

Will Young Olympia 00 3531 679 3323

The Enemy Corn Exchange
0131 443 0404
The Proclaimers Usher Hall
0131 228 1155
Yellowman Bongo Club
0131 558 7604

The Luchagors Stereo 0141 576 5018
VV Brown King Tut's Wah Wah Hut
0141 221 5279

The Backhanded Compliments
Royal Park Cellars 0113 274 1758
Fallsafe Cockpit Room 3
0113 2441573
Rise & Fall Joseph's Well
0113 203 1861
Saxon/Anvil O2 Academy
0870 771 2000 **WA**

LIVERPOOL

Calvin Harris O2 Academy
0870 771 2000 **WA**

LONDON

Alabama 3 Forum 020 7344 0044 **+14**
Andrew Bird Union Chapel
020 7226 1686
Backstreet Boys The O2 Arena
0870 701 4444
Brakes Garage 020 7607 1818
The Charlie Parkers Dublin Castle
020 7485 1773
The Flaming Lips Troxy
020 7734 3922
Gliss The Lexington 020 7837 5387
Kae Sun Hope & Anchor
020 7354 1312

Kano Koko 020 7388 3222
Liam Finn Bush Hall 020 8222 6955
Live Wires Bull & Gate 020 7485 5358
Mafia Lights Verve 0871 230 1094
Matthew Benjamin Troubadour Club
020 7370 1434
Melody Nelson 12 Bar Club
020 7240 2622
Mew O2 Shepherd's Bush Empire
0870 771 2000 **WA**

Scherrie Payne/Lynda Laurence
Jazz Café 020 7916 6060
Sleeping With Giants Rhythm
Factory 020 7247 9386
Sophie Della Hoxton Square Bar &
Kitchen 020 7613 0709
The Stylistics Indigo @ The O2 Arena
0870 701 4444

White Rose Movement Madame
Jojo's 020 7734 2473
Yorves Barfly 0870 907 0999 **+14**

MANCHESTER

Deep Purple Apollo 0870 401 8000
Flonni Regan Deaf Institute
0161 330 4019
The Rumble Strips Academy 3
0161 832 1111
Soy Un Caballo Ruby Lounge
0161 834 1392

NEWCASTLE

Kasabian Metro Radio Arena
0870 707 8000

Scott Matthews O2 Academy 2
0870 771 2000

Hundred Reasons Waterfront
01603 632717

Elliot Minor Rescue Rooms
0115 958 8484 **+14**
Ivyrise Bodega Social Club
08713 100000

Good Shoes Jericho Tavern
01865 311775

Boo Hewerdine Cellars
0871 230 1094

N-Dubz 53 Degrees 01772 893 000
The Temple Dog And Partridge
01772 252217

The Hi-Fidels Old Orleans
0118 951 2678

Babybird Leadmill 0114 221 2828
Bap Kennedy Boardwalk
0114 279 9090

Lucky One Dies First Joiners
023 8022 5612

Amy Studt Cox's Yard 01789 404600

Viking Skull 12 Bar 01793 535713

The Automatic The Forum
08712 777101

Shinedown Wulfrun Hall
01902 552121
The Specials Civic Hall 01902 552121

YORK

Frightened Rabbit The Duchess
01904 641 413
The Holloways Fibbers
01904 651 250 **+14**
Ruby Jean And The Thoughtful
Bees City Screen Basement Bar
01904 541144



Calvin Harris,
O2 Academy,
Liverpool

TICKETS AVAILABLE AT
NME.COM/TICKETS

BOOKING NOW



THE NORTHWESTERN

**STARTS: LONDON HOXTON SQUARE
BAR & KITCHEN, NOV 11**

Sam Herlihy takes his latest band on the road.
NME.COM/artists/the-northwestern



FRIENDLY FIRES

STARTS: PRESTON 53 DEGREES, NOV 12

Time to see sparks. The St Albans indie-dance trio play a handful of dates before a Stateside tour.
NME.COM/artists/friendly-fires



WOLFMOTHER

STARTS: DUBLIN OLYMPIA, JAN 13

The new line-up of the Australian rock outfit head out on the road in support of new LP 'Cosmic Egg'.
NME.COM/artists/wolfmother



LAURA VEIRS

STARTS: GLASGOW ORAN MOR, JAN 17

The American singer-songwriter tours in the New Year, prior to the release of new album 'July Flame'.
NME.COM/artists/laura-veirs



AIR

STARTS: LONDON ROUNDHOU, FEB 26

The French electro duo make a one-off UK appearance following the release of their sixth album 'Love 2'.
NME.COM/artists/air



STEREOPHONICS

STARTS: NEWCASTLE METRO RADIO ARENA, MAR 1

In a world of electropop madness the Welsh rockers just 'Keep Calm And Carry On'.
NME.COM/artists/stereophonics



EDITORS

STARTS: LINCOLN ENGINE SHED, MARCH 6

Following a European and Australasian tour, the Birmingham four head home for a string of dates.
NME.COM/artists/editors



THE TEMPER TRAP

STARTS: LONDON O2 SHEPHERDS BUSH EMPIRE, APRIL 28

This is one Melbourne band you'll be snared by.
NME.COM/artists/the-temper-trap



PAVEMENT

STARTS: LONDON O2 BRIXTON ACADEMY, MAY 11

Stephen Malkmus and co put aside their differences for the reformation we've all been waiting for.
NME.COM/artists/pavement

If you're on O₂ you can get Priority Tickets to The O₂ and O₂ Academy venues up to 48 hours before general release. Text PRIORITY to 2020 to register.

Tickets are subject to availability. Exceptions apply.

GEAR

STUFF WE LOVE Edited by Leonie Cooper



£15.99

NME
ONLINE STORE

PAVEMENT SHIRT

Not been able to wipe the big dumb grin off your face since Pavement announced those UK gigs for next May? Us neither. For now, though, we'll have to make do with singing 'Shady Lane' and wearing this shirt. All together now. "Blind date with a chancer/ We had oysters and dry lancers."

NME.COM/store



HEIDI SEEKER JEWELLERY

If you've ever fancied a virtual rummage through Katy Perry's jewellery box, then a trawl through Heidi Seeker's website and the kitschy, colourful accessories within is probably as close as you'll ever get. Katy herself has been spotted wearing this Happy Hearts necklace and Ice Cream pin, and loads of other cheap'n'cheerful bits and bobs are up for grabs. Heidiseeker.com



£22.99



£14.99

GRUNGE BOOK

With words by the mighty Thurston Moore and pics from Sub Pop Records' staff snapper Michael Lavine, *Grunge* is as authentic as they come. Everyone from Nirvana and Mudhoney to L7 and Babes In Toyland can be found smirking and snarling their way through this amazing selection of black and white images.

Abramsbooks.com

SUFJAN STEVENS COMIC

Sufjan Stevens' live concept suite and film about the Brooklyn-Queens Expressway in New York, 'The BQE', has just been released as a DVD and CD album, but the limited vinyl release is the real winner, because it also contains this - the *Super Teenage Hooper Heroes* comic book. A tale of three hula-hoop spinning alien superhero sisters fighting an evil city developer, it's the cherry atop an already tasty multimedia cake. Roughtrade.com

URBAN DJ MIXER

We know cassettes are practically obsolete these days, but we couldn't resist this shiny, oversized ye olde tape. Plus, it'll come in more useful than an actual C90 would in this day and age, as its primary function is for mixing and fading between two iPods or MP3 players. Almost as good at a party as MDMA punch or cheese and pineapple on sticks.

Firebox.com



£24.99

The anti-folk hero
on exposing his
Garfield totem pole
and the hiring of
emo stuntmen

"I've got an album coming out in January. And I've been working on a lot of sculptures and paintings. I've always painted to some degree, but never with such vigour. Then there are all the sculptures I'm doing. There's a totem pole of Garfield heads. That's eight feet tall. And there's plaster and papier maché. It's paper, and glue, and..."

"This is the thing! You mention the balloon, right? Why are people obsessed with popping the balloon? Like, who cares about popping the balloon? What's the difference? Is it just knowing you've popped the balloon? Like, won't it just deflate naturally?"

"RIGHT! Like you have to pop the balloon just so you can prove there was a balloon in there! OK! 'Cos EVERY TIME I've done this people have been saying, like, 'So we're going to pop the balloon?' And I've been, like, 'Why?' It comes up ALL THE TIME!"

"Some are like that. Some are more complicated. I've got Styrofoam, for example, and instead of a balloon the Styrofoam has more plasticity. One is actually a life-sized Hello Kitty with hooker heels."

"True—Hello Kitty could be a blimp in a parade or could be something in a chocolate egg. So I don't know. I DON'T KNOW. I've always liked the idea of elephants hatching from eggs."



Adam Green: talking a load of art

**“ONE OF MY
SCULPTURES IS A LIFE-
SIZED HELLO KITTY
WITH HOOKER HEELS”**

"That's the thing! You can't get anything done there. But then I had an experience where I rented a house with a studio in it and worked and had a peaceful month where I played music and nobody came over. I always wanted to do an album like that. I guess I sort of did do one like that when I was a kid. So I guess this is

"Yes, I hired an emotional stuntman to have my feelings for me for so many years."

"YES. My Garfield totem pole exposes the truth about what Garfield is."

Join us as we delve deeper into the world of Adam Green...

[illegible]

See NME.COM/artists/carl-barat for video footage of the gig

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ever interview with**

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Josh Homme

Dave Grohl



as

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Free • Enjoy a personalised radio station right on your iPhone. Enter a favourite artist or genre and Last.fm creates a custom soundtrack based on your musical taste, and even gives you info on bands and upcoming live performances.



BeatMaker

£11.99 • Whether you want to work out a rhythm sequence or sketch an entire song, your iPhone can help you produce high-quality tracks with built-in trigger pads, sequencing tools and audio effects.



Concert Vault

Free • If you missed being at the live performance, listen to it on your iPhone. Now you can access 2,950 live concert recordings of shows spanning the 1960s through today – so you never really have to miss a show.



MiniSynth

£1.19 • Start that 80s hair band you've been thinking about with this powerful synth for your iPhone, featuring a 48-key, 4-octave keyboard with full recording, playback and audio file exporting.

With over 65,000 apps on the App Store, the iPhone keeps getting better. Visit the App Store straight from your phone, then easily browse and download the apps you want – in every category from business to music.

Only on **O₂** | **Apple iPhone 3G** 

Application prices as of 27th October 2009. Availability and pricing subject to change.

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