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## MANIC STREET PREACHERS POSTCARDS FROM A YOUNG MAN

"GARGANTUAN MELODIES
STILL FAGING...
THEIR FLAME BURNS ON...

"WE NEED THE MANIC STREET PREACHERS NOW MORE THAN WE EVER HAVE"

"MANIC STREET PREACHERS ARE IN THE FORM OF THEIR LIFF"

STATE OF STREET

THE ALBUM OUT MONDAY

WWW.MANICS.CO.UK



## INSIDETHIS



#### "We do things our way"

DIY FANS THE JOY FORMIDABLE COME OUT OF THEIR SHED, FIGHTING



#### "LES SAVY FAV IS 100 PER CENT PHYSICAL"

AND 60 PER CENT BREATH



#### "THIS CITY IS THERE FOR THE TAKING"

FUCK FACTORY, GET INVOLVED WITH THE NEW MANCHESTER BANDS TAKING CONTROL

## WEEK

18/09/2010



"Ridicule is nothing to be scared of"

MANIC STREET PREACHERS' NICKY WIRE DECLARES HIS 10-POINT MANIFESTO ON HOW TO SAVE ROCK'N'ROLL



XXTRA SPECIAL WE SPEAK TO THE XX AS THEY RIDE THE MERCURY WAVE



"I'M REALLY SHY"

YEAH RIGHT, THESE ARE THE WORDS SPOKEN BY ZOLA JESUS JUST BEFORE SHE, ER, BOTTLED A WALL

#### PLUS

ON REPEAT

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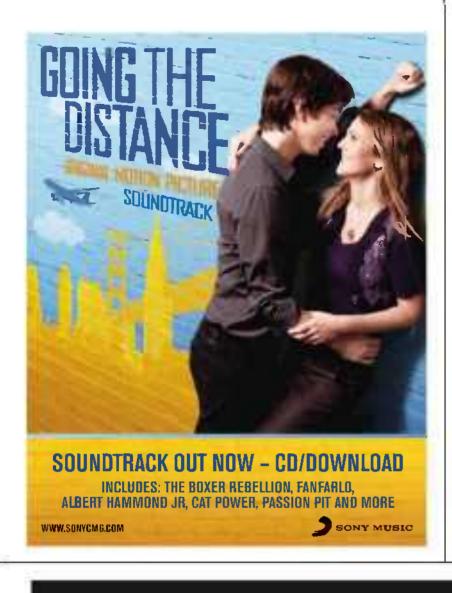


"MOLA RAM FROM INDIANA JONES AND THE TEMPLE OF DOOM"

THAT'S WHO FEVER RAY RESEMBLES IN HER STAGE-WEAR

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Amnesty International PROTECT THE HUMAN

## ON REPEAT

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







#### KINGS OF LEON

#### Radioactive

Why is Caleb Followill clutching a small child in one hand and waving into a camera with the other, his cheesy grin warmly a-glow? No, it's not *Children In Need*, but the bewildering video for Kings Of Leon's new single, 'Radioactive'. It's a tasty sampler for the forthcoming LP, 'Come Around Sundown' – all pleasingly fuzzy guitar and radio-friendly choruses – and one which indicates that the Kings are determined to conquer the only four remaining stadiums on the planet they haven't yet played in.

Thumbs up to the song, then, but what's more perplexing is

#### They have a kickabout and teach kids how to fish (Jesus complex?)

the video, which documents the Followills spreading the gift of song on a trip to an antiquated version of the Deep South – where they're the only white people in the video. Yeah, our mouths taste a bit funny too...

Highlights include the band joining the kids for a kickabout, teaching them how to fish (Jesus complex, anyone?) and Jared hammering out a ditty on the ol' barn piano, even though THERF'S NO ACTUAL PIANO IN THE SONG.

All of which begs the questions: how do they expect us to reconcile the hedonistic Kings with the philanthropic good-ol'-boy Followills? And why-oh-why did no-one in their entourage point out that this was a totally ridiculous idea? We're as baffled as you are...

Ben Hewitt, writer On kingsofleon.com now



#### **BELLE & SEBASTIAN**

Write About Love

We're fully reconciled to the fact that Stuart Murdoch will probably never pen another 'Expectations', but after the flabby operatics of God Help The Girl, it's heartening that Belle & Schastian's first single in four years is bright, breezy chamber-pop that easily squares with the best of his post-millennial output.

Gavin Haynes, writer
On hypemachine.com now

#### **JAM CITY**

**Endgames Refix** 

The lead track from Jam City's debut 12-inch is so skull-shatteringly, heart-burstingly irrepressible it seems tragic to try to confine it to 50 words. It's a tussle between euphoria and discipline in which the former's vivid, surging synths overwhelm snares that strive to rein it in with grime's guillotine bite. **Kev Kharas, writer** 

On MySpace now

#### **RIHANNA**

Only Girl (In The World)
This is a big pounding house number

about how well Rihanna wants to be treated by her man, and it's hard to shake the image of it being the soundtrack to glassy-eyed Barbie girls shaking their fake boobs at footballers in Bijous. Still, it's got a brilliant vocal. Martin Robinson, Deputy Editor

Martin Robinson, Deputy Edit On rihannanow.com now

#### **SUMMER CAMP**

Veronica Sawyer

There's a double dip on the way. It sounds sexual, but it's much more depressing. What better time for nostalgia, and who better to deliver it than John Hughes-obsessed lovebirds Elizabeth Sankey and Jeremy Warmsley? Perfect.

Mike Williams, writer On Pitchfork now

#### **DIZZEE RASCAL & SHAKIRA**

Loca

Yes, that is Spanish for 'Bonkers', and as the Diz sagely notes in his rude'n'roisterous rap, "that girl is

a nutter". Shakira's barely hinged cat yowls and Dizzee's home truths dovetail together on a sharp, sassy samba-pop flirtation that's duty-bound to hump the life out of the airwaves. "Dance .. or die" as the lady says.

Emily Mackay, Reviews Editor Get it from the Daily Download at NME. COM/blogs now

#### SLET

Ringerz

Lawd, how far this lovely Welsh foursome have come since their debut EP. 'Ringerz' is a restrained beast, blessed with a tropical heartbeat and doleful chanting that dances a zingy footstomp atop your heart and tingles like the first time you heard 'My Girls'. Laura Snapes, Assistant Reviews Editor On Drawned in Sound now

#### MONA

Listen To Your Love No more scratchy de

No more scratchy demos; Nashville's new kings-in-waiting finally release their first single proper. With soaring melodies, hammerhead guitars and highway burning energy, this limited vinyl release creates the palpable sensation that this band might inspire a lot of devotion in the near future.

Paul Stokes, Associate Editor Out now on iTunes and 300 vinyl singles

#### NADINE

Insatiable

Someone took the Girls Aloud songstress shopping, gave her a really great, Aguilera-style singalong pop track that shows off her storming Irish vocals for her first solo single... and then got her to sign a deal with Tesco. Let's glaze over the last bit, eh.

Abby Tayleure, writer On YouTube now



#### **VAMPIRE WEEKEND**

I'm Goin' Down

Vampare Weekend approach cover versions the right way, always giving the song a distinctive spin. Here's their take on a lesser-known cut from 'Born In The USA'. Predictably, they substitute brittle charm for The Boss' brawn and even add a bit of 'Don't Stop Believin''.

Luke Lewis, Deputy Editor, NME.COM



## THE XX DEBUT WINS MERCURY BUT NO PLANS FOR ANY MORE

It's straight after the Barclaycard Mercury Awards and Matt Wilkinson catches up with the bleary-eyed winners to talk about their past, their award-winning present and the future

got a note through my front door yesterday," says a fresh-faced but still slightly yawny Romy Madley Croft, two days after the Mercurys. At first, what she's describing doesn't really resonate with her bandmates Oliver Sim and Jamie Smith, sitting opposite her in the surprisingly balmy mid-morning London heat. "Yeah. It was from somebody from the Evening Standard, saying they really want to ask me some questions...

"Hold on, it was through your front door?!" asks Oliver, audibly shocked. Romy nods. "Yeah. It scared me quite a lot. It was a handwritten note saying, 'Hı, I'd like to speak to you'.'

Oliver: "But... how did they find out where you lived?!"

Romy: "I don't know! I just came back last night and was like, 'Oh my god'. So that kind of freaked me out. It's lucky I'm never really at home, I guess...

It's fair to say that out of all the nominees for this year's Barclaycard Mercury Prize, The xx are probably at the lower end of the 'best equipped to deal with fame and tabloid scrutiny' spectrum. But the fact is, since beating the likes of Dizzee Rascal and Paul Weller to the title in London last Tuesday (September 7), a certain part of the band has - for better or worse - been automatically bestowed to the red tops, as the eyes of the wider media world focus on their every move. From cult heroes and Newsnight faves to overnight mainstream sensations... this is the path they've been ceremoniously thrust onto, whether they like it or not.

All of which means: live interviews on Sky News, endless speculation and comment on whether the Mercury will either make or break them, stories in The Sun 'revealing' (and then mocking) their supposedly hardcore party habits and - yes - acts of letterbox desperation just to try and secure a quick 10 minutes with them.

As we'll find out, for the band who penned this year's Mercury-winning album "with the utmost intention that no-one would ever hear it" (as Romy resterates today), the idea of even existing in this unknown limelight - let alone moving into a completely new chapter (aka album #2) with it - represents something of a headfuck for them.

But before all the talk of what the next phase for The xx is actually likely to encompass (and that's a phase due to start almost immediately, in case you were wondering -- the band's final tour for the foresecable future ends in just three weeks' time in Texas), let's skip back to the Mercury ceremony itself - or



"one of the biggest days ever for us", as Oliver puts it - and gather the band's thoughts on how things unfolded.

Firstly, despite persistent rumours that former member Baria Qureshi - who left due to "personal differences" in November 2009 - had been invited, it's only the trio who turn up to London's Grosvenor House, with Oliver admitting that the band are still treating the split "like a divorce" at present. "It's still sore," he says forlornly, choosing his words with the most care possible. "It's still a touchy subject. It's gonna take time I think. Time and space." In any case, as Romy explains, the whole day itself was "genuinely nervewracking" enough for the band - without any more undue pressure. "It was a complete rabbit in the headlights thing," she says, her face contorting as she recollects the sea of lenses, dictaphones and eyes trained hard in the trio's direction from the off. Despite spending nearly to full hours at

### "It was just disbelief when we won. And I still haven't had a chance to take it in yet" Oliver Sim

the hotel taking in the ceremony, numerous interviews, red carpet action and a somewhat agonising final rehearsal where all the nominees stand around watching each other play ("I remember looking over to my left and seeing Corinne Bailey Rae just staring at us," says Oliver), it turns out that the grandiose spectacle of the occasion only really took a serious hold on the band when things were at their most intense.

"I remember going and talking to Jamie right at that point where they were about to announce the winner," Romy continues, "and I was so convinced that we weren't gonna win. Almost like (dejectedly) 'Nah, it's fine'. But then the

nerves just hit me again, right during that pause. I'm suddenly thinking 'Come on .. come on... come on1"

Oliver: "It was just disbelief when we won it. There's a complete sense of disbelief. And I still haven't had a chance to take it in vet."

He goes on to softly chastise himself and the band for being "boring winners" and not 'doing a Klaxons' (ie rubgy tackling Jools Holland, then gurning their way through the next day's worth of press interviews). But then again, he also concedes that it's hardly The xx's style to start treating the place like they're fresh out of the Keith Moon school of hotel etiquette. "During the 🕨 ै





first wall of photos after winning, the Mercury people saw we were a bit overwhelmed. They actually had to bring us backstage for a couple of minutes, and put us in this little production 100m. That was the first time we were on our own, but even then we didn't really speak to each other. We just had this moment of silence together." Fat your heart out, Jamie Reynolds...

In fact, the win only really started to

sink in for the band later on, for reasons of a far more unorthodox nature. "One of my triend managed to stab themselve vith the top of the Mercury," Oliver laugh of the spike-like statue. "Honestly that thing is so heavy. And really sharp!"

Having got through the ceremony in one piece (just about), the band then decamped to a nearby members' club they'd hired for their friends and family,

## "There's only a plan to be creative again. No plan or big intentions for a second album, though" Oliver Sim

followed by more booze at Mayfair club Sketch and a final lamplights blinking session back at the Grosvenor, where the band were staying.

Oliver: "I think I'd got about an hour's sleep when suddenly my mum came to the hotel to surprise me... So I went for breakfast with her, which was really funny. I came down at like 9.30am or something feeling really rough. And then I look over to my right and see Foals and Villagers all sitting there doing exactly the same thing! Let's just say it was a slow starter, that morning, which was kind of nice"

And with that, they burst bleary-eyed out the other side of the Mercury spin-cycle - back home to find creepy letters from the press, and then out to Brixton to watch Fever Ray, where they got mobbed in the local Nando's. Welcome to the all-exclusive Mercury winners' club...

o, where do The xx go from here? They're undoubtedly more in demand than ever before at the moment bewildering as that may be for them. But crucially, the tabloids and TV cameras may just have to wait because it seems the band aren't keen to play ball just yet. True, they've already said they're planning to spend the £20,000 Mercury prise money on their own studio (confirming to NME that Jamie - who ll live as well as work there - has long been thinking about the logistics of the place, as well as building the equipment for it), but there's also a certain air of hesitancy from them about their future.

What's certain is that after the Texas show next month they're taking time off ("I'm pretty stubborn about that," says Oliver. "We've all got our minds set on it"). What's not certain is whether they'll ever actually release anything again.







#### THE XX TIMELINE

1993 - Oliver Sim and Romy Madley
Croft meet for the first time, aged
three, at a London nursery
2001 - The duo are put in the same
music class as Jamie Smith at Elliott
comprehensive, the same school Hot
Chip, Burial and Four Tet are from
2004 - Oliver's mum takes him to his
first festival - Reading - because she's
a massive White Stripes fan. He's
smitten with the place's atmosphere
2005 - Along with Baria Qureshi, the
trio start playing together as The xx
(Picture 4)

2007 - The band meet Caius Pawson of record label Young Turks. He gives them a rehearsal room near Putney Bridge in south London and they set about writing the songs that eventually appear on debut album 'xx'
2008 - The band begin recording 'xx' properly in record label XL's west London studios (Picture 6)
April 2009 - Debut single 'Crystalised' is released, followed by the album 'xx' in August

Now wher 2009 - When Baria leaves, the band carry on as a three-piece; (I-r) Jamie, Romy and Oliver (Picture 1) Jamery 2010 - An audio 'sculpture' of the album is launched in London (Picture 5)

June 2010 - The band play two
ecstatically received sets at
Glastonbury - the second of which sees
them joined by Florence Welch for a
joint reinterpretation of 'You've Got
The Love' (Picture 3)

September 2010 - The xx win the Barclaycard Mercury Prize (Picture 2)

Head to NME.COM now for more on this year's Mercury Prize, including footage from the ceremony, video interviews with this year's nominees and reactions to this year's winner. Plus check out NME.COM/artist/the-xx for more on The xx



"I do enjoy songwriting," the singer muses, "and I think we're gonna do it [a second album]." He pauses. "I suppose what I mean is, we're gonna write and record just for the love of it. Even if we didn't do anything with it."

Is that a genuine possibility—that stuff might not get released because you don't want to "do anything" with it?

"Well, there is no plan to even put out a second album," he continues. "There's just a plan to start being creative again, with no big intentions."

Romy clarifies the band's position here. "What we've achieved with this album is way more than we could have dreamed

of, so we've kind of done everything that we possibly hoped for with it. We're content with that. And we're in no massive rush to feel like we have to put out another album. All we really wanna do is make sure it's right and take our tune with it." What is more concrete, though, is the band's views on what the follow up to 'xx' should sound like when the time finally comes for them to start making it. "I've started taking on a lot of Jamie's music, a lot of electronic music," says Oliver about this. "Bands like Mount Kimbie and people like Joy Orbison and James Blake now take up a big portion of what I listen to." The likes of Beach House, Zola Jesus and Warpaint have also made an impact on them, but as Romy explains, all three band members are now "more inspired by dance riffs than anything else'

I think that will definit — eep in," she adds. "I actually think it will have an influence without us even realising it." Romy also stresses that the band do realise their greatest trait — the subtle, eerily tender moments that pose so many unanswered questions but make 'xx' such a genre defining album— is still something they need to keep at the heart

of their music, even if other aspects of it change. "I don't wanna suddenly 'bring in the strings' and go for it that way just because we can "she explains. "It feels like now we're gonna make a whole new thing that reflect everything that's happened to us. But whatever we do in the tuture it will definitely be different." Jamie also chips in at this point, confirming that the band just won't be pushed into rushing something out to capitalist on the Mercury success. "Most of my favourite bands don't keep putting stuff out normally," he says, before summing up what the real pull of The xx has always been "And anyway, it's human nature to like something more if you can't get enough of it."

In fairness, that's a pretty nitty mantra to have when you're an intrinsic part of the best minimalist buzz band the country's produced in years — especially when pretty much everything great about The xx thrives on the intrigue behind the songs and the people who make them. Here's hoping that with that in mind, the rest of the press adheres to the same line of thought too — for the good of both the personal lives and musical futures of all those involved.

## 2010 FESTIVAL PO

We've scraped and weighed the residue left in our festival trousers, measured the length of our wellies and totted up the results of the NME Festival Poll that's been running on NME.COM since last month. Here are the conclusions – digest, then go to NME.COM/blogs to start arguing



#### LIBS: DEFINING SUMMER 2010

The Libertines reuniting was judged to be the defining moment of the summer—and you're after a few more appearances for next season too.

It was six years in the making (and, er, two weeks in rehearsals) – and judging by your votes, the band pulled off their Reading And Leeds Festivals comeback.

You name I the shows as the Defining Festival Moments of 2010 and the Best Comback Performances, as well as making Don't Look Back Into The Sun' Anthem Of The Tummer. But it seems like you're slavering for even more hot Bilo and Biggles action—the band were voted behind only The Strokes as the band you wanted to see play headline slots next year. Hear that, chaps? You could still do solo stuff and The Invasion Of... as well.

5: The Edge with Muse at Glasto (8%) Other: 20%

#### ANTHEM OF THE SUMMER

#### 1: The Libertines - 'Don't Look Back Into The Sun' (21%)

2: Arcade Fire - 'Wake Up' (11%)

3: Kasabian - 'Fire' (11%)

4: Blînk-182 - 'What's My Age Again?' (8%)

5: Muse - 'Plug In Baby' (6%)

Other: 43%

#### BEST FESTIVAL

#### COMEBACK 1: The Libertines (44%)

2: Blink-182 (23%)

3. The Strokes (13%)

4. Eminem (8%)

5. Pavement (3%)

Other: 9%



#### THE DRUMS TOP OF NEW ACTS PILE

The screams that greeted Jonathan Pierce and co at this summer's festivals made our green fields sound as if someone had rounded up about half a million football referees and screamed "penalty!" in unison. It was mental, and at Reading, Leeds, Glasto and beyond they were fantastic. The New Yorkers duly received a whopping 25 per cent of votes for the Best New Festival Band category – way ahead of second place Marina & The Diamonds.

#### BEST NEW FESTIVAL BAND

1: The Drums (25%)

2: Marina & The Diamonds (10%)

3: Ellie Goulding (9%)

4: Magnetic Man (8%)

5: Everything Everything (6%)

Other: 42%



#### READING AND LEEDS REIGN AGAIN

Even the enormous Axl Rose-shaped spanner in the works and a bit of flooding couldn't quell your love for the Reading And Leeds Festivals – through bagging the Libs reunion, Arcade Fire and the rest, they're way ahead again this year with a mammoth 42 per cent of the votes.

#### BE JULA JOR FEET VAL

1: Reading And Leeds Festivals (42%)

2: Glastonbury (24%)

3: V Festival (8%)

4: T In The Park (7%)

5: Download (3%)

Other: 16%

## DLL: THE RESULTS



#### STROKES NEXT YEAR PLEASE!

The Strokes played Isle Of Wight and RockNess this year - you want them back more than anyone else next time (although maybe armed with some new songs).

# WHO DO YOU THINK SHOULD HEADLINE FESTIVALS NEXT YEAR?

1: The Strokes (10%)

2: The Libertines (9%)

3: David Bowie (8%)

4: Foo Fighters (7%)

5: Muse (6%) Other: 60%



#### **GUNNERS: OFFICIALLY NOT SMOKING**

Statistics don't lie: Axl Rose is now officially a twonk. After Guns N' Roses' Reading and Leeds lateness debacles you've rated them as the worst band of the summer, with an average score of 2.67 out of 10 for their shows. Meanwhile, 30 per cent of you voted them the biggest letdown of the summer. "This war ain't over," Axl said from the stage at Leeds, but his UK festival career may be.

#### BIGGEST FESTIVAL LET-DOWN

#### 1: Guns N' Roses at Reading and Leeds (30%)

2: Ticket prices rising again (24%) 3: Gorillaz' Glasto set (11%) 4: U2 pulling out of Glasto (8%) 5: Football taking over (6%) Other: 21%

#### THE SAFETY FACTOR

The spotlight was shone on festival safety this summer after reports of a death at T In The Park and two rapes at the Latitude festival. Despite this, the vast majority of you said you did feel safe this summer at the festivals.

#### DID YOU FEEL SAFE AT FESTIVALS?

Yes: 91% No: 9%



#### BEST SMALL FESTIVAL

1: Camden Crawl (16%) 2: The Big Chill (10%) 3: Camp Bestival (7%) 4: Underage Festival (6%) 5: Secret Garden Party (5%) Other: 44%

#### WHO DO YOU WANT TO REUNITE FOR THE 2011 FESTIVALS?

1: Oasis (23%) 2: Led Zeppelin (23%) 3: The Stone Roses (19%) 4: Pulp (13%) 5: New Order (6%) Other: 16%



#### WHEN DID YOU ARRIVE AT THE FESTIVALS?

1: The day before the music started (42%) 2: When the gates opened (35%) 3: The day the music started (16%) Other: 7%

#### AVERAGE TOTAL AMOUNT SPENT PER PERSON

#### ARE FESTIVALS TOO EXPENSIVE?

Yes: 71% No: 21% Not sure: 8%

#### BEST STANDALONE MUSIC EVENT

1: RATM at Finsbury Park (31%) 2: The Prodigy at Milton Keynes (23%) 3: Kings Of Leon at Hyde

Park (20%) Other: 26%



#### IS BEING ENVIRONMENTALLY FRIENDLY AT FESTIVALS IMPORTANT TO YOU?

Yes: 40% No: 37% Not sure: 23%

#### WILL YOU GO TO A FESTIVAL NEXT YEAR?

Yes: 83% No: 2% Not sure: 15%

Yes: 6% No: 94%

#### WOULD YOU **TOUT NEXT**



#### DID YOU BUY A TICKET FROM A TOUT?

#### **BUY FROM A** YEAR?

Yes: 19% No: 79% Not sure: 2%



#### **LEGAL HIGH TAKEOVER? NAH...**

For all the kerfuffle over mephedrone or that new one, ivory wave, taking over the festivals, it turned out that most of you actually weren't that bothered about drugs at all. And if you were, it was pretty much just sparking up a doobie. Still, Cypress Hill were great at Reading and Leeds...

DID YOU TAKE ANY DRÚGS AT FESTIVALS THIS SUMMER?

Yes: 26% No: 74%

WHICH DRUGS

1: Cannabis (21%) 2: Ecstacy (8%) 3: MDMA (7%) 4: Cocaine (6%) 5: Mephedrone (4%)

Other: 54%

DID YOU TAKE LEGAL HĪĞHS AT FESTIVALS THIS SUMMER?

Yes: 11% No: 89% LEGAL HIGH.

SHOULD

Yes: 56% No: 44%







# NME PHOTO COMPETITION: RATING OPEN

Entries available to view at NME.COM/photoawards

Entry for the NME Music Photography Awards 2010 is now closed - and now the entries have been whittled down to a shortlist. Above is just one of the efforts that have been sent in, with more on show at NME.COM/photoawards now.

Snappers both amateur and pro have been photographing rock types and submitting their efforts over the summer, with rating now open for you to decide which are the best. Head to NME.COM/photoawards to view the images and rate them.

The highest-rated photos will go under the eye of our judging panel – NME picture director Marian Paterson and photographers Pennie Smith, Jill Furmanovsky and Dean Chalkley – on October 12. From there the overall winners will be decided with the chosen ones bagging top-class Nikon camera gear.

#### YOU WHAT?

"Gorillaz definitely deserve some kind of award - if only for having 104 people onstage at Glastonbury" Noel Gallagher finds it in him to offer a few words of praise for Damon Albarn - no word on whether he's been following Murdoc's Twitter feed, mind



#### **WILD REMOX**

Wild Beasts are taking their Mercury Prize defeat well they've just announced a remix package for their "Two Dancers" album. They're releasing a double 12-inch vinyl set on November 8 with remixes from the likes of Junior Boys and Jon Hookins. and possibly looking into loopholes that make it eligible for next year's gong.



#### MANC'S OLD GUARD GET NASTY

Manchester may have a new musical heart but don't forget about Mani and the chaps...

Everything Everything, The Heartbreaks and the rest of Manchester's arty new guard might be making waves these days (see page 32), but it looks like the older Manc generation are making just as much noise. Well, online at least.

#### "I haven't started on that cunt Hooky's amateur night..."

**MANI** 

Mani, Peter Hook, Gary Briggs and Andy Rourke's Freebass project has dissolved before their debut album was even released (it's out September 20), and now it's got personal. Mani went on a Twitter rampage at Hooky, tweeting: "We were all laughing behind his back watching the stupid wank struggle to do the same old shit he's done for the last 30 years. And I haven't even started on the cunt's amateur night, one trick pony shite two-string bass playing yet

either." Oh, and this absolute gem too: "Three things visible from space Great Wall Of China. Peter Hook's wallet stuffed with Ian Curtis' blood money, Man City's empty trophy cabinet."

Hooky's response? "Recent events have made Freebass entirely unviable as a band, and

with this in mind, it has been decided that the project should be shelved," his and Freebass' spokesperson told us.

We'll just put Everything Everything's album on again and stay out of it.



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## BEHIND THE SCENES

# CHAPEL CLUB MEET GIRLS FOR ART

NME went along to Chapel Club's video shoot for their new single 'Eastern Girls', and found them being wrapped in blue cloth by models. They seemed happy



The band vetoed cheesy narrative concepts for the video, opting for band performance interspersed with imagery from the song. Watch It at NME.COM/video.

"I've not had much contact with the mode s," says singer Lewis Bowman. "because, despite all the stories about us signing for loads of money, I have £2 in in my bank account. So I've been sat proofreading a book about cars."



Each member is shot against a coloured backdrop which requires a frequent touch-up with a paint brush. Drummer Rich Mitchell is filmed last. "He's last at everything," says Lewis, "If I'm last, I throw tantrums."

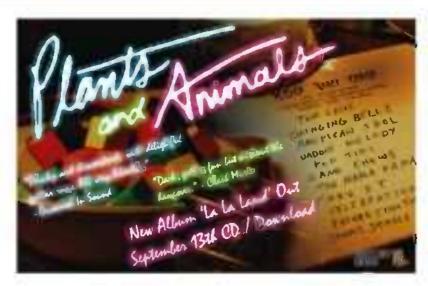


Michael Hibbert poses for his individual shot. We barely spotted the guitarist on the shoot - and Rich explains why. "Michael seems to be spending quite a lot of time with the models. I'm not sure if he's doing their make-up or not."



Sullen guitarist Alex Parry gets cocooned in ribbon, "It was a nice way of connecting the girls and their element, and ours," says Lewis, "or we don't appear together at all." Chapel Club play the Emerge NME Radar Tour later this month.





## SPEED DIAL MATT HELDERS

Drumming with Diddy, designing clothes... is there no end to the Arctic Monkey's talents? Oh, and his band are reconvening this month

## Recently you drummed for P Diddy – are you still best mates?

"I've got his mobile number, yeah. He rung me when I was on holiday, actually; he's a bit mad on the phone, but it's all good."

You made friends with Diddy in the States and ended up on Jonathan Ross' show drumming for his band...

"It was the maddest two days of my life We went out with him after. They said in the paper that the bar bill was 80 grand. They had these massive cocktails at the table with about 20 straws in them, but once everyone's involved you don't know who's been spitting in them So I had the first sip and stepped back. It was quite a weird place to dip my toe in, if you know what I mean. Like, they'd bring out champagne and it had fireworks on top. But it was exactly what I would have expected to happen from watching MTV and that."

In terms of the 'other' band you drum for, in March Alex Turner said you hadn't "tied the shoelaces" of the new album yet - have you been putting knots to string since then? "Nothing doing yet. We're going to start working at the end of this month. Not recording or anything, just getting together to see what it's like being in the band again. There isn't anything left apart from the stuff left over from 'Humbug', we did quite a lot for that."



If you haven't been making music, what have you been listening to? "I have been in the studio doing tracks, I did one to go with the release of the range [his Supremebeing clothes range], an electro thing. I'm into all that stuff, electro and hip-hop. But in terms of listening, I haven't been keeping up that well. But I've got the new Coral and Mystery Jets, they always deliver."

Could any of your songs end up on a solo album?

"In a way, yeah. But it hasn't got to

that stage yet, I've just been doing it for a laugh. I didn't want there to be any pressure, like, 'Oh, he's making a solo record."

Goldie's doing clothes for the line too. Whose clobber is best?

"I'd definitely wear some of Goldie's stuff. We did a photoshoot together, which was funny. He came in and it was like a whirlwind, he was just this force, He'd been stuck in snow coming back from Leeds so he hadn't slept, he had to come straight to this shoot and he was just talking about his husky dogs."

P Diddy said his own label, Sean Jean, is the fashion equivalent of Viagra. What would your brand do for people's sex lives?

"Well, I wouldn't want them ripping

· BOOZE

Ciroc, Helders

then for 12 hours

a day promotes it

on Twitter

· WIGS

perfect fuzz-ball

· PERFUME

Launches Eau de

Sheffleld - made with

melted steel girders.

Richard Hawley

bulk-buy ensues

each other's clothes off too quickly because they'd end up damaged. So it's probably more a sensible thing."

What other pieces of merchandise bearing the Helders insignia would you like to see on shelves? "Something practical for round the house, like a magazine rack. Or a bottle opener with my face on it."

We heard you broke your arm quite recently. Pretty scary for a drummer? "Yeah, I went to hospital this morning to have my last X-ray and it's healing. I was panicking a bit but in a way it was perfect timing because we've got nothing on at the minute. I've got a metal plate in my left arm

now and a cool scar, I'm

like the bionic drummer.

I should be able to play better now."

How did you break it?

"Boxing. I was sparring and it went wrong, just a freak accident really."

We didn't know you were a boxer. "Not any more I'm not."



# WHAT DO YOU THINK OF THE NEW NME?

Let us know your thoughts on the magazine & win stuff for doing it!

s you'll have noticed, over the last few months, NME has gone through some radical changes, and as our valued smart and sexy readers, we'd love to know what you think of the revamped mag. As such, we've set up an online survey where you

can have your say, and as a bonus, win some cracking prizes in the process for doing so.

Take a look at the mag and considers some things. Do you have a favourite section? What do you think of how it looks? Which bands would you like to see more of in the mag? Who would you like to see on the cover? What gets on your nerves about the NME What makes you want to arm yourself with a spear and head down to NME Towers to impale the staff?

Go to NME.com/haveyoursay by Tuesday, 21 September 2010, get these things off your chest, and we'll be forever in your debt. You'll also be entered into a draw to win prizes such as a top of the range Denon CD Player and amp, and a purehmy reward card loaded with £650 worth of points. NME is your magazine, so please tell us what you think of it.



CD player & amp We've got a Denon DCD-510AE CD player and Denon PMA-SIGAE stereo amplifier up for grabs. That's getting on for £500 worth of gearf

Denon have been building class-leading audio gear for 100 years, so they know more than a bit about how to make your tunes sound top. Just hook up some speakers and await your neighbour's knock...

## purehmy

## DENON



CDs., gig tickets

#### GO TO NME.COM/HAVEYOURSAY TO TELL US WHAT YOU THINK

\*sterms & conditions apply, your ourd must be registered to redeem, purehme is open to UK residents aged 16 years and overs

## THE INBETWEENERS' TV RETURN IS GREAT NEWS

Simon Cooper, Jay Cartwright and co paint a far more realistic view of the puerility and monotony of school days than Skins ever could, says Luke Lewis



ans of wanking gags rejoice – school comedy The Inbetweeners is back for a third TV series, and a feature film is in the works. This is excellent news for those who think yoof television has been dominated for too long by the buff, skateboard-toting try-hards of Skins. After all, you can tell a lot about a person from whether they prefer Skins or The Inbetweeners.

That's 'cos *Skins* is a thirtysomething media executive's fantasy of teenage life. Whereas *The Inbetweeners* captures the clammy, anticlimactic reality.

Maybe your formative years are/were a whirliging of boundary-pushing sex and emotional drama. Mine weren't. They were mostly spent learning Manie. Street Preachers lyrics and doing geography coursework. MDMA? Couldn't have afforded it even if I knew where to get it.

The Inbetweeners – which centres on four sexually clueless friends – recognises that being young isn't glamorous. It's boring and confusing. The writers grasp the fact that one's schooldays are essentially a string of humiliations – a toxic cloud of hormones, Lynx Africa, Deep Heat and shame. You talk about sex incessantly, but never have it. Girls are a distant mirage, terrifying and unknowable.



A lot of people have the wrong idea about the show. They think it's nothing but puerile insults, featuring heavy use of the word 'clunge'. But it's cleverer than that. The filth is always in the service of character. There's a rattling momentum to the dialogue. It's one of the few shows on TV to accurately capture banter. Sure, there are loads of 'yer mother' gags. But they're good ones. Meanwhile, the casting is perfect. Simon Cooper, played by Joseph Thomas (who's 26!) just is your specky mate from fourth form, his hair carved into spikes by a combo of sebum and Tesco Value styling gel. Jay, on the other

hand, is a livewire comic foil in the tradition of Kramer, or Joey, or Super Hans. Unencumbered by morals, he can say what he likes. You know it's always an outrageous lie, but you still want to hear it.

And the whole thing's so profoundly British. US TV shows – Glee, especially – project a creepily conformist vision of school: even the supposed 'outcasts' look like members of N'Sync. But The Inbetweeners offers up an utterly authentic vision of the British school experience: endless grey tedium made bearable only by friendship and humour. Plus, the show has introduced the term 'cock wig' to the English language. You can't say that about The West Wing, can you?



## THE RE-RELEASE OF EMPIRE RECORDS IS PERFECT TIMING

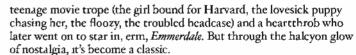
Laura Snapes reckons this '90s coming-of-age film returning to our screens is more of a comment on the state of the record sales industry than High Fidelity



hese days, sticking it to The Man is the sort of risibly hoary practice best left to certain dreadlock-sporting has-beens fighting for their right to rock up to a festival an hour late. But 15 years ago this week, a film was released about music sticking it to the corporate old codger in all the most clichéd of ways – mostly by talking about it a lot and not really doing anything – but also managing to be totally brilliant. Empire Records made like a cross between John Hughes' The Breakfast

Club and High Fidelity (the book of which was first published that same year), charting a day in the lives of a group of teenage record store employees (featuring Renée Zellweger and Liv Tyler) fighting to save their shop from being taken over by the Music Town chain. Which, according to teenage logic, entails putting the shift's takings on a Craps board at the local casino in an attempt to treble the profits and save the day. And then losing \$9,000.

It was panned on release – Rotten Tomatoes showed a 24 per cent approval rating, with deluded critics claiming that it was artificial, predictable and dull. Alright, in parts it's cheesy, with characters that make up every '90s



Buffy The Vampire Slayer, Juno – the wise-cracking teens in those films wouldn't have existed were it not for Empire Records, which is laced with amazingly quotable teenage pat philosophy—like, "What's up with today, today?" and, "I am guided by a force much greater than luck".

What makes it even more poignant, though, is that, according to Graham Jones, author of Last Shop Standing, around 550 record shops in the UK have closed down in the last four years alone. The Empire Records dream of rolling up hungover from last night's gig and goofing around with your friends while occasionally doing some dusting has been quashed by uniform chainstores masquerading as record shops - that expect you to actually do work. Pfft! In the film, the day is saved by the staff holding a benefit gig on the roof - OK, a predictable ending, but not an inevitable one, like the unhappy endings of most indie record shops. Like they said, damn the man, save the Empire.





## Peter Robinson Us JAKE SHEARS

The Scissor Sister is grouchy after a clubbing marathon – but delighted to be back in NME



· Jake talks to his dog a bit like a mentalist, except he is not a mentalist

· At least dogs look like they're listening. Fish on the other hand do not. Never talk to fish

· "I heard some really terrible music in Barcelona," notes the flamboyant Scissor Sisters warbler

Hello, Jake. Are you ready for an informal yet informative chat? "I'm kinda cranky to be honest."

Is there anything I can do? "I'm in a little bit of a foul mood but I'm alright."

People in foul moods often give the best interviews, but, don't worry, it's a concern to me that you're feeling down.

"I'm still having a bit of a comedown from vacation. I've just had a two-week vacation where, um, well I went to Barcelona for nine days and just had a real tear-up. I didn't get much rest, is the problem. It was supposed to be about rest and I didn't really get any."

#### I'll tell you what will cheer you up: the news that when you phoned I was bleaching the kitchen bin.

"Fucking nasty, Actually, I just gave my dog a bath. And now my room smells like wet dog."

What make of dog do you have? "A little border terrier who looks like an overgrown Toto from The Wizard Of Oz. His name is Toby and he's like a little bear. Am I being witty enough? I'm not being my usual self... Hang on -why is NME interviewing me?"

Do you have beef with NME?

"No, I just... Well! Number One -when last I graced the pages of NME we were being billed as the most uncool band in the world."

To be fair, there was a point when you were deeply uncool. "Well, you're definitely right."

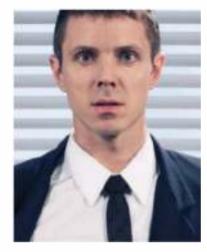
Thank you.

"And at least we weren't the second most uncool band in the world. Yes, I actually had a good laugh about that."

But did you, though? Or did it make you feel a bit sadface and it's only now you can laugh at it? "No! I thought it was pretty funny at the time. I mean Morrissey was on there too. Actually do you know what, I've never really gotten The Smiths. Perhaps someone needs to do me

Or maybe Morrissey's next album will win you round because his best work is definitely ahead of him. "You think?

a killer Smiths mix CD?



I'm joking, of course.

"But anyway - Scissor Sisters are back in NME! Does that mean we've got a little bit of our cool back?"

You're only on my page, but, nonetheless, you are back in the game, slightly.

"It feels like it actually. It's been a big relief, this record. I've been very happy that people seem to be enjoying it.'

It is, to be fair, a very good album. Around the time you were last on the Vs page you declared an interest in wanking off David Beckham, is there a more current footballer to whom you would like to extend a similar invitation now?

"I don't know any of their names, to be honest! I just see them in underwear ads and get excited."

For ostensibly straight men they do a lot of quite gay things.

"They REALLY do. They really really do. They definitely work their bods'. I wish I knew more about footballers. I just want to be a bodybuilder really."

Are you in a better mood now?

"Yes I am. But I have been in a really bad mood today. I don't know why, but I've had a chest cold that I just haven't been able to shake."

Do you know what I find really helps a chest cold? "What?"

Going out clubbing in Barcelona every night for nine days.

"(Lengthy chortle) When you put it like that I can see where the problem might be. I'm such a fucking idiot, I mean really. But it's all worth it."

BRANDON FLOWERS 'CROSSFIRE

HURTS "WONDERFUL LIFE" Victorians

THE HIX "ISLANDS"

KANYE WEST 4

EMINEM 'NOT AFRAID'

MARK RONSON & THE BUSINESS INTL 'BANG BANG BANG'

BIFFY CLYRO

MUMFORD & SONS catarener development

NICKI MINAJ YOUR LOVE

PERDULUM 'WITCHGRAFT'

DEYLIN "BRAINWASHED"

BOBAN 10 - DUNCINE ON MA OMN.

KLAKONS 'ECHDES'

EVERYTHING EVERYTHING 'MY KZ, UR BF'

COUNT A SINDEM PT MYSTERY JETS 'AFTER DARK'

ARCADE FIRE 'WE USED TO WAIT'

MUNIFORD & SONS "ROLL AWAY YOUR STONE" Sendstendting Potage Sand

MARINA & THE DIAMONDS

EMINEM FT LIL WAYNE



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Watch the Top 10 video chart every Tuesday at 10am and 9pm and Saturday at 9am SKV CHANNEL 382



and learn more about each artist online PROFESSOR GREEN FT ED DREWETT AT WWW.NAME.COM/



'Ready To Start' \* EELS

Spectacular Girl

"Way To An End" · SUFJAN STEVENS

"I Walked" . KURRAN AND THE WOLFNOTES

**'Your Four Limbs'** 'Ashes To Ashes'

OFFICIAL

# NAM HATTEM, GETTY, MOYIESTORE COLLECTION

# Pieces Of Me VICTORIA LEGRAND

The Beach House chanteuse on punk, phantoms and the Pompidou

#### My first album 'IN UTERO' BY NIRVANA

"Kurt Cobain died right around the time I was going into high school. It was that whole era of chain-wallets and being mad at your dad, and I was totally into all of that."

## The first song I fell in love with 'VIDEO KILLED THE RADIO STAR' BY BUGGLES

"I was three or four the first time I heard it, and I used to jump up and down on my bed listening to it. Even to this day, whenever I hear it I still get a strange feeling that I can't quite place."

#### My favourite TV show FREAKS AND GEEKS

"Judd Apatow - who did Superbad and all of those films - produced and directed it. Tragically, it only had one season, then it was cancelled after only 12 of the 18 episodes they made had aired. But it's subsequently become a big cult hit and picked up a huge following. It's about teenagers in the late '70s and early '80s."

#### The book that changed me PLEASE KILL ME: THE UNCENSORED ORAL HISTORY OF PUNK BY LEGS MCNEIL & GILLIAN MCCAIN

"It's a history of punk that I read in my late teens. I like non-fiction and biography anyway, so I found it fascinating just reading about what other musicians lived like – what it was to live in the Funhouse in Detroit and that sort of thing, It gives you the inside account of what it must've been like to be a part of an era that has now vanished."

#### My favourite fictional character THE PHANTOM OF THE OPERA

"It's not so much the Andrew Lloyd Webber one as the really old Gaston Leroux version - the novel. I have no idea why, but when I was a little girl, I was always obsessed with it. The phantom has always been an obsession for me. It was Twilight before there was Twilight, you might say."

#### My style icon

"She's sassy, canny, outrageous but cool. I love the comic combinations of skimpy knick-knacks and outrageous weaponry — she's like the original Tank Girl."

#### Right now I love

"She's from Baltimore, and she's a genius. She's been around, done a lot of stuff on the fringes - she had a collaboration with Devendra Banhart out a few years ago. Her

















new record is like all of the least-cheesy parts of the '80s and '90s combined, It's a bit Breeders too."

#### My favourite piece of art POMPIDOU CENTRE, PARIS

"The design is so dreamlike and ingenious, and I like how it makes art feel like you can go in and get it every day."

#### My favourite album artwork 'LIVE THROUGH THIS' BY HOLE

"Every time I see that prom queen on the cover, I just think it is completely summing up what that album is about. It's a cover where the content matches the appearance so well, and I think that's really important. It's not just how you want to appear as a band - I think the artwork needs to frame the record itself."



Clockwise from top left: the cover of Please Kill Me: The Uncensored Oral History Of Punk; the prom queen-featuring cover of Hole's 1994 album 'Live Through This'; Jana Hunter performing: Jane Fonda as the lead character in 1968's Barbarella: the sleeve for Buggles' 1979 hit 'Video Killed The Radio Star's the cast of the US TV show Freaks And Geeks, which was axed in 2000: the sleeve of Nirvana's final studio album 'in Utero', a huge influence on Legrand

## RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



#### Latest NME Breakthrough winners are putting swagger in their shuffle

here's not really any kind of music scene in Halifax," says The ABC Club's Jordan Radcliffe of his band's hometown "We've got a big following here mainly 'cos we're the only band that has broken through in Leeds and Manchester, into something bigger.

I think a lot of bands and people from here respect that." The ABC Club's guitarist and chief songwriter is not a boastful man; peppering his softly-spoken, northern drawl with awkward chuckles and self-deprecating asides it's easy to imagine his time is mostly spent pontificating about what it all means rather than spitting Jagermeister into the mouths of groupies.

The ABC Club recently topped the public vote in NME. Breakthrough's latest wave of emerging acts. Aside from props in our online breaking music communit, with support slots for Wild Beasts, Bombay Bicycle Club and Glasvey is under their belts, Radcliffe and bandmates David Barber, Zandra Klievens (vocals), Jack Haigh (bass) and James Burkitt (drums) certainly have less reason to be shuffling in the shadows.

Formed at the tender age of 15, with current sticksman James Burkitt joining the fold just over a year ago, the quintet deal in powdery pouting, angular guitar lines and sprightly hooks that set up camp in the hook-a-nano-second turf in-between Two Door Cinema Club and Jonquil. "It's, er... alternative pop I suppose," musters up Radchtfe after a bout of umms and errs. "The bands we listen to the most don't have that much of an impact on the music we play though, if that makes sense. Jack, for example, is really into Radiohead but we don't sound anything like them, and I'm really into Bloc Party but we don't really sound like that either."

True, unlike many a bright-eyed indic-disco up'n'comer, they're hardly a bunch of identikit Yorkes or Okerekes, but the former's delicacy of touch and the latter's way with a riff have certainly made their mark on the Halifax clan.

"What's the dre un' We've always wanted to support The Strokes. Play Glastonbury. Tour the world." Lofty aims but, with the public on their side, it should hopefully be easy as, erm, err, 123... Lisa Wright

#### NEED TO KNOW

- Jordan once got called "a cunt" by Embrace's Mike Heaton in a Leeds club over musical differences the band had while recording with fellow Embrace-r Richard McNamara
- James once kissed a German girl on a night out, then in the morning discovered she was actually a man
  - Singer Zandra is also regularly mistaken for a man

## The Buzz

The rundown of the blogs, labels and scenes bursting forth from the underground this week



#### **DREAM DAMAGE**

Australia sure has its fair share of Dullsvilles, but capital city
Canberra takes the biscuit. However, a bunch of young bands linked
with the local Dream Damage label have been contorting their innercity suburban snoozing into ultra-distorted '50s-influenced pop gems
that straddle both a very Australian interest in grunged-out rawk
and a gleefully yanky-doddle punk hedonism. Assassins 88 helm this
torn-flannel-and-Letterman-jacketed brigade with their Ramonesy
teen thrills: under-two-minute jams, full-on vocal harmony and wildeyed riffage. TV Colours and their baseball card brand of garage
screw with bubblegum pop even more, while Danger Beach rep more
shimmering kinds of feedback in their meditative experimentalism;
one foot in the highschool cafeteria, the other on the beach.



#### 2 TENNIS' SAILING BLOG

We got tingles reading the blog that Colorado's lo-fi popsters Tennis made on an eight-month boat-trip. While at sea sole members Alaina Moore and Patrick Riley wrote the 'Marathon' EP, and realised they should get married. The last post was in May - broke, they had to moor up and get jobs. Buy their EP to fund their next adventure.



#### **3 BRENDA VISION**

A loosely affiliated group of American chillers are claiming a sixth sense called "Brenda Vision". Essentially it amounts to transforming early '90s cultural relics - often ...90210 samples - into their own brand of lo-fi tape pop. On the outskirts of Olde English Spelling Bee's hypnogogic pop are folk such as Speculator and Luke Perry.



#### 4 THE DIOGENES CLUB'S 'VERSAILLES EP'

Named after Conan Doyle's fictional gentlemen's club, these British dreamwavers are so mysterious they'd likely elude Holmes himself. 'Versailles' is the third EP in a year from the Brighton duo, yet they're still without a press photo or live date. On this evidence, their anonymity will be fleeting.



#### **5 MAIN ATTRAKIONZ'**

Alongside the constantly confounding Lil B, bay area rhyme-slangers Main Attrakionz are the lean lynchpins of 'Based' hip-hop. No-one seems entirely sure what the term actually means, but MA's narcotic pitchedup, timestretched vocal hooks, sluggish chest-thumping beats and crackpipe philosophy seem to provide the blueprint.





Laura-Mary Carter, Blood Red Shoes

"2:54 are a band of two sisters from London - I discovered them through a friend and heard their name is taken from a Melvins song, so they had to be good! They're kinda like a more spooky MBV."



This week's impenetrable muso slang decoded

#### SHANGAAN ELECTRO

Originating in the Shangaan district of Soweto. Johannesburg, South Africa, Shangaan electro takes the traditional marimba-based music of the area and cranks it all the way up to 180bpm, dicing it liberally with dusty PC synthesized beats and ethereal vocal loops. The result is off-kilter, to say the least



#### **IDIOT GLEE**

**DEAF INSTITUTE, MANCHESTER THURS, SEPT 2** 



Idiot Glee shuffles on to the stage with an air of shyness that you don't really associate with the word 'frontman'. Barely able to look

up at his audience, the one-man-band from Kentucky is adorned by yellow lights and dry ice as his fingers creep on to a Yamaha keyboard and Korg synthesiser. Apart from those two comrades, this is a solo mission. "I was in a rock band for five years," he tells us after the show. "But I started this project because it's kinda hard to rely on other people. I was getting really into old pop music and Motown, then I discovered Genesis and realised you can play the piano and make rock music at the same time!" The fresh-faced brains behind the project, James Evan Friley, is fast approaching his 23rd birthday, but that doesn't stop him dressing as if he's nicked a pensioner's cardigan and spent the day gardening. And appealingly, with no planned setlist, Glee's short delivery of doo-wop-electro-pop is all a bit up in the air. As a classically trained planist, maybe his coy nature comes into full

swing during his alone time with the keys, but Glee's '6os-tinged euphoria on 'All Packed Up' (where our man admits "Lyrically, I write a lot of nonsense"), still entices people in from the bar downstairs. Probably because it sounds so bloody weird. He even covers Bill Withers' 'Ain't No Sunshine', to a more acid-hippy aroma and we've got to admit, the boy pulls it off with an individual

# The doo-wop electro-pop is all a bit up in the air, but it's still appealing

charisma. He tell us 'Let's Get Down Together' is about "The music scene in Lexington, where I'm from. It's the coolest scene in America... but no-one knows about it." Well, with prospects intriguing and oddball as this flying its flag, Lexington might need to get ready for its close-up soon. Kelly Murray

#### SCENE REPORT

## BASS QUAKES & RIB SHAKES

## Mary Anne Hobbs signs off her final foray into bass culture



After 14 years at Radio 1 – three times the length of my longest relationship in any professional or personal sense – it's exhilarating to leave on such a high. We're at a moment when the young artists I've been championing are

starting to cross over into the mainstream Magnetic Man, Flying Lotus, and Burial have all done it. Now I hear that Joker has signed to Universal – so I have absolutely no doubt that he'll have a Number One record within the next year.

This month, I've been tracking a sound coming from the Chicago street dance scene. Everyone's terming it 'Chicago Footwork', and it's evolved from Juke as this very raw, very primal sound that's synched to elaborate, fast dance moves. A label called Planet Mu are getting behind Footwork, so I'd be interested to see how it crosses over on this side of the Atlantic. They've sent me a compilation, from which I'm going to single out 'One Blood' by DJ Roc.

I've also been loving an incredibly young producer called Al Tourettes from Bristol. His new one – 'Habit 7' – is just a dubplate at the moment, but remains a fantastic example of

Mary Anne's Top 5

UNTOLD & ROSKA 'Myth'

SUNKEN FOAL 'Hot As Fresh Milk'

TEEBS

'You've Changed'

AL TOURETTES 'Habit 7'

DJ ROCº
'One Blood'

his leftfield deconstruction technique. As is Sunken Foal's new sort-of-neofolk track 'Hot As Fresh Milk'. Then there's Teebs, who operates out of Flying Lotus' camp in Los Angeles, and has an album called 'Ardour', due on Brainfeeder later this month - the opening track is called 'You've Changed'. But what I think will be absolutely gigantic is the new collaboration between Untold and Roska. They've got two very different sounds, but a great deal of admiration for each other. They've come together on 'Myth', and it's pure fire + a future underground classic.

NEXT WEEK'S COLUMNIST: Pop Justice's Peter Robinson

To SEE

This week's unmissable new music shows

> IDIOT GLEE The Old Blue Last, London, September 15

RAMONA Moles, Bath, September 17

DIVORCE/ COMANECHI (pictured below) Hydrant, Brighton,

September 18

INTERNET
FOREVER/TRAILER
TRASH TRACYS
Deaf Institute,
Manchester,
September 18

DUCKTAILS/ DOLPHINS INTO THE FUTURE Prince Albert, Brighton, September 20





#### JD SAMSON ADMITS SHE LOVES MEN AFTER ALL

Le Tigre singer puts old band on ice to focus on her genre-straddling new project



Le Tigre member JD Samson has announced details to NME of her new album with her MEN project, asserting that it's now her "main

focus" and also giving an insight into Le Tigre's current activity. Radar witnessed the live unweiling of MEN at this year's SXSW showcase in Texas, and heard that the band have officially signed with LA's IAMSOUND Records - home to Salem and Fool's Gold and slated for an album release in early 2011.

The band, which was the culmination of various side-projects of Samson's, is completed live by Michael O'Neill and Ginger Brooks-Takahashi, and features songwriting from Le Tigre member Johanna Fateman and artist Emily Roysdon. Samson describes their music as "occupying a land somewhere

between dance, gay power music, disco, pop, and punk". Of her goals for the group, she said: "Whether it be with performance, costuming, production or collaborations, there are so many ideas that I've had over the years that I want to actualise with this project. I've always wanted to play with a group of women percussionists and we did that in Mexico City last week."

Of what this meant for her other band – who, during an apparent live hiatus recently wrote and produced a song called 'My Girls' for Christina Aguilera's 'Bionic' album – she commented: "Originally, the side-projects and DJing were intended to fill a space that Le Tigre didn't occupy for the time being. I needed a creative outlet for the ideas that were piling up. MEN is my priority project for now. Le Tigre have been working on our live DVD [out early 2011] as well as some writing projects for other artists."



#### BREAKTHROUGH TRACK OF THE WEEK

Martin Noble from British Sea Power reviews NME's Breakthrough track of the week

#### AN ARMY OF LIGHTS 'COLD SEPTEMBER'

"'Cold September' is an intimate acoustic affair with a bit of Alex Turner-esque rhyming, 'Come to mine after, for some tea and laughter'. The rest is plainer, so it all rides on the vocals and the boy can sing. A full-fat An Army Of Lights are a more imposing four-piece: think The Futureheads fronted by Turin Brakes or Mystery Jets."



Hear the track on their NME Breakthrough page music.nme.com/an\_army\_of\_lights



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# dies and ge

The loaded LAFTAS hunt for Britain's brightest new comic is hotting up. Now see the finalists in action for free

ou guys are a funny bunch. Hundreds of you have uploaded clips of yourselves performing comedy skits in a bid to be crowned our new star of stand-up comedy. Now you can rate the finalists over a selection of cracking stand-up nights around Britain. Dates and venues are listed below, and admission is completely free. So jog on down and tell us

## 30 September in London Sway, Covent Garden Compere: Geoff Norcott with Ian Stone

#### <mark>7 October in Croydon</mark> Tiger Tiger

Compere: Rich Wilson with Tony Hendriks

## **14 October in Nottingham** Jongleurs Compere: Rudi Lickwood with Jeff Innocent

#### <mark>21 October in Glasgow</mark> Tiger Tiger

Compere: Des Clarke with Raymond Mearns

## 28 October in Portsmouth Tiger Tiger

Compere: Mark Olver with Sean Meo

4 November in London Sway, Covent Garden Compere: Patrick Monahan with Britain's Got Talent's Kev Orkian

## 11 November in Nottingham Jongleurs Compere: Patrick Monahan with BGT's Kev Orkian

## 25 November in London Sway, Covent Garden Compere: Greg Burns with BGT's Kev Orkian





to see the finalists in action

# PHOTOS: DEAN CHALKLEY

Nicky Wire wants to see a new band with the passion and intensity of his own **Manic**Street Preachers. He gives Barry Nicolson his firebrand manifesto to save rockn'roll...

icky Wire is 41 years old, the reluctant owner of one bad back, two dodgy knees and a temperamental liver that recently forced him to quit drinking champagne. These afflictions he cheerfully describes to NME as, "The toil of rock'n'roll".

And Nicky Wire would know all about that. After to albums and 20 years together, Manie Street Preachers would recoil at the notion of themselves as national treasures – national terrors feels somehow more appropriate – but if anyone deserves a

knighthood for services to the cause, it's them. That they would gleefully run the Queen through with her ov n sword is just one more argument for.

Few bands would survive the disappearance of their chief lyricist, let alone stage one of rock 'n'roll's greatest second acts in its aftermath. I ewer still would travel to Cuba for a sit down meeting with Fidel Castro. And when it comes to UK Number One singles about the Spanish Civil War, they are quite literally in a category of one. By this point in their career it should be all lifetime achievement awards and preaching to the converted. But when

NME arrives at the west London studio where our interview with Nicky is scheduled to take place, we find a man who is "almost embarrassed at my age to be as angry as I am".

What's he got to be angry about? Well, he wasn't exactly thrilled by his recent skim through Ben Myers' forthcoming novel written from Richey's perspective (see page 30). But mostly he's pissed off about what's become of rock'n'roll

He describes 'Postcards From A Young Man', the Manics' new album, as "raging against the dying of the light, still believing in the notion – however





stupid it may sound – of the rock'n'roll band. We wanted to show people that they're missing out on an artform we think is very important."

He freely admits that this album "is about trying to communicate with as many people as we can", usually through the medium of sensory orchestral bombardment. It's probably – no, definitely – their most unapologetically populist effort since 1996's 'Everything Must Gro', an album that feels epic and significant, that's had every fibre of their beings thrown into it.

"The toth album thing felt like a milestone," Wire explains. "Most bands on their toth album, even if they're huge, aren't really relevant. In terms of trying to infiltrate the mainstream, this teels like our last chance. I mean, I'm sure we'll still make records after this, but I can't see us going for it again like we have with this one."

ire went for it with such intensity that he literally ground a tooth out of his head fretting over the musical arrangement of one track ('Some Kind Of Nothingness', since you ask), but the end result was undeniably worth it. He makes a few cryptic allusions during our interview

#### "WHEN I SEE BANDS LIKE THE DRUMS BEING FAWNED OVER, IT MAKES ME FEEL ILL. THERE IS LITERALLY NO SOUL IN THAT BAND"

about eras ending, last shots being taken. If that's the case then 'Postcards From A Young Man' is a triumphant cap on the band's late career renaissance that begin in 2007 with 'Send Away The Tigers'.

"We lost our way a little around the time of 'Know Your Enemy' and 'Lifeblood'," Nicky reckons. "It goes back to the release of 'I he Masses Against The Classes'. We'd played to 65,000 people at the Millennium Stadium [in Cardiff on New Year's Eve 1999]. 'This Is My Truth Tell Me Yours' had sold three million. We were in a 'What do we do now?' moment. I didn't give James and Sean much lyrical ammunition on 'Lifeblood', I was quite disappointed with my words on there."

But those are the peaks and troughs that make the Manics' narrative such a compelling one. It was what made the sight of them taking home the Godlike Genius statuette at the 2008 Shockwaves NME Awards that bit more special, knowing that they'd been written off and subsequently resurrected. And with 'Postcards From A Young Man', they've made an album that reminds us why we still need them, 20 years on

Despite all that, his greatest hope for rock'n'roll is discovering the band "that puts us out of our misery, who are so great that we eventually become redundant. It'll be sad, of course, but ultimately it will be a good thing."

That hand are nowhere to be seen right now, and Nicky Ware – a self-described 'pop theorist' – has a few ideas about why. Brace yourself, indic rockers. You're in for a rough couple of pages

You're in for a rough couple of pages.

"Once I get going," he warns us, "I can be more
Peter Mandelson than Nicky Wire."

## HOW TO SAVE ROCK'N'PROLL Wire

#### ADMIT THAT SOMETHING HAS GONE SERIOUSLY WRONG

Consider this your intervention. Take a look around and be honest with yourself: is there a single, solutary new band out there who burn with the white-hot magnesium intensity of 'Generation Terrorists'-era Manics? A band that you could believe in, that you can rely on, who are as integral a part of your day-to-day existence as the act of drawing breath? There's no shortage of good music being made in the world, but where are the intelligent, outspoken, chaotic and self-destructive rock'n'roll stars?

"In all honesty," says Nicky, "I don't think anybody has replaced us. The last band I could believe in, for all their raggedness, was The Libertines. They were more than just a band, they were a lifestyle, a mythology. I didn't really want them to reform for my own sentimental reasons, but I can understand why they did it, and I really hope they come up with a brilliant record. But The Libertines were a long time ago, and I don't think there's anyone who's stepped up since. When I see bands like The Drums being fawned over, it makes me feel ill. There is literally no soul in that band. They've taken nothing from the depth or poetry or amazing lyrics of Ian Curtis, they've just taken his kooky dance. The whole generation is attired in American Apparel, there's no individualism anymore." So how do we get it back?

"I'm not sure we can. I lie in my bed and think to myself, 'There has to be a Kurt Cobain out there, there has to be a John Lennon out there,' someone who's eloquent and fucked up, someone who's brilliant and intelligent. Someone like Richey. But we've been waiting a long time..."

TREAT MUSIC LIKE CURRENCY
And as with any currency, when you flood the market, you only serve to devalue it.

Music is everywhere these days. We can literally pull it out of thin air, downloading it on to our mobile phones from invisible vacillating soundclouds at the press of a button. It's also easier to write, record and distribute it than ever before. But is this aural carpet-bombing a positive development?

"This idea that 'THERE'S MORE MUSIC THAN EVER!', what does that even fucking mean? All it means is that there's shit being produced on a mass level. The democratisation of music is unhealthy. It's made rock'n'roll the soundtrack to the digital frenzy of skimming information. There's so much music out there—and don't get me wrong, lots of it is good—but it just isn't connecting in quite the same way that it did for me when I was growing up. You can see that in audiences at gigs. Music has just become another item. It's become itemised. And it really is so much more important than that."

#### REMEMBER: ROCK'N'ROLL IS NOT A GAP YEAR

"That's what it's become. It's become an 'option' – should I go to work in Top Shop, or should I be in a band for a bit? There's been a massive infiltration, not just of the middle classes, but of the upper classes, too.

The idea that you can learn rock'n'roll in some kind of school, it just appals me. It's the absolute opposite of what rock'n'roll is."

The question of class is an undeniably touchy one. Nobody is saying that great music can only issue forth from sinkhole estates and social stagnation, but historically... well, it's always been the case. Today's generation of bands lack the hunger to transcend, because they're pretty comfortable to begin with.

"Class is still really important to me," says Nicky. "In the early days, because we were working class and from Wales, it took a hell of a lot to convince people that we were intelligent. If you were from Middle England and you'd been to a polytechnic, people thought you were really clever. But we had to state it over and over. Even today, we've still got a chip on our shoulder, a desire to prove ourselves."

"The middle class concert that's infiltrated music and that you hear all the time is, 'Music's not like sport, it's not a race, you shouldn't be competitive...' Of course you fucking should! Do you think McCartney and Lennon weren't competitive? Or Blur and Oasis? Or The Clash and the Pistols? When bands get on, it's just fucking awful. We've been sold this lie, this bohemian fucking lie, that music is just endless artistic expression. Gore Vidal said that it's not enough to succeed, others must fail. Nothing sums me up more than that. I just still feel this insatiable desire. It's incredibly destructive:

I shouldn't feel like that in my forties with two kids,

#### NOW IS NOT THE TIME FOR ESCAPISM

but it's in my DNA."

We've got climate change, Afghanistan, Tories in power, Islamic terrorism and economic meltdown. In America, society is so polarised that half the population believe their President is a communist intent on steering them towards the New World Order. These are the sort of dire societal straits that rock'n'roll should thrive in, but nobody seems willing to talk about any of it.



According to Nicky, "I find it astounding that this is the first generation who, in the midst of utter economic desolation, finds a complete inability to write about it. Whether it's The Specials with 'Ghost Town', or the Pistols further back, I can't think of another time when we've had a recession and there's been literally no music reflecting it. In fact, we've become utterly escapist, with pop and dance having such a resurgence. It's almost as though we can no longer face up to our own surroundings."

DON'T FOLLOW FALSE PROPHETS
In the post-Obama era, you can't blame the
British electorate for wanting a hopey-changey avatar
of their very own, but Cleggmania was a moment in
time this country will spend the next five years paying
for, and we – let alone our rock'n'roll bands – should be
very pissed off about it. Nicky, for one, is apoplectic.

"Surely as a young person, you must look at Nick Clegg and think, 'I want to write a song about this cunt'? He's the most facile, empty shell of a man, and he's actually given the Tories his sheen of niceness. Is there anything worse' I can't think of anything, Surely there must be kids out there who recognise that' I actually thought about voting Lib Dem, but he put me off too much. Simon Hughes and Vince Cable I like,







but Clegg just reminded me of David Brent, like a third-rate motivational speaker. I don't know if I've ever seen a politician more interested in getting his hands on power. And when he lectures us on social fucking mobility from his Winchester fucking college private school, it just makes me fucking sick.'

#### DON'T BE AFRAID TO HAVE THE BALLS TO TAKE CONTROL

"Music has lost its stomach for rebellion, I can understand the general disillusionment with political parties, because New Labour pissed on its own class in a lot of ways. But I can't understand the notion that you can't, or shouldn't, be a critic of them. Bands need to be aware of the surroundings they're living in. This current generation is born of utter hedonism. They've had to years of economic growth and the virtuality of the internet, and it's just fucked them up.'

But what did you make of Wyclef Jean's failed bid to be President of Haiti? Should musicians ever take it to the opposite extreme and cross the aisle from talking

#### "NICK CLEGG REMINDS ME OF DAVID BRENT: A THIRD-RATE MOTIVATIONAL SPEAKER"

about politics to actually participating in it?

"I thought it showed an unbelievable amount of bravery for him to even try that. I can't think of a harder job in the fucking world. I can't see him doing that - with all the baggage that comes with it - for a publicity stunt. Even I'm not that cynical. I wouldn't have the balls to do that in fucking Wales, let alone a country like Haiti, which has so much potential but is also in such deep, deep trouble. People can say what they like about it, but I think he did it from the heart. It's not like throwing a charity record together; it's a truly impossible job."



"That's the mantra we started off with, and I think it's really important. I used to go to school with daffodils hanging out my back pocket because I saw Morrissey doing it on Top Of The Pops. That aspect of fandom is gone now, and it'll take a really exotic and brilliant rock star for it to come back.

"Right now, however, we've got this endless cavalcade of bands selling us fake Americana, the idea that you've got to wear fucking awful clothes, have lots of facial hair, and live in a log cabin in fucking Montana the clichéd view of the 'songwriter'. Because I dress as a woman and wear loads of make-up, but have a degree in politics and love football and rugby, I don't tick any of the boxes of that classic songwriting lineage from Bob Dylan onwards, and therefore don't get taken so seriously. And I'm fine with that. I don't want it. When you start describing yourselves as 'artists' instead of a band, you're in trouble."

#### THE INTERNET CAN BREAK AS WELL AS MAKE YOU

Wire's views on illegal downloading are welldocumented and, it's fair to say, somewhat unpopular. But that doesn't change his convictions about it.

"Music is such an easy thing to steal nowadays. I think Andy Falkous from Future Of The Left put it best. He said that most of the time he lives life like a communist, and the band barely functions on a financial level. And the idea of someone stealing something he's put his entire endeavour into just destroys him. The worst thing is when bands who have made millions and are comfortable in their own studios or whatever - much like us, I won't deny it say you shouldn't worry about it: they should try being 20 again and without any stream of income. The only way to make money is to sell yourself to advertising. When I was growing up, the holy grail was to get on the cover of NME and Melody Maker at the same time. Now, the ultimate wish of any band is to get the latest Pod advert - how sad is that?

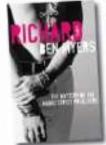
10 REGRET NOTHING
What, we wonder, might the young Manic Street Preachers make of their fortysomething selves these days? Wouldn't you see yourselves as sacred cows waiting to be torn down?

"Oh, around the 'Lifeblood' period in 2004 they would've hated us. Bad haircuts, bad jackets. But I think, as rock classicists, we would've fallen back in love after 'Send Away The Tigers'. We'd become sloppy about everything, from the music to the artwork, and we decided to take massive control again. Our young selves would've appreciated that."

But you were the band who wanted to sell 20million copies of your debut album, burn down the government and split up...

"And I don't feel embarrassed about any of those

things I said in the past. I feel embarrassed for Scan and James because they had to go along with it. I don't think they ever thought we were going to split up after one album! I still don't feel like an elder statesman. Among other bands, there's always a slight reticence towards us. But if you make too many friends in rock'n'roll, it gets you nowhere..."



Former NME journalist Ben Myers' fictionalised retelling of the last days of Richey Manic, Richard, hits the shelves on October 1. As you might imagine, Nicky's not a fan...

"I've skimmed through it. I found it too upsetting to read the whole thing. The notion that somebody thinks they knew who he was... I mean, I thought I knew Richey, but maybe I didn't. I didn't know he was going to wake up one morning and just walk away. My problem with the book is that I would never be that presumptious. When you make fiction out of someone, you forget that they're a real human being. Richey is a brother, a son, and a friend. I guess it was inevitable but we grew up engrossed in rock'n'roll mythology, so it would be two-faced of us to put an embargo on this sort of stuff. Having said that, it probably hurts us more than we thought it would. But as Keith Richards would say, that's the price of an education."

Head to NME.COM for an exclusive video with Nicky Wire, plus his views on *The X Factor*, the government, Oasis and more. We've also got his most controversial quotes and extracts from Ben Myers' opinion-splitting book

## THE **ALBUM VERDICT**

## MANIC STREET PREACHERS

#### POSTCARDS FROM A YOUNG MAN

#### **COLUMBIA**



hen God met with his people to blue-sky ideas for a Bible follow-up, they must have been bricking it. Inform vengeful Yahweh the Manics had beaten him to it? Yeah mate, after you. But beat him they had, as 2008's Journal For Plague Lovers' saw the Welsh firebrands rattle off the triumphant sequel to their own personal 'Holy Bible'. And if that record knew the value of ringing in the new when the old stone tablets start weighing heavy round the neck, it's because they'd been here before.

Back in 1995 the Manics' continued existence was in doubt; its protagonists left devastated at the disappearance of their talisman Richey Edwards. 'The Holy Bible' had been a brilliant, shocking study in 20th-century madness and mental illness, but the toll was too much to bear. Something had to give, and they rallied beautifully with 'Everything Must Go', pulling the plug on 'THB's rancid bathwater of introspection and delivering a seismic stadium suite that paid dignified tribute to their absent friend.

Unfortunately the years that followed offered a stale procession of jaded MOR, half-arsed returns to punk 'form' and a sense of slipping identity. There were signs of life on 2007's 'Send Away The Tigers', then from the embers, a fire - drawing inspiration from Edwards' final folder of lyrics, 'Journal For Plague Lovers' was the raw comeback re-establishing the band as media darlings a decade after 'This Is My Truth Tell Me Yours' put them on the path to adult-oriented tedium.

Newly galvanised, the Manics now



find themselves looking to fan the flames of revival away from Edwards' influence, and 'Postcards From A Young Man' throws an 'Everything Must Go'-shaped kitchen sink at the problem. Abetted by Dave Eringa's period production job, it's a mid-'90s flavoured set that sings with rediscovered conviction. James Dean Bradfield summons great tidal swells of melodrama with his guitar. Strings ride in like magic carpets. And Scan Moore's pugilistic drumming will give you cauliflower ear if you crank it up.

It's also cheesier than Red Hot Chili Peppers' sock drawer, but the Manics were always meant to transcend the vagaries of boring good taste. No doubt that seems quaint when you can download your aesthetic wholesale as an iPhone app nowadays but, dude, at least it's an ethos. So, never mind that

the vocal line on opener '(It's Not War) Just The End Of Love' sounds a bit like 'Bad Day' by Daniel Powter. Just watch 'em make it fly with tumbling riffs and soaring Motown strings akin to the best of Everything Must Go'.

The punch-drunk R&B of the title track monsters you with sheer gutbusting volume, Nicky Wire's embattled lyric chasing away the lure of pragmatism that comes with age: "I don't believe the absolute anymore/I'm quite prepared to admit I was wrong/This life it sucks your principles away/You have to fight against it every single day". 'Hazelton Avenue' comes on like the upbeat riposte to 'Motorcycle Emptiness' ("I don't need a wilderness to feel solitary") but the tune is more a riff-tastic take on Lenny Kravitz's 'It Ain't Over 'Til It's Over'. Stupidly, it works.

The Stooges-esque 'Auto-Intoxication'

offers a nicely wrought moment of angst, but it's 'Golden Platitudes' that gives 'Postcards...' its Olympian moment. A stately tear-jerker lamenting the crimes of the New Labour regime, its stellar gospel accompaniment makes Spiritualized sound like a smackhead with a tin whistle: "Where did it all go wrong, where did the feeling go<sup>2</sup>/Why colonise the moon, when every different kind of desperation exists?"

Wire-the-class-warrior can also be found seething on 'All We Make Is Entertainment', which mourns the decline of the manufacturing industry over a vainglorious, Springsteenian hook: "Oh this country is but an empty shell/A clearing house for heaven, a clearing house for hell". 'A Billion Balconies Facing The Sun' reimagines modern media-saturation culture's "ecstasy of the eye" as Ballardian nightmare.

This being the Manics there are some high-profile clunkers, 'The Descent (Pages 1 & 2)"s sub-Oasis drivel being a prime suspect. Likewise the plumber'scrack plod of Ian McCulloch collab 'Some Kind Of Nothingness' with its less helpful use of a gospel choir.

The weak points are scanty, though, and mostly this is a fighting-strength album. Nicky vies manfully with vocal duties on 'The Future Has Been Here 4 Ever', which does 'Exile'-era Stones by way of - yes - Belle & Sebastian. And 'Don't Be Evil' betrays its Television influence in a sputtering groove that erupts in a wonky firework of a solo.

Among 'Postcards From A Young Man's several achievements is that it makes the '90s sound like they weren't an appalling place to be. It was never likely to best 'Everything Must Go"s bravura passion play, but then again, the Manics' roth offensive is a more playful beast than that - poignant, joyful and above all really, really loud.

'Postcards...' doesn't so much run with the ball as kick that shit right out the stadium. Alex Denney

DOWNLOAD: 'Golden Platitudes', 'All We Make Is Entertainment', '(It's Not War) Just The End Of Love'

Head to NME.COM for the band's video guide to the album



CALL IT POST-PARKA OR RADCHESTER OR WHATEVER – RIGHT NOW, MANCHESTER IS ON FIRE, HOME TO THE MOST POTENT SCENE IN A



GENERATION. MATT WILKINSON HEADS TO THE NORTHERN QUARTER TO MEET FOUR OF THE MOST EXCITING BANDS IN THE UK TODAY ►

lorious sunshine beams down on the tarmac outside hipster hangout Common, deep in Manchester's Northern Quarter. Inside, 20 or so kids from bands fumble and fidget while ordering drinks from the bar, talking shop as they do so. Remixes. Gigs. Girls. Guitars.

It might not seem it at this ungodly morning hour, but Manchester is on fire. The current crop of bands spewing out of every single suburb and rehearsal space in the city look and feel capable of collectively shoulder-barging the city into a completely new era. Since the start of the summer, the reputations of a handful of these have swelled, bringing with them plenty of sexy glances from the rest of the UK and creating a collective buzz not seen in the city since Madchester and the post-punk Factory Records takeover that preceded them.

Not that Manchester has seen a dearth of bands in the 20-year gap since the Roses, Carpets and Mondays ruled the northwest; far from it. The likes of Badly Drawn Boy, Elbow, Doves, I Am Kloot and, of course, Oasis have kept Manchester at the forefront of British music and ensured that the city remains a hallowed land for musical pilgrims across the world. But what is happening now is different. This is young, this is potent and this is the future. A community of artists are forming bands, starting labels, putting on gigs and festivals and scribbling in fanzines about this brave new world of musical togetherness.

Four of the most talked about and hyped of these bands - Everything Everything, Egyptian Hip Hop, The Heartbreaks and Dutch Uncles - are here to chat about where things are headed and where they've come from.

"This city is a blank canvas again. It's all there for the taking," declares Matthew Whitehouse, foppish frontman of The Heartbreaks, proudly. Egyptian Hip Hop's Alex Pierce is even more blatant. "Everybody's doing something," he insists. "But nobody wants to do anything that sounds the same as anybody else."

Both are spot on. From the Eno-influenced skuzz honed by Pierce and his buddies, to Dutch Uncles' insane timescales and The Heartbreaks' Morecambevia-studentville's update of Postcard Records' palette (not to mention Everything Everything's insistence at breaking all rules vocally and still coming up trumps), none of these bands sound remotely like each other. But that's not the point. The point is that every single one of these bands is bound to each other by an inherent modernity that eschews the call of London and the dogmatic workings of the music industry, joyfully backlashing against the boorish predictability of bloke-rock that has threatened to overtake Manchester once again with innocent abandon and relentless creativity.

"It actually feels good at the moment, like there's

## "THIS HAS ALWAYS **BEEN A CITY OF** FIRSTS. MAYBE THIS IS A REBIRTH - IT'S TIME TO HAVE A POST-LADROCK SCENE"

MATT WHITEHOUSE. THE HEARTBREAKS



#### THE HEARTBREAKS

#### Who's who?

Matt Whitehouse (vocals), Joseph Kondras (drums) Ryan Wallace (guitar), Deaks (bass)

#### What's the story?

With their Morrissey haircuts and deliberate stamp of Britishness. The Heartbreaks have got a Smiths vibe that's hard to hide. Debut single 'Liar, My Dear' came out earlier this year on Seven Sevens, with the follow-up 'I Didn't Think It Would Hurt To Think Of You' arriving via the Fandango label. Both ace, and there's loads more to come.

#### What does Manchester mean to you?

Matt Whitehouse: "Manchester is a city of firsts. It was the first industrialised city, the first computer was from Manchester, the first test tube baby... maybe this is a rebirth. It's time to have a post-ladrock scene."

#### **EVERYTHING EVERYTHING**

#### Who's who?

Jonathan (vocals, guitar, laptop), Jeremy (bass, backing vocals), Alex (guitar, backing vocals), Mike (drums)

#### What's the story?

The first real breakout band of the scene; if you haven't heard the idiosyncratic warbles about sitting on faces and the like, then you may well have been living under a rather heavy rock for some time. Debut album 'Man Alive' came out late August, charting at 17, and, with a massive UK tour in October, things are going to keep getting bigger.

#### What does Manchester mean to you?

Jonathan Everything: "Manchester has the feeling of being 'the other place' - England's other big hub, but it's different to London. I can't describe it. It's a growing place as opposed to a place that's always been formed."



something different happening," reckons Everything Everything's Jonathan Higgs, asserting that this Manchester crop is much more simplistic in its wants and desires than its predecessors. "It just feels like people are realising there's a future to be had again, which is what Manchester should be about. This, here, it feels like our city now, instead of being part of this massive thing we don't feel comfortable with.'

These bands along with countless others, including Lonelady, Hurts, Airship, Books, Eleanor Lou, May68, D/R/U/G/S and Wu Lyf (more of whom later), embody a new Manchester aesthetic where the only real common artistic bond is that everyone should be as creative as possible. Got a mate who's shithot with a Mac? Get him on board. Numb to the idea of simply releasing music on MySpace or iTunes? Then don't. Do what they do up here and actually think about your artwork and distribution and fanbase. It's this notion that has resulted in genuinely buzz-worthy releases such as Love & Disaster Records' 't' vinyl (simply labelled "new tracks from new Manchester artists") and Wu Lyf's 'Heavy Pop'/'Concrete Gold' debut (which came hand-posted complete with poster, statement of intent and - honest - branded balaclava).

These are the rules adhered to by everyone worth their salt in the Northern Quarter at present. Add to that the fact that Manchester is now armed with a spate of amazing newly-thriving venues (The Deaf Institute, The Ruby Lounge) and a set of gifted and trusted promoters and trendsetters (Now Wave, Love

& Disaster, High Voltage), and you have the most healthy and vibrant grassroots music scene in the UK at present. "It seems incredible now," says Dutch Uncles singer Duncan Wallis, "but a few years ago the landscape wasn't really anything like this. Before a night like Now Wave we didn't really have anything that actually promoted alternative music in Manchester. Which is absurd, when you think about it." Run by Wesley Killerbee, Now Wave's weekly club nights at The Deaf Institute, and their shows around the city ("I like using churches a lot," Killerbee quips. "There's a Salford vicar called Andy who's very open minded...") have become something of an institution for anyone willing to forsake their Noel Gallagherprint comfort blanket for something a little more cutting edge. As renowned Manchester journalist and cultural commentator John Robb puts it, the city has rarely had it this good. "There's more venues in Manchester now than there has ever been, and I would argue that there's more venues in Manchester than in any other city in Britain. I mean, London's very close now, but we've got 20 mid-sized venues, which is amazing for a city this size. Something like The Deaf Institute is really fantastic. It's a really good venue. And that's so important."

Something else that's massively important to the scene is the city's other masterstroke: Sunshine Studios. From the outside, the greying catacomb of a building is nothing special. Inside, truth be told, it's kind of a dump too. But the place is - or has been



#### **DUTCH UNCLES**

#### Who's who?

Duncan Wallis (vocals), Robin Richards (bass), Pete Broadhead (guitar), Dan Spedding (guitar), Andy Proudfoot (drums)

#### What's the story?

Pals since primary school, and only just into their twenties. Dutch Uncles pricked up local ears at industry festival In The City last year. Since then they've appeared on Love & Disaster's '1', and signed to indie label Memphis industries. Their debut single, 'Fragrant', is out in October.

#### What does Manchester mean to you?

Duncan Wallis: "The inspirations we get here are the same anyone gets from any town they five in. We're aware of the heritage and when you're younger it's romantic, but if you want to make a go of it you have to forget about that stuff."

#### EGYPTIAN HIP HOP

#### Who's who?

A ex Pierce (drums, keyboards, backing vocals), A exander Hewett (vocals, keyboards, bass), Louis Stevenson Miller (guitar, bass, backing vocals) and Nick Delap (guitar, bass)

#### What's the story?

Emerging late last year and tipped on these very pages as a band to watch in 2010, the colourful teens dropped their first single, 'Wild Human Child', in February. Follow-up EP 'Some Reptiles Grew Wings' (out September 20 digitally, October 27 physically) is what all the fuss is about, though. Produced by Hudson Mowhawk, it's like The Cure on heavy acid.

#### What does Manchester mean to you?

Nick Delap: "I love Joy Division, I love New Order, But I reached a point where I got bored of them and moved on. Everyone else hasn't, though. That frustrates me."



## "THIS IS WHAT **MANCHESTER SHOULD** BE ABOUT. THIS FEELS LIKE OUR CITY NOW"

#### JONATHAN, EVERYTHING EVERYTHING

- home to pretty much every decent Manchester band that has risen to the fore over the past year. What's not to like when it's cheap as fuck, a stone's throw from Piccadilly Station and within spitting distance of the best bars in town?

"I think everything changed with Sunshine," says Love & Disaster's Dan Parrott. "Pretty much everybody's been in there or is in there - Hurts, May68, Dutch Uncles, Airship, The Answering Machine, Wu Lyf ... I could go on. It proves that Manchester is the perfect size to nurture this kind of thing. London's too big. Everyone does actually know everyone at places like Sunshine, and as a result there's camaraderie you wouldn't get elsewhere."

That's not to say that everything's dandy in the city,

though. It's no real surprise that each of the bands we speak to pour scorn on Peter Hook's recent attempts at "nostalgia tourism", as Joseph Kondras from The Heartbeats puts it. Hook 're opened' the Factory club under the name FAC251 in January to almost universal disdain, and - surprise, surprise - you're not likely to find many of this lot playing there. "We refuse to," says Egyptian Hip Hop's Nick Delap. "We got offered a really sick gig to support Hudson Mohawke but we were just like, 'No, I do not want to be any part of this.' There's certain things you just don't do.'

Love & Disaster's Dan goes even further in his analysis of what the club has done for Manchester music. "At the start of the year all the press was on him [Hook] and he was going, 'Well, Manchester's dying, it hasn't got it anymore. We're opening this club to get a little bit of soul and get some of the old magic back.' And obviously all these guys here were like 'Fuck off!' A lot of the current scene actually comes down to Factory, because it kind of compounded the whole thing to the point where people were really very angry about it."

...But none of that actually matters. Let Hook have his moment, because what stands way above all the messiness is the fact that Manchester is currently in the midst of its most creative spurt in years. All the bands mentioned above - and the ones following close behind them - are ensuring that. Manchester 2010 is every bit as exciting as it's ever been, undoubtedly. There is a light, and it still shines bright...

## THE MYSTERY OF WULYF

f there's one band that best embodies the surge of creativity fuelling the new breed of Manchester bands. it's Wu Lyf. Easily the most secretive of the crop, the four-piece have



pretty much gone to ground since the nation's A&Rs caught sight of them. Of course, this has only served to intensify the scrutiny surrounding them.

So why are they so in demand? First and foremost. they're a really great band. Songs such as 'Concrete Gold', 'Heavy Pop' and 'Lucifer Calling' are equally harrowing and timid, recalling the thundering emotions of Tom Waits, Kurt Cobain and Nick Cave, where scuzzy gospel mantras spew forth above otherworldy clatter and quasi-religious disturbia.

Second, there's the ever-growing sense of mystique amassing behind the band. Initial photos showed a core of about 10 people all wearing balaclavas while smoke bombs were let off in an empty car park. It was an utterly beguiling image that made them look like a cross between a terrorist cell and a scene from the Malcolm McDowell-starring If .... It looked great, actually.

Not exactly the types to 'reveal all' in blogs or video interviews, internet rumours are currently in overdrive about whether the band are real or just a marketing ploy (for the record, we're going with the former). Many eye them with suspicion because of their all-encompassing online presence (Flash websites, passwords, numerous Tumblr and MySpace accounts... the band always appear to be one step ahead of their detractors thanks to this neverending sprawl of cannily designed portals).

But they're not actually that aloof. Every message is there online for all to see - you've just got to find them. And that's half the fun of this band, NME has amassed a collection of roughly 30 songs so far. With some, we got lucky - they were taken down almost instantly. Why? We don't know. But others are still readily available. And until recently the band were still playing amazing gigs at their manager's café, An Outlet. Despite the hype, they charged fans just £1 to get in. Meanwhile, there are numerous Vimeo and YouTube videos, ranging from the professionally shot 'Spitting It Concrete Like The Golden Sun God' (directed by a band friend), to four separate shorts for 'Heavy Pop'.

While many still eye the band with suspicion, their message is spreading. Wu Lyf is, of course, an acronym - World Unite: Lucifer Youth Foundation - and there have been open invitations for anyone to join 'the LYF'. Check the band's Facebook page and you'll find numerous pictures of fans taking them up on their offer, wearing similar balaclavas and imitating those early, eerie photos. One even appears to have a tattoo of the band's crucifix logo on his wrist. Whatever happens next, it's been a hell of a long time since a band have inspired such manic devotion so early on...

For more from the likes of Everything Everything, Delphic, Hurts and more head to NME.COM for video interviews and the bands' guides to Manchester, plus see NME.COM/blogs for a playlist of the city's best new bands and check out the Daily Download all this week for gems from the Manchester scene.

Plus head to NME TV to watch Everything Everything's station takeover at 9pm on Saturday (Sept 18) and again at 10pm on Tuesday (21)





wacky," Les Savy Fav bassist Syd Butler warns singer Tim Harrington as we shuffle into an empty lot in Brooklyn's docks area. Such warnings are, of course, fruitless. In seconds Harrington, who showed up carrying a bucket of blueberries picked on holiday in Vermont like some bearded acid casualty version of Will Ferrell's Elf, is blowing glitter over all and sundry, attempting to explode an orange balloon with his lungs and putting on so many layers of NME's lipstain that he'll likely be scraping it off until Christmas.

The rest of the band are goofing about almost as much, giggling and taking snaps on their iPhones. As they pose with guitarist Seth Jabour's attention-drawing red '69 Chevy, Harrington jokes about making sweet congress with its carburctors. "So many holes," he ponders, examining the width of an air vent. "Maybe if we all lined 'em up, log-cabin style..."

You might expect such high-jinks from a young band on their first interview, but from a bunch of middle-aged men 15 years into their career, such coltish energy is unusual. But then Les Savy Fav's fifth album, 'Root For Ruin', a dark, raw and sexy beast, is scarcely a settled work of maturity. "Show us your teeth and show us your tits... we swell up like dicks in the heat of the night", barks Harrington on album opener 'Appetites', while pressing, "We got mouths/Let's make them moan" on the lusty 'Let's Get Out Of Here'.

With the record having been leaked in early August, the band responded by rush-releasing it on Tunes ahead of the planned mid-September drop, meaning that by the time we meet, the first reviews are eking through. Drummer Harrison Haynes, making googly-eyes for himself out of Tim's blueberries, has niggles with one. "It was like, 'Oh, it's great, it's really good'," he grumbles, "but it's no 'OK Computer'."

The idea that Les Savy Fav are 'a great live band' but ultimately too insubstantial to nick rock's stonecarved canon is hardly a new one, but the incongruous Radiohead comparison clearly rankles. Perhaps the reason Les Savy Fav aren't accorded Yorke-like levels



"LES SAVY FAV IS 100 PER CENT PHYSICAL.HOT-BODIED, BLOOD PUMPING THROUGH THE VEINS..." of Serious Critical Esteem is that a decade and a half in, you might be expected to look beyond riffs and tits and start musing on mortality and the meaning of it all. That shit.

"You're right," concedes Tim. "There's that thing, you get older and you start making capital-A Albums... But, like, 'Appetites' is a blunt instrument lyrically, but it isn't unsure about really wanting that, a record that had the kind of passion that we care about."

"We were talking a lot about '90s bands that influenced us when we were starting out," he continues. "And a lot of that is just... simpler. Like, in a post-'OK Computer' world, there's a lot more connoisseur-ship. Best Coast and all the other West Coast bands that are doing that kind of Shangri-La, garagey, reverb thing... I mean it's cool and it's pretty, but it's so academic in a way... 'Root For Ruin' is just dumb. It's funny. But in a good way."

It's not so much, then, that 'Root For Ruin' is a mid-life crisis album, all sex and defiance and self-loathing in the face of encroaching age (indeed the band roar with laughter when we suggest so) as it is a rude, bird-flippin' declaration of eternal spirit. Les Savy Fav are too busy raging to worry about ageing.

"The title 'Root For Ruin' is this idea of a combination of joy and nihilism, something we've always been interested in. But maybe as you get older there's a new understanding. It's easy when you're, like, 22 to call 'fuck shit up', and dare the world to punch you in the face. But when you've got punched in the face a couple of times it's a different thing to say, like, yeah, punch me in the fucking face. Again... I think I have a kind of jolly pessimism about me. I'm attracted to darkness, I'm attracted to fucked-up stuff, but I have kind of a jolly innocence about me. I'm like a kid poking a dead dog. An old man poking a dead dog's just a bummer."

Another bummer was the scuttling of their publicity campaign by the album's untimely release.

"The thing about a leaked record is that the thing you're excited about is that it's not available anywhere to buy. So I would definitely steal a leaked record," chuckles Tim regretfully. "And then it takes, like, a ton of discipline to actually buy it. And we had a lot of really cool, funny pranks and stunts planned before it came out... You wanna make it teasing and fun."

"It's like foreplay," illustrates Syd, also head of the band's Frenchkiss Records. "You wanna have foreplay, or you just wanna bang? This is like, somebody said, 'Hey, you wanna have sex tonight?' And you can't do anything about it."

Still the band managed to sneak one cheeky tickle out after the impromptu quickie fate handed them, turning the internet back on itself by opening a Twitter account for "the ghost of our record" called @u\_took\_my\_music which, should you tweet excitedly about having downloaded 'Root For Ruin', would quietly start following you. When you clicked through to its profile page, you'd be greeted by an image of a crying baby.

"The silver lining is that people are really excited about the record and are spreading it through Twitter," reflects Syd. "So when it does come out in England – thank god you guys are 80 per cent physical..."

physical..."

"Les Savy Fav is 100 per cent physical," asserts Tim.
"Hot-bodied, blood pumping through the veins..."

#### LES SAVY FAV'S LABEL

Started by bassist Syd Butler, here's five of Frenchkiss Records' best releases...

#### LES SAVY FAV

'The Cat And The Cobra' (1999) The label's first release, LSF's second album is a primal punk throb.

#### THE DODOS

'Visitor' (2007)
Full of weird lyrics and banjos, the leftfield love songs are both nosepunching and lip-kissing.

THE HOLD STEADY 'Almost Killed Me' (2004) The Brooklyn crew's debut. One of the label's best discoveries.

PASSION PIT 'Manners' (2008)
Hip five-piece who everyone went mad for after hearing their debut EP's 'Sleepyhead',

#### FREELANCE WHALES

'Weathervanes' (2010) Thrift shop loiterers, Tube stop buskers and lucid dreamers. One track minds? The urge for direct, bordering-on-fleshly connection extends to LSF's live show, where the hapless gig-goer might still be subjected to anything from an impromptu haircut to a kiss with tongues.

"In our performances we create a world where it's like, we're fucking up, but it's the best night of your life because we're fucking up," explains Syd. "Tim does an amazing job of breaking down the boundaries between band and audience."

"The traditional rock paradigm of band on pedestal," nods Tim. "And we do everything

we can to break that pedestal," says Syd. It might seem odd for a band who have paid so many dues and worked

many dues and worked so long at building themselves up the old-fashioned way, but I.es Savy Fav don't seem to want their reward.

They clearly still love each other's company and keep going not to reach any goal, but because they want to. They have their own label. If they want to tour, they tour. If they want to record, they record.

Tim is amused. "It's not linear. Europeans, I know you guys are really Euclidean and you wanna line everything up and see if it's going in a direction and it makes sense. We're much more Eastern, in a way. It's a cloud, and sometimes the cloud thickens and thins, there's vistas and obfuscations..." He laughs. "We've never felt next-steppy about the band. We look backwards and see a trail but it's one that was beaten randomly through the woods... If the band had a goal, to my mind it would be to be the biggest completely unprofessional band in the world."

Happy just bumbling along in their own weird way, then, and throwing out great records along the way. Touching fans, literally and figuratively. "All we wanted to do was make a record that excites our own passions," concludes Tim. "And people are liking it, maybe because it does that for other people too." Guitarist Andrew Reuland has another theory.

"There's this awesome treatise on art photography by Roland Barthes [Camera Lucida — Critical Theory Ed], and he's talking about these two things, studium and punctum. And the studium is all the academic text and meaning and the punctum is the emotional directness. And of course, punctum has the word 'punk' in it... I feel like we went wicked-punctum on this record."

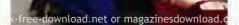
Les Savy Fav, then - old, dumb, and still full of punctum.













# ATHIS HAS BEEN EGO-RIFFIC!

## So says Biffy Clyro's Simon Neil, our guest critic, of the day when his band supported Muse at their supermassive Wembley shows this weekend

magnificently bleached Simon Neil, looking for all the world like a Day-Glo Father Christmas, cranes to look over the perilous drop from a VIP box in the rafters of Wembley Stadium at a stage set designed as a Tokyo corner office and 80,000 Muse maniacs awaiting the second night of their monumental weekend. And comprehensively craps himself.

"Our guitar player went out with his camera and took a few shots and totally put the shitters up us," he grins. "He came back shaking."

Biffy's road to Wembley was an early train from Scotland, but for a show so tech-savvy and futuristic, surely it'd be more cost-effective to simply beam the support acts in. Certainly I Am Arrows seem to materialise onstage from another, far more modest indie universe. Charming and catchy as 'Hurricane' and 'Green Grass' are, catchiness and charm don't count for shit when you're playing to people 12 miles away. You need balls and bluster by the barrel-load, and Andy 'unassuming' Burrows doesn't have enough of the "Fuck me, I'm fabulous" frontman gene to carry it off. Yer

Balls, you want? Bluster, is it? Ah, White Lies, just the ticket. With synths like Panzer tanks and Harry McVeigh's voice resonating so deeply there's Chilean miners dancing to it, White Lies hammer home their

stadium-worthy goth-pop status with confidence and panache. Their lyrical statements may occasionally feel grand and empty – "Strangers don't hide!" claims one new track, ridiculously – but their sonic attack hits you like a coked-up Ricky Hatton.

At which point a topless, tatted light bulb comes onstage, runs down Muse's walkway into the crowd and screams about God and mountains for half an hour, opening with a battle-ready bout of fury and ferocity before calming gradually to the Foo Fighting punch of 'God & Satan' and 'The Captain', essentially a heavy metal Slade.

"It was ego-rific!" says Simon, settling down in the VIP box for Muse's set afterwards. "We got to use the ego ramp! You get to turn around and see your band playing and you really get a sense of the size of the place. That was when I absolutely shat myself. You can never quite compete with a rammed, tiny room, but as soon as you hear 80,000 people singing along with your song, the adrenalin shoots straight into you."

Sure enough, 80,000 pulses race as the lights dim, an

ever-watching eye appears above the stage and a protest march of flags and banners swarms into the photo pit. Muse stride onstage to 'Uprising's double-necked *Doctor Who* stomp, turning their gaze from the stars to the underground, all black ops and revolutions. 'MK Ultra' highlights covert CIA operations, 'United States Of Eurasia' (Q: How much more Queen could

this song be? A: None – none more Queen) pits the entire land masses against each other and, judging by the amount of air-punching that greets 'The Resistance', Matt Bellamy has his own mini-army ready to revolt.

The revolution, however, will be maximised. When the Rock isn't carrying the show on its tyre-squealing collision course with brilliance ('Stockholm Syndrome', 'Plug In Baby', 'Knights Of Cydonia', etc), the Flash takes over. Ribbon cannons greet the 'Vienna'-meets-'We Will Rock You' that is 'Guiding Light'. The band take to a spinning, flying pedestal in the middle of the crowd for 'Undisclosed Desires'. Matt appears in a pixelated *Tron* suit for 'Take A Bow'. And, of course, there's the customary mothership, a giant inflatable UFO which circles the entire stadium, out of which drops an acrobat in a shiny silver suit, spinning on a wire from its underside. Taking notes now. Arctic Monkeys?

Biffy Clyro are. "It needs to be over-the-top but what Muse prove is that it doesn't need to be cheesy," says an awestruck Simon, and he's right: Muse's 2010 stadium show makes Take That's 'Circus' look like Daventry petting 200. Bono's mantis? Pah, a veritable crabstick. Floyd's Wall? Practically Lego. Muse have re-set the stadium bar to a new height of innovation and imagination tonight. No amount of tarted-up dancers are going to match this, Ms Minogue...

#### **MUSE REVIEWED By Simon Neil**

"Every time they step out onto the stage people really don't know what to expect. You're looking at it, it looks like a building, it looks like a Rubik's

Cube but it's not either, even the ratio of it is all fucked-up. It's like being in a magic eye picture, but that moment when they start is so impressive. It's hard not to

peak out when your stage looks like that but they didn't at all. They're playing a five-minute jam of drum'n'bass that sounds like fucking

Lightning Bolt or something and people are into it and don't even realise what they're being exposed to.

Most of their songs are driven by the power of the riff and it's amazing to make people who don't necessarily follow heavy rock music get into that and make it something more, something better. In a stadium it's so hard to have an intimacy and that wallop in the face but Muse have managed to do that. I doubt even U2 do it quite as well as Muse. They have the humanity as well as the technology. Muse are able to move between the two. When he came on in the light suit, he was wireless! When Peter Gabriel did that he had a guy behind him with a fucking cable! It's taking those elements and making it something more. To know that Muse have gone from the smallest venues in the UK to taking it to everyone, you realise the bravery it takes.

So many bands aren't willing to put their neck on the line and go, 'Let's try and play Wembley and make it the best thing anyone's ever seen'. No-one these days is as brave as Muse. When that aerialist fell out of the UFO it was like seeing At The Drive-In live, it was wooow. I'd give us a 10 and Muse 9.99."



# we of

They've just been signed by the guy who discovered The Strokes, and are headlining the NME Radar Tour, but as The Joy Formidable tell Gavin Haynes, they won't stop keeping it real

ay One. Leeds Festival, 2010. Not long after midday, The Joy Formidable launch into live favourite 'Whirring' on the NME/Radio 1 Stage. Then, singer Ritzy Bryan - a pair of dinner-plate eyes poking from beneath a bright blonde bob - attempts to smash her guitar against the stage. Smashitysmash she goes. She's bashing and a-bashing. But does it break? Er, no.

The band play on. She smashes it against the stage, then bashes it. Still it won't disintegrate. The band play on. She knobbles it once more. The band play on. This process continues for many minutes. Finally, she holds it up to the crowd - strings rent, paintwork bent, but still very much intact. They don't make 'em like they used to, eh ...

It's a point that Ritzy seems reluctant to concede today. "Well," she moans, "All I'll say is, you try playing it now ... '

"Smashing the guitar was done 50 years ago," interjects bassist Rhydian Dafydd. "All we're trying to say is: let it happen, whatever it is, onstage."

There was something playful about it,"continues Ritzy, "but I think that our music allows for that physicality. Whenever we play 'Whirring', my guitar always takes a beating.

The reason they did it, see, was because the band had recently come into some dough and had enough money to replace it. Y'see, after a lengthy spell in the indic trenches, The Joy Formidable have become hot property. A forthcoming album produced by renowned Glasvegas/ Interpol/Franz Ferdinand/Muse wall-of-shimmering-glisteningmarble-ised-dark-sound auteur Rich Costey. A US management deal with the guy who signed The Strokes and Kings Of Leon, legendary A&R Steve Ralbovsky. The top slot on the imminent NME Radar Tour. At last, they're cleared for take-off, even if it has taken them a fair amount of time to taxi to the runway.

It's a full two years, since the Sonic Youth-meets-Kate Bush dream pop of 'Austere' first sailed across our airwaves, leaving ripples of excited indie parlour-chatter in its wake. Partly, this is because they are notorious perfectionists. Partly, it is because they have chosen to maintain a fierce independence. "We're always about doing things our own way," Ritzy dictates. "The right way...'

band that have always taken the harder path, they're proof that latter-day DIY is in no need of an SOS.

Despite not having a proper release in the UK, such was the clamour for their 'A Balloon Called Moaning' mini-album that it still managed to sell 10,000 copies here. Not only that - off their own backs the trio recently sold out Camden's 1,100-capacity Electric Ballroom. Their fans - including, weirdly, one Adrian Chiles - are devoted enough to make videos for them - most famously the banned 'Austere' promo that YouTube pulled for depicting various human faces quite clearly in the throes of orgasm.

Rather than spike sharply following some early buzz and risk rapid burnout, they've played their cards right and close to their chests - maintaining a fierce control over their output, avoiding easy solutions, touring relentlessly to the point where they've built up the sort of fanbase that carries careers rather than floats new sensations. Their publicist tells us that they don't

'do' tabloids, ("Well, we like to pick and choose our press."). They also make their own videos - in fact, yesterday they arrived back from making one near Swansea, where they lugged a whole camera set-up down a cliff.

Neither have they courted the usual publicity circuit. "We didn't come here with the intention of breaking east London," Ritzy says. "We just followed our drummer!" And it's there that the pair have remained, sharing a boxy studio-cum-livespace on Brixton Hill. The original drummer -Justin Stahley - soon departed, replaced by Matt Thomas. He'd answered an ad, then, after they sent him some of their music, spent six hours a day for a fortnight practising for the audition. Throughout a full hour of chat, Matt's overwhelming contribution is to keep up a running soundtrack of comedic interjections. ("It wasn't the Lycra you were staring at...", "Put the double-pedal to the metal, that's what I'm saying...", "A couple of plums alright!" Et cetera). He is another new iteration of that eternal stock character: The Goofy Drummer. After we're done, the band return to shooting photos, but Matt just can't resist pulling a series of clowny faces as they pose in front of a frosty black background. His pointy teeth and lank hair give him the air of a brunette Andy Burrows, and he's just as likeable.

In fact, they're all polite and amiable, but there's a steel at their core that comes through in flashes in Ritzy's bright blue eyes, and in their endless repetition of words like 'principles' and 'perfectionists'. "What I look for in signing a band is that 100 per cent absolute dedication to being the best they can possibly be," Ralbovsy has said in interview, and you sense he found it here. They're like The Cribs in cute vintage dresses (basically like The Cribs

these days, then -'Housewife' Video Editor).

Perhaps another part of the reason they've been prepared to wait it out so patiently and painstakingly, is that they've been waiting for their moment since their schooldays. Before they were The Joy Formidable. they were Sidecar Kisses. Before that, Rhydian was in indie nearly-men Tricky Nixon. Before that? They were roughly aware of each other during their childhoods in Mold, Flintshire, North Wales. Rhydian was the year above Ritzy at school. But even in a town of only 10,000, they seldom spent facetime. Ritzy was in some teenage bands. Rhydian once replaced Coldplay's Jonny Buckland in

one early act.

As their lives unspooled, Rhydian fled to uni in Manchester, and Ritzy fled to an au pairing job in Washington for 'familial reasons'. Meanwhile, line-up changes had meant that Rhydian was looking for a new gustarist for Sidecar Kisses, when he put in a call to Ritzy. She fled back. In fact, there's still footage on YouTube of the pair performing '9669' - a track which later ended up on 'A Balloon...' - in the Sidecar Kisses guise. And, somewhere indeterminate within all of this timeline, the pair started dating.

Ritzy: "The music always came first. Our relationship is so simple in so many ways. We don't argue about being a couple. We only argue about music."

They write freely together, but neither do they seem to be chasing 'the album'. In fact, 'A Balloon...' was written for the benefit of a Japanese record-shop owner approached them, who'd asked them to release something in his country. Ritzy: "We just wanted to refresh our set a bit by getting some more stuff out there." So they presented him with an eight-track sorta-EP, semi-album. And, when Passion Pit's Ayad AI Adhamy released it on his own Black Bell label in the States, they went on a US tour in April. That was where they met the Man Who Signed The Strokes And The Kings Of Leon, Ralbovsky, who has made them his number one priority on both sides of the Atlantic.

Cynics might ask why, after being the little indie band that could, they've chosen to sign with one of the biggest record-floggers in the world.

"It just felt right," Ritzy asserts, "Of all the people we spoke to, he just seemed like the one who was the most interested in music."

So, extrapolating the trend, does this mean you're due to be headlining V Festival 2014?

"No," Rhydian allows himself a little laugh, then rounds on the seriousness of the question. "That sounds terrible." The steel glimmers through. They started out hustlin'. They've ended up ballin'. As they stand on the brink of champers-swilling coke-snaffling bigness, The Joy Formidable are ready to prove that they (and their DIY ethics) are as indestructible as their instruments.

The Joy Formidable headline the Emerge NME Radar Tour, which kicks off in Birmingham on Sept 27. For tickets and more info head to NME.COM/newmusic/tour/lineup

#### A YEAR IN THE LIFE

SEPTEMBER 2009 Record with Paul Draper of Mansun fame

#### **NOVEMBER 2009**

Self-release one-off live album, 'First You Have To Get Mad'

#### **FEBRUARY 2010** 'Popinjay' single out on 7"

#### **MARCH 2010**

Sell out 1,100-capacity Electric Ballroom

#### **APRIL 2010** Head out on US tour

**MAY 2010 Ayad from Passion Pit puts** record out in the States

#### **JUNE 2010**

Support Paul McCartney at Cardiff's Millennium Stadium

#### **AUGUST 2010**

Sign to Warner's Canvasback

#### **27 SEPTEMBER 2010**

Head out on NME Radar Tour

# REVIEWS

#### EDWYN COLLINS, CEO, SERJ TANKIAN

Edited by Emily Mackay



## MAXIMUM BALLON

**MAXIMUM BALLOON POLYDOR** 

Just when you thought you knew the man, Sitek goes and does something bold, unexpected and... fun



orn a hipster, die a pop star," seems to be the mantra of Dave Sitek on his Maximum Balloon project. After dumping Brooklyn for California by moving there, he's moved into its headspace too -you could tag this as his 'West Coast record'. And, man, the view is beautiful

The roadmap Sitek's used for this journey is based on classic '80s pop. He cited the prefab funk of Prince B-side '17 Days', Madonna's Danceteria pop juvenilia and the synthesized eccentricity of Cyndi Lauper's 'She's So Unusual' as jump-off points. He's also named the project after a childhood game of writing "random messages on balloons". Both of which suggest that he's in the mood to shake off the shackles of TV On The Radio's highmindedness in favour of something more innocent, instinctual and fun

Indeed, adjectives that come to mind when

listening to 'Maximum Balloon' are: bright, colourful, carefree and neon - quite a leap for someone whose day-job band has been described as 'postmillennial' and 'dystopic urban jams'. Toto, we're not in Williamsburg anymore...

In a way, this musical U-turn seems appropriate when you consider that he's been

deconstructing the pop song and then putting it back together for years. After the boundarybusting 'Dear Science' he's pushed things even further, and on 'Maximum Balloon' has synthesized his sound into something radical some sort of unique 21st century funk.

Like much of what Sitek does, the best moments are the unexpected ones. There's 'Apartment Wrestling', which manages to distil everything that makes David Byrne so compelling via its nervy rhythms and secondsaway-from-collapsing time signatures. There's 'Young Love', which pits the castor oil-thick vocals of Celebration's Katrina Ford (which recall both Stouxsie and Propaganda's Claudia

WHO'S

WHO

Theophilus London

('Groove Me')

has collaborated

with,um, Sam Sparro.

Katrina Ford

('Young Love') Who? Celebration

singer, has guested on TVOTR albums.

Little Dragon

('If You Return')

Who? Swedish/ Japanese collective.

Featured on Gorillaz'

'Plastic Beach'.

Aku Orracu-Tetteh

('Tiger')

Who? Dragons Of

Zynth singer. Sitek

produced their album.

· Holly Miranda

('The Lesson')

Who? Sitek produced

her 'The Magician's

Private Library'.

David Byrne

('Apartment

Wrestling')

Who? Ex-Talking Head

who wears big suits.

Shivaree's Ambrosia

Parsley ('Pink Bricks')

Who? Most-famous for

'Goodnight Moon' on

Kill Bill Vol 2.

Karen O

('Communion') Who? Don't be silly.

Brucken) against a whirring, tingling synth line. The effectively loopy results are as good as anything by his '80s golden oldie templates.

Next to these moments of transcendence, though, are elements of Sitek's vision which clearly don't work as well. The NERD-esque single 'Tiger' (with vocals from Dragons Of Zynth singer Aku) suffers from sounding like it's trying too hard to sound effortlessly TVOTR-esque. Instead it ends up like nothing more than a cheap copy of Sitek's band. On 'Groove Me' (with Theophilus London) Sitek's music is minimal and carefully layered, yet London's flow is riddled with clichés ("catch this sound/Before it blows up") and the result is a by-numbers dance workout. Most disappointing of all though, is the slinky but underwhelming Karen O team-up on 'Communion' which never seems to take off from its sedentary beat position, and instead sounds like a leftover from 'Ir's Blitz!'.

But there's plenty left in-between to feast on. After Sitek brought such golden alchemy to her debut, the Holly Miranda track ('The Lesson') is a soaring number which grafts her Jeff Buckley-like vocals background to beautiful effect. 'If You Return're-imagines Yazoo for 2010 with Little Dragon singer Yukimi Nagano's drowsy vocals wonderfully complementing 'Absence Of Light' with Tunde Adebimpe is a clattering, abstract beast which adds a much-needed

Sitek's made the leap into solodom with boldness and panache. There's a sense of cohesion here, which can be sometimes lacking on 'featuring'

albums (NASA, we're looking at you). And with a man who's worked with everyone from Amanda Blank to Aziz Ansari's RAAAAAAANDY! at its helm, it feels like Maximum Balloon is a project that could inflate infinitely. Let's hope it does. Priya Elan

on to a patchworky, ambient Sitek's slow musical build-up. And darker hue to the proceedings.

DOWNLOAD: 'Apartment Wrestling', 'Young Love', 'The Lesson'

#### THE CHARLATANS

WHO WE TOUCH COOKING VINYL



Twenty years since their debut album 'Some Friendly' catapulted the Northwich upstarts right to the top of the UK charts, The Charlatans

have cemented their status as the most durable of their Madchester-era peers. Buoyed by a surge of interest in their anniversary shows, "Who We Touch' should be their moment to gambol over to the spotlight and shine. It starts well, with 'Love Is Ending' kicking in with a firestorm of Buzzcocks guitars and a power-pop chorus. Once the dust dies down, though, the remainder of 'Who We Touch' feels disappointingly timid in comparison, and the particularly saggy middle section sees them pitch their tent smack bang in the middle of the road. Tom Edwards

DOWNLOAD: 'Love Is Ending'

#### **SOLAR BEARS**

SHE WAS COLOURED IN PLANET MU



Since disco's colonisation by hirsute Scandinavians it's become far cooler to hoard records with galaxy vistas on their sleeves

than it should be. Dublin duo Solar Bears may follow a similar path to Prins Thomas et al - stretching sheer synths and languid beats into prog oblivion - but they plot the course with sun spots in their eyes. The results are charming, taking Vangelis-style futurism ('Twin Stars'), cosmic disco galvinised from overdriven guitar flourishes ('Crystalline'), and, most gloriously, pastoral romanticism that sounds like it's been stripped from a decayed VHS copy of *Le Mepris* ('Cub'). Totally uncool. Totally brilliant, *Louise Brailey* 

DOWNLOAD: 'Crystalline'

## WHO THE HELL ARE YOU? So, who are the men behind the Bears?

"There's two members, John Kowalski and Rian Trench. We both went to a sound engineering course at Pulse in Dublin - we had no musical experience before Solar Bears!"

#### is your name a reference to director Andrei Tarkovsky?

"Yeah, there's a bunch of reasons. Just the simple science behind the fact that all animals are solar powered, but *Solaris* is the main one probably." **Sci-fi fans. then?** 

"Yeah. The track 'Forest Of Fountains' is a nod to The Fountain by Aronofsky. Dolls is a reference to a Japanese film. We're fans of Blade Runner, Alien..." Who is coloured in?

"It was a girl named Abbey. She's one of these people that walks in Technicolor."

#### **CHIEF**

#### **MODERN RITUALS DOMINO**



Having waited 10 years to see The National become 'an overnight success', let us hope for Chief's sake that the timelag on big-hearted US indie is getting

shorter. Like their forebears, these LA beardies get the plaudits for taking raw, honest emotions and richly infusing them into every moment of their music. Sounding like a loved-up Richard Ashcroft with extra harmonies, 'Modern Rituals' proves a rare life-affirming piece of work, as the likes of 'Wait For You', 'Breaking Walls' and 'Stealing' swoon to the depths of the human condition, yet always return hopeful and heart-swelling. Seriously – let's not wait a decade this time. Paul Stokes

DOWNLOAD: 'Stealing'

FACES TO NAMES... What the reviewers are doing this week



JAMIE FULLERTON

"I've been crying about
my Blink-182 Leeds
festival review being
dropped - I'd even
invented a new genre:
'urinal-rock'."



PRIVA ELAN
"I've been reading Mary
Gaitskill's novel
Veronica, which is
unbelievably amazing.
Seek it out on
the internets!"



"Drinking myself into thoughtlessness to protest the dying summer, waking up screaming and letting people down and listening to Jam City. My life is tedious and tends to move in cycles."



## **EDWYN COLLINS**

**LOSING SLEEP HEAVENLY** 

The Scottish indie legend ropes in a host of guests but shines brightest himself on one of his best albums yet



To say that Edwyn is fêted by the UK indie community would be an understatement.
The former Orange Junce man can barely walk down the street without a member of

Franz or The Cribs bursting out of a café door and laying down their cape in front of him.

The problem with having turned mentor to those he inspired is that, overborne by the guest spots, his seventh solo album 'Losing Sleep' could have ended up being the British indic version of Santana's 'Supernatural'. Thank cripes, then, that Edwyn has worked hard to integrate his studio visitors to fit his own iron-strong vision.

Indeed, he's struck the perfect balance between musical exploration and delivering the trademark spiky kazoo-ish guitar buzz he forged with Orange Juice. Most notably on the punchy 'Bored', on which he offers a taut cleanliness a step up from OJ's more cut-loose sound, while on 'In Your Eyes' he swerves into different territory, yet remains poised, enlisting The Drums' Jonathan Pierce to stand in front of his insancly classic riff and croon like Robert Smith.

Dreamy and classic, yes, but 'Losing Sleep' is still fun – Edwyn knows that Franz Ferdinand work best with a camp wink and a nudge, so Alex Kapranos gives his smiliest, hip-wiggling "Do do do it again"s on 'Do It Again'.

It's been a hard road for Edwyn since 2005—and he doesn't shirk from this lyrically, telling us he's been "losing dignity" and wondering 'What Is My Role?" with The Cribs' Ryan Jarman. But '... Sleep"s pedigree makes any suggestion that his reverence is in any way based on reappraisal following his turmoil laughable. He's made one of the best British albums of the year—that's why he should be fêted. Jamie Fullerton

Get a free MP3 of 'Losing Sleep' on the Daily Download Blog



DOWNLOAD: 'Losing Sleep', 'Bored', 'In Your Eyes'

#### SERJ TANKIAN





You'd have thought Serj Tankian would have something to cheer about given the financial crisis, but the Socialist Worker salesman of rock is more misanthropic

than ever on 'Imperfect Harmonies'. "Corporatocracy! What a hypocrisy! Aristocracy verses democracy!" he roars familiarly. With a name that sounds like a conquering war-machine, he's definitely come out fighting this time, and may yet relinquish the shadow of savage Armenian folk-metal loons System Of A Down thanks to the schizoid eclecticism here. Mixing the exotic sounds of Laibach, Sparks and forgotten camp Euro-disco heroes Army Of Lovers, he's on to a winner even if he feels he's losing the corporate fight. Jeremy Allen

DOWNLOAD: 'Yes, It's Genocide'

#### **ENVY**

#### **RECITATION ROCK ACTION**



Japanese noise-monsters Envy are no strangers to the quiet-loud-earbleedingly-louder dynamic used by their label bosses Mogwai. In

keeping with their post-rock roots, 'Recitation' is a tumultuous addition to their previous cerebral offerings. Pummelling screamo chant-cumdivertimento 'A Breath Clad In Happiness' and the fury of 'Rainclouds Running In A Holy Night' coexist effortlessly with gentle opener 'Guidance' and the serenade of 'A Hint Of The Incapacity', proving that big bursts of cacophonous bedlam and instrumental sentimentality aren't mutually exclusive.

A brutally romantic record. Ash Dosanjh DOWNLOAD: 'Rainclouds Running In A Holy Night'





#### **FENECH-SOLER**

LIES B-UNIQUE



There is literally nothing in this song musically that held me, up until the last 30 seconds when it built to a pretty epic half-minute. But instead

of it being a natural progression, it feels like they left the best way too late and I was lost before it kicked in. It then ends really quickly, which made me feel like they might not have been truly aware of what was working in the first place. Lyrically, meanwhile, it could have been any one of around a million songs about a love affair gone wrong,

#### DAN LE SAC VS SCROOBIUS PIP

**CAULIFLOWER SUNDAY BEST** 



This really isn't my cuppa to be honest. Meshing too many things, the track is a mish-mash of a million styles that are not meant to go

together. The female vocals are pretty, but that's about as far I would go.

#### BOMBAY BICYCLE CLUB

RINSE ME DOWN MMM.../ISLAND



This song is really, really good. I like it a lot. I particularly love the drums on it and the way they weave around the vocals to give it a natural rhythm,

while the dreamy voice has a real longing feel.
These guys know what they do well and they
get it very right here: you can see how the
folkies will love this while those into more
contemporary tunes would be drawn in too.

## ERLAND & THE CARNIVAL THE DERBY RAM FULL-TIME HOBBY



The guitar at the beginning reminds me of a less intense Archie Bronson Outfit. The song seems to really take shape around a minute-and-a-half in

when it spirals into a cool series of changes with samples, drums and guitars swirling towards the psych finale.

#### KAREN ELSON

THE TRUTH IS IN THE DIRT THIRD MAN/XL



Karen Elson is very compelling to me. I love the metaphorical lyrics accompanied by music that is part-dreams and out-of-body

and part... well, just purely startling to be honest. You can feel [her husband] Jack White's touches on it, too, but without it ever being anything other than a song she owns.

#### **CRYSTAL FIGHTERS**

**FOLLOW ZIRKULO** 



The immediate harmonies on Crystal Fighters make you think this will be a big jangly psych-folk track á la something in the world of Edward

Sharpe & The Magnetic Zeros. However you quickly start to feel the dubstep undertone on 'Follow' and suddenly it sounds more like something Rusko might have produced. I liked this on first listen and then *really* liked it on the second.

THE RIDER What we're reading and

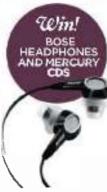


DVD
Trash Humpers
Harmony Korine's latest
is apparently an
"excoriating attack on
the American Dream".
It's really about old
people frotting bins and
shagging rubbish.
A searing indictment
of US materialism?
Or a load of old, er,
trash? You decide.



Event
Twin Peaks Weekender
Twenty years after the
series first aired on UK
TV, Twin Peaks has lost
none of its allure, even
though everyone knows
who killed Laura

Palmer. To celebrate, London's Battersea Arts Centre are staging this October weekender, including a 30-hour marathon of every episode. Book now.



For a chance to grab these Bose in-ear headphones and listen to 2010's Barclaycard Mercury Prize compilations, go to NME.COM/win



## CEO WHITE MAGIC MODULAR

#### The chillwave summer sun finally sets in northern Europe with its Swedish originators



If I could find a bookies esoteric enough to take it, I'd bet that a decade from now a few million ex-bloggers will be wondering why they can't show their kids

Polaroids of the summer they spent partying with beautiful, well-off Swedes on Iberian rooftops. 'Chillwave' is an imaginary music. It exists in internet-bound photo albums, filtered Facebook profiles – a music of selective memory, devoted to childhoods that never existed and a cool that dissipates as soon as one takes a shit.

That sound may have made stars of Americans such as Washed Out and Toro Y Moi, but its essence resides in the hearts of northern Europeans like Air France, Korallreven, jj and The Tough Alliance. The latter – the band Eric Berglund, aka CEO, belongs to – and their label Sincerely Yours have earlier claims to a musical equivalent to super-saturated travel brochures.

Berglund's debut solo outing as CEO arrives swathed in sighing autumnal strings and wintry bell chimes at just the right moment. 'White Magic' has the feel of a holiday resort preparing for off-season downtime, opener 'All Around' beginning in the same ominous rumbles that end the album, the sound of ecstatic lungs resigned to deflation.

The title track and 'No Mercy', this album's party songs, come bathed in the sort of sunlight that accompanies school returns and ending holidays, but the real stars here are orchestral eulogies 'Oh God Oh Dear' and ender 'Den Blomstertid Nu Kommer': tracks that sound like the autumn to come, rather than the glorious summer that chillwave, and Berglund, are soon to leave behind. *Kev Kharas* 

DOWNLOAD: 'Oh God Oh Dear', 'Den Blomstertid Nu Kommer', 'No Mercy'

#### GET CAPE. WEAR CAPE. FLY GET CAPE. WEAR CAPE. FLY

**COOKING VINYL** 



I want so hard to like Sam Duckworth's third album. The way his laptop folk-pop seems so quaintly out of time in a chillwave world, his doggedly

chip-shouldered insistence on dragging protest politics into pop, the way he's just totally not cool.

All this makes me want to love him, all the more so because he'd expect NME to hate this record.

Unfortunately, the dated B&Q ad drum'n'bass of the Shy FX-featuring 'Collapsing Cities', the polished acoustic mawk of 'The Uprising' and the frankly Sting-ish co-opting of Baaba Maal for a guest slot on 'All Of This Is Yours' will just not allow me to do it.

Damn you, Duckworth! Duncan Gillespie

DOWNLOAD: 'Queen For A Day'

#### **CHROMEO**

BUSINESS CASUAL ATLANTIC



If 2007's well-received album
'Fancy Footwork' was the twitching
bulge in the tight '80s slacks of
Montreal synth-funk duo Dave 1

and P-Thug, then 'Business Casual', their major label debut, is the exploding, splurging boner. Cassius man Phillippe Zdar's production is a deluxe weave of dreamy synths, biting snares, throbbing bass and warbly Vocoders, but it feels as if Chromeo are just doodling knobs over the top. Which, don't get me wrong, is pretty funny and life affirming - grab a pen and try it yourself on this week's NME - but does little to vanquish the novelty image they're attempting to shake. Mike Williams

DOWNLOAD: 'When The Night Falls'

**CINE AND LEWD** STAN 5 NEW FÉVOURITE BAND DUBSTEP COMES OUT OF ITS SHELL THE EXPLICIT HE 2010 ALBUM **SEPTEMBER** o Buruo GEDNESDYL LAG



KOKO, LONDON WEDNESDAY, SEPTEMBER 8

#### The ArchAndroid is already a star in our eyes, but live she's something else

n under a year, the Monáe live show has become such a spectacle that it should almost go without saying that tonight there's a speech from a vaudeville ringmaster, a set of spoof film credits and a violin overture all before Janelle's even come onstage

When she first appears it's hidden among her dancers in a monk's habit. She then reveals her trademark quiff, which tonight is being offset by a Tudor ruff and doublet. As the evening rolls on, her backing singers transform from nuns, to Hasidic Jews (a nod to tonight being Jewish New Year?), to Egyptians. Her band look like The Mighty Boosh spoofing the 'Hev Ya!' video.

Even with all this distraction, the only

talking point afterwards is Monáe's energy. We can only assume she necked a vat of Diet Coke and Mentos before she came onstage because we can't think how else someone can sparkle like that for a solid hour and a half. Not a second passes without a shoulder shimmy, a head twirl, or a finger wag. Every note, from the blink-and-you'llmiss-'em scats on the aptly titled 'Faster' to a spectacular falsetto in her cover of Nat King Cole's 'Sinile', come like cannonballs from Monáe's tiny frame.

And all that's before she unleashes 'Cold War', its palpitating beat sending her into spasms. She bends over like she's about to start a rugby scrum and then flicks her hair back. As the house lights flash up you can see another 40 or so Jafros flicking back and forth in time. You know you're doing something right when your audience done got their hair did to come and see you.

Monáe already has the necessary apparatus to become a pop icon she's unmistakably recognisable in silhouette, her alter ego Cindi Mayweather leaves her emotionally impenetrable and her debut album could be a greatest hits. Tonight we can add to that list a peerless talent for performance. As she crowdsurfs into a flurry of black and white balloons, bouncing off the hairdos of her apostles, we're left catching our breath. If Monáe performs with this much gusto every night, she'll be dead within a fortnight. But, blimey, what a fortnight. Sam Wolfson

- Smile
- Sincerely Jane Wondaland
- Mushrooms
- & Roses - Cold War
- Tightrope
- Neon Gumbo/
- Violet Stars Many Moons
- Come Alive



#### **ISLINGTON METAL WORKS, LONDON** MONDAY, SEPTEMBER 6

Pair overcome sound problems to proudly present an evening of psychotic psychedelia

The Gaslamp Killer may look like Weird Al Yankovic doing a Darwin Deez impression. He may have a habit of rapping in silly voices like an annoying uncle at a wedding. He may insist on miming every instrument, including the bagpipes and oud. But we can forgive him this and more thanks to his sheer bravura. His signature is

he straddles the idiot/genius trench with uncommon grace. Once we're fully cocked he demands the sound guy turn it up and everything goes haywire.

Gonjasufi, the Mojave Desert-living, crack habit-kıcking, yoga exerciseteaching mystic crackles and fizzes with intense energy as he sings, wheedles, wheezes, croaks, raps and threatens his

way through his entire debut, 'A Sufi And A Kıller', But if tracks such as 'Stardustin" are already psychotically psychedelic on wax, they become just plain psychotic tonight with

what seems to be a spam-fisted intern on the sound desk. After some unmystical language is thrown his way, the situation is rescued for a resounding 'Kowboyz&Indians'. TGK marshalls all the feedback and vocals into an overwhelming wash of bass drone that not only rescues this scrappy but exhilarating UK debut show but ascends it into acid blotter-chewing madness. John Doran

## This exhilarating UK debut ascends into acid blotter-chewing madness

a psych and funk world favoured by Cherrystones, Finders Keepers and Sound Way ramped up with the kind of futuristic and overwhelming effects you'd usually only hear if you were watching Battlestar Galactica or actually dying. In fact, when he drops David McCallum's 'House Of Mirrors', and plays a double-time drum solo on an iPad while headbanging, it's fair to say

## <u>MBAL</u>\$ EAT

THE BORDERLINE, LONDON

TUE\$DAY, \$EPTEMBER 7

ondon may have ground to a standstill under a Tube strike tonight but, within the shelter of the Borderline, Cymbals Eat Guitars (and the hefty crowd that've braved the trek) are in furious motion. Pile-driving through the likes of 'Tunguska' and an epic 'And The Hazy Sea', Joseph D'Agostino and his fellow New Yorkers come on like a firedup Pavement with a tangible work ethic; the wonky melodic charm and ability to make your heart swell out into your lungs are all present, but the quartet eschew the slacker ethos of their predecessors in favour of a sweat-dripping, sonic attack. Lisa Wright

#### TIMBER TIMBRE THEKLA, BRISTOL

TUESDAY, SEPTEMBER 7

t's something of an experiment for Canadian trio Timber Timbre (named after the sonics in the cabin where they first recorded) to test how their rusty tones sound rattling around a worn old barge. There's seasick moments - occasionally, they lean too heavily on singer Taylor Kirk's ghostly voice for atmosphere, which falls halfway between Anthony Hegarty's warble and the rumpled cooing of M. Ward. But with violin loops around the scraping of a slide guitar and 'Demon Host' serving as a great centrepiece of gothic suburbia, Timber Timbre's austere, sauntering blues nestles up well against every rivet in the ship. Dylan Williams



#### STATE HISTORIC PARK, LOS ANGELES SATURDAY, SEPTEMBER 4

Fuck yeah! There's lots of new talent on show here, but it's The Rapture who burn brightest

Now in its seventh year, downtown LA's Fuck Yeah Fest may lack the marquee headliners of Coachella, but it more than makes up for it with a swarm of buzz-worthy acts, many of whom have likely never before played to a crowd of this magnitude.

Beth Cosentino of Best Coast seems awestruck by the turnout for her set. 'When I'm With You', one of her most endearingly scraggly stoner anthems, features the lyric "When I'm with you I have fun", and judging from the mass of outstretched arms toward the front, the feeling is reciprocated.

It's pushing 32°C when The Soft Pack take the stage, so their lethargy is understandable, if not forgivable. Matt Lamkin's Where's Waldo? striped shirt seems only too apt as his band look lost. They briefly come alive for 'Parasites', Lamkin clutching the mic as if to tame the song's snarling feedback. Unfortunately, it only serves as a reminder of a wasted opportunity.

Wavves, however, are known for their teetering, combustible performances, and they don't disappoint. Plagued with technical difficulties, Nathan Williams chooses to retaliate by pulling down his pants and running over time. Organisers pull the plug, but often appeasement is the best policy.

Washed Out later demonstrate the perils of being so strongly associated with all things sun, surf, and

beach, Wafting over the dark, crowded field, Ernest Greene's chill waves are met with stone-faced bemusement. He may have been the day's only act upstaged by his own fog machine.

Talking of chilly, Cold Cave are next. The band's crystalline synth-pop is rapturously received, with 'Life Magazine' an obvious highlight. The band's stoicism suggests they may not even be trying all that hard, which is a truly frightening prospect.

Too bad the term new rave got used up on Kiaxons too carly, as Delorean would be more deserving of the tag. It takes just two songs to turn the

crowd into a blurry mass of glowsticks. But then they lose most of their audience to the Main Stage headliners.

Crowd

From The

Marion Belle Los Angeles

What brings you to FYF Fest? "Taking in the sunshine, promoting my group Bowery Beasts, and seeing some friends play."

Who were you most excited to see? "Wayves and Ariel Pink's Haunted Graffiti."

Given how quiet they've been, it's easy to forget that The Rapture are arguably the godfathers of the '80s revival of the past five years. But, tonight, Luke Jenner and co have little interest in playing the elder statesmen. They only air one new song, the unusually vet gracefully low-key 'Sail Away', but what's most striking is how fresh and vital their back catalogue sounds. When that familiar staccato riff to 'House Of Jealous Lovers' slashes through the speakers, it's both a rallying cry and a challenge to all the day's up'n'comers: this is how it's done. Jonathan Garrett



02 ABC, GLASGOW MONDAY, SEPTEMBER 6

While Fever Ray is a

technical marvěl, it's a

cold, almost inhuman one

#### Karin Dreijer Andersson dishes up a visual and musical treat, but it's a pretty bleak one

t's not until the man in the featureless latex face-mask swaggers towards the front of the stage during a climactic 'Coconur' and starts flicking the bird at the audience that we put our finger on what it is that's bothering us about Fever Ray: they're very easy to admire, but pretty hard to be moved by.

Karin Dreijer
Andersson is separated from the front row by a distance of about to feet, but it may as well be a brick wall. Not only does she never acknowledge our presence—never

mind the rapturous applause that greets her every move – but will never even see her face, which is hidden behind an unwieldy headdress that's part Queen Of Hearts, part Mola Ram from *Indiana Jones And The Temple Of Doom.* She keeps us where she wants us – at perpetual arm's length.

Now, that's not to say this isn't a *spectucular* live experience. There's a latticework of lasers searching out into the crowd, cleverly bounced from strategically placed mirrors for maximum heaviosity. There's a ghoulish backing band clad in the aforementioned facewear. There's Andersson herself, conducting the ceremony – because that's what this gig most closely

resembles – with spectral grandeur. And then there's the music itself.

You can't call songs such as 'Concrete Wall ' and 'Keep The Street | I mpty For

Me' dance music, because you can't really dince to them. If you strained the weirdness and alien time pileries out of them, you might be left with something approaching pop music, but really, it defies categorisation. Andersson even succeeds in making her covers of Nick Cave's 'Stranger Than Kindness' and Peter Gabnel's 'Mercy

Street' entirely her own, and manages to outdo Florence + The Machine's weekly kookiness quota by simply standing there, looking like Grace Jones' nightmare. She sings in English, but her voice sounds so otherworldly it may as well be Aramaic

Musically, it's outstanding. On record, you can lose yourself in the lucid-dreaminess of it, feel each off-kilter rhythm and weird vocal hook worm its way into your brain. But you just can't emote to it. Not everybody can be Bruce Springsteen, of course, and Andersson certainly isn't trying. But while Fever Ray is a technical marvel, it's a cold, almost inhuman one. That's exactly what the woman at the centre of it all wants it to be, and in that sense, it's an absolute success. The vast majority in attendance tonight would certainly agree. But for us, a little teamnth wouldn't have gone amiss. Barry Nicolson

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nly at a festival for
London folk can you
come to the great
outdoors and be penned
into a camping area
roughly the size of the fourth plinth at
Trafalgar Square. But here we sit, gazing
through a confusion of guy ropes
towards the empty fields adjacent,
quietly fulfilling our subliminal need to
be cramped

Space issues aside, Offser's become something of a must-see fixture for discerning musos over the past three years specialising as it does in all things new noisy and weird – with whatever else that happens to be cool as lurking in between Local lads dun good Male Bonding fall into the second category with clobbersome panache. There's a comical sort of go nowhere ness to the

songs of the Sub Pop signed trio, like Benny Hill chasing the Cintr'v clad members of No Age round in ice cream van. And while they might lack the ocean spray-ambience of the LA duo, what they do have going for them is some speedy footwork and a burning desire to be in the ring.

Telepathe's 23rd-century bedroom muzak goes down a treat over in the Loud And Quiet tent, with 'Chrome's On It's rambow cascade of sputtering drum tones a highlight as ever. 'So Fine' is a modern disco workout, while

Offset's become something of a must-see fixture for discerning musos

'Devil's Trident's bored, eloquent hipster spiel sounds just dandy. At the end a pair of gentlemen in American Apparel Y-fronts embrace as the girls take their leave. Brilliant

Anna Calvi is the kind of Bond-villain beauty that'd have us catering to her every wish even with a stiletto heel driven through our left nostril. With a set of Lynchian blues-rock to give us the midnight shivers, she demonstrates a proper pop sensibility with the likes of 'Blackout' and the Morricone gallop of debut single 'Jezebel'.

Paper Crows impress with their minxish staring at toes and soulful, post-xx pop, while Banjo Or Freakout's Alessio Natalizia is another winner, playing sweetly simple guitar lines off crisp kosmische accents like London's answer to Bradford Cox.

Dan Snath might look like John Malkovich playing a rogue computer hacker in a mediocre thriller, but he's as nice as knitted cupcakes really. Sound problems conspire to make Caribou over an hour late on the Main Stage on Sunday, but there'll be no Axl Rose-style histrionics here, thanks—just a runthrough of some highlights from this year's marvellous sleeper hit 'Swim'. 'Odessa' is the exuberant pinnacle—right down to Snaith's gracious recorder solo towards the end—but 'Sun''s sprawling, psychedelic finale runs it a close second.

Ears ringing with wondrous sounds, we

head back to our tents to dream of wide open spaces. Alex Denney

Nika and her band 'enjoy' UK seaside resorts, radio shows and guest list requests from The xx and 'Scott Walker'...

## **BRIGHTON BALLROOM**

TUESDAY, AUGUST 31

End of the summer, end of the day: warm sunlight sets on August as cold pebbles lashed by the English Channel sprawl over Brighton's seafront. We're by the shoreline, and 21-year-old American solo artist Nika Roza Danilova from rural Merrill, Wisconsin, is posing for the photographer as her alter-ego, Zola Jesus, while Nick and Alex from her backing band toss stones at the sea.

"Is this really a, uh... beach?" pauses Nick. "Because it looks like a load of rocks, you know?"

British people have never understood how to go on holiday. We are, by and large, joyless fucks. When abroad, we fight, ransack and violate local custom. On home turf we do the same, but in designated seaside towns designed to accommodate this crude behaviour with ominous views, 24-hour boozers and cuisine that'll make you want to throw yourself off a pier.

"We don't really have food like this back home," says Nika, suffering from jetlag, sitting at a table in an archway outside a rotting Regency chip shop, waiting for a piece of battered haddock. This is her honeymoon: last weekend she got married in LA. In celebration, tonight is her first day of an eight-date UK tour.

"I never used to believe in romance or sexuality or love because I thought they'd derail me from my music," she admits. "Then I met my husband Adam at college through Nick, who used to be his roommate, and everything changed. 'Stridulum' is a lot about that."

Over dinner, Nika talks about her Ukrainian-American background: about how her ancestors left Odessa during the early part of the 20th century, which was around the time when the port town became a political pissoir for the Reds, the Whites, the French, the Romanians and anyone else who cared enough to want to wreck the joint. Her previous albums make various oblique references to this through nods to Orthodox Christianity and Jewish folklore (Odessa once had a large Jewish community) beneath a layer of gloomy industrial psychedelia and Nika's washed-out opera-trained farynx. 'Stridulum II', an expanded version of an EP released in February,

does not. Upstairs at the venue, in some



bedroom possessed by black mould and no lightbulb, Nrka explains why.

"For me, writing this record was like a battle between myself and my past and my future," she says. "I also felt like I'd gotten to the point where I wanted my voice to be heard, and I wanted to try something new, so I made it sound really clean."

Two songs in to her set tonight, though, Nika looks up at the soundman, and shouts, "Hey! Can you either turn the music up or my vocals down?" This is the only time she makes eye contact with anyone during the entire gig. When she comes onstage to Richard D James and Philip Glass's weird remix of "Heroes", she's wired, and as the gig progresses through bleak renditions of 'Stridulum' and its predecessor, 'The Spoils', she begins convulsing wildly; part-stage show, part-body clock catching up with nine-hour time differences.

## CAMP BASEMENT, LONDON

WEDNESDAY, SEPTEMBER 1 Only when you see Nika in the street do you notice just how goddamn tiny she is – 4ft-something, at a push. It's late afternoon, and we're outside BBC 6Music on Great Portland Street for her

interview with Steve Lamacq. If things were sketchy last night, they're getting worse today.

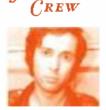
"Oh my god, I can't believe it," Nika says, fishing in her handbag. "The battery ran out on the way here."

What, your phone's?
"No, the van's. Luckily we made it to London and got a taxi. I didn't think we were going to get here."

PR disaster averted, we sign in, pick up autographs of Terry Wogan and take a padded lift to the fourth floor, where Steve goes through the motions. One hour and a short taxi ride later, and Nika's at XFM studios in Leicester Square with presenter John Kennedy doing virtually the same interview about what it's like

t for her though,

VIEW,
FROM THE



Marco Gonzalez, tour manager

so you're not just a tour manager? "I run a record label called Hell, Yes! and I used to drum for Crocodiles, too, but now I've had to move back to Venice from NYC, because my visa expired."

growing up in the arse end of nowhere, and how she got into goth bands at 14 and blah, blah, blah... Fact is, the media treadmill is what makes and breaks artists these days, which is no-one's fault. But while Nika tells John K that she'd die for her music, you can't help but wonder what method of execution most journalists would prefer to use – waterboarding? Rat torture?

After XFM, Nika heads back east and joins Nick and Alex for food before their gig at Camp Basement in Old Street. According to her tour manager, the guestlist for tonight is totally sewn up and the show is sold out.

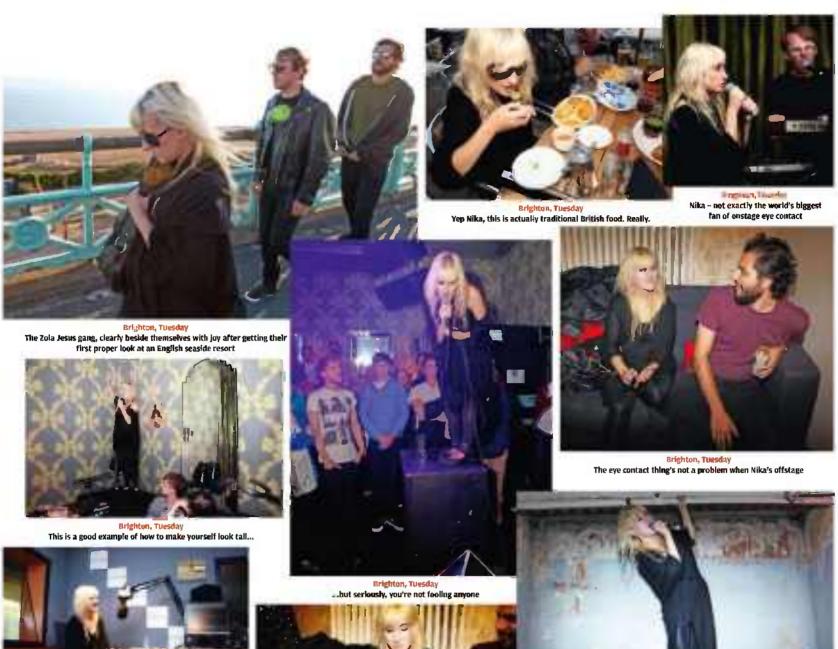
"We've had The xx asking for tickets," she tells us. "And earlier on I got a text message asking for a place on the list for a 'Scott Walker'. I'm not sure if that's a joke or not."

Scott isn't anywhere to be seen when the doors open, but if a bomb had gone off just before curtains-up, the forensic team would have been scraping muso DNA off the wall for a month. The place stinks of industry pimps: label sharks, PR agents, editors, lackeys, freelancers, promoters, managers, hangers-on, arse-lickers, scam artists, band members, the whole fucking shooting match. This, however, doesn't seem to bother Nika. Before she'd gone on she'd described today as a "shit show", and complained about still feeling sick. No signs of any of it, though, as she twists through her

numbers like 'Clay Bodies' and 'I Can't Stand', pacing through the crowd, voice gently booming, notes converting from sound into distorted self-portrait, until a bottle smashes against the wall during 'Manifest Destiny', signalling the end, scattering shards of glass over the floor like pages strewn from an abandoned memoir. You can try piecing that stuff together, but you might as well be pissing in the sea.

"You know, I'm still really shy," she says backstage afterwards, looking for some red wine. "But sometimes you've got to do what you've got to do, even if that makes you feel uncomfortable. That's when it's most effective." Huw Nesbitt

SICHARD JOHNSON, ANDREW WHITTON





Nika listens to another one of Steve Lamacq's hilarious anecdotes about long-forgotten early '90s indie bands



Lordon, Wednesday Nika laments that Terry's recent retirement means he's not actually in the BBC building





London, Wednesday Nika wonders where on earth Scott Waiker could have gotten to...



The xx's Oliver offers to get Nika a ladder so they can talk properly



London, Wednesday "So, which one of us Is sleeping in here tonight?"



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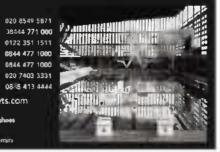
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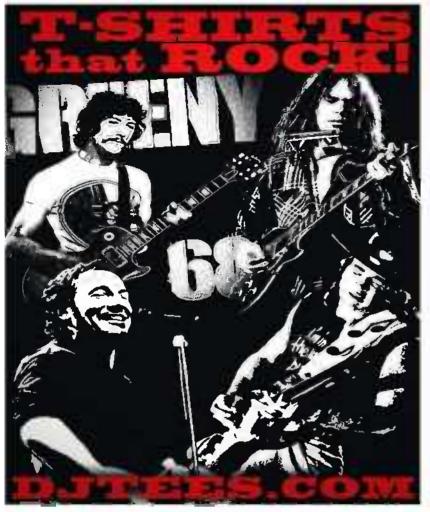


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## BAND AID

No dilemma is too big or small for NME's Resident Cognitive Disputational Resolutionist (aka Agony Uncle) Pete Cashmore



#### WE DON'T SOUND ALIKE

Every gig we do, people say, "Oh, you're really good, you sound like Kasabian!" when we don't sound a bit like them. Do I accept the implicit compliment or pull them up on it?

Confused, Salford

Really, you're in the right to react negatively, since the only bands who should take being compared to Kasabian are Kasabian themselves, or any of their several tribute acts (including Kasabiaren't, Kasain'tbian and Welsh Kasabian). However, as a new band, you have to maintain a certain level of politeness towards your potential fans.

So, don't bottle them. *Uncle Pete* 

#### I HATE EVERYONE

I feel such uncontrollable jealousy towards successful bands that I slag them off in interviews, even the ones I like. How can I get this negativity under control?

Green Eyed Monster, Windsor

Negativity? I shall hear no such nonsense! You should be slagging off more successful acts as a matter of course – Indeed, most of the bands who have taken my '10 Steps To A Better Interview' night class (including Mumford & Sons and Slipknot) now go into interviews with a specially prepared crib sheet of all the acts that they intend to slag off, even if it means lengthening the interview itself. Have a pop at Eliza Doolittle to warm you up, It's not like she's going to kick off. *Uncle Pete* 

#### SHE'S DISTRACTING ME!

My girlfriend is so good looking that she gets chatted up at every gig we play and it distracts me while I am drumming. Flow can I stay on the heat? Sticky Situation, London

Dump her, Sticky. For one thing, a good girlfriend wouldn't even think about talking to any man other than the boyf, and besides, once you are famous (which you will be - you possess all the necessary paranoia and rampant distrust of strangers) you will have women at least as lovely as your girlfriend hurling themselves at you. Now if you'll excuse me, The Editor wants to chat... Uncle Pete

Fancy having your band problems solved once and for all? Just send your musical quandaries to handaid@nme.com, and Uncle Pete will endeayour to assist

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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# **BOOKING NOW**



# THE FLAMING LIPS, DINOSAUR JR, DEERHOOF STARTS: Alexandra Palace, July 1 2011

DON'T

OK so this show's to months away, but we reckon no gig'll manage to pull off a line-up more spectacular between now and then - or even afterwards. ATP's Don't Look Back shows get bands to play their seminal record in full, tn order. And so, headliners The Flaming Lips will be performing the peerless 'The Soft Bulletin' (NME's Album Of The Year in 1999), along with Dinosaur Jr playing their third record, 'Bug', and Deerhoof outing 2004's 'Milk Man' in full. Judging by the Lips' recent festival sets, it'll take us 10 months to save up an appropriate amount of superlatives to describe it. NME.COM/artists/theflaming-lips



**METRONOMY** STARTS: Brighton Concorde 2, Sept 30 The Devon electro-poppers play a free show as part of the Sailor Jerry's sessions. NME.COM/artists/ metronomy



**TAME IMPALA** STARTS: O2 Academy 3, Birmingham, Oct 26 Let the Oz psych-peddlers burst your innerspeakers with their ear-splitting pure rawk riffs. NME.COM/artists/ tame-impala



**SURFER BLOOD** STARTS: Nottingham Rock City, Nov 24 Florida's brightest babes head on tour as support act for New York's darkest, Interpol, on their late autumn UK tour. NME.COM/artists/ surfer-blood



**ABE VIGODA** STARTS: Oxford OX4. October 9 On the back of new album 'Crush', Abe Vigoda embark on a regional tour. NME.COM/artists/ abe-vigoda



**KLAXONS** STARTS: Manchester Academy, November 11 By November, 'Surfing The Void"s intergalactolyptic wiles might have started to make sense. Perfect time for a tour, then. NME.COM/artists/klaxons



DIRTY

**PROJECTORS** STARTS: London KOKO. December 7 "Bitte orca, orca bitte!" If there's a more fun rallying cry than Dirty Projectors' whale pleading, we're yet to hear it. NME.COM/artists/ dirty-projectors



**BRANDON FLOWERS** STARTS: 02 Academy Glasgow, October 12 Pomp-pop's new king is out and about. Flambovance! NME.COM/artists/ brandon-flowers



LOW STARTS: Cambridge Junction 2, Nov 15 Minnesota's most beautiful band make a hugely anticipated UK return. Please let this mean a new album soon. NME.COM/artists/low



THE POGUES STARTS: O2 Academy Glasgow, December 13 Shane MacGowan announcing a farewell Christmas tour has become as predictable as the bloomin' holiday season itself... NME.COM/artists/ the-pogues



**PETER BRODERICK** STARTS: London St Giles In The Field, Oct 16 Now his knee's fixed, Broderick's UK-bound. NME.COM/artists/ peter-broderick



**SUN ARAW** STARTS: Bristol Arnolfini, November 16 Talented LA psych-meddler Cameron Stallones (ex of Pocahaunted and Magic Lanterns) makes his UK debut. NME.COM/artists/ Sun-araw



**SOULWAX** STARTS: 02 Academy Brixton, December 18 Stuff your office's soggy sausage rolls and pathetic festive punch: Soulwax's Christmas party is totally where it's at in 2010. More guests will be announced soon. So prepare! NME.COM/artists/soulwax

## PICK of the WEEK

What to see this week? Let us help



## THE VASELINES

STARTS: Edinburgh Bongo Club, September 15

PICK

If Sub Pop had tried to milk The Vaselines' limited backcatalogue into any more Best Ofs or Complete Histories, they could've started their own scuzz-pop dairy farm. Based on one album, 1989's seminal 'Dum-Dum', and two EPs, they squeezed out three compilations of the Glaswegian duo's awesomely smutty indic jingle-jangle. But given that the band broke up shortly after the release of their debut, who can blame them for wanting to wallow in their seedily cute garage stylings? Happily though, after solo careers and brief reunions, they're back properly! With 'Sex With An X', their long-awaited second album, they've joined up with two of Belle & Sebastian and one of 1990s for a record as full of eyebrow-raising rudery and bolshy irony as they ever were. NME.com/artists/the-vaselines



#### **Everyone's Talking** About IDIOT GLEE

STARTS: London Old Blue Last, Sept 15

There are few more delightful mental images than that of those handsome Grizzly Bears donning Hawaiian shorts and supping cocktails from coconuts - but better still would be to imagine how glorious they would sound. Luckily, there's no need, as Kentucky boy James Friley, aka Idiot Glee, is doing just that. We're totally in love. NME.COM/artists/idiot-glee



#### Don't Miss ZUN ZUN EGUI STARTS: Bristol Croft. Sept 17

Bristol's not one for wallowing in its own sonic history, and it's time Fuck Buttons had a challenger to their synth gizmoid throne. Arise then, Zun Zun Egui, who have been kicking any sign of complacency out of the scene with their knee-littering Beefheart-meets-Lightning Bolt tropicalia and brilliantly unhinged yelping. Don't miss. NME.COM/artists/ zun-zun-egui



#### Radar Star **DUCKTAILS**

STARTS: Brighton Prince Albert, Sept 20 And so the man who begat

chillwave, "hypnagogic pop", and all those other silly terms for dislocated dream wooze makes his UK debut. However, any temptation to turn up and beat him around the bonce with a dictionary will be speedily assuaged by young Matt Mondanile's gorgeous melted down childhood soundscapes. Whatever you call it, he's rad. NME.COM/artists/ducktails

#### GIG GUIDE KEY:

#14 = 14 AND ABOVE #16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW R = FREE ENTRY WA = UNDER 14S WITH AN ADULT UNLESS OTHERWISE STATED ALL GIGS ARE 18+

## WEDNESDAY

#### September 15

#### AREDDEEM

Make Sparks/Farewell Singapore The Tunnels 01224 211121

BATH

Burty Chassis Bell 01225 460426

RIDHINGHAM The Old Dance School/Swens

Hare & Hounds 0121 444 2081 Two Door Cinema Club/We Have Band 02 Academy 2 0870 771 2000 RDIGHTON

Chris T-T/Kit Ashton/Thomas White/The Agitators/The Cloggs Concorde 2 01273 673311

Jonny Kearney/Lucy Farrell/Tandy Hard Prince Albert 01273 730499 Seefeel Jam 0871 230 1094

BRISTOL

A Loss For Words/Not Advised Croft 0117 987 4144

Dalsy Chapman/Emily Breeze Prom 0117 942 7319

Furifined/She Tells Lies Thunderholt 07791 319 614

Olof Arnalds Louisiana 0117 926 5978 The Remnants/Trick The Fox/We Start Parties The Lanes 0117 325 1979 Sage Francis/B.Doian Fleece 01179450996

Sam Baker St Bonaventure 0117 929 9008

Framing Hanley/Just Surrender/ Brooke Clwb Ifor Bach 029 2023 2199 TRC/Lower Than Atlantic Barfly 029 2066 7658

CHELMSFORD Swimmers/Rollback Republic/

Fashoda Crisis Barhouse 01245 356811

DUBLIN

Monica & The Explosions Whelan's 00 3531 475 9372

EDINBURÇH

Gideon Conn The Electric Circus 0131 226 4224

The Script/Lissie Corn Exchange 0131 443 0404

The Vaselines Bongo Club 0131 558 7604

GALWAY

Tom Stade Boisin Dubh 00 35391 586540

GATESHEAD

Adrian Edmondson & The Bad Shepherds Sage Arena 0870 703 4555

Audio Model/Pareto/Underdos Theory Buff Club 0141 248 1777

Detour Bar Bloc 0141 574 6066 Fran Healy Oran Mor 0141 552 9224 Machines For A Day Stereo 01415765018

Mt Desolation King Tuts Wah Wah Hut £141 271 5279

Sky Larkin/Dutch Uncles Captain's Rest 0141 331 2722

LEEDS

The Broken Buttons Milo 0113 245 7101

Llam O'Donnell Sandinista 0113 305 0372

The Pattern Theory Brudenell Social Club 0113 243 5866 LIVERPOOL

Corinne West/Kelly Joe Phelps Sefton Park 0151 709 4321

LONDON

Annie & The Beekeepers

Slaughtered Lamb 020 8682 4080 Barenaked Ladles Apollo

0870 606 3400 The Bees Bush Hall 020 8222 6955

Black Soul Strangers Salon Contemporary 020 7221 1650

**Boy Cried Wolf Monto Water Rats** 020 7837 4412

Cherry Ghost Dingwalls 020 7267 1577 Circa Survive Scala 020 7833 2022 Cold Pumas/Hind Ear/Heavenly

Jukebox Social 020 7636 4992 David E Sugar/Think About Life/ Sound Of Rum Hoxton Square Bar &

Kitchen 020 7613 0709 Doris Brendel/Asif All

Madame Jojo's 020 7734 2473 Dylan LeBlanc 100 Club

020 7636 0933 **Everything Everything XOYO** 08712301094

Exit International Purple Turtle 020 7383 4976

The Felice Brothers/Adam Green/ White Rabbits/Mountain Man Troxy 020 7734 3922

Hope Remains Lost New Cross Inn 020 8692 1866

Hot Fiction/The Dastards Camden Head 020 7485 4019

Idiot Glee/Slushy Guts/Moon Unit Old Blue Last 020 7613 2478

Internal Heaven 020 7930 2020 Jim Bob Bull & Gate 020 7485 5358

The Kinbeats Luminaire 020 7372 7123

The Like ICA 020 7930 3647 Magic Lantern Green Note 08712301094

Omar Albany 020 8692 4446 Out Of The Afternoon/Honey Fits/Double Denim 93 Feet East 020 7247 6095

Rachel Grimes/Mils Frahm Vortey 020 7439 7250

Rowse Barfly 0870 907 0999 Sennen/Nylo/Admiral Fallow The Lexington 020 7837 5387 Softly Softly Albert & Pearl

020 7354 9993 The Wilderness Of Manitoba Lelf Vollebekk/Artur Dykecinksi

Windmill 020 8671 0700 Wolf Parade HMV Forum 020 7344 0044

1973/Turnolke Glow 229 Club 020 7631 8310

MANCHES Black Mountain Manchester

Academy 0161 832 1111 Cephalic Carnage Moho Live 0161 834 8180

Marcus Foster Night And Day Cafe 0161 236 1822

Trouble Books Trof Northern Quarter 0161 833 3197

MUNICASTILE

Marriott Lane Trillians 0191 232 1619 The Moody Blues City Half 0191 261 2606

Skeletonwitch/Wartringer 02 Academy 2 0870 771 2000 Wilco/Philip Selway 02 Academy

0870 771 2000 NORWICH

Fun Lovin' Criminals/The Chemists UEA 01603 505401

Robin Trower/King King Waterfront 01603 632717

NOTTINGHAM

Postmortem Promises/Martyr Defiled Rock City 08713 100000

The Saboteurs/Vanity Box/Anticure Maze 0115 947 5650 OVEODO

Horse Feathers Jeritho Tavern 01865 311775

Pulled Apart By Horses OZ Academy 2 0870 771 2000

PORTSMOUTH

New Device Wedgewood Rooms 023 9286 3911 SHEEFIELD

Florrie/Secret Diaries Forum 0114 2720964

SOUTHAMPTON Breed 77/Malefice Joiners 023 8022 5612



## THURSDAY

September 16



Adrian Edmondson & The Bad

Shenherds Lemon Tree 01224 642230 Sucionerro Café Drummond 01224 624642

#### BELFAST

John Cooper Clarke Black Box 00 35391 566511

#### BIRMINGHAM

Framing Hanley 02 Academy 2 0870 771 2000

Racebarrion Sound Bar 0121 2362220 Tallulah Fix O2 Academy 3

0870 771 2000

The Wilderness Of Manitoha Hare & Hounds 0121 444 2081

#### BRIGHTON

Anagrams The Hope 01273 723 568 Nine Below Zero Komedia

01273 647100

Seerauber Jenny The Windmill

01273 202 475 Slaraffenland Hector's House

01273 681228

Stars & Sons Prince Albert 01273 730499

#### BRISTOL

Hello Lazarus The Cooler 0117 945 0999

Jaguar Skills 02 Academy 2 0870 771 2000

Joanna Newsom Colston Hall

0117 922 3683

Mango Factory/Johnny 5th Wheel & The Cowards Bridewell Old Fire Station

#### CAMBRIDGE.

Fun Lovin' Criminals Junction 01223 511511

#### CARDIFF

Chris Farlowe The Globe 07738 983947

I Am Arrows Barfly 029 2066 7658

DISKIN MGMT Olympia 00 3531 679 3323

EDINBURGH

Wreckless Eric/Amy Rigby Citrus Club 0131 622 7086

#### **EXETER**

Off With Their Heads Cavern Club 01392 495370

#### GALWAY

Peggy Sue/Sons Of Noel & Adrian Roisin Dubh 00 35391 586540

#### GLASSOW.

Dronnin Bombs/Clocked Out 13th Note Café 0141 553 1638

Figure 5/Suspire/The Imagineers Stereo 0141 576 5018 **Healthy Minds Collapse King Tuts** 

Wah Wah Hut 0141 221 5279 Nell Bryden Captain's Rest 0141 331 2722

Page 44/The Shower Scene/2 Thirds Of Youth OZ ABC2 0141 204 5151 Sam Carter St Andrews In The Square

0141 222 2128 The Sketch/Iain Copeland Nice'n'Sleazy 0141 333 9637

Wilco Barrowlands 0141 552 4601 LEEDS

Circa Survive/Meet Me In Vegas/I Haunt Wizards Cockort

0113 244 3446

Drunk in Hell Nation Of Shopkeepers 0113 203 1831

Gary Stewart Band Brudenell Social Club 0113 243 5866

Inbetween Milo 0113 245 7101 Sinnerboy New Roscoe 0113 246 0778

Dead Sons/Vital Fires Masque

#### 0151 707 6171 LONDON

Achilla/Ghost in Mirrors Purple Turtle 020 7383 4976

All Love Concrete 020 7729 1888 Ana Free Barfly 0870 907 0999 Atilia The Stockbroker Roebuck

020 8852 1703 The Badical/Rotkappchen/The Riff Raff 93 Feet East 020 7247 6095

The Bridport Dagger/Abdoujaparov Windmill 020 8671 0700

Dan Deacon XOYO 0871 230 1094 Francis Neve Camden Rock 0871 230 1094

Fran Healy Bush Hall 020 8222 6955 Horse Feathers Luminaire 020 7372 7123

Jimmy Gnecco Monto Water Rats 020 7837 4412

Jonny Tarr Quintet Cargo 0207 749 7840

Killing Machine O2 Academy Islington 0870 771 2000

Kvelertak/Thunderstone/Sofstafin The Lexington 020 7837 5387

Learn To Swim/The Cougars/ The Fraziers Rhythm Factory 020 7247 9386

The Like/Les Cadets/Ivan Ink/ Toby Pellow Old Queen's Head 020 7354 9993

Matt Blanco Jazz Café 020 7916 6060 Miss Demeanour Leicester Square Theatre 0844 847 2475

Monkey Puzzie Trio/Snorkei/ Sculpture Cafe Oto 0871 230 1094 Post Modern Geisha 229 Club 020 7631 8310

The Prospect/The Chambers/Order 66 Hope & Anchor 020 7354 1312 Ray Rumours/The Madrigals

Speedie's 020 7739 4798 Sage Francis/B.Dolan Scala 020 7833 2022

Seefeel ICA 020 7930 3647 Sex Beet/French Kissing/ Chapter Sweetheart Old Blue Last 020 7613 2478

Skeletorrwitch/Warbringer/Angelus Apatrida Underworld 020 7482 1932 **Underworld HMV Forum** 

020 7344 0044 V & The Vendettas/Blondes In Tokyo/We Walk in Straight Lines Oublin Castle 020 7485 1773 Wild Beasts/Fanfarlo/Here We Go Magic Troxy 020 7734 3922 Young British Artists/Goldheart

Assembly Bull & Gate 020 7485 5358 MANCHESTER

The Brute Chorus/Jack Roberts Ruby Lounge 0161 834 1392

Florrie Kraak 07855 939 129 Fyfe Dangerfield/The Boy Who Trapped The Sun Sound Control

0161 236 0340 Olof Armalds Dulcimer 0161 860 0044

Plerre Bensusan Band On The Wall

0161 832 6625 The Price Of Silence/Sub Rosa/ Revolter Roadhouse 0161 228 1789 Sky Larkin Night And Day Café 0161 236 1822

TRC/Six Ft Ditch Star & Garter 0161 273 6726

NEWCASTLE

Elliot Minor O2 Academy 2 0870 771 2000

Pete Molinari Cluny 0191 230 4474 Review Your Disaster/Bob Douglas/ Achilles Head Of Steam 0191 232 4379 Rohin Trower 02 Academy

0870 771 2000 Trouble Books The Cumberland Arms 0191 265 6151

Two Door Cinema Club/We Have **Band** University 0191 261 2606 The Vaselines The Other Rooms

0191 261 9755 NORWICH

Serena Maneesh/Sennen/Pumajaw Arts Centre 01603 660352

MOTTINGNAM

Black Mountain/Wolf People Rescue Rooms 0115 958 8484 Marcus Foster Bodega Social Club

08713 100000 Shadows Chasing Ghosts Rock City

08713 100000

#### SHEFFIELD

Eddle Martin Boardwalk 0114 279 9090

Lateral Vision/Steel Trees/Kiwl Penelope's 01246 436 025

SOUTHAMPTON

Dave McPherson Unit 02380 225612 The Yashin Joiners 023 8022 5612

SWINDON Emily Maguire The Vic 01793 535713 Ray & Slan The Rolleston

01793 534238 Reckless Love/JettBlack/The Love Rockets The Furnace 01793 534238

TUNBRIDGE WELLS Citay The Forum 08712 777101

WARREIDID Three Sheets T' Wind Henry Boons 01924 378126

## FRIDAY

#### September 17

#### ABERDEEN

The Curators/The Marionettes

The Tunnels 01224 211121 Felix Da Housecat Forum 01224 633336

Sam Carter Blue Lamp 01224 647 472 Washington Irving Cafe Drummond 01224 624642

#### BATH

El Wristo/Cassette Culture/Stencils Hobgoblin 01225 460 785

Ramona Moles 01725 404445 BELFAST

Johnny Flynn Auntie Annie's 028 9050 1660 RIDHINGE

The Brute Chorus Flapper 0121 236 2421 Joanna Newsom Symphony Hall

0121 212 3333 Manhattan Project/Shana Tova/ **Militants** Sunflower Lounge

0121 632 6756 Wes Finch/Don't Touch The Walls/ Dreamers Nightmares Actress & Bishop 0121 236 7426

#### BRIGHTON

Rabyhoad/Samsara Coalition 01273726858

Los Fantasticos/Hel-O-Tiki Prince Albert 01273 730499 Monkey Puzzle Trio/Snorkel/Soccer

96 The Hydrant 01273 608313 Sage Francis Audio 01273 624343 REISTOL

Cats In Paris The Lanes 0117 325 1979 Citizen Fish Fleece 0117 945 0996 Gabrielle Aplin O2 Academy 2 0870 771 2000

Mad Mechanics/Syte & The Sound Bodewell Old Fire Station Rosie Garrard Colston Hall 0117 922 3683

Zun Zun Egui/Rekordah/Gnod/Eric Chenaux Croft 0117 987 4144 CARDIFF

Renegades Barfly 029 2066 7658

CHELMSFORD From The Basement/Machine Gun Men Barhouse 01245 356811

DUBLIN Electric Eel Shock Lower Deck 00 3531 475 1423

MGMT Olympia 00 3531 679 3323 EDINBURGH

Elliot Minor/Energy Cabaret Voltaire 0131 220 6176 Eugene Chadbourne Bongo Club

0131 558 7604 Pete Molinari Sneaky Pete's

0131 225 1757 Tomniy Relily Liquid Room

0131 225 2564

EXETER Quirk Cavern Club 01392 495370

GLASGOW **Eye's Own** O2 Academy 2

0870 771 2000 Jacob Yates & The Pearly Gate Lock Pickers/She's Hit 13th Note Cafe

0141 553 1638 Make This Relate/Sacred Betrayal/ The Celestians O2 ABC2 0141 204 5151 Perduramo Nice'n'Sleazy

0141 333 9637 Selective Service/The Gazelles Captarn's Rest 0141 331 2722

Steph MacLeod/Cross The Border/ Pookah Admiral 0141 221 7705 Sucioperro King Tuts Wah Wah Hut 0141 221 5279

Two Door Cinema Club/We Have Band Oran Mor 0141 552 9224 Wreckless Eric/Amy Rigby Stereo 0141 576 5018

Arms Of Atlas/Floods/Arms & The Man Club 85 01462 432767

METCHIN

#### LEEDS.

Barenaked Ladies 02 Academy 0870 771 2000

Daze Hanover Arms 0113 263 0508 Medusa Carpe Diem 0113 243 6264 New Vinyl/Marcus Foster Cockort 0113 244 3446

**Odl** Verve 0113 2442272 Splinter New Roscoe 0113 246 0778 Stillbirth Royal Park Cellars 0113 274 1758

TRC/Lower Than Atlantis The Well 0113 2440474

The Vaselines Brudenell Social Club 0113 243 5866

# LONDON PURE REASON REVOLUTION AND KOKO 0844 847 2258

#### LIVERPOOL

The Rackets OZ Academy 2 0870 771 2000

#### LONDON

Bachelorette Café Oto 0871 230 1094 Bo Ningen Queen Of Hoxton 020 7422 0958

Breed 77/Malefice/Kopperhed Scala 020 7833 2022 British Sea Power/Future Of The

Left XOYO 0871 230 1094 Calories The Lexington 020 7837 5387 Cook And The Case Cobden Club

020 8960 4222 Crazy Elghts/Katalina Kicks/The Gin Riots Rhythm Factory 020 7247 9386 Diamond D Plan B 08701 165421 Filthy Whisky Barfly 0870 907 0999 The Fix/Escort Knights/Inca Hoots Hoge & Anchor 020 7354 1312 Fun Lovin' Criminals/The Chemists

O2 Shepherds Bush Empire 0870 771 2000 Future Rock/Godsized/Dead Man's Crossing 100 Club 020 7636 0933 Kingmaker MMX Bull & Gate

020 7485 5358 Leaf Hound/Typers Of Pan Tang Underworld 020 7482 1932 Let's Buy Happiness/Alpinestars

The Lost Left/Boo Hooray King's Head 020 7293 2830 Martin Stephenson Borderline

020 7734 5547 Max Richter Cadogan Hall 020 7730 4500

Windmill 020 8671 0700

**New Riot** Monto Water Rats 020 7837 4412 Old Crow Medicine Show

Troxy 020 7734 3922 Panic Room 02 Academy 2 Islington

0870 771 2000 Professor Green/Toddia T/Breakage Roundhouse 020 7482 7318

Pure Reason Revolution/1973 Club NME @ Koko 0870 4325527 Ray Dar Vees/Popular Workshop Foe Silver Bullet 020 7619 3639 Saint Jude/I Dream in Colour/The

**Qualities** Bush Hall 020 8222 6955

The Scapegoats Tommy Flynns 020 8741 2817

Serena Maneesh/Exit Calm/ Tripwires ICA 020 7930 3647 This Will Destroy You/Murderdolls/ Talons Garage 020 7607 1818.

Vdrev/Schultz Grosvenor 0871 223 7992 Young British Artists Powers Acoustic Room 0207 372 4598

MANCHESTER Atomic/Vandermark Five Band On

The Wall 0161 832 6625 Cut Loose/Moody Man Roadhouse 0161 228 1789

Doll & The Kicks Moho Live 0161 834 8180

Florrie/Seerauher Jenny/May 68 Kraak 07855 939 129 Fox Force Five Sound Control

0161 236 0340 Lost Rites/SR Gents/The Honeyfeet Ruby Lounge 0161 834 1392 Rowan Coupland/Findlay Fuel Cafe

0161 448 9702 Trouble Books Trof Northern Quarter 0161 833 3197

MENUCACTIC The Halt/Listless/Vintage Revolution Dog & Parrot

01912616998 Nell Bryden Cluny 0191 230 4474 The Note The Station 0871 230 1094 Page 44/The Shower Scene 02

Academy 2 0870 771 2000 Paul Van Dyk Digital 01912 619755 This Machine Star Inn 0191 222 3111

Fyfe Dangerfield/The Boy Who Trapped The Sun Rescue Rooms 0115 958 8484

NOTTINGHAM

Islaja/Poppy Seeds Bunkers Hill 0115 910 0114 Prostitute Disfigurement The Central 0115 963 3413

#### 5ky Larkin/Yanni Montoya Bodega Social Club 08713 100000

OXFORD Circa Survive 02 Academy 2 0870 771 2000 Josh Ritter/The Royal City Band

Town Hall 01865 249811 Relik/Dead Jerichos/Lunar Maria Jericho Tavern 01865 311775

SHEFFELD Diane Cluck/Anders Griffen/Wig Smith Rude Shipvard 0114 258 9653 Laughing Gravy New Barrack Tavem

The Ratells/The Search Party/Clay Lane Plug 0114 276 7093 Virgii & The Accelerators Boardwalk

0114 279 9090 SOUTHAMPTON

0114 234 9148

Klds Can't Fly Joiners 023 8022 5612 SWINDON Sandi Thom 12 Bar 01793 535713

1000 Planets The Vic 01793 535713 TUNBRIDGE WELLS Off With Their Heads/Disassociates The Forum 08712 777101



## SATURDAY

September 18



#### ABERDEEN

Elliot Minor The Tunnels 01224 211121

Gabrielle Apiln Moles 01225 404445 BELFAST

Brendan Benson Auntie Annie's 028 9050 1660 Panama Kings Oh Yeah Music Centre 028 90 310 845

Secret Affair Empire 028 9024 9276 BIRMINGHAM

Dave McPherson/Marc Halls Eddie's Rock Club @ BUSK 0121 643 2093 Diana Braithwaite Drum 0121 333 2400

Hells Bells Roadhouse 0121 624 2920 Mommas In The Kitchen Actress & Bishop 0121 236 7426 Page 44/The Shower Scene OZ Academy 3 0870 771 2000 Poundaflesh/Hotwired/Girlfixer The Old Wharf 0121 440 3000 Strangle Kojak O2 Academy 2

0870 771 2000 BRIGHTON

Alice Prince Albert 01273 730499 Comanechi/Divorce The Hydrant 01273 608313 Delta Spirit The Hope 01273 723 568

Incognito Concorde 2 01273 673311 Nic Fanciulfi Coalition 01273726858 Xerath Centre 0870 900 9100

RRISTOL

Fromage En Feu Bridewell Old Fire Station

The Scribes Mr Wolf's 0117 927 3221 CAMBRIDGE

Get Cape, Wear Cape, Fly St Paul's Centre 01223 354 186 CADDIES

Brother Steve Barfly 029 2066 7658 Sild/Ollon Byw Chapter Arts Centre 029 2031 1050

MGMT Olympia 00 3531 679 3323 EDINBURGH

Kid Canaveral/Night Noise Team Sneaky Pete's 0131 225 1757 The Last Battle Roxy Art House 0871 230 1094

The Stagger Rats/Brand New Bag Cabaret Voltaire 0131 220 6176

Trapped in Kansas Wee Red Bar 0131 229 1442

GATESHEAD

Bob Fox/Billy Mitchell Sage Arena 0870 703 4555

**GLASGOW** 

Aeriais Un/Randoinh's Lean King Tuts Wah Wah Hut 0141 221 5279 Blaze Bayley Ivory Blacks Eugene Chadbourne 13th Note Café 01415531638

Hey Vampires/United Fruit/Cuss Words Bar Bloc 0141 574 6066 Irrational Fever Barrowlands 01415524601

Josh Ritter/The Royal City Band/ Daym Landes Oran Mor 0141 552 9224 Madskull/Not Haif Right/San Pan Disco Maggle May's 0141 548 1350 Olof Armalds Captain's Rest 0141 331 2722

Pete Molinari Stereo 0141 576 5018 Shadowthrone/This Way Up Classic Grand 0141 847 0820

Stockholm Syndrome O2 Academy 2 0870 771 2000 Tommy Rellly OZ ABC 0870 903 3444

HITCHIN The Mavis Krank/Spiked/Kain Club

85 01462 432767

Cissy Santiago 0113 244 4472 Framing Hanley/Redemption/ Saving Time Cockpit 0113 244 3446 Voodoo Poets Carpe Diem 0113 243 6264

LIVERPOOL

Claude VonStroke/Dom Chung/ Joker/Benga Masque 0151 707 6171 Coco De Mer Picket 0151 708 5318 Florrie Shipping Forecast 0871 230 1094

The Soundcarriers/Eva Petersen Williamson Tunnels 0871 230 1094 The Vaselines Static Gallery 01517078090

LONDON

Aaron Liberator/Secret Hero/ Rackitt Jamm 020 7274 5537 Angelic Upstarts Garage 020 7607 1818

A Loss For Words/Not Advised MacBeth 020 7739 5095 The Bombshellettes Pigalle Club 020 77348142

Boy on the Roof/Skylarkers Windmill 020 8671 0700 Community/Moodymann/Floating Points Plan B 08701 165421

The Dixie Ticklers/Ophelia Blitz Last Days Of Decadence 07982 445657 East Town Pirates Monto Water Rats 020 7837 4412

Friendly Fires (DJ Set) XQYQ 0871 230 1094 Jizziy Bears/Le Revieras/Isolation

Barfly 0870 907 0999 The Lonesharks Bull & Gate 020 7485 5358

Ms Dynamite/Roll Deen/Rob da Bank Roundhouse 020 7482 7318 Off With Their Heads Underworld

The Primitives/The Blanche Hudson Weekend ICA 020 7930 3647

Redtrack 229 Club 020 7631 8310 Robin Trower/Aynsley Lister 02 Shepherds Bush Empire 0870 771 2000

Sea Of Bees Rough Trade East 0207 392 7788

The Unkindness Of Ravens/Bad Pollyanna The Gaff 020 7609 3063 We Are The Nynes/Bad Wolf/The Do Or Dies Hope & Anchor 020 7354 1312 White Circus Fever/Missing Andy

Dublin Castle 020 7485 1773 Wilko Johnson Castle 020 7485 2781 Young British Artists Queen Of Hoxton 020 7422 0958

MANCHESTER A Boy Called Doris Sound Control 0161 236 0340

Barenaked Ladies Apollo 0870 401 8000

Here We Go Magic/Allo Darlin'/ Trailer Trash Tracys/Vera November/Internet Forever/Deal To Van Gogh's Ear/Golden Glow/ Elmo Logic/D/R/U/G/S Deaf Institute 0161 330 4019

Joanna Newsom Palace Theatre 0161 242 2503 Modern Alamns/Aln't No Saints/

Lenathan Ruby Lounge 0161 834 1392 Reckless Love/JettBlack Moho Live 0161 834 8180 Sage Francis Roadhouse

0161 228 1789

Two Door Cinema Citth Manchester Academy 0161 832 1111 NEWCASTLE

Black Jack Black Bull 0191 414 2846 Oceansize O2 Academy 2 0870 771 2000 Red Box Earl Grey 0191 285 0352

Stan Star Inn 0191 222 3111 The Stumble/The Watchers/The

Rigg Cluny 0191 230 4474 MOTTINGHAM

Circa Survive/Middle Class Rut Rescue Rooms 0115 958 8484 Helsinki Seven/Hey Enemy Chameleon 0115 9505097 Ricky Warwick Rock City 08713 100000

OXFORD

The Black Hats Wheatsheaf 01865 721156 Lisbee Stainton O2 Academy 2 0870 771 2000 The Long Insiders Jericho Tavern 01865 311775

SHEFFIELD Folk Face Boardwalk 0114 279 9090

Mahogany Newt New Barrack Tavern 0114 234 9148 The Monicans/LSee Startings

Leadmill 0114 221 2828 Neil McSweeney Library Theatre 0114 278 9789

Shadows Chasing Ghosts/Never Cry Wolf Corporation 0114 276 0262 SOUTHAMPTON

Luna Beile/The Inklines Joiners 023 8022 5612

Tim Sheridan Junk Club 023 8033 5445

SWINDON

Innes Sibun Band The Rolleston 01793 534238 Vice Squad/Charred Hearts

The Furnace 01793 534238 YORK Panic Room/Scream Arena

The Duchess 01904 641 413

SUNDAY

September 19

BIRMINGHAM

Breed 77/Malefice O2 Academy 3

Delta Spirit Hare & Hounds 0121 444 2081

Killing Marhine 02 Academy 2 0870 771 2000

BRISTOL Fyfe Dangerfield Thekla

08713 100000 The Wilderness Of Manitoha/ **Hawthorn/Emma Keaveney** Bridewell Old Fire Station

Barenaked Ladies Corn Exchange 01223 357851

CADDIES

**Heart Of A Coward Barfly** 029 2066 7658 The Vaselines Millennium Centre

029 2040 2000 DUBLIN

Johnny Flynn Academy 00 3531 877 9999

Peggy Sue Workman's Club

EDINBURGH

TRC/Lower Than Atlantis Sneaky Pete's 0131 225 1757

**EXETER** 

Dinosaur Pile-Up Timepiece 01392 425309 GLASGOW

Dam Mantle/Becoming Real Nice'n'Sleazy 0141 333 9637

Furnace Mountain/Raina Rose Classic Grand 0141 847 0820

I Am Arrows King Tuts Wah Wah Hut 0141 221 5279

LSD/Trippy Wicked/Perduramo/ Marshan 13th Note Café 01415531638

Martyr Defiled/Postmortem Promises Ivory Blacks 0141 221 7871 Oceansize Oran Mor 0141 552 9224 Reckless Love/JettBlack Cathouse 01412486606

Sage Francis Stereo 0141 576 5018 Washington Irving Captain's Rest 0141 331 2722

The City Divided/Smige Club 85

01462 432767 LEEDS

Aldan Baker/Simon Scott Nation Of Shopkeepers 0113 203 1831 Diane Cluck Brudenell Social Club

0113 243 5866 Happy Red Tractors Mile

0113 245 7101 Resurgence Duck & Drake 0113 246 5806

LIVERPOOL

Prostitute Disfigurement/ Diamanthian Masque 0151 707 6171 LONDON Actress/Bo Ningen/

Rocketnumbernine Roundhouse 020 7482 7318 French For Cartridge/Greta Lange/

Tiffarry Charrington Cable Street Studios 020 77901309 Helsinki Seven/Hey Enemy

Inquisition/Nefarlum/Eastern Front Bull & Gate 020 7485 5358 Kids Can't Fly Barfly 0870 907 0999 Page 44/The Shower Scene 02 Academy 2 Islington 0870 771 2000 Prinzhorn Dance School/What Would Jesus Drive?/The Violet May

The Lexington 020 7837 5387 The Salvo/Pete And Repeat Dublin Castle 020 7485 1773

MANCHESTED

Exit Calm/The Travelling Band/ Kid British Sound Control

0161 236 0340 Glass/Tigers That Talked Deaf Institute 0161 330 4019 Rashu Dixit Band On The Wall

0161 832 6625 NEWCASTLE

Grandfather Birds/Mick Rolfe The Tyne 0191 265 2550

Tommy Reilly Cluny 0191 230 4474 101 Star Inn 6191 222 3111

MOTTINGHAM

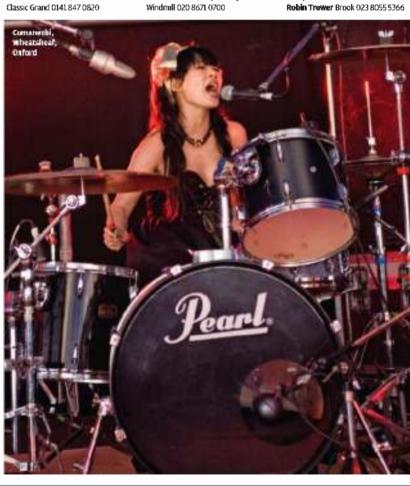
Josh Ritter/The Royal City Band Albert Hall 0115 941 9419

The Megaphonic Thrift Bodega Social Club 08713 100000 Sam Baker Maze 0115 947 5650 OXFORD

Comanechi/Divorce Wheatsheaf 01865 721156 Get Cape, Wear Cape, Fly 02

Academy 2 0870 771 2000 SOUTHAMPTON

Ricky Warwick Joiners 023 8022 5612 Robin Trower Brook 023 8055 5366



#### **GET IN THE GIG GUIDE!**

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## MONDAY

September 20



Oceansize Café Drummond 01224 624642 RATH

Blue Railroad Train Bell 01225 460426

#### BIRMINGHAM

Gong/Space Ritual HMV Institute 0844 248 5037

#### BRIGHTON

Aldan Baker Hector's House 01273 681228

Ducktalls/Dolphins Into The Future Prince Albert 01273 730499

#### BRISTOL

Chatham County Line The Tunnels 0117 929 9008

Old Crow Medicine Show Thekla 08713100000

Philadelphia Grand Jury Start The Bus 0117 930 4370 The Roundel Target Mr Wolf's

0117 927 3221

#### CAMBRIDGE

Green Mind Portland Arms 01223 357268

#### EXETER

Fyfe Dangerfield/The Boy Who Trapped The Sun Phoenix 01392 667080

Straight Lines Cavern Club 01392 495370

#### GLASGOW

Framing Banley/Just Surrender Garage 0141 332 1120 Gerry Lyons Nice'n'Sleazy

Joanna Newsom/Roy Harper Royal Concert Hall 0141 353 8000

Laura Wilkie/Sarah Haves Brei 0141 342 4966

The Megaphonic Thrift Captain's Rest 0141 331 2722

MGMT Barrowlands 0141552 4601

FAm Arrows Cockpit 0113 44 3446 Pete Molinari Brudeneli Social Club

#### 0113 243 5866 LIVERPOOL

Paul Heaton OZ Academy 2 0870 771 2000

Alvarez Kings Dublin Castle 020 7485 1773

Beholder/Zocalo/Silas Underworld 020 7487 1932

Carrie Rodriguez Borderline 020 7734 5547

The Complete Short Stories Bull & Gate 020 7485 5358

Crave Monto Water Rats 020 7837 4412

Dawn Kinnard/Lindsay West Source Belo v 020 7434 9130

Delta Spirit Barfly 0870 907 0999 Edwyn Collins Rough Trade East 0207 392 7788

Fuchigami To Funato/Chino Shuichi Café Oto 0871 230 1094

Howser/Jonnygonehome/Meladora 93 Feet East 020 7247 6095

Karen Floor Rus Half 020 8222 6955 Luke Streeter/Starshapes/Meet The Public Hope & Anchor 020 7354 1312 Natisse/Boy Banned Scarletz

Madame Jojo's 020 7734 2473 Sam Baker Luminaire 020 7372 7123

Scarlette Fever Social 020 7636 4992

Sea Of Bees Slaughtered Lamb 020 8682 4080

5ky Larkin/Dutch Uncles The Lexington 020 7837 5387

Twillight Of The Gods/Ensiferum O2 Academy 2 Islington 0870 771 2000

Zebedy Rays Old Blue Last 020 7613 2478

#### MANCHESTER

Killing Machine Moho Live 0161 834 8180

Llam Frost Sound Control 0161 236 0340

Revolver Roadhouse 0161 228 1789 NEWCASTLE

Moishe's Bagel The Cumberland

Arms 0191 265 6151 NOTTINGHAM

The Vaselines/Haight-Ashbury

Rescue Rooms 0115 958 8484 OXFORD Fric Chenaux Wheatsheat

01865 721156 Larry Miller Band Bullingdon Arms

01865 244516 The Moody Blues New Theatre, Apollo 0870 606 3500

Ricky Warwick 02 Academy 2 0870 771 2000

Clement Marfo & The Frontline Forum 0114 272004.4

The Mercy House/Trolka/Once A Fortnight Corporation 011-1 276 0262 Two Door Cinema Club/We Have Band Leadmill 0114 221 2828

SOUTHAMPTON

Plants And Animals Joiners 023 8022 5612

## TUESDAY

September 21

#### ARFDOFEN

Reckless Love/JettBlack The Tunnels

Trapped in Kansas/Cast Of The Capital Café Drummond M22 -2 1647

#### BIRMINGHAM

The Yashin 02 Academy 3 0870 712000

#### BRIGHTON

Justin Rutledge/Amelia Curran Prince Albert 01273 730499

#### RDISTOL

Acey Slade & The Dark Party/The Lost Souls Club Fleece 0117 945 0996 The Detachments/Idles Louisiana 0117 9/ 17k

Josh Ritter/The Royal City Band St George's Hall 0117 923 0359 Tamco The Cube 0117 907 4190 The Vaselines/Haight-Ashbury

Thekla 05715 10 1000 The Winchell Riots Croft 0117 987 4141

#### CAMBRIDGE

Ellen & The Escapades Portland Arms 01223 357268

Jim Moray Junction 01223 511511 Sky Larkin Haymakers 01223 367417

#### CARDIFF

Before The Escape/Dead Fashlon/ High Demand Barfly 029 2066 7658 Fernhill St David's Hall

029 2087 8444 Old Crow Medicine Show Glee Club 0870 241 5093

Sandi Thom The Globe 07738 983947 Town/Cuba Cuba/Dirty Goods Clwb Ifor Bach 029 2023 2199

#### DUBLIN

John Cooper Clarke Whelan's 00 3531 475 9372

#### EDINBURGH Drew Nelson Village 0131 478 7810 EXETER

Ramona/Out Like A Lion Cavern Club 01392 495370

#### GALWAY

Brendan Benson Roisin Dubh 00 35391 586540

#### GATESHEAD

Joanna Newsom Sage Arena 0870 703 4555

#### GLASGOW

Far From Finished/Wasted Nation 13th Note Café 0141 553 1638

MGMT Barrowlands 0141 552 4601 Paul Heaton King Tuts Wah Wah Hut 0141 221 5279

#### LEEDS

A Loss For Words/Not Advised Cockpit 0113 244 3446

Ducktalls/Dolphins Into The Future Brudenell Soc | ( lub | 1113 243 5866 Erland & The Carnival Bridenell Social Club 311 3243 5866

Postmortem Promises The Well 0113 244 0474

Tubelord/Tall Ships/Wot Gorilla Cocknit 211 - 244 446 Two Door Cinema Club/We Have Band Metropolitan University

#### 0113 283 2600 LEICESYER

Get Cape, Wear Cape, Fly 02 Academy 2 0870 771 2000 LIVERPOOL

Killing Machine OZ Academy 2 0870 771 2000 The Megaphonic Thrift Static Gallery

#### 01517078090 LONDON

Chatham County Line/Joe Pug Garage 020 7607 1818 Damlen Jurado Jazz Café 020 7916 6060 Dimmu Borgir HMV Forum

070 7311 0044 Echo/The Vertigos/Daniel Handley Hope & Anchor 020 7354 1312 Electric Eel Shock 100 Club

020 7636 0933 Engineers/Mr Fogg Old Blue Last

020 7613 2478 Fight Like Apes Barfly 0870 907 0999 Fyfe Dangerfield/The Boy Who Trapped The Sun O2 Shepherds Bush Empire 0870 771 2000

The Hamptons Monarch 08712301094 Hey Zeus/The Koolaid Electric

Company Buffalo Bar 020 7359 6191 Hiroshi Funato/Chino Shuichi/Terry Day Cafe Oto 0871 230 1094 Mark Morriss Enterprise 020 7485 2659

Mount Kimble XOYO 0871 230 1094 Musee Mecanique Borderline

New Kid In Town/The Blind Hearts/ Rubinger 93 Feet East 020 7247 6095 Pfain hire T's O2 Academy Islanton 0870 / L D

Ricky War vick The Lexington 020 76 /

Smoke Fairies Dingwalls 020 724 7 1577

Vaughan King & The Dirt Diggers/ Skinny Love Windmill 020 8671 0700

Young Legionnaire Hoxton Square Bar & Kitchen 32" 7613 0709

#### MANCHESTER

Framing Hanley Manchester Academy 0161 832 1111 The Magnets Band On The Wall

0161 832 6625 ParaZall/Gearge Hanson Magistrates Roadhouse

0161 228 1789 Tomrsv Reiltv/Henry Fox/Damiani Ruby Lounne 0161 834 1392

The Travelling Band Sound Control 016173 0 Tuesday Tony Thirsty Scholar

016127 7 13 Willy Mason/Gold Teeth Deaf Institu C 330 4019

#### NEWCASTLE Barenaked Ladies Morden Tower 08712301094

NOTTINGHAM Earty To The Vineyard Maze 0115 947 5650

Pete Molimari Bodega Social Club 08713 100000

OXFORD Brine Me The Horizon O2 Academy 2 0870 771 2000

I Am Arrows Jericho Tavern 01865 311775

#### SHEEFIELD Carus Thompson/Derrin Nauendorf

Boardwalk 0114 279 9090 SOUTHAMPTON

Straight Lines/Failsafe Wig & Pen

#### Futures/The Xcerts Joiners

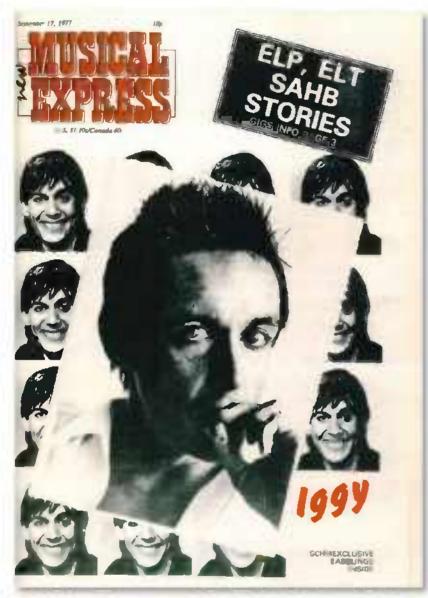
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## **THIS WEEK IN 1977**

IGGY SMASHES UP DENMARK, AEROSMITH FLOP IN BELGIUM







#### **AEROSNORE** Nick Kent goes to check out Aerosmith at

a Belgian music festival, and doesn't have much fun. He calls the event, "The most systematically harrowing, tortuous excuse for a rock festival ever promoted in the Western hemisphere". Aerosmith do little to improve things, "[Stephen] Tyler was the only member who seemed even capable of looking animated." He concludes that Europe isn't the place for them: "One seriously doubts whether they'll bother to demean themselves by touring here again."

#### **IN A JAM**

The Jam are given a bad review by Nick Kent for a show at the Nashville. Kent says, "The main problem is the band just played too fast. I couldn't tell you how long they were onstage, but I would hazard it wasn't over 40 minutes." He goes on, "The band simply ruined their repertoire by seizing upon every song and zipping relentlessly through it, often at the expense of melodic precision... Nevertheless the usual conglomeration of headbashers went about their kamikaze dance routines unperturbed."

## **LUST FOR**

t's 1977, way before those insurance ads, and Iggy Pop is enjoying a reappraisal of his talents. His former band The Stooges have been taken as the blueprint for many of the new punk bands ("I love that," he says with genuine warmth. "That band [the Pistols] walk tall"), so Tony Parsons heads to Copenhagen to meet him during his second ever solo tour. The dates come on the back of his latest album 'Lust For Life', recorded with the man who plucked him out the junkie gutter, David Bowie.

That might, Iggyputs on a demonstration of pure, unadulterated, Iggy-ness during a violent show at a tiny Copenhagen bar: "The mortals stare with wide-eyed shock as Adonis executes a perfect swan dive into their midst. He hits his target a table 10 feet away covered with glasses, bottles, burning cigarettes in ashtrays and lit by a low-hung metal lamp and he's the only person in the joint who doesn't flinch with pain as he slains the mass of glass wood and tire in this bare back/ chest/abdomen. In people at the table recorl with absolute horror because - did you see those eyes? - at no point does he loosen his fist grapping the mic or acknowledge that he has hurt himself in any way. The debris is scattered as he forces himself to his knees and-DOES NOT STOP SINGING HIS TORTURE FILM!"

## ALSO IN THE ISSUE THAT WEEK

- . The Tom Robinson Band are called "The Most Important New Band in Britain", and are given TWO live reviews. Still, reviewer Kim Davis notes, "a lot of people are going to miss them because they can't identify with a group who are glad to be gay"
- The Stranglers' new single 'No More Heroes' is reviewed: "They now set the standard against which the rest of the new bands have to measure themselves"
- The Vibrators are holed up in Berlin, having become disillusioned with Britain. They say, "Probably the best thing that could happen is if something comes down from space and just eats us all and goes away again"
- The Top Five albums are: 1) 'Oxygene' Jean Michel Jarre, 2) 'Moody Blue' - Elvis Presley, 3) 'Rumours' - Fleetwood Mac, 4) '20 All Time Greats' - Connie Francis, 5) 'A Star Is Born Soundtrack'. In the aftermath of his death, there are seven Elvis albums in the Top 30



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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford



# BAG OF ME SWAG



#### **CLUES ACROSS**

1 Men's needs, women's needs, whatever needs attending to, she's there (9)

5+33A There's a fortune on the cards in this game with Fuck Buttons (5-5)

With Fuck Button's (5-5)

8 Not so easy to see how Count & Sinden
performed with Mystery Jets (5-4)

9+30A Yoko Ono admits she was magical getting
the likes of The Flaming Lips, Cat Power and Jason
Pierce to contribute on this album (3-2-1-5) 10 (See 7 down)

10 (see / nown)
12-24D Sounding like perfect idiots in the '80s,
they had eponymous single taken from their
'Hearts Of Fortune' album (10-5)

14 A little nicety in the naming of a gangsta rapper (3-1)

15 It was a race for Teenage Fanclub to finish this album (5-4)

18 Alison \_\_\_\_\_, country musician who partnered Robert Plant on the Grammy Award-winning album 'Raising Sand' (6) 20 (See 3 down)

24 (See 4 down)

26 To a greater extent, this sounds like a Sisters

Of Mercy single (4)
28 "You've got to make your descent slowly and\_\_\_\_ up those sticky keys", from Arctic Monkeys'
'My Propeller' (3)

29 Not something Paul Weller wanted to be stuck with (3)

30 (See 9 across)

32 A bit of White Stripes in the NME gigs (3) 33 (See 5 across)

34 Their debut hit single came from 'Somewhere Only We Know' (5)

#### CLUES DOWN

1 Somehow re-thinks a number for Blood Red Shoes (9)

2 Albums 'Losing ' by Edwyn Collins or ' Through The Static by Jack Johnson (5)
3+20A Their albums include 'George Best'
and 'Sea Monsters' (7-7)

4+24A It's a long time since Bon Iver dedicated this album to her (3-4-7-3)

5 (See 23 down)

6 Scare Liza about The Rascals' release (9) 7+10A Australian band fronted by Dougy Mandagi (6 4)

11 Duran Duran live album or Todd Rungren studio

album (5)
13 Carl Puttnam's band that got into 'Showbiz' (3) 16 Early record label for The Kinks, Donovan and The Searchers (3)

17 So that's you and me together in Mull Historical Society (2)

19 Geldof's right-hand man in Band Aid, Live Aid and Live 8 (3)

and Live 8 (3)
20 Big gap, perhaps, to fill in for their 1982 hit
'Papa's Got A Brand New \_\_\_\_\_\_' (6)
21 The total is \_\_\_\_ 41 (3)
22 "Stand in the place where you live/Now face \_\_\_\_,
think about direction", from REM's 'Stand' (5)
23-5D Perhaps out of memory name a Beatles song (4-2-2-3)

24 (See 12 across)

24 (See 12 across)
25 Producer, founder of Cheeky Records and
member of Faithless (5)
27 A Kasabian disc to get shot of (4)
29 They turned 'Seventeen' doing the 'Shaka Rock' (3)
31 Seventies German band whose influential albums include 'Future Days' (3)

Normal NME terms and conditions apply, available at NME.COM/terms.

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, September 21, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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

## 13 19 12 13 20 19 21 24 33 34 35 31 30 40



#### **AUGUST 21 ANSWERS**

ACROSS
1-9A Neutron Star Collision, 7+19A The State Of Things, 10+22D Heavy Cross, 11 Gibbons, 12 Antics, 15 Year Of The Rat, 18 AM, 24 First Day, 25 Salt Tank, 27 Ed Nash, 28 Eels, 29 Snow.

1 Nice Guys, 2 Ugfy Beautiful, 3 Rei Momo, 4 Nails, 5 Tong, 6 Rihanna, 7 Travis, 8 Ely, 13 Sham, 14 Left, 16+24D Too Fake, 17 Ting Tings, 18 Assassin, 20+23A The Eton Rifles, 21 Heroes, 26+30A New Song.

## SEVEN INCH STORIES BY PHILLIP MARSDEN









PHILLP MARSTEN.

## FANMAIL

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

Edited by Gavin Haynes







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NME.COM/BLOGS



## THAT'S A FOAL JUMPER, YANNIS

From: Emma Quilter

To: NMI

Well done to The xx - they may have been an obvious choice, but they are definitely worthy of the £20,000 prize. They are a band who will use the publicity that the Mercury provides to continue to grow. Not only that - their gracious acceptance was a relief to watch. It was free of dodgy jumpers (I'm talking about you, Yannis), or the drunken shirs and cliches of other years. In conversation, they are as sparse as their own music, but just as moving. I'm just a bit worried as I hear they're planning on building their own studio with the cash. Isn't that the moment that bands start to lose themselves by gazing too long into their own navels?

NME's response...

#### From: NME To: Emma Quilter

I too have looked upon Yannis' jumper and wondered, However, he does have a yellow fisherman's mac that I am jealous of, Tell me, have you seen Yannis' yellow raincoat? - GH

From: Emma Quilter To: NME Nope, If it's really as wonderful as you say it is, let's see a photo.

#### Front: NME

To: Emma Quilter
How about a picture of
Yannis looking all moody
and indic instead? - GH

#### From: Emma Quilter To: NME

You mean any one of every single picture ever taken of him? Now you are really spoiling me!

#### From: NME

To: Emma Quilter
Kids today don't know
they're born. We used to
subsist for weeks on just one
moody pic of Yannis - GH

Get in touch at the above addresses. Winners should email letters@nme.com

#### THE PAINS OF BEING PURELY A HEART DOCTOR

From: Liza Poole To: NME I am a 50-year-old cardiac

nurse on full-time nights who has just started reading NME, and I am getting worryingly into it. I bought my daughter a subscription and she is getting really pissed off that I read it before her. I even know the difference between Pulled Apart By Horses, Band Of Horses, Foals and those equine wannabes Tame Impala. I've recently had two disastrous 'it won't happen again' teenage house parties, which would easily have made it into your 'best crowds' column (NME. September 4), My neighbours (nay, the street) still aren't speaking to me and the last one took eight hours to clean up and repair. What I want to know is, don't you think I deserve to open NME first?

#### From: *NME*To: Liza Poole

allowed to open NME before your daughter. I think the moment it rolls off the press it should be hand-delivered to you by Mark Beaumont inside a vellum pouch made from the sloughed skin of Karen O. But don't get so engrossed in the latest Mumford & Sons exclusive that you can't tear yourself away when there's defibrillating to be done. yeah? You should always be able to distinguish between My Morning Jacket and myocardial infarction - GH

Liza, not only should you be

#### From: Liza Poole To: *NME*

Hey, I'm a professional! I know how to keep the work/ play balance just right: defibrillation is now boringly hands-free with stick-on pads and the push of a button leaving you free to banter with the junior doctor about Axl's cock-up, The Pretty Reckless and The Killers between sets of chest compressions.

#### SWEET EMAIL O'MINE

From: Nick Hewitt To: NME

Some words for Hamish MacBain to eat. They go a little something like this -"So be excited. And be there on time. Because W Axl Rose sure as hell will be." Upon reading this in the Guns N' Roses Reading And Leeds preview (NME, August 28), I orginally thought that AxI had allocated some of the 'Chinese Democracy' proceeds towards bribing Hamish. Axl didn't earn his reputation overnight, but rather from years of acting like a self-indulgent princess. I would have bet my left nut that the performances were going to start late and be nothing more than mediocre. I'll just assume that Hamish got Axl confused with Dave Grohl, Jack White, or anyone else who actually gives a shit.

#### From: NME To: Nick Hewitt

Neville Chamberlain. Michael Fish, Hamish MacBain, An unlikely new BBC3 flatsharesitcom cast, yes. But also: all men who have lived to regret their prognostications. I might not have been as bold in my own crystall ballin', but wasn't it interesting to read, Nick, how alarmingly sane W Axl sounded in his recent interviews? How measured he was? So what do you think is the central psychological truth that allows him to be so

MOSAHUI UBRAJIA SOLUBA

arrogantly batshit here and yet so reasonable elsewhere? - GH

#### From: Nick Hewitt To: NME

Simple: words are cheap. I appreciate the benefit of hindsight (and would definitely watch that sitcom). but saying AxI is going to quit his sphere of selfinvolvement is like saving Klaxons are going to give up mind-altering substances. It should therefore be accepted as one of those things that would survive a nuclear holocaust: cockroaches, Keith Richards and Axl's ego.

#### From: NME To: Nick Hewitt

The thing I'm never sure of is simply this; what is he actually DOING during these hour-long gaps in the programme? No-one seems to have an answer for that. Is he working on a jigsaw that won't come together? Is he having a wank that will neither terminate nor dissipate? Is that what it is? 50,000 waiting because AxI can't butter his own breadstick? - GH

#### From: Nick Hewitt To: NME

Whatever the reasons are for his tardiness, I'm afraid it's tough love time, kids. We are now the children of the GN'R divorce, where one parent has taken his top hat into a new (albeit similar) relationship and the other is still in the dressing room, wanking.

#### **DEEZ OF OUR** LIVES

#### From: Greg To: NME

I'm writing to express my surprise at how there was no coverage or not even a single review of the mighty Darwin Deez in your massive review issue of Reading And Leeds 2010? In my honest opinion, they were one of the best bands of the weekend, I was blown away. The songs were fun and catchy, not to mention the incredible dance moves by Darwin and co that got the whole crowd moving!

#### From: NME To: Greg Greg, Darwin Deez is love. His humility, grace and general sense of

awesomeness are



#### **STALKER** From: Laura To: NME

This is me with Billy F Gibbons from ZZ Top at Biggleswade. It was unreal and Billy is such a nice guy!

unmatched in the history of Strokesian indie-pop. Now hand me a crown and sceptre, please: I'd like to make the man king - GH

#### THE MAN WHO CALLUM

From: Joe from Shrewsbury To: NME

I read Josh's letter from this week (NME, September 4) about how there are no decent guitar bands around anymore. I also want to moan about another absence of a former great in today's society: Callum from Kinross, who, if Google is correct, is also a successful freestyle swimmer, as well as a serial NME botherer. Last week, my first email I ever sent to NME was published, giving me a 100 per cent record. With these credentials, I think NME readers have a new voice. Yes that's right: it's Joe from Shrewsbury. So do I get the job?

#### From: NME

To: Joe from Shrewsbury Alright, Joe from Shrewsbury, I tell you what you can AUDITION to be the new Callum from Kinross. For new readers to Fanmail it might help to explain that up until recently Callum was a much-loved fixture of the section, wowing readers and staffers alike with his witticisms on such pressing issues as the evolution of Kate Nash's smock prints. So... what's your 'thing'? What kind of comments can we expect out of you? - GH

#### From: Joe from Shrewsbury To: NME

What's my thing? Ohh... Erm... You've caught me offguard. Something like...

# Web Slinging The highlight of this week's NME.COM blogs

#### **ISITTIME** TO BELIEVE INCHER?

As much as I've dipped in and out of various series of Cowell's franchise. I can't say I've ever really felt any audition truly blew me away - they never seem to step outside the über-blandified parameters you've come to know and, erm, love. That ended last night when I witnessed Cher Lloyd's audition. Not only did she tick all the usual X Factor boxes - stunning, individual voice, charming personality, great backstory, blah, blah, blah it was the first time I've seen an audition that actually felt in touch with exciting breaking music cultures. Adapting a track that embodies all that's amazing about the Deep South's angoing crunk revolution for an MOR talent show is pretty inspiring. Watching her 'do her thang' in front of monsleurs Walsh and Cowell's dropped Jaws genuinely felt a bit subversive and special. Read Jaimie Hodgson's full blog on NME.com/blogs now

Best of the responses...

Agreed. It's just a shame that she gurns like a fishwife when she 'does her thang'. Sure they can fix that in 'boot camp', though, Ricky

Fuck off, stick your X Factor up yr arse. Matt

SIGH WITE, Morrissey was right as always. Michael

Bring on two 16-year-olds duetting on ODB & Kells' 'Got Your Money', "I don't have no problem with you wotin' me, but I have a little problem

with you not votin' me..." One Asian Under A Groove

She's dearly talented but strained, maybe that was nerves though. Still on the

The MME covering X Factor.

the singing and all the moves just seemed a hit fence I guess.

oohh, aren't The Drums dishy? I've failed, haven't I? I knew I didn't have it in me to take over from Callum from Kinross. Oh well.

#### A LETTER FROM SOMEONE WHO KNOWS LOADS ABOUT MUSIC

From: Joe Reid To: NME

After your article about the best guitarists ever, I was surprised to find this coollooking guy who I've never heard of at the top spot. So I thought I'd have a look at the man on YouTube. I have to admit I am disappointed. I admit he has real talent. But to say that he is the best guitarist ever is just wrong. He hasn't pulled out a famous tune or set the world on fire. A band who haven't got one million views on YouTube has the best guitarist in the world? Just sums up NME.

#### From: NME To: Joe Reid

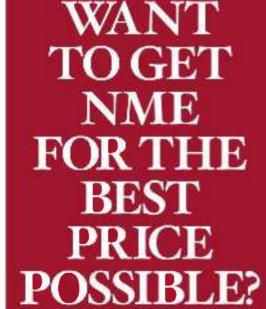
Apologies, Joe. Joshua Third's inclusion at the top of the list was, as you guessed, an administrative oversight. His victory was a result of the lady who does all our arithmetic for polls like this forgetting to carry a '1'. She has since been sacked. The correct winner is, of course, Steve Vai.



#### **STALKER**

From: Amy To: NME

This is me and my mate with the lovely John Hassall at Leeds Festival, just before your writer interviewed him!



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# ES ROCK'N'ROLL LL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

#### **QUESTION 1**

When it first came out, what warning was stickered on to the front cover of the second Mötley Crüe album 'Shout At The Devil'?

"Fuck, dude. I have no idea!"

Wrong. It was "Masked backwards messages"

"That's right! But there weren't any, that's the craziest thing. I remember it being stickered. It was probably some fucking gay marketing plan. I guess if you spin anything backwards something's going to make some sort of sense."



#### **QUESTION 2**

In a 2004 episode of Tommy Lee Goes To College, you studied borticulture, literature and chemistry. What's the chemical symbol for lead, the most stable beavy metal?

"I'm fucking clueless. I scraped by with a fucking D-minus. When I signed up for chemistry I thought we were going to be in the lab fucking around with chemicals and making things explode. But it was nothing but a fucking big math problem!" Wrong, It's Pb



#### **QUESTION 3**

Name the three locations and outfits visited and worn by your then-wife Pamela Anderson in 1995's infamous sex tape, Pam & Tommy Lee: Stolen Honeymoon...

"Lake Mead [south of Vegas]. Our house in Los Angeles. And in my Chevy Suburban truck. How am I doing?"

Go on..

## **TOMMY LEE** (MOTLEY CRUE)



"One outfit was nothing. The second outfit was nothing. And the third outfit was a tan-coloured sweater!" Correct

#### **QUESTION 4**

Which band played when you and the Crüe's Vince Neil were on Friday Night With Jonathan Ross on June 3, 2005? "Oh, boy, fuck, I give up."

Wrong. Coldplay, who performed 'Talk' "Oh that's right. I remember meeting Chris Martin. I like those guys a lot."

#### **QUESTION 5**

Which Lady Gaga song pays homage to a Mötley Crüe song?

"I know she's a big fan, she wears a Mötley Crüe shirt all the time, and claims she has sex in it. But I don't know which song."

Wrong. 'Boys Boys Boys' in homage to the

Crile's 'Girls Girls Girls' "Oh, fuck. That's right. Cool!"

#### **QUESTION 6**

What Ludacris song did you play drums for at the BET Awards in 2010? "My Chick Bad'." Correct

#### **QUESTION 7**

Where are you DJing on November 17 with your DJ troupe Electric Maybem? "Give me one second. Um. Oh fuck. I give up." Wrong, Hard Rock, Biloxi, Mississippi

#### **QUESTION 8**

According to the internet, how big is your erect penis?

"I've never seen any sort of internet reference. What does the internet say?" Nine and a half inches

"Well, to answer your question truthfully, I really don't know. I've never measured it." Get your girlfriend to measure it now... "(Into background) Baby, grab a tape measure, quick! I guess nine and a half inches is close if I just kind of eyeball it." Wrong, Blimey

#### **QUESTION 9**

Who was playing when you and Kid Rock had a bust-up and got kicked out of the 2007 MTV Video Music Awards? "Um, it was... hold on. Great R&B soul singer. Female (Yells into background) Hey, baby, who's that girl who plays the piano? Fucking badass singer. Black girl? (Muffled voice in background says Alicia Keys) Alicia Keys!" Hang on. You're not allowed to ask the audience. Who was that? "My girlfriend."

Wrong. No points for cheating! "I just asked the name, not the scenario."



#### **QUESTION 10**

Name three British people you follow on Twitter?

"Oh boy, Three Brits, Fucking hell, Wow... erm, Adam Freeland?" Who?

"He's a DJ."

Far more famous than that... "Boy, Jesus. Fuck."

Here's a clue: he's from Birmingham...

"Holy fuck. Fucking Ozzy?"

Well done. Any more?

"Erm:"

And Russell Brand...

"There's a guy I would really fucking like to meet. I think he's hilarious!" Wrong



"Not had. People are like, 'I can't believe you remember that!' Other days I can't remember what happened yesterday. The memory banks are pretty intermittent'



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