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INSIDE THIS WEEK

02/10/2010



36

"Just me and an acoustic guitar... that scares me"

MAXIMO'S PAUL SMITH IS ALREADY WIBBLING OVER HIS SOLO SHOWS



32

"I CAN UNDERSTAND WHY POP HAS A BAD REPUTATION"

ROBYN, ONE-WOMAN CRUSADER AGAINST POP PAP



48

"ENJOYING OURSELVES IS A 24-HOUR A DAY JOB"

KLAXONS HAVE IT TOUGH, EH?



28

"After the record came out, people asked, 'What happened to you guys?'"

MGMT EVALUATE THE FALL-OUT AFTER 'CONGRATULATIONS' NOT SO MUCH SPLIT OPINION AS RIPPED IT APART



38

"CARL CAN PARLEZ FRANÇAIS WITH THE BEST OF THEM"

THE VERDICT ON CARL BARAT'S LOUCHER-THAN-LOUCHE SOLO ALBUM



10

"WE WATCHED THE HUMAN CENTIPEDE OVER LUNCH"

WHITE LIES HAVE BASICALLY TURNED INTO SERIAL KILLERS. COOL

PLUS

4
ON REPEAT
6
UPFRONT
15
PIECES OF ME
16
RADAR
20
FEATURES
38
REVIEWS
44
LIVE
65
GIG GUIDE
70
THIS WEEK IN...
71
XWORD
72
FANMAIL
74
BRAIN CELLS



12

"I DON'T KNOW IF I WANT TO SEE HIM AGAIN"

THE DRUMS' JONATHAN PIERCE ON DEPARTING GUITARIST ADAM KESSLER

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ON REPEAT

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



CYMBALS EAT GUITARS

Wavelengths

Spare a thought for the poor bastards in Staten Island's Cymbals Eat Guitars. Their debut record 'Why There Are Mountains' was so applauded that all they could possibly do now is epically disappoint, right? Oh, ye of little faith. 'Wavelengths' is a boozy, desperate love song that quashes any notions of a band aiming anywhere but up.

Mike Williams, Features Editor
On cymbalseatguitars.com now

JAMES BLAKE

Klavierwerke

London post-dubstep wunderkind James Blake caused an international stir with his last EP, 'CMYK', and his new one, of which this is the title track, is a bit of a belter too. With a sharp, shattered rhythm cloaked in aquatic thrums and clicks and semi-submerged vocals, it's unsettlingly compulsive.

Emily Mackay, Reviews Editor
On www.randsrecords.greedbag.com now

THE MARINER'S CHILDREN

It Carved Your Name Into The Ground Mount your guard, Communion; there's another family of folksy hotshots snapping at your ragged heels. Hailing from Brighton's Willkommen Collective are The Mariner's Children's first release roars with the hot-headed intensity of Arcade Fire, made brittle with tumultuous rage and regret.

Laura Snapes, Assistant Reviews Editor
On MySpace.com now

TROPHY WIFE

Microlite

Yannis Philippakis used to storm the rehearsal rooms of Oxford's Trophy Wife and beg them to turn that racket down, but their debut single is more soothing than a whole beaker of Nightnurse: a heady mix of shimmering guitars and gossamer-weaved melodies that make for a perfect remedy of hazy dream-pop.

Ben Hewitt, writer
On MySpace.com now

SALEM

Asia (OoOoOO Remix)

We've all done it. Said to ourselves, "I'll just have a quick bong before doing the housework." And next thing you know you're face down on the kitchen floor, hugging the Dyson. This remix, which evokes Vangelis standing atop a giant, evil, brass pyramid, has a similar effect.

John Doran, writer
On stereogum.com now

ANNA CALVI

Jezebel

The voice of 2010 strides boldly into the fray with this storming cover of the '70s biblical tirade. Comparisons to Jeff Buckley will undoubtedly endure, but 'Jezebel' suggests she's capable of pulling off something truly special.

Matt Wilkinson, News Reporter
On soundcloud.com now

JOHNNY FLYNN & LAURA MARLING

The Water

On this gentle sailor's lament, Johnny and Laura submit themselves to the ebb and flow of the river: "The water come drown me, I'm done" they chirrup, as strumming rhythms lap a watery waltz. Enough to make the toughest pirate cry.

Abby Tayleure, writer
On MySpace.com now

ANTHONY & THE JOHNSONS FEATURING BJORK

Fletta

Having duetted on Björk's 'Dull Flame Of Desire', this perfect pair reconvene for the standout track from Anthony's forthcoming 'Swanlights' album. And it's a beautiful little snowglobe of a song, backed by piano and sung in Icelandic.

Luke Lewis, Deputy Editor, NME.com



JOHNNY MARR

Tendency To Be Free

Johnny Marr's solo efforts often get overlooked, but that should change with this stonking cover for homeless charity Centrepont. Swaggering, stylish, and boasting a sloganeering delivery infused by standing so close to the Jarmans, it's a joy to hear the master cut loose.

Paul Stokes, Associate Editor
Buy from centrepont.fairsharemusic.com

TRACK
OF
THE
WEEK

MY CHEMICAL ROMANCE

Na Na Na

In which the former Black Parade, aka the Fabulous Killjoys, aka the children of the carburettor, screech into town in a souped-up Mustang, soaked in diesel and spunk, and declare righteous war on all that is average in a heroic bid to save rock'n'roll. Fabulous hardly covers it.

My Chemical Romance were planning a stripped-down back-to-basics rock album. Brilliantly, they didn't have it in them. The first cut from 'Danger Days' sure does channel old fashioned blue collar American rock, as promised, but theirs is a day-glo comic book

They're declaring war on all that is average in a bid to save rock'n'roll

rendering of New Jersey, and 'Na Na Na' folds in garage rock with the histrionic musical theatre that's always been their stock-in-trade. But these are no times to be fanning about in conceptual dreamscapes pretending to have cancer; this is a song rooted in the here and now, with the most simple pop song refrain rebooted as nothing less than a generational call to arms. Somewhere among these opposites of a flurry of ideas and no meaning at all will lie the point. We'll get to that with the album. For now, this just rocks really hard. And 2010 just got interesting. **Dan Martin, writer**
On NME.com now

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Matt Wilkinson



that it's another kick in the teeth for UK 'toilet' venues. Cardiff's Barfly and Leicester's Charlotte have both shut in recent months (due respectively to poor attendance and a loss of financial backing), while the owners of Brighton's Freebutt are fighting against noise pollution issues. All this is indicative of a worrying trend currently sweeping the UK. These are the places where the world's best new bands come to hone their skills, and having them close is causing a serious dent on our status as a global music capital.

Former Razorlight drummer Andy Burrows, who played the 100 Club with I Am Arrows the night the latest news broke, poured scorn on the situation: "One thing we've got in this country is history that musicians can connect with. When you get up on that stage, you know your icons have played it, you can feel it and it makes for a unique performance. That is something we should fight to save."

Or as Glen Matlock – who played all the key 100 Club Pistols gigs – tells us: "The first thing that comes to mind is that Oscar Wilde quote, 'People know the cost of everything and the value of nothing.'"

Matlock is another musician who's vowed to do "anything that can be done" to save the 100 Club, and there is still some hope. The world's not short of millionaire rock star fans who might be tempted to offer a cash injection, and a Facebook campaign has 10,000 members as *NME* went to press. Club proprietor Jeff Horton is at least encouraged by the support he has received. "What I've been bowled over by is the passion of music people," he says. "I always suspected that the place was well-loved, but this has been beyond my expectations."

For the time being the 100 Club remains, waiting smack bang in the middle of London for the next musical zeitgeist to wander down its rickety stairs. Whether you're a member of a band or someone standing in the crowd, to lose it would be a damning blow for UK music.

Head to NME.COM now for the latest news and comment on the situation

100 REASONS

Five of the most legendary 100 Club gigs

THE SEX PISTOLS, SEPTEMBER 20, 1976

Headliners on day one of the 100 Club Punk Special that changed music.

THE ROLLING STONES, FEBRUARY 23, 1986
Their only show between 1982 and 1989.

OASIS, MARCH 24, 1994
According to *NME*, Liam and Noel "assume the mantle of Best Live Band In The Country".

THE WHITE STRIPES, JULY 26, 2001
Ushers in a new generation of guitar music.

QUEENS OF THE STONE AGE, MAY 3, 2007
Joined by Dave Grohl on drums to play a last-minute 100 Club gig.

100 CLUB TO CLOSE?

London's most legendary venue is being forced to shut its doors. Dan Martin looks at why, and what can be done to save it

THE MAIN EVENT

The tiny stage has made superstars out of everyone from Johnny Rotten to Liam Gallagher to Jack White. But last

week came the heartbreaking news that London's legendary 100 Club is set to potentially close its doors for good this Christmas.

Astronomical rent increases, unattainable business rates and endless government raises on alcohol duty have all contributed to the massive debts accrued by proprietors. But the proposed closure of the Oxford Street venue – which has been open almost 70 years – has nothing to do with poor bookings or lacklustre attendance rates. How could it when the 100 Club is in such rude health musically?

The Specials chose it as their Glasto warm-up show last year, Mark Ronson premiered 'Record Collection' there – aided by Amy Winehouse – and the likes of Frankie & The Heartstrings and Dylan LeBlanc are just two of many breaking acts to have packed it out in recent weeks.

Historically, the 100 Club can rightfully stake a claim to be as iconic as that other great lost British venue, Liverpool's Cavern Club. In the '70s it gave The Sex Pistols their first proper home, while The Rolling Stones used it as a sly hideaway a decade later, playing one-off shows there during band downtime. Oasis, meanwhile, performed one of their most incendiary early gigs at the venue in 1994. And after kickstarting UK punk thanks to its legendary 100 Club Special in September 1976 – featuring the Pistols,

The Clash, Buzzcocks and The Damned – the very same stage saw Jack White boot guitar music into a new era in July 2001, when The White Stripes played there.

"Just walk around the 100 Club and you'll see why it should be saved," says Carl Barat, who's played the venue both as a Libertine and a solo artist. "It's a museum, and it's a travesty to watch the last of the truly independent venues go under."

Carl's not alone in his proclamations. Everyone from Mick Jones (a regular there since his Clash days) to Alex Kapranos, Billy Bragg and even Paloma Faith have lent their support since the news broke. But what's really distressing about the 100 Club's potential demise is



YYY: WE ARE 10!

One decade on from first pummeling our eardrums, Karen O and co go back to their roots and show the love for 150 hardcore fans at tiny NYC birthday show

FRONT ROW

Of all the New York bands to have rejuvenated the city's indie-rock scene at the turn of the century, it's Yeah Yeah Yeahs who continue to garner the most affection from the Big Apple's grassroots art scene. And with last week (beginning September 21) marking an entire decade since the trio first stumbled onto the sweatiest, finest New York City stages, they decided to throw a back-to-basics party for the hardcore faithful at Secret Project Robot (a minuscule Williamsburg art space).

Any other big-name band playing this kind of show would doubtless make it into an outrageous celeb fest with only the most beautiful and/or important

gaining entry, but to their credit the band have ensured that tonight is strictly for the super fans. Around 150 of them cram into the box room, having queued at the venue for tickets beforehand. The only vaguely famous rocker in attendance is Kyp Malone of TV On The Radio — and even he's had to blag his way in.

Alongside Nick Zinner (statuesque as ever on guitar) and Brian Chase (grinning widely behind the drumkit), Karen O sticks to her promise that the special occasion will deliver a special set. She embodies a hipster reincarnation of Joan Of Arc, and treats the fans by digging up some of the band's oldest songs — from their debut self-titled EP (2001)

SETLIST

- Rich
- Rockers To Swallow
- Phenomena
- Graveyard
- Black Tongue
- Miles Away
- No No No
- Pin
- Machine
- Art Star
- Maps
- Y Control
- Modern Romance
- Heads Will Roll

and 'Machine' (2002) — as well as a hefty selection from 2003's classic debut 'Fever To Tell'. An unscheduled version of 'Modern Romance' proves to be a highpoint, with Karen nervously admitting it's "one we haven't played in a long time". Never mind though — the performance of it proves music is indeed just like riding a bike...

A thumping 'Heads Will Roll' rounds the set off, the singer closing proceedings by showering the front rows with confetti. "It's fucked up how sweet you guys are," are her final words to the ecstatic mob. It's safe to say that the feeling was, is, and always will be mutual. Same place in 2020? Don't bet against it.

DEER HUNTER HALCYON DIGEST

"FUZZED-OUT BEAUTY" - MOJO ★★★★★

"BEST ALBUM YET" - UNCUT ★★★★★

"TENDER, TRANSGRESSIVE POP" - NME 8/10

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CHARLATANS 'OPTIMISTIC' FOR DRUMMER

Tim Burgess describes 'terrible situation' following Jon Brookes' brain tumour

The Charlatans' frontman Tim Burgess has told *NME* that the band remain "optimistic" about drummer Jon Brookes after he underwent surgery to remove a brain tumour.

The sticksman spent three hours receiving treatment at a hospital near his home in Birmingham, days after collapsing onstage at Philadelphia's Johnny Brenda's (September 15). "I think he's going to be OK," Burgess told us shortly after the operation. "Originally we thought he'd just collapsed, and the next minute he was having all these scans. Gradually the situation got worse. He was offered the operation in Philadelphia but he decided to have it in Britain. From then on, we just made the best out of a terrible situation."

At Brookes' request, the band have drafted in ex-Verve drummer Pete Salisbury (pictured above) as a temporary replacement for their UK tour this October. "We've learned 'Can't Get Out Of Bed' and a few new ones," Burgess said of the rehearsal sessions with Salisbury. "Obviously I'm not going to be jumping through hoops after what's happened, but it sounded good."

Burgess added that Brookes is keen to be rejoin The Charlatans for the Australian leg of their tour in November. "Jon's got a game plan," he said. "Pete has offered to play for as long as we want, so we can go on if we need to, but I'm sure Jon will come through for some of the gigs."

CHAPEL CLUB'S NME RADAR TOUR GIVEAWAY



Chapel Club have got a special gift for fans attending the Emerge NME Radar Tour, which kicked off this week and continues across the UK throughout October. The Londoners, who join The Joy Formidable, Flats and Wilder on the jaunt, are releasing a limited edition CD-R (pictured left) featuring four remixes of new single 'All The Eastern Girls'. Once you've bagged your copy, simply follow the link on the case and head to *NME.COM* to download the tracks, which have been reworked by the likes of David's Lyre and RAC.

Check *NME.COM* for updates from the Emerge NME Radar Tour, including on-the-road blogs from all the bands, picture galleries and acoustic sessions from The Joy Formidable and Chapel Club. Plus, see next week's issue for a full report...



REEL BIG IDIOTS

The Black Angels create a stink in the NME office – although it's not as bad as their album

Not content with releasing one of the most terminally dull records of the year ('Phosphene Dream' – out now, kids!), Texan four piece The Black Angels tried to cause a stink at NME Towers last week by taking their 4/10 album review a little too seriously. The band responded to scribe Duncan Gillespie's declaration that "a phosphene is a gas that smells of rotting fish" by, erm, sending us a dead sea-dweller.

Poor Duncan wasn't in the office at the time, so it fell to NME's Deputy Editor and resident fish fanatic Martin Robinson (pictured below) to deal with the pressie. "From the scales of it and colour tones I think it was a red snapper," Martin said after having a good look.

Interestingly, despite the leaky package featuring a Black Angels sticker, the band's spokesperson denied any wrongdoing whatsoever on their behalf – firstly by stating that they hadn't even seen the review, and then by trying to pin the prank on a begrudged fan.

In any case, in the grand league of Bands Who Take Bad Reviews Way Too Seriously, fishgate was a pretty poor effort, comparable only to such tepidness as the time one of The Young Knives' entourage broke writer Alex Miller's finger following a similarly bad review. Top of the pile has to be Killing Joke, who back in the day allegedly turned up in reception and tipped a sack full of offal over the receptionist's desk while reading out a curse. Now that's effort.

YOU WHAT?



"It's my way of saying, 'Thanks for making me feel bad by accusing me of being a terrorist in Hyde Park this June. I'll show you."

I'll make your city look like a toy!" Mark 'E' Everett from Eels takes his recent scrape with the law – for simply looking suspicious and having a massive beard – to the extreme on the band's new video for 'Baby Loves Me'



OR WILL YOU BECOME A LEGEND?

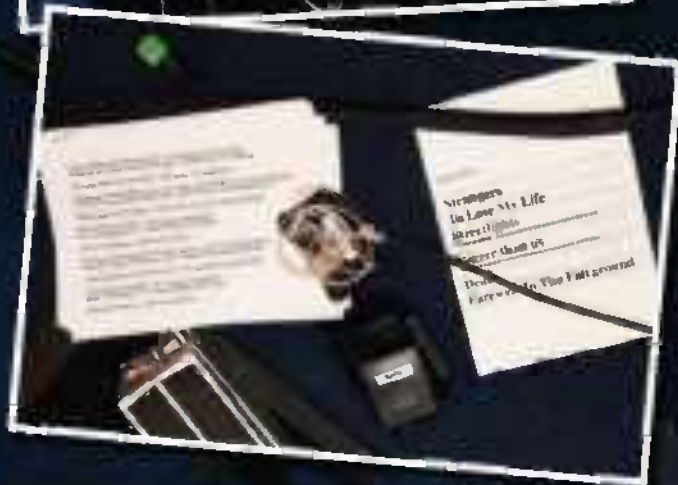


Should you ascend to the throne, the choices you make will change the world around you. Will it be for the greater good or your own personal gain? Who will you become: a legend or a tyrant?

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"HE COULD'VE BEEN A SATANIC PAEDOPHILE!"

White Lies step out of the studio shadows armed with their darkest material yet

IN THE WORKS

"Our sense of humour deteriorated to a point that Satan would frown on," says White Lies bassist Charles

Cave of the sessions for their second album, as yet untitled. "It's like being at sea. Alan [Moulder, producer] was shocked. There was a whiteboard in the studio where the drawings got more and more disturbed and depraved. People keep going on about the human centipede film – genuinely, we sat down and ate lunch watching that film and it didn't phase us that much."

Forget all the love-or-death proclamations and supernatural goings on of their 2009 debut 'To Lose My Life...' – second time round White Lies are properly out to shock. The home-recorded demos, dashed out at singer Harry McVeigh's house in only five weeks this February, were so aggressive they kept the label awake at night. The finished product is esoteric yet arena-ready ('I Holy Ghost' is Depeche Mode resurrecting Jacko; the stupendous 'The Power And The Glory' is the '80s electro epic that Duran Duran, Spandau Ballet and The Psychedelic Furs never quite wrote, though anyone who fell for Charles' way with a spooksome fictional lyric might be horrified by the true-life terror tales he unravels here. A line as soppy and

innocent as "You went where the horses cry" from the Stellastarr* style 'Bigger Than Us' for instance?

"That's an allusion to a place called Horsenden Hill," Charles explains. "I remember going there once when I was ten or eleven with a babysitter in the summer holidays. We found this big stone, an altar that had 666 carved on the side and a pentagram carved on the top. Then this guy out of nowhere in a trenchcoat walked up and started talking to us. It was probably harmless but he could've been a Satanic paedophile."

Oof. But Muse-esque stadium epic? Duran-y synths? Son titles like 'The Power And The Glory' and 'Bigger Than Us'? Is this where White Lies jettison off into the mainstream, mouths constantly ajar in case any Radio 1 producers wander by unzipping their fly? "No, not at all," Charles argues. "Harry and I would send the demos to the label going 'Single?' and they'd go 'No, are you insane?' For a long time I thought we had an album of quite inaccessible music. No-one had given us the thumbs up that this was going to be potentially commercially appealing."

Well it's a thumbs-up from us. That devil-worshipping child-molester's loss, it transpires, is arena rock's latest gain.

HEAD TO NME.COM for an exclusive video interview with the band about their comeback plans

THE DETAILS

Title:
TBC

Released:
January 17 2011

Producer:
Alan Moulder

Song titles:
'Holy Ghost',
'The Power And The Glory',
'Bigger Than Us',
'Is Love?',
'Streethlights',
'Come Down'

Recorded: Assault & Battery Studios, London

Ed, Harry and Charles: not phased by *The Human Centipede*. Not one bit



WORDS: MARK BEAUMONT PICS: EMILIE BAILEY

SPEED DIAL JONATHAN PIERCE

The Drums' leader talks about how the departure of the band's guitarist may have inspired their best song yet

What happened with your guitarist Adam Kessler leaving?

Jonathan: "He told us two days before we were leaving for our first American tour – which was so important to us – and it came out of nowhere. He called us at one in the morning... I guess he'd been doing some soul-searching and he said that he wasn't going to be able to continue with this type of life. It's been a really hard thing to accept for us."

Can you understand his reasons for leaving?

"Well, this life isn't easy. I think a lot of people from outside looking in think we're very lucky, and of course we feel grateful for everything that's happened, but this is a lot of work and it really does change your life. And not always for the better, y'know? I think Adam just longed for a more simple life. But we – Jacob [Graham, guitar], Connor [Hardwick, drums] and I – still really believe in what we're doing. It's hard to see someone fall by the wayside, but of course we wish him the best."

What was your immediate reaction?

"We just stayed up all night. Y'know, you can't sleep when something like that happens. The next day the three of us got together and started talking over coffee in New York. We went to the studio that day and wrote and recorded what I hope to be the first song on our next album. We really feel like it's the best song that we've ever written. It was a pretty emotional day for all of us. I mean, losing a band member and then coming out the other side of it with this incredible song..."

Is the new track about him leaving?

"Kind of. It revolves around what's just happened to us and it's called 'What You Were'. I think we may bring it out when we come back [to the UK] in November. The chorus says, 'I always knew what you were'. It's sort of a goodbye song – but it's not sentimental. It's not sad. It's more of an angry sort of thing. We wrote it fresh off the heels of Adam telling us he was leaving. I guess it's more about feeling betrayed than feeling sad."



"I don't know if I'd ever want to see Adam again. I think it would be very difficult for any of us"

Betrayed, angry... those are pretty strong words. Is there no sense of remorse at the way things have turned out?

"Well, I think when you build something with anyone and someone just leaves it's an awful thing. But I don't know if I'd ever want to see him again. I think it would be very difficult for any of us."

Does Adam know that?

"I don't know. We haven't spoken since he told us he was leaving."

You've said you'll now continue as a three-piece. Is that definite?

"It's a little too soon to say. There are a few ways we could go about it. But I feel it would be impossible to add another band member to make it four of us again. It feels like you've lost a limb, y'know? You feel so close to someone, and to have them walk away right in the middle of things isn't easy for any of us. Tom [Haswell, Kessler's temporary replacement] is not a member or anything even close to that though – I should probably make that clear."

Will Adam leaving change the way The Drums sound on record?

"No. Adam never recorded anything or wrote a single note of any song. We used him in the live show more than anything else. I think a lot of people assume [that Adam played on the record] and that's fine. But now that

somebody's specifically asking – no, he never wrote anything. I mean, we are devastated that he left. But in a sense I'm glad it was him because he contributed the least. And there's a new spirit in the band now. It might sound a little dramatic, but that's the only way I can describe it."

Moving on, why did you drop 'Let's Go Surfing' from your live shows?

"It was because we're tired of playing that song. Every time we do, it overshadows those other songs. Yet it's seen as representing The Drums infinitely more than 'Me And The Moon' – it's all overshadowed by that one song. It was breaking our hearts a little."

Will you be playing it on your UK tour?

"I'm not sure, we haven't discussed it. But for now, we're not going to do it."

We heard a rumour your tour manager demanded you play it at Leeds Festival?

"At Leeds, yes, that moment... I think he had a little last-minute panic. It frustrated us a bit but, y'know, we didn't panic and we remained steadfast. It's all about staying focused on what you think and what you want to do. If the band falls apart and you don't ever hear from us again, then that'll be by our own hand rather than anyone else's."

What did you make of Nicky Wire's recent comments in NME that The Drums are a "soulless" band?

"I guess he just doesn't understand us. I really know nothing about them so it's hard for me to comment, but there's people who get it, and there's people who don't. I wish him all the best. I hope he's happy. If people like us that's wonderful, and if they don't, that's wonderful too. Everyone's entitled to feel how they feel..."

AXE TO GRIND

Four guitarists we'd like to see replace Adam Kessler

Daniel Kessler
Same surname, same instrument.

What's the difference?

Johnny Marr
Would bring The Drums that crucial step closer to being linked to all four former Smiths.

Anthony Rossomando
Indie's official rent-a-guitarist.

James Dean Bradfield
Well, you never know...

VERSUS

PETER ROBINSON Vs WILEY

Fresh from a £280 cab ride, it's the hardest man to get hold of in contemporary music!



FYI

• If you ever go on *Who Wants To Be A Millionaire*, don't use Wiley as your phone a friend.

• Did you catch his subtle plug for the Janiece Myers single?

• There was sadly no time to quiz Wiley on which is best out of late night shopping and high street bopping. We may never know

Hello, Wiley.

"This is the voicemail service for 07..."

(Two days later)

Hello, Wiley.

"This is the voicemail service for 07..."

(The following week)

Hello, Wiley.

"This is the voicemail service for 07..."

(Later that day)

Wiley.

"NME!"

Good God. Where've you been?

"I'm sorry about all that, I just thought it was some person, do you know what, too many people ring me man. No matter how much time I spend hiding my number, my friends must just be giving it out, know what I mean?"

I feel your pain. My local Thai restaurant is textspamming me once a week. Always on a Friday.
"EXACTLY. So you know the vibe. What's happening?"

What's happening is that I am so excited about finally speaking to you that I hardly know what to do with myself. What do you have to say for yourself?

"Today... Well, last night as a matter of fact I was in London and I was going to stay there but then I remembered I had a video shoot today in Liverpool so I got a taxi late last night to Liverpool."

FROM LONDON?

"Yes. Do you know what, my usual taxi fare from London to Liverpool is about £280 – these other people tried to tear me apart! They tried to charge me £330! Anyway I done that video shoot today, the song is called Janiece Myers, 'Underground Love', coming out on the 22nd November – that's J-A-N-I-E-C-E Myers – on A-I-list Records."

Have you managed to get Nicki Minaj to do a verse for you yet?

"That's not going very well."

Oh dear.

"Thing is, bro, you see me, yeah? In England I'm not even as famous as she is, or any of them yeah, and people piss me off. Everyone wants you on a tune. And that's why I won't hold it against her. She's from America! Fifty two states! Can she even hear me, you



know? So I'm going to keep going, bro."

Sometimes trying to get at a popstar is like trying to get inside an onion.

"Yes. And I understand it."

Though she says on the Kanye track, "Fifty grand for a verse".

"We would have paid her that! Money weren't the problem, the problem was getting her to do it. She must get so many people asking her for a feature that she must feel SICK! The thing is bro, I feel powerful. I like Nicki Minaj but I'm not screaming her name out."

Are you fifty grand for a verse? For example on the new Mark Ronson album, how much did you invoice him for?

"Nah, I'm not fifty grand yet. Bro! And she's fifty grand because... Well, she's not worth fifty grand now, she should be a HUNDRED grand now! That's who she is, you know? America is much bigger. They're 25, 35 years ahead. It's like Premier League football, know what I mean? I just do work, bro, and no matter how much money I earn I just put it in my bank and laugh."

What's the worst song you've ever worked on?

WOW. I don't even want to upset anyone but there's been a few...

You've had a long and varied career, Wiley. There's bound to be some rubbish along the way.

"Yeah. It's natural. Er, can you ring me back in one minute? (Hangs up)

(One minute later)

Hello again, Wiley.

"This is the voicemail service for 07..."

THIS WEEK'S TOP 20

THE NME CHART

- 1 BRANDON FLOWERS 'CROSSFIRE' (KIDZ)
- 2 NEW MARK RONSON & THE BUSINESS 'THE BIKE SONG' (CAPITOL)
- 3 NEW MANIC STREET PREACHERS '(IT'S NOT WAR) JUST THE END OF LOVE' (CAPITOL)
- 4 THE XX 'ISLANDS' (FANG TANG)
- 5 HURTS 'WONDERFUL LIFE' (ATLANTIC)
- 6 NICKI MINAJ 'YOUR LOVE' (RCA)
- 7 MUMFORD & SONS 'THE CAVE' (ELECTRA)
- 8 ROBYN 'HANG WITH ME' (SONY)
- 9 KANYE WEST 'POWER' (DEF JAM)
- 10 NEW BOMBAY BICYCLE CLUB 'RINSE ME DOWN/DORCAS' (NME)
- 11 KLANONS 'ECHOES' (A&M)
- 12 COUNT & SINDEN FT MYSTERY JETS 'AFTER DARK' (Demos/Demos)
- 13 ARCADE FIRE 'WE USED TO WAIT' (SWEAT)
- 14 ARCADE FIRE 'READY TO START' (SWEAT)
- 15 EVERYTHING EVERYTHING 'MY KZ OR BS' (A&M)
- 16 DARWINDEEZ 'CONSTELLATIONS' (ZUNO/WEST)
- 17 GRINDENMAN 'HEATHEN CHILD' (A&M)
- 18 EDWYN COLLINS 'LOSING SLEEP' (WEA)
- 19 AEROPLANE 'SUPERSTAR' (NINE LIPS)
- 20 ANTHONY & THE JOHNSONS 'THANK YOU FOR YOUR LOVE' (A&M)

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
SKY CHANNEL 0184
NME.COM/RADIO

NME TV

Watch the latest Top 10 video chart countdown every weekday on NME TV
SKY CHANNEL 382

NME.COM

Listen to the Top 40 and learn more about each artist online
7PM-EVERY MONDAY
AT WWW.NME.COM/CHART



NEW TO THE PLAYLIST

- BEST COAST 'Crazy For You'
- THE DRUMS 'Me And The Moon'
- OLE 'On The Lam'
- THE CORAL 'More Than A Lover'
- DEVLIN 'Runaway'
- PARAMORE 'Playing God'
- DAVE NAVES 'Our Lady Of Lourdes'

OFFICIAL charts company

The NME Chart is compiled each week from the sales of physical and digital music in the UK, based on the Official Charts Company's data. It is the most accurate and up-to-date chart in the UK, reflecting the true popularity of the music industry.

PIECES OF ME

DAVE SITEK

The man behind TV On The Radio and Maximum Balloon on his love of punk, new wave cinema and 'fake gay German hardcore dance'

My first single **'DON'T YOU (FORGET ABOUT ME)' BY SIMPLE MINDS**

"I was about 11 and I went to the record store to ask them for the new Billy Idol song. They were like, 'There is no new Billy Idol song,' and I was going, 'There is, you're not listening!' It turned out it was Simple Minds, but if you listen to it and picture Billy Idol singing it, it's not that much of a stretch."

My first gig **JOHN DENVER**

"I think I was seven or eight years old. My dad won tickets to the gig from a radio show. Then we got to meet John and go on his bus. I think I was like 'guitars are neat', or something. The second gig I ever went to was [legendary British Oi! punkers] The Exploited and Charged GBH, so it was kind of a leap of extremes."

The first song I fell in love with

'PAY TO CUM' BY BAD BRAINS

"I heard it and I was just like, 'FUUUUUUUUUUCK!' In a big country, this was the first time I realised I could participate, that it wasn't all just this far-off distant thing. At that time my dad was unemployed; he worked in the environmental sector and this was the Reagan years, there was no environment. This was the first time I actually thought about punching the government in the face."

My favourite lyric

'WELL PAID SCIENTIST' BY DEAD KENNEDYS

"'You've gotta punch the clock/Too scared to punch your boss' - it says it all really."

My favourite album

'EL CORAZÓN' BY DON CHERRY AND ED BLACKWELL

"It's the record I listen to the most. It's just such a wide-open, spectral record. To me the best music can transport you spiritually, take you to a wild, open place. I mean, this record is like direct access to a whole other experience. It can make you forget that we're living in two-thousand and whatever the fuck and give you a more universal, longer view of things."

My favourite film

BREATHLESS BY JEAN-LUC GODARD

"I really love Jean-Luc Godard - his interviews as much as his artwork. I love the sentiment of being present, being deliberate and being honest with yourself despite reason. You can tell he just had a few rough ideas when he started directing it, but he just went with it."



A hero of mine

SANU KAJI SHRESTHA

"He runs an organisation called Foundation For Sustainable Technologies - known as FoST - in Nepal. He makes parabolic heaters for water just by taking whatever is lying around: garbage, refuse, scrap metal. He works with it, and teaches people how to make these heaters with what they've got. Just watching him make the most with what he's got is totally inspiring."

The song that gets me on the dancefloor

'I DIG MEN' BY ZEIGENBOCK KOPF

"They're a fake gay industrial German hardcore dance band. Every time I've spun it the place goes wild until they start listening to the lyrics. It's completely hilarious and one of my favourite records of all time."



Clockwise from main pic: Dave Sitek; Simple Minds' 'Don't You (Forget About Me)'; Don Cherry and Ed Blackwell's 'El Corazón'; Breathless; Bad Brains; Dead Kennedys' Jello Blafra; John Denver

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

ALEX WINSTON

Nice smile, pretty tunes, wields a massive knife

Alex Winston – all flowing walnut locks and earthy smiles – is sitting outside the Moby-owned Manhattan vegetarian restaurant, TeaNY, discussing this awesome hunting knife she owns. It's about a foot long, shiny, sharp. You know, a real man's knife. The weapon is an artefact from her bizarre former life, a prezzie from ex-touring partner Ted Nugent, the gun-slinging, right-leaning axe-wielder. "He loved me. But Ted is crazy," says the 22-year-old, whose vocals are, in contrast to the Nuge's cat-scratched pipes, as wistful as seaside watercolour. "He also taught me how to shoot a gun in a dressing room. He was like, 'Look at my new present!'"

Back then, Winston – now earning comparisons to Marina & The Diamonds, thanks to her similar looks and her winsome 'Basement Covers' EP – was in a pop-rock band svengali'd by Peters & Peters, two producer-songwriters in her home city of Detroit (they've worked with Black Eyed Peas, Kid Rock, and, yes... Nugent). By 19, she was opening

for artists as diverse as rock'n'roll legend Chuck Berry and country rebel Miranda Lambert. "I let the [producers] lead me. It was an awesome experience... but it was always, 'Sing the way a good singer should sing.' They would say [my voice] is too nasally. And I was like, 'Fuck it.'"

So this bird flew to NYC. Through friends, she hooked up with remix duo The Knocks (Rihanna, Flo Rida, Ellie Goulding), who encouraged the singer to pen her own material. What emerged was a bait-and-switch: pixie-light, twinkling melodies and very intimate lyrics. "They're borderline dark," says Winston, who namechecks PJ Harvey, Florence Welch and Dolly Parton as her patron saints. "I know the songs are so poppy, but I'm not trying to be in Katy Perry-land with, like, magical unicorns and shit."

She'll debut her bipolar setlist for the first time live at New York's CMJ music festival (and at the NME showcase there) accompanied by an eight-piece band. Seriously, eight people? "I have three girl back-up singers," she says. "And now I officially have an entourage!" **Nisha Gopalan**

F Y I

- Winston is addicted to eBay. "I buy ukuleles and old weird shit. I just bought an Elvis comforter. I'm waiting for it to come and it hasn't. I'm sorta worried."

- Her current reading material: Slash's autobiography

- She's learning how to play the accordion after seeing an HBO documentary about a kid who's a virtuoso

The Buzz

The rundown of the music, videos and scenes setting the blogosphere on fire this week



1 WILLOW SMITH'S 'WHIP MY HAIR'

"I'm just trynna have fun, so keep the party jumpin'" hollers Willow Smith with a filthy swagger that sounds like she's about to 'drive by' someone. Building to a crazed frenzy, she yells, "Don't let haters keep me off my grind," on the most brilliantly aggy R&B song since Lil' Mama's 'Lip Gloss'. It sounds like she's finally making the record of her career after a lifetime of hard knocks. In fact, Willow Smith, daughter of Will, was born in the year 2000. Just to be clear, she is nine years old. She's just signed to Jay-Z's Roc Nation label. Jigga must be well chuffed with the four million views she's now had on YouTube, although to be honest half of those were probably us.



2 OXFORD

Yeah, you heard, The Big OX, as no-one's calling it, is where it's all kicking off right now. This is no pocket of Foals-a-likes either. The likes of Fixers (a cartoon Animal Collective), Trophy Wife (chill-gaze with a cherry on top) and the acoustic stoner sounds of Chad Valley, are already eyeing up Manchester's new art-pop crown.



3 FOREST SWORDS

The psych-dub atmospheres of Mike Barnes' new seven-inch dispel reality in the same manner as an overflowing bong cone. Unmoved by the musical ghosts haunting his Liverpool home, 'Rattling Cage' sounds like a strange, late-night ceremony held out in the Wirral in which Aaliyah, Ennio Morricone and Sun Araw find out they were Burial all along.



4 LOW SEA'S 'BERLIN' VIDEO

Gaelic Neu-gazers Low Sea offer up a noir-ish homage with the video to 'Berlin,' off their just-released 'The Light' EP. Shot in chilling, moody black and white, the clip is all trench coats and silhouettes. If this is what they call light, we shudder to think of their shadowy moments.



5 ALEXIS' 'LONELY SEA' DEMO

Something of a goth RuPaul, Bay Area queen Alexis prefers her hunx minus the punx. Demo 'Lonely Sea' plays like a long-lost club crossover from the early '90s – with all the subtlety of a cone-shaped brassiere. Alexis may not leave much to your imagination but, fortunately, hers is enveloping.

BAND CRUSH



James Righton, Klaxons

"Our live keyboardist Anthony played us Fiction, and we decided to take them out supporting us. They're a post-punk band, but have a far wider range of ideas than most I've heard in recent years."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

PALANCE

There's a new soca craze kick-started by a track of the same name by JW & Blaze. Palance is a predictably frantic update on the classic soca carnival sound, built around a set of moves that look like Soulja Boy's Caribbean cousins.



INTERNET FOREVER

DEAF INSTITUTE, MANCHESTER
SATURDAY, SEPTEMBER 18

CAUGHT LIVE

When *NME* first came across a band named Internet Forever, we half-expected to hear some conceptual

glitchobollocks about a terminally digital future. How glad we were to discover this wasn't the case.

Instead, we encountered a gloriously unkempt pop splatter that reminded us of every great bubblegum and indie pop band we'd ever loved, from Helen Love to The Pains Of Being Pure At Heart, adorned with all the studio wizardry of a Daniel Johnston cassette.

Still, Internet Forever aren't exactly luddites – it's largely down to the web that the London-Cambridge trio met in the first place. It just so happens that the music they make is pumped full of the kind of bouncy glee that is so much better experienced IRL.

They're a natural choice for the Postcards From Manchester all-day at the Deaf Institute, where they share a bill with Allo Darlin' and others. Before singing a note, Laura Wolf urges the seated crowd to head down to the stage,

promising us that "the seats will still be there later". Soon, any thoughts of parking our arses have been obliterated.

This amiability breaks the ice but it's the music that melts hearts. On record, songs like '3D' and 'Cover The Walls' sound barely controlled, the lid rattling all the while on their lo-fi racket. Live, they're just as chaotic, with instrument swaps and coursing adrenaline pushing them thrillingly close to collapse.

While the band make plenty of new friends today, it's clear to see that they've already begun to find a place in the hearts of many a 'proper indie' geek. When they play 'Break Bones', we actually hear the sound of other voices padding out Laura and guitarist Heartbeeps' harmonies.

And, if some songs are less than familiar, one is known by everyone here. Introduced almost apologetically by Laura as "a stupid cover", the band hurtle through Dire Straits' 'Walk Of Life', transforming the MOR strut into a palpitating DIY powerpop rush.

Today, we are given a small, tantalising glimpse into the future. In more than one way, the internet has a big part in it. *Neil Condron*

SCENE
REPORT

CLENCHED FISTS AND DEVIL HORNS

Lee Spielman bulldozes his way
into punk and metal's tomorrow



We just got back from the UK – I have to say, it was awesome. We actually lived there for a few months and got a flat together in Stratford, east London. We simply played a bunch of festivals and hung out, got the Tube to gigs and stuff. The first band I have for you is one I saw playing about a month ago in a squat. They're called **Urban Blight**, they're from Toronto and they blew me away. It's like early-'80s New York hardcore. Their 12-inch 'More Reality' was recorded by Jonah from Fucked Up.

If you like superfast shredding then you'll probably be into **Power Trip**, from Texas. We played with them a bunch of times and they're like crossover metal-hardcore. They put out a seven-inch called 'Armageddon Blues' recently. Then there's **Oathbreaker** – I saw them in Belgium last year, and that first time I had no idea what to expect. This small girl got onstage and just started screaming, and it was one of the harshest voices I've ever heard come out of someone. It blew away the whole place. You see them and it's like, 'What the fuck?!' They have a self-titled record out on Thirty Days Of Night, a label from Leeds.

Another band I'm excited about are **War Hungry**, from Pennsylvania. They sound like heavy metallic hardcore but they incorporate tons of different stuff into their music. The singer Hoodrack goes from singing to yelling and it rules. He's also one of the funniest guys ever onstage...

The last band I wanna mention is called **Truth'N'Rights**. They're from New York and it's actually Eddie Sutton from Leeway (the old legendary hardcore band). They went away for a while and now he's come back with this. It sounds like Leeway pretty much! But it's his new band for 2010 which I think is really cool.

NEXT WEEK'S COLUMNIST:
Milo Cordell, The Big Pink

5 TO SEE

This week's
unmissable new
music shows

ICE SEA DEAD
PEOPLE
Black Heart,
London, Sept 29

THE VACCINES
Forum, Sheffield,
Sept 30

GRASS WIDOW
(pictured below)
Trof Northern
Quarter,
Manchester, Oct 4

SWEET BABOO
Tommy's Bar,
Cardiff, Oct 4

BRAINLOVE
RECORDS TOUR
Stereo, York, Oct 5



HARD KNOCKS LIFE

NYC duo get locked up making their new video

RADAR NEWS

In conclusive evidence that 'the gangsta lifestyle' is neither big nor clever, *Radar* faves **The Knocks** spent a night in the slammer after their debut promo shoot went a little awry. The production-duo-cum-artist-double-act – who *Radar*'s been touting as 'the hipster Neptunes' – with credits with everyone from Rihanna and Flo Rida to Ellie Goulding and Sunday Girl, were on location in the Hamptons, in New York State, cruising around in a vintage Cadillac. After completing one scene that involved them brandishing replica guns while behind the wheel they took a break and, well, we'll let **The Knocks'** B-Roc take things from here: "Two police cars chased us down and boxed our '50s convertible in; sirens, speakers, the works.

The cops forced us out of the car, guns pointed at us – 'hands in the air, no sudden movements'; the works. Totally like a film. We hadn't done anything, so [co-producer and vocalist] J-Patt was calling bullshit on these hick cops, and I thought he was going to take a beating." As it turns out a stranger had spotted the chaps filming the scene, which featured them leaning out of their vehicle taking aim at a 'passer-by', and reported the fact that two psychos were on the prowl, along with their car registration.

"We were then taken in to the station even though we tried explaining it was a replica and we were actually on a video shoot," continues J-Patt. "It was a nightmare to get out of the situation, but we were actually kinda lucky to get away without any time. If we'd been a few miles west back in New York City – where owning a replica is illegal – we'd still be in cells now."



Hairs appointments:
Oathbreaker

BREAKTHROUGH TRACK OF THE WEEK

Jonathan from Everything Everything
reviews NME's Breakthrough track of the week

GUNNING FOR TAMAR

'THE ORGANS. THE SENSES. THE MUSCLES. THE MEMORIES.'

"It reminds me of stuff I used to listen to in 2004, lots of post-rock like Gravenhurst and bands of that ilk with seafaring lyrics and stern guitar playing. It has a lot of very post-rock traits, like serious lyrics. Fair play to them for not just playing the usual crap."



Hear the track on their NME Breakthrough page music.nme.com/gunning_for_tamar



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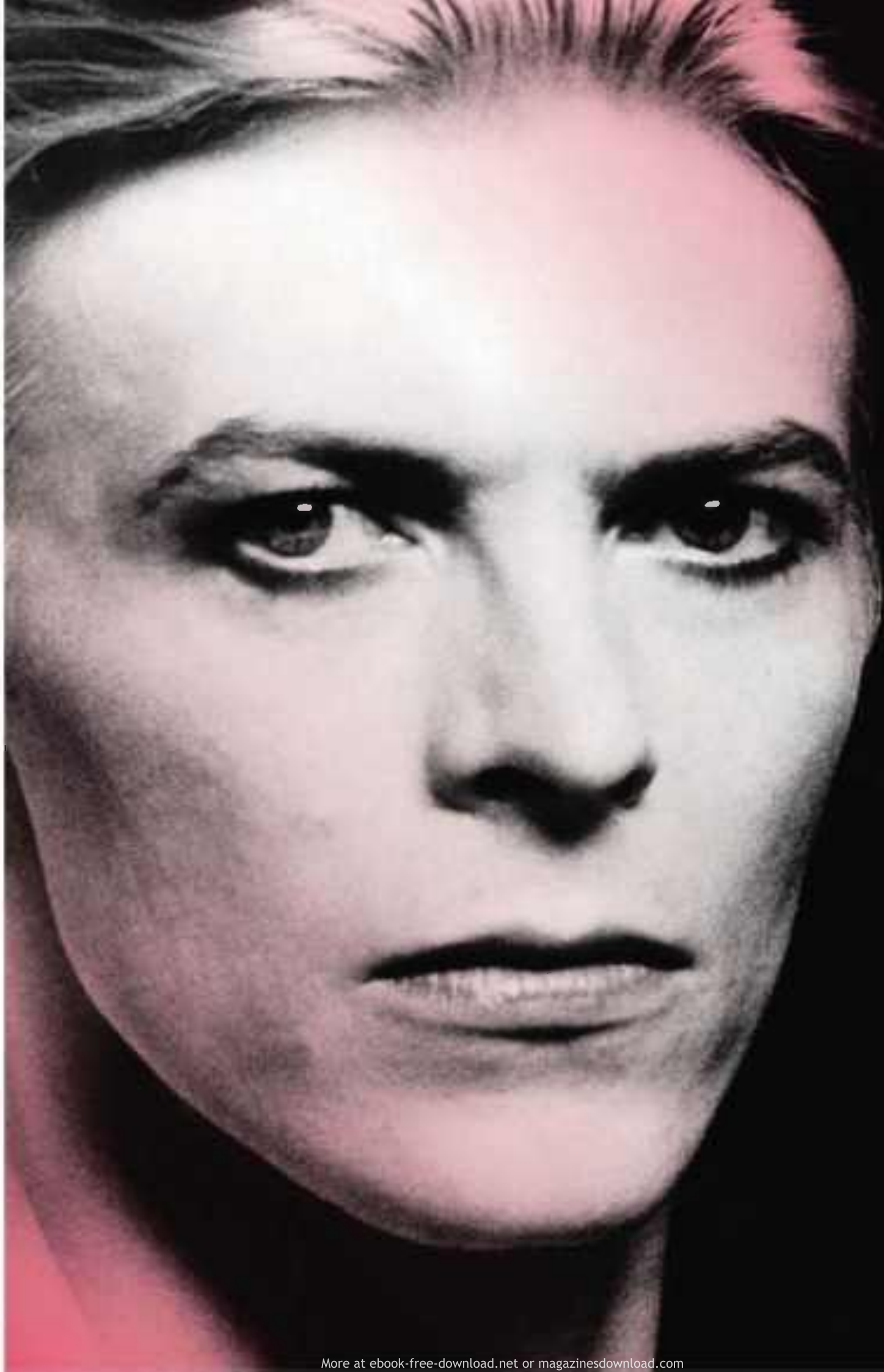


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T

The man who OWNS THE WORLD

WORDS:
GAVIN HAYNES

He's the most influential artist of all time, and he's never been more relevant. From The xx to Janelle Monáe, David Bowie's influence resonates through 2010 like a bolt from outer space

As Lady Gaga settled in for an evening of watching will.i.am do 'blackface' at the 2010 VMAs, she shifted meatily in her seat. In addition to the hundreds of hungry eyes trained on her beefkini, she probably also felt a spectral presence watching over her, whispering, "I made you." It wasn't Justin Bieber over in aisle seven, although that would've been creepy. No, it was the godfather of her whole schtick. The man who had

done the most to make her into the pork-a-porter, self-consciously self-manufactured auteur of the society-as-spectacle pop-art po-mo project she'd become.

He wasn't dead. Just living in Switzerland. Though many equate these two states as being one-and-the-same. It was David Bowie: sometime Jareth From *Labyrinth*, and progenitor of the idea that pop and art could intersect around Pop Art.

Of course, Warhol is the cat that Gaga always references whenever she is explaining why it is appropriate to dress for interviews in a hydra of Kermit The Frog heads. But it was Bowie who first mapped out how the ideas

that Warhol had espoused – in trading on familiarity, in being 'deeply superficial', in the art of art-as-product-as-art – could be applied to the musical mainstream. The erstwhile Stefani Germanotta has made the creation of her own persona her greatest work. To build her empire, rather than focusing on her slightly-slight musical output, she has channelled her energies into creating the character of Lady Gaga – a personification of starhood itself, a black widow from Mars. And as with so much in pop music, this was David Bowie's idea first.

Bowie invented the idea that having a pseudonym was only one degree of separation: that beyond that, you could in fact re-make yourself into a walking, talking, living doll that would effectively become the canvas for your work. In turn, the work – the songs and the performance – would radiate from the persona rather than vice versa. In line with his own Warhol obsession, Bowie was interested in the whole package: he made the medium the message, and the medium was the persona.

And now, more and more, it seems like the more credible end of pop is rediscovering Bowie's big ideas and grand themes. Indeed, ►

Spidergrams From Mars

no sooner have we become used to having one pop diva parading a highly arch construct via her flamethrowing tits, then another comes along: Janelle Monáe and 'Cindi Mayweather': a robotic-messiah figure in the dystopian civilisation of *Metropolis* who sits at the heart of her 'ArchAndroid' album.

Bowie invented the idea of pop stars as pin-ups who are complicit in their own construction – of pop as a game played by people who are far cleverer and more sophisticated than the music they produce. His mid-'80s period is daddy to the likes of Hurts and La Roux – adventurers into the art of being as pop as humanly possible while retaining that glaze of calculation. Holding those binary opposites in your head at the same time, that's the signature move – an arched eyebrow being the only tell on an otherwise immaculate pop physique.

This present turning of tides is timely, because bang-on-cue there is a compilation due for release in early October – 'We Were So Turned On' – on which acts, among them Chairlift, Vivian Girls, Carla Bruni, Warpaint, A Place To Bury Strangers and Duran Duran, have all reinterpreted Bowie tracks that are dear to their hearts. The span of artists is boggling, and the range of genres goggling. Listening to it, you are left in no doubt as to Bowie's breadth of ideas, of his continued influence over our generation.

The sense that he is now more influential than ever before is all the weirder, as the man himself has never been more silent. What has David Bowie done with the seven years since he released an album, the six since he did a tour? It's difficult to say, because, well, David Bowie isn't granting interviews with anyone right now. The first in five years – earlier this year – was with the editor of *BowieNet*,

THE CREDIBLE END OF POP IS REDISCOVERING BOWIE'S BIG IDEAS

a fansite, and it was universally without insight; a brief wisp of a thing in which The Dame gave a string of terse, bland answers to questions arising from his issuing of the *A Reality Tour* DVD. Sample dialogue: "Increasing the setlist to over 50 songs was a big help. In fact I think it was near 60. I physically worked out fairly consistently throughout the tour and just the general support from our band and audiences was tremendous, just made each night seem like a beginning."

By and large, the guy has spent the past few years living in splendid isolation. In 2004, the last year of major activity, he toured his slight-return 'Reality' album, got hit in the eye with a lollipop in Oslo, then had a minor heart attack in Germany. He consequently cancelled his T In The Park headline slot, and appeared onstage with Arcade Fire and in *Extras* as himself. As recently as 2006, he recorded backing vocals for TV On The Radio's 'Providence'. In that same year, tellingly, he announced: "I'm fed up with the industry, and I've been fed up for quite some time."

Then? Somewhere, a light went out, a gear



SPACE ODDITY, 1969-1971

The '70s exploded with the psychedelic folk of 'Space Oddity', as Dame Dave stamped his iconic appearance onto the popular consciousness. With his air of having just returned from the planet of glitter and LSD with an acoustic guitar and Led Zep LP, this was the outsider blueprint for Sufjan Stevens, Devendra Banhart and Florence.



FLORENCE



PATRICK WOLF



DEVENDRA BANHART



SUFJAN STEVENS



BERLIN/NEW ROMANTIC, 1976-1980

Firmly in the grips of cocaine psychosis, Bowie had become The Thin White Duke, a rich and insane rock star unable to sleep, obsessed with fascism and the occult. His tastes for R&B, krautrock, ambient, post-punk and synth-pop led to an embarrassment of riches in the form of the Berlin trilogy, 'Station To Station' and 'Scary Monsters (And Super Creeps)'. From Interpol to Chapel Club – as well as spooky bastards like Salem and The xx – all alienated synth stars can count this as their year zero.



SALEM



THE XX



CHAPEL CLUB



MUMFORD & SONS

SIX ERAS OF BOWIE AND THE ACTS THEY'VE SPAWNED



THE CURE



JANELLE MONÁE



JOY ORBISON



SOUL MAN, 1973-1975

As Aladdin Sane, Bowie dived headfirst into contemporary black culture in the mid-'70s, switching from electrifying glam rock to cocaine-smooth plastic soul and stadium funk. The apex of this era is the vastly underrated 'Young Americans' album that set the blueprint for white art school boys everywhere - from Joy Orbison to Franz Ferdinand to Everything Everything - to get funky while still being freaky.



ZIGGY STARDUST, 1972

A chance encounter in swinging Carnaby Street with washed-up pop star and acid freak Vince Taylor gave Bowie the idea for his finest creation. Ziggy Stardust was the ultimate rock icon, a mix of Hendrix, The Velvet Underground and Iggy Pop. The idea of an androgynous, drug-addled star at odds with his urban environment has spawned the likes of Patrick Wolf, The Cure and Janelle Monáe.



FRANZ FERDINAND



TV ON THE RADIO



EVERYTHING EVERYTHING



INTERPOL



HURTS



MAGNETIC MAN



BOWIE REBORN, 1995-present

A satisfying neo-classical period that has seen Bowie reconnecting with modern culture. Two highlights here are the two industrial and drum'n'bass referencing affairs, 'Outside' and 'Earthling'. *NME* for one would like to know what he makes of drag and dubstep. You can bet your bottom dollar that Animal Collective, TV On The Radio and Magnetic Man will be paying close attention when the great man resurfaces.



STADIUM STAR, 1981-1994

Fully rehabilitated and sent to a tailor, Bowie ran into the '80s shouting, "Hello Wembley!" And for the first part of the decade, one of the world's weirdest stars had become one of the most popular, with a string of brilliant pop hits before a horrifying slide into self-parody. Radiohead and Morrissey took the credible stadium route, with the likes of Hurts and Mumford chomping at the bit to follow their lead.



RADIOHEAD



MORRISSEY



ANIMAL COLLECTIVE

WORDS: JOHN DORAN

NME

Weekender

5+6 NOVEMBER
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SUSSEX

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NME WEEKENDER

The NME Weekender LINE-UP:

SPECIAL GUESTS:

Babyshambles
British Sea Power
The Whip
The Eighties Matchbox
B-Line Disaster

Plus the best new bands of 2010:

Chapel Club
Egyptian Hip Hop
Babeshadow
Trash Talk
Sharks
Flats
Chew Lips
Wild Nothing
Castrovalva
2:54
Fiction
Gypsy & The Cat
American Men
Goldhawks
Envy
Wilder
Citadels
The Crookes
Yes Cadets
Minnaars
Errors

So festival season is over, then. How depressing. If only you had a friendly neighbourhood magazine to come to the rescue... Aha, yes, guess what? *NME* is putting on its own festival for the first time! It's happening this November and it's going to be your chance to see the hottest new acts in music today, all in one place. It's also Pete Doherty's first major show following The Libertines' reunion.

It's called the NME Weekender, and it's happening from November 5-6 at the Camber Sands Holiday Park in East Sussex. You know the place, it's usually a Pontin's but now it doubles as a fantastic music venue where you don't have to camp (chalets, innit), and the various stages are indoors. In other words, if it rains, it just doesn't matter.

Babyshambles are headlining, backed up by British Sea Power, and there's the best new bands of 2010 too, including Chapel Club, Egyptian Hip Hop, Trash Talk and Flats. Many more acts, big and soon-to-be-big, are still to be announced.

On top of the bands, there'll be stuff like comedians, guerilla unplugged sets, air guitar competitions, quizzes and all manner of partying shenanigans.

It's nearly sold out for Gold tickets but the festival organisers, Chic Festivals, have 50 sets (four tickets per set) of weekend passes to give away to *NME* fans over the next couple of weeks. If you're lucky enough, you and THREE of your mates will be heading down to what will basically be an unmissable orgy of music and an almighty drinking extravaganza to boot. If you're a winner, we'll be in touch soon to see if you need any accommodation for the weekend and we'll even throw in a touch of discount, of course.

The competition runs until October 15, 2010. Until then, at the end of each week the names of the people who entered over the past week will be entered into a prize draw to win 25 sets of tickets. There are two prize draws left so be sure to enter over the next two weeks to up your chances!

HOW TO ENTER:

Simply email your name, DOB and phone number to info@nmeweekender.com

For full terms and conditions please go to NME.COM/weekender/win, you must be 18 or over to enter

Chic Festivals Ltd (Chic Festivals) and NME, published by IPC Media Ltd (IPC) will collect your personal information to process your entry. Use of entrants' email address by NME and IPC: Entering this competition indicates your consent to be added to the weekly NME gigs and tickets email newsletter and that IPC and its partners may contact you about relevant products or services and research via email. You can opt out at any time via the unsubscribe option in the NME emails you are sent. Use of entrants' email address by Chic Festivals: Entering this competition indicates your consent to Chic Festivals using your information as follows. Chic Festivals will use your information for internal statistical, market research and records purposes. This information may be shared with other companies within the same group as Chic Festivals. Chic Festivals will also use your information to contact you about other holidays or services brought to you by Chic Festivals or our carefully selected trading partners via email. You can opt out via the unsubscribe option in the Chic Festivals emails you are sent.

The cover of 'Pin Ups' featuring The Dame and Twiggy



JUSTIN DE VILLENEUVE/GETTY

changed, and the story of the past few years has been that of an eerie absence around the throne. In 2000, *NME* assembled a jury of 100 pop stars and duly elected him the 'most influential artist ever'. In 2010, his influence is even more noticeable than ever, but he is nowhere to be seen.

After all, what has sounded more like late-'70s Bowie of late than the muted synth tones that drew rich shades of emotion out of 'The Suburbs'? And what is oiling the oily intersection between indie and funk that Kevin Barnes and his cross-dressing African-American 'Georgie Fruit' alter ego have returned to on Of Montreal's 'False Priest' if not Bowie's Philly soul period? Add to that 'Young Americans' crush Hot Chip's ongoing attempts to transmute R&B into something the white-boys can own, and Everything Everything's breathless faux-funk.

MGMT once carved the likes of 'Weekend Wars' out of purest '...Spiders From Mars', before retreating towards the more classically folksy psychedelia of 'Hunky Dory', and even the twee anglophonics of 'Brian Eno' on the shimmering, often-cutesy tracklisting of 'Congratulations'. And would there have been an intergalactic-babble bubble in 2007 had Klaxons not been channelling the freakoid spirit of the Ziggy years? And would it in turn have supercollided rock crunch with dance flex in such an admirably rubber-kneed way had it not been for 'Low'?

At one point, Klaxons had aimed to make the follow-up to 'Myths Of The Near Future' with Eno. "David Bowie and Brian Eno are kind of the meeting point for us," Jamie Reynolds explained at the time, inadvertently revealing that he has no sense of geometry. "Everything for us works in a triangle and at the centre of that triangle is those two. The two people who tie everything that we're about and into together."

In fact, you might say that Klaxons owe

Station To Station. REISSUED



By 1976, Bowie's cocaine paranoia was at its height. Nearly prompting walkouts from his session musicians with his ceaseless demands, and subsisting on a diet of peppers, milk and blow, he took elements of the character he had played in *The Man Who Fell To Earth* earlier in the year, and reworked them into the icy nomad of *The Thin White Duke*. The resulting record – 'Station To Station' – signalled his last truly great reinvention, mixing soul, krautrock and melancholy ballads into something taut and often terrifying. Upon release, *NME*'s Charles Shaar Murray called it "a great dance album. It's funk on the edge, the almost claustrophobic rhythms of 'Fame' diffused through the tortured guitars of Ziggy's memory tapes". It still sounds as brilliantly tormented today.

COMPETITION!

This month, 'Station To Station' is being reissued with a 1976 Long Island concert included: a 'Live At Nassau Coliseum' two-disc set. The Deluxe Edition also includes a disc of single versions, a 24-page booklet of unseen photos and a previously unreleased version of the title track, extensive memorabilia from the *bowieNet* archives, three heavyweight vinyl 12-inch records and lots more.

For your chance to win the Deluxe Edition, pictured, answer this question:

The 'Station To Station' track 'TVC15' was written about whose girlfriend being eaten by a TV set?

Go to NME.COM/win to enter. Usual terms and conditions apply. Good luck.





their whole lexicon of space-speak to him. Remember that the other glam titans had their eyes fixed on terra firma. Glitter just wanted you to be in his gang. Bolan was keener on morphing into a white swan, and so took his cues from animism and Arthurian myth – Bowie, meanwhile, was biting chunks out of the cosmos, to far more fertile effect that has been traded on by everyone from Jobriath to Babylon Zoo ever since.

Interpol took the idea of grotesque portent – of singing in a grandiloquent fashion and over-emoting in order to imply an emotional void at the heart of something – from Joy Division, who in turn nicked it wholesale from 'Station To Station'. No-one could listen to the dead-eyed Thin White Duke character "throwing darts in lovers' eyes" and not get the sense that not only was there definitely no 'I' in 'threesome', but that the sound of scooped-out, hollowed human beings beating a metronomic tom-tom on their passions made for continually fantastic art.

Who else could have made one album that is

the Oblique Strategies method that Bowie had pioneered with Brian Eno while working on 'Lodger': a deck of cards with various musical instructions scrawled on them, designed to introduce a random element and thereby lever new channels of creativity. The same desire to use a sort of 'iron filings on a magnetic surface' approach to creativity had earlier driven Bowie to adopt William Burroughs' cut-up techniques: randomising lines of lyrics by writing each one on a piece of paper then chucking them in the air and Lego-ing them back together in a new order. Kurt Cobain borrowed it from him, and Thom Yorke used the technique to make 'Kid A'. All in, the idea has evolved into a lyrical tradition that rides the line between using phrases rich with modernity and non-sequiturs in a way that influences many of the best and worst lyrics around today. The worst are just randomly-scattered throw-cushions of nonsense-poetry. But the best are little eddies of nonsense that allude to a greater truth – that capture something resonant without being plodding or obvious: ("A mulatto, my libido"? "Yesterday I woke up sucking a lemon"? Dunno, mate... but it sounds amazing.)

As yet, no-one in the span of musical history has ever been influenced by 'The Laughing Gnome', but it can only be a matter of time. Bowie put the idea of constant reinvention into pop's lexicon and it has never left. Now, it's expected – required even. Now, you have to pupate to survive, and no-one is exempt.

So as Gaga sat on her pancetta-padded fanny throughout MTV's annual claphathon, she was surely musing on what David Jones might wear next if he were still a vaudevilian phantasm, instead of merely a silhouette where a changeling used to be. For a former hardest-working-man-in-the-biz, his recent lack of activity is both unprecedented and intriguing. Could he have one last great reinvention in him? Is he working on a brand new shimmering V2 of pop – a massive rocket up the jacksie of the status quo? Or perhaps just a Johnny Cash-style unvarnished swansong? Or is he simply enjoying his golden years with long countryside walks and fireside sherry with Iman? Potentially. But there again, Bowie is legion – he's encoded so strongly in the DNA of what pop means that he's perhaps as happy to be the motherlode, and let today's hoardes he spawned get on with it. His tentacles are everywhere; he doesn't need to move to get about.

BOWIE PUT REINVENTION INTO POP'S LEXICON, AND IT HAS NEVER LEFT

still being regenerated, digested and reconstituted into two entirely different genres? The front half of 'Low': synth-rock, continually being updated, and most recently exemplified by Franz's third record (the first warning of that particular departure coming from Kapranos & co's 2007 cover of 'Sound And Vision'). The back half of 'Low': ambient, once the plaything of The Orb, now being retooled into spectral dawn-music by electronica heroes like Blondes, and even Salem and the 'drag' movement they're repping for. His other great instrumental suite – the one embedded in "Heroes" – is a more obvious father to the sparse, spare, atmospheric gut-knots of The xx's debut. Both in atmosphere and arrangement, the tense, grey-horizoned, densely uncoiling instrumental likes of 'V-2 Schneider' or 'Neuköln' paved its way as much as the over-emphasised dubstep connection.

Even Coldplay's 'Viva La Vida' made use of

Bowie applies his make-up to become Ziggy Stardust in 1973 (above) and (below) the iconic cover of 1977's "Heroes", with Dave doing the universal sign language for "this album is a fucking masterpiece"



REX, GETTY

We were so turned on



In the realm of the cover version, The Thin White Duke is king, and whether he's reworking Pink Floyd ('See Emily Play') or the Pixies ('Cactus') the song becomes indelibly Bowie-fied. Trust War Child, then to turn the tables with their latest charity compilation, 'We Were So Turned On'. It's a mammoth 34 tracks. Here's our pick of the best of them...

DURAN DURAN 'Boys Keep Swinging'

Finally, after 15 years, Duran Duran have made amends for their utterly appalling cover of Public Enemy's '911 Is A Joke' (a track that saw Simon Le Bon complaining about how long it took the emergency services to arrive at his domicile because of how black and poor he is) with this sleek and throbbing number.

A PLACE TO BURY STRANGERS 'Suffragette City'



APTBS strap this glam stomper to a rocket and fire it straight into the side of a skyscraper-sized distortion pedal.

ZAZA 'It Ain't Easy'

A stroke of genius cover version that snatches the '...Ziggy Stardust' album track out of the clutches of The Raconteurs and re-imagines what a Bowie obsessed with dubstep and witch house would have made of it. A welcome addition, despite being a cover version to begin with, as it was first recorded by Ron Davies in 1970.

RAINBOW ARABIA 'Quicksand'

Dime-store keyboards trill, synthesized steel drums chime and Rainbow Arabia are clearly waving not drowning in 'Hunky Dory's' 'Quicksand'.



Why Bowie means more than ever



BRANDON FLOWERS

"I listened to a lot of groups growing up that were influenced by him, but I didn't get into him until I was around 19 or 20. 'Hunky Dory' changed my life and that obviously blew the doors open for 'Lodger', 'Heroes' and 'Ziggy Stardust'. I'm a big fan of people that pushed the envelope and are still accessible, and that's something I think he is fantastic at."



MARK RONSON

"I remember seeing him one time when I was playing bass in a friend's band who opened for The Strokes. He stood and watched The Strokes' show from the side. He was anointing the new coolest kids. It's funny, when you watch a band from the side everyone is huddled up, but everyone was so respectful that night, they'd given Bowie a 10-foot radius around him."



JEREMY PRITCHARD

EVERYTHING EVERYTHING

"When people get past a certain stage, once they've made three or four records, they do this thing called reinvention, and suddenly decide to buy a synthesizer. With Bowie it wasn't contrived. He did all of these things first and established the route that any long-living pop artist is going to have to travel down."



KEVIN BARNES

OF MONTREAL

"Bowie is a singular genius. I can't think of any other artist that has stayed so inspired and has taken so many chances as he has. It's almost unbelievable that the same artist created 'Lodger' and 'Hunky Dory'. His oeuvre is an incredible gift to the human race. He's the Muhammad Ali of art freaks."



PAUL WELLER

THE MODFATHER

"I think everyone is influenced by him. 'Low', which is the first of his Berlin albums, has always been my favourite record, and even more so recently the

more I've listened to it. I think that slightly experimental edge of that record is in the music that I'm making currently."



MNDR

"There has been no other artist that has been able to stay ahead of the trends without being trendy... At the end of day Bowie

is setting the trends that remain classics and timeless."



JEZ WILLIAMS

DOVES

"Some of the character playing he did in the past was ground-breaking. I loved the fact he was so big and he was willing to risk all he built up to blow it on an ill-conceived concept. He's still relevant because he doesn't live in the past and he's interested in all the contemporary arts coming out and he immerses himself in that crowd. He never looks back and he's got a fucking good back catalogue."



LADY GAGA

"I look at Bowie as an icon in art. It's not just about the music. It's about the performance, the attitude, the look; it's everything.

And that is where I live as an artist and that is what I want to accomplish. I never go out without dressing up. That's a very dangerous precedent, and it's not fair to my fans. They don't want to see me that way, just like I don't want to see David Bowie in a tracksuit. He never let anyone see him that way."



DAVE SITEK

"Is David Bowie still relevant? Of course he is! We're just waiting for him to finally do his next album, and when that comes out the rest

of us can give up!"



JANELLE MONÁE

"I did not know who David Bowie was until I kept hearing the name in reference to me from supporters of mine.

That is when I started to research him and instantly connected."



RETNA, PHIL WALLIS

GENUFLEX 'Soul Love'

If you've ever obsessed over what a collaboration between Nine Inch Nails and Patrick Wolf would sound like, never fear, the answer is here...

VOKESVOKES 'Heroes'

A wall falls over and crushes you. Later in hospital a hermaphrodite nurse gives you a shot of something for the pain just as a band a bit like Summer Camp float in on giant dolphins playing "Heroes" in a very chillwave manner.



CARLA BRUNI 'Absolute Beginners'

The fact that the wife of right-wing French PM Nicolas Sarkozy is included on this disc raises two questions. Why isn't Sam Cam on here busting out her banjo cover of "Queen Bitch", and what first attracted Ms Bruni to David "I would make a good fascist dictator" Bowie in the first place?

WARPAINT 'Ashes To Ashes'



Recent Rough Trade signings Warpaint have added a slight reggae bounce and tribal drumming to an otherwise faithful cover.

WORDS: JOHN DORAN

NME.COM

For videos, playlists, blogs, picture galleries and NME's extensive David Bowie archive, head to **NME.COM**. Plus, tune into NME TV for a *Time For Heroes* David Bowie special, on air this Friday (October 1) at 8pm and repeated next Tuesday (5) at 10pm.



AMAZING
FREE BOWIE
POSTER
ON PAGES
34 & 35

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REVENGE OF THE MERRY PRANKSTERS

Puzzling visionaries or sarcastic piss-takers? As the dust settles on the divisive 'Congratulations', MGMT tell Barry Nicolson how they're having the last laugh

MGMT are the band who cried wolf. The trouble with Ben Goldwasser and Andrew VanWyngarden – and they've had their fair share of it this year – is that nobody knows when they're being serious, and when they're just messing with people's heads.

Talking to MGMT is a lot like reverse-parking; you have to bear in mind that you're through the looking-glass, where black is white, white is shocking pink, and everything they say has to be filtered through their default personality settings, which Ben describes as "sarcastic and super-satirical". Consider, for example, the following exchange...

Andrew: "Hey man, what do you think the, uh, reaction would be if we brought Jedward onstage with

us tomorrow night to sing 'Kids?'"

NME: You're not duetting with Jedward tomorrow night Andrew, stop taking the piss.

Andrew: "No, I'm being serious! We met them at a party in Dublin last night and they're big fans of the song, they want to do it with us. But because we're American, we don't really know how people would perceive it over here. Do you think they'd be into it, or...?"

NME: In the parallel universe where you're asking me this question with the utmost sincerity, I would answer that, yes, I think it would be fucking awesome. Especially on that song, with all the baggage that it brings, it would really play around with people's perceptions of you. But that's just me. And I still don't believe you.

Andrew: "You wanna bet? We're gonna do it. Hey, maybe we could produce their album as well. They actually kinda remind me of ourselves when we were



"I DON'T THINK WE HAD ANY IDEA ABOUT THE EXTENT TO WHICH PEOPLE SAW US AS A MAINSTREAM POP ACT"

BEN GOLDWASSER

that age. You know, back when we were doing the whole karaoke thing at college."

Ben: "They're pretty much what we would have become, I think. We ARE Jedward."

Andrew: "Yeah! We're Bendrew!"

What makes this their problem? Well, nobody likes to have the rug pulled from underneath them. And after the release of 'Congratulations' back in April, there were a lot of three-song fans out there left with aching tailbones and a belligerent case of buyer's remorse. The thing is, 'Congratulations' wasn't the practical joke. It wasn't even the big reveal. Those who actually listened to 'Oracular Spectacular' should have seen it signposted from way off. And even those who were only interested in the sore-thumb radio hits it yielded really should have noticed that one of them was called 'Time To Pretend'.

"One of the biggest shocks after the record came out was people asking us, 'What happened to you guys?'" says Ben. "Because 'Congratulations' made perfect

sense to us. Those dancey, electronic songs from the first record, some of them are eight years old. The newer songs on 'Oracular Spectacular' were already heading in this direction. Plus we put out 'Metanoia' between the albums, which was 14 minutes long and had all these different things going on in it. After that, we couldn't understand why people thought 'Congratulations' was coming out of leftfield."

"We're really grateful for the success of 'Kids' and 'Time To Pretend,'" adds Andrew, "but it would be wrong to say that we ever had pure intentions of being a mainstream band. If we ever had that desire, it was an ironic and satirical one. We started seeing bands being described as 'similar to MGMT' and 'in the same style as MGMT', and we began to realise that people thought of us as this electro pop dance act. And that's really not who we are."

We meet Ben and Andrew in the fairly grand-but-bland conference room of the swish Dublin hotel where they're staying. They're dressed not as neo-psychedelic princes, but in creased shirts and days-old jeans yanked straight from poorly packed suitcases, wearing the hungover looks of men who – maybe, just maybe – went out on the piss last night and struck a Taustin pact with Jedward. Throughout our interview Andrew doodles away distractedly on a sheet of paper, first a portrait of Axl Rose being bottle'd, then of Chad Kroeger in a powdered wig playing an autoharp. Finally, he scrawls on one of the sheets: 'TONIGHT: MGMT vs NME. ROUND WHATEVER – WHO WILL WIN? (PROBABLY NME).'

The pair believe – perhaps not entirely without justification – that pre-release press made up people's minds about 'Congratulations' before it was even released. They made no secret of the fact that it was a difficult, challenging album that required patience, effort and a love of 1960s English psychedelia to get into, and don't forget, they were pretty vocal about not wanting to release any singles from it (which they later did). But people were also hearing all kinds of scary mistruths – that they hadn't bothered to write any tunes, that it was an audience-culling art-rock prank, that they'd committed career suicide – that very nearly became self-perpetuating.

"It was kinda your fault," smiles Andrew darkly. "I mean, Ben and I have always been sarcastic and self-deprecating in interviews, and some of our quotes were unfortunately taken out of context. We were in the middle of finishing up the album and doing interviews where we would jokingly say, 'Yeah, it's gonna suck!' And that actually led people to believe that it was gonna suck, and it influenced the way they listened to the record."

"People used that to put a spin on it," agrees Ben, before ceding that, "in general, though, I don't think we had any idea about the extent to which people saw us as a mainstream pop act. I think if I stepped outside of my own head for a minute, I could probably understand why people called it career suicide because if you look at it from the perspective of someone who only listens to super mainstream pop music, that's exactly what it is."

"The promo tour we did last spring was a pretty stressful time for us," Andrew admits. "We were playing the album to people who had never heard it before, and who had maybe only seen these super-negative things that people had written about it. I think people might have come to those shows thinking that we didn't like our own album and that we were using it to try and distance ourselves from a certain section of our crowd. That led to some really weird vibes."

Those weird vibes culminated in a calamitous pre-release show at London's Heaven club, where the band dropped 'Kids' from the setlist and were roundly booed when they didn't return to the stage to play it. That was a deliberate provocation, right?





Left: Andrew VanWyngarden onstage in Dublin (Jedward not pictured). Right: VanWyngarden and bandmate Ben Goldwasser ask a Dublin-based seagull what it thinks of the band's new direction



"Well..." says Ben, "We didn't really think about it like that. It was more a case of, 'Maybe we'll play 'Kids' today, maybe we won't.' We didn't think too much about how people were going to react."

"We probably should have," deadpans Andrew.

"Definitely. People assumed it was an intentional thing, like, 'Fuck you! We're never playing 'Kids' again!' And it wasn't like that. I mean, we're still playing it. We enjoy playing it. But it is kind of a gross feeling when you know that there are people in your crowd who only care about hearing that one song."

Interestingly, despite the widely held assumption that 'Congratulations' was written to scare those people away, Andrew declares that he regards them as, "no less fans of the band than someone whose favourite song is the boring, 12-minute long one. It's not as though some fans are more important to us than others."

Congratulations" stock has risen with the benefit of space and time. You can see that much at their shows, where Andrew talks proudly of having kids in the front row screaming for them to play 'Siberian Breaks' and who know all the words to 'It's Working'. It's a polarising record, sure, but for those drawn to the right pole, it's starting to sound like one of the albums of the year.

Nevertheless, seeing as it was made at a time which, in Ben's words, "We were going further and further into our own world of what made sense to us, where it never occurred to us what other people might think of it," we show the band some of the more scathing comments from the depths of the internet.

"They're in denial," runs the first. "They couldn't follow the success of the first album and thus you have this escapist, indulgent psychedelic trip."

"That's kind of true," says Andrew. "We couldn't follow the success of the first record, because if we tried to write another song like 'Kids' it would have sounded incredibly forced and we would have been slammed for doing that instead."

"It raises an interesting point," adds Ben. "We actually agreed with a lot of the reviews when they said, 'This album is all over the place, something happens for five seconds and never comes back again'."

But instead of realising that that's what it was meant to sound like, they concluded that we had no idea what we were doing."

What about, 'I listened to it twice waiting for a song to catch my attention. Didn't happen either time. It was mediocre and boring and I think they went in the wrong direction'?"

"Look," replies Ben, "I know that for a lot of people, they'll listen to something once or twice and then decide if they like it or not. There's so much other stuff out there that you can't give it any more time than that, and it's not like we're more entitled to people's time than anybody else is. But we're glad that at least some people gave the record that chance. After that initial period of everyone having to make their mind up about it right away, people seem to have grown to like it."

Despite that, Andrew reckons, "There will probably be pressure from the record company to make the next album more accessible." Luckily, this isn't entirely out of step with what the band themselves want to do, though with MGMT, it's never quite as simple as that.

"Musically," Ben reveals, "I've been getting into a lot of early, minimal Detroit techno. But we're being pulled in two different directions. We want to do some more out-there psychedelic stuff that's slower, that changes rhythms a lot, but we also want to make dance music, stuff that you can really move to."

"We've actually talked about doing something with our live show so that it's more clearly defined," says Andrew. "Like, maybe doing one set that's even trippier and further-out than what we're doing just now, and then doing another of super-satirical pop music more along the lines of what we used to do when we first started out. Almost like karaoke."

On that note, allow us to reassure you that however serious they may or may not be about producing their next album, MGMT are not joined onstage by Jedward in Dublin the following night. In spite of that, we've actually come around to believing Andrew's claim that it was at least intended to go ahead. Because after you spend a little time with MGMT, you realise that they're not interested in appealing to the highbrow, or alienating the low. Ben Goldwasser and Andrew VanWyngarden are simply out to fuck with everyone. Seriously.

REASSESS TIME:

Five other albums that weren't what they seemed

TRANS NEIL YOUNG



Vocoder-aided 1982 opus inspired by the

difficulty Young had communicating with his cerebral palsy-afflicted son, it succeeded in confounding just about everyone who heard it. Now it's regarded as a misunderstood classic that's credited with influencing Daft Punk.

METAL MACHINE MUSIC LOU REED



The critical reaction to Lou's

64-minute, melody-free exercise in ear-blistering feedback was hateful. But it's become respected by avant-garde composers, was recently re-released, and even 'inspired' an evening of live improvisation at the Royal Festival Hall.

RAW POWER

IGGY AND THE STOOGES



Upon release in 1973, 'Raw Power' sank without a

trace. Bedevilled by an abysmal mix from David

Bowie, it was dismissed by everyone except a minority of hardcore fans. Many of those fans went on to start a little thing called punk. It's been seen as a sacred text ever since.

WISH YOU WERE HERE PINK FLOYD



'The Dark Side of the Moon's

follow-up was based on Syd Barrett's breakdown. *Rolling Stone* sneered "they may as well be singing about Roger Waters' brother-in-law getting a parking ticket". With hindsight, it's superior to its predecessor.

BE HERE NOW OASIS



Of course, reappraisals can always go the

other way. Met with unanimous praise on release, just a few months later, people began to notice that it was overblown and quite clearly made on insane amounts of cocaine. It's now a byword for how not to follow up a successful album.

Queen Of Cred-Pop

With her genre-defying 'Body Talk' series and take-no-shit attitude, Robyn is redefining and revolutionising modern pop. Dan Martin meets the five-foot Swedish sensation that you positively, definitely don't want to mess with

It is just about possible that prior to the first year of the second decade of the third millennium, there were people who still held onto the old prejudices about music. This notion of something called 'real music', played on the guitar and enjoyed by people with degrees, and 'pop music', played on synths and enjoyed by children and homosexuals. Those poisonous ideas proved remarkably durable, but this year everything changed. It had already come to something when it fell to the 41-year-old Nicky Wire to give indie rock the pep talk it so badly needed. The year's greatest white hopes The Drums couldn't even see out the year with their line-up intact.

Against this backdrop, Robyn returned with her 'Body Talk' project, during which she kept fans in the good value cycle of regular shows and even-more-regular new songs. This was probably what indie was supposed to look like by 2010. Certainly, her club-ready, emotional button-pushing tongue-twisting thumpers were what pop was supposed to sound like.

Ever since the epic 'Dancing On My Own' parachuted into the Top 10 at the beginning of the summer, she has proven herself a candidate for the year's most compelling musician; smarter than The Courteeners, and less inclined to say stupid things than MIA. Crucially, like Lady Gaga, we know sod all about her personal life because the world she creates is just more interesting. The 'Body Talk' trilogy – 'Pt 1' was released in June, 'Pt 2' in September, with 'Pt 3' to follow at the end of the year – was conceived as a reaction to what happened last time she tasted success, as different parts of the world took turns to catch on to 'With Every Heartbeat' and she found herself touring the same material for five years. On paper this might sound like a marketing scam, but the fact is, 'Body Talk Pt 3' isn't even finished yet. It's simply a way of getting as much material out as quickly as possible.

Still, it's a risk, huh? "I guess," she shrugs. "I thought it made sense, otherwise I wouldn't have done it. It's just how people consume music nowadays. Everyone knows this, but it takes a lot of time to wait for the industry to adapt. I think you look stupid as an artist if you don't take that into the calculations now. I think it makes you look very unsympathetic if you don't adapt."

Why is 'pop' still a dirty word in 2010?

"I don't really mind pop music having a bad reputation because I can understand it. Especially if you look back at the '90s where pop music was kidnapped by the commercial record industry. To me pop music was anything; it was Prince and it was Michael Jackson and it was Kate Bush."

Do you consider yourself a pop star?

"Maybe in a couple of years it'll be more obvious that I'm a kid of the European club scene in the '90s and I grew up with The KLF and Snap! and Technotronic and Dr Alban and Neneh Cherry. I think what I grew up with is not really recognised as a genre yet, which was whatever club music that was in the charts in the '90s, but for me it was a scene. I think all pop music begins in a genre when it starts and when people relate to it that's when it becomes pop music. That's my take on it."

There's been a lot of talk lately about music not having anything to say. Do you?

"I am true to myself and that means I don't make political music, but it means that I make music from a girl perspective. I'm a feminist. I'm aware of my place in the world and what I'm supposed to do and what I'm not supposed to do. But I'm very cautious of shouldering any kind of role model role. Maybe I'm being a coward and it's a sign of the times, where people my age are too ironic and too fed up with our parents being super-political."

Who were your role models growing up?

"Pippi Longstocking. I'm serious."

What was so great about Pippi Longstocking?

"She's the strongest girl in the world."

"I DON'T REALLY MIND POP MUSIC HAVING A BAD REPUTATION BECAUSE I CAN UNDERSTAND IT"

Growing up in early '90s Sweden, Robyn and her friends called themselves 'Kickers'. They would listen to Guns N' Roses and NWA, and dress like skinheads and gangster rappers, but rammed through the Day-Glo filter of the rave explosion. At the same time, as daughter of two travelling actors, the young Robin Miriam Carlsson was exposed to the stage as soon as she could talk. She sang on TV shows from the age of 12. At 16 she found international success with songs like 'You've Got That Something' and 'Show Me Love' with the same producers who would later launch Britney. She carried on with various degrees of success and credibility for almost a decade. She finally broke free and set up Konichiwa Records, clearing a path for her second coming via 'With Every Heartbeat'. At 31, here is a woman who's seen the sharp end of the music industry and subverted it to her own creative ends. Sat in a London hotel, she gives off an incredible feeling of power. She may be barely five feet tall, but after an hour in her company you're aware of an iron will behind the giggly elfin nose-scrunches. A sweetheart, yes, but not one you would ever want to fuck with.

Young women don't seem to identify with feminism in the way they did in the past. Why?

"Of course, it'd be great if you didn't have to call yourself a feminist, because that would mean there's no use of the word anymore, but that's not the case. It's become a bad word and I think people are afraid of being pretentious. A lot of time you get shit for being a feminist because you're perceived as someone who doesn't like men or something stupid like that. There's a lot of gay people in the world and there's a lot of people of colour in the world but I think the biggest group of discriminated people in the world would be women. And when it's a common problem it's much harder to get to. People in that position tend to get scared of pointing the problem out because you don't want to be excluded."

Do you feel discriminated against personally?

"I think all women are discriminated against. There's so many examples. When they cut women's clits off, that's the most extreme version and that happens all the time. But even in our society, women earn less money for the same work. That's crazy."

op

thing is, 'Body Talk' may turn out to be cleverer than even Robyn realised. In the age of the playlist, the internet is already aflame with people planning their 'Best Of Body Talk' compilations. Hunger for 'Pt 2' is already teased with the promise of the electric version of 'Pt 2's' towering ballad 'Indestructible'. It's expected to be the next single, but just as likely is she will write a better song between now and Christmas. That's how exciting this is.

Amongst all this fervour, love remains all. "It affects me," she says matter-of-factly. "That's why I write about it. I don't know what it is. Love does that, it pushes you to look at yourself from a new perspective."

Is a sad song more powerful than a happy one?

"Yeah, and I think all happy songs are a little sad too."

Nevertheless, through this 18-month rollercoaster of fun and disco lights, Robyn remains no stranger to the party herself. To keep her studio sessions connected with the floor, she set up a club, Tutti Frutti, back home where her Kickers ethic could rub up against modern heroes like Moby, Lazer and Röyksopp. "I guess people would consider it a 'queer' club, but it's a queer club in the truest sense of the word in that it's not just for the gay audience, it's for everyone," she says.

For the record, she considers herself a 'gay icon' only in that, "I feel like I'm very aware of my gay audience but I'm also very aware that all gay people are not the same. Sometimes the gay audience gets crammed into this one box and they all are supposed to like Kylie Minogue. I'm aware of me being part of the blonde pop star phenomenon, but because I'm aware of that I use it in a different way maybe."

And in that sense, the dream Ms Carlsson is weaving dates further back than Kylie, or even Neneh Cherry. With scant regard for genre or limitation, she's continuing the proud lineage of Bowie himself. Robyn wants us all to join her on the dancefloor. We might just need to be a little sad while we're there.

Head to NME.COM for a 60-second video interview with Robyn



POP: THE NEXT GENERATION

BRIGHT LIGHT BRIGHT LIGHT

Handsome former folkie turned purveyor of heaving emotional disco euphoria. The Welsh valley boy is named after a line from *Gremlins* but his mum knows him as Rod Thomas. For our purposes he's the Boy Robyn in all but name. Debut single 'Love Part II' is out now on Popjustice Hi Fi.

NICKI MINAJ

The green haired temptress rapper has spat over records by Kanye, Lil Wayne and Christina Aguilera, but as the first lady of Young Money/Cash Money Records she's taking on the world in her own right. New single 'Your Love' samples Annie Lennox's vampire ballad 'No More I Love Yous' to hilarious effect

HER MAJESTY AND THE WOLVES

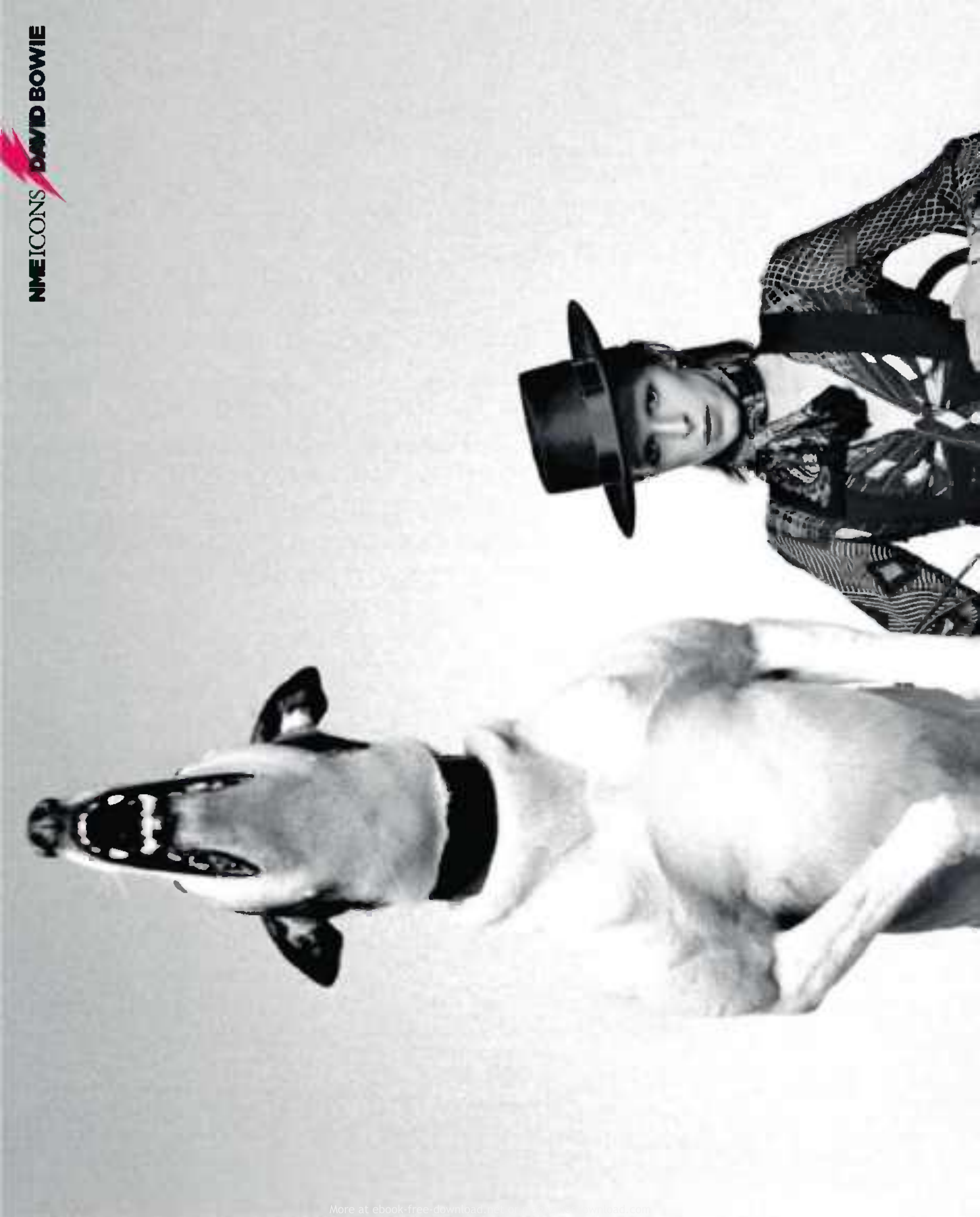
Don't laugh, but former Pussycat Doll Kimberley Wyatt has teamed up with rapper/producer Spencer Nezey to form a Gorillaz-style multimedia concept project inspired by Deadmau5, Tricky and the story of *Little Red Riding Hood*. Debut single 'Stars In Their Eyes' just hit radio. File under 'shouldn't work but does'.

HESTA PRYNN

Well-connected electro Brooklynite who comes on like a grunge Santigold. She's so far worked with Tim from Les Savy Fav, Clown from Slipknot and Bear Hands. Free download 'Easy Bear' is available now.

SPARK

Scouse born Jess Morgan adopts a sparkly pop star name and conjures up atmospheric, beat ridden alternapop to enticing effect. After debut single 'Shut Out The Moon', she inked a deal with 679 Records and looks set to spin brightly around the Marina/Little Boots axis.





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From the exhibition
ANY DAY NOW:
David Bowie - The London Years (1947 - 1974)
Proud Camden
October 28 - December 5, 2010
www.proud.co.uk

“ WITH THIS THERE’S NO HIDING PLACE ”

When Paul Smith penned a ballad, his bandmates in Maximo Park dismissed it. But now, as Mark Beaumont discovers, he’s written an album’s worth, gone solo... and he’s terrified

Kle went techno. Julian went ’80s pop. Brandon went trance Springsteen. And what Carl has gone, at this juncture, is anyone’s guess. But one thing is certain: The Band is dead and all across rock’s corpse-stricken battlefield frontmen are mercilessly bayoneting their bandmates in the back and making a death or glory charge for solo superstardom like the double-crossing, mate-ditching, indie Chloe Mafias they truly are. The selfish, selfish BASTARDS. But why? We’ve come to Newcastle upon Tyne on a wet Sunday morning to ask Paul Smith – himself fresh from a war-zone (“I went paint-balling for a stag do yesterday, it was like something out of *Platoon*”) and about to launch his own debut solo album, *Margins*, like a javelin through the hearts of his Maximo Park ‘mookahs’. An album wherein he drowns his onstage book, ceases his scissor-kicking tomfoolery and exposes the timid poet behind the brash Maximo Bark.

“Everybody’s got their own reasons,” Paul considers, sat stoutly upright in his rehearsal studio. “Certain people probably don’t want to be in the band anymore, other people write all the songs and wanted a bit more credit, who knows? Towards the end of last year I was feeling quite exhausted – we play loads and it’s quite tiring if I’m honest. I still love it but I got to the stage where I thought ‘This is the time, it’s now or never, otherwise I’ll go nuts’. Other people might be the

same as me, just wanting to put something out that’s different and helps their life be more fulfilling.”

Fulfilling or petrifying? Without the safety blanket of Ver Park’s brute’n’bluster to back you up, aren’t you maybe a little scared of hitting the road with only a lone guitar and a veil of shoe sheen to hide behind, to play rooms so small you’d scalp yourself with a single star-jump?

Paul’s eyes widen. “Not maybe, definitely! I know how to play to however many thousand people a night, but to go and play in 300 capacity rooms with acoustic guitars and just me and an electric guitar on some of the songs...”

The hat quivers. “...that scares me.”

Paul’s (actually pretty legitimate) excuse for his solo album is the classic ‘I was just scratching my psych-folk itch, m’lud’. Five years ago – late at night in an Australian hotel room, tormented by jet-lag and a nagging lyric about voyeurism, obsession and romance dissolving like so much soap-on-a-rope – he grabbed a guitar and wrote a plaintive acoustic tune called ‘While You’re In The Bath’ which smacked of Talk Talk’s Mark Hollis playing The Beatles’ ‘Mother Nature’s Son’. And off to sleep he dropped, confident he’d written Maximo’s first proper ballad: a downbeat album closer perhaps, or one for their stoolier encores.

He played it to the band, at the time busy compiling songs for their second album. “They went, ‘This isn’t

our kind of music, it’s not going to fit into our records’, which in the end I agreed. I didn’t force the issue... I don’t even know how the rest of the band would feel having a recording made with just me and a guitar on it, it’d almost feel like excluding people when we are such a collaborative effort.”

Instead, Paul home-recorded it with Field Music’s Peter Brewis and, over the next four years, began sneaking away on rare days off with the songs he thought weren’t ‘Maximo friendly’ to record them – quick and scratchy, a song a day, in tribute to such imperfect classics as Big Star’s ‘Third’ and Neil Young’s ‘Tonight’s The Night’ – in his friend Andy Hodson’s bedroom. Now Andy – the folktronic bod behind The Matinee Orchestra – knew that Paul had been living an indie rock lie in Maximo (Paul: “I genuinely don’t like indie rock bands [but] once we’d written a few songs I felt like there was the potential to do something really different within that genre”), so he laced these rough-hewn gems with backwards guitars, sonorous synths and double-tracked vocals. What emerged was a subtle, cracked and cushiony album that resonated with Paul’s love of My Bloody Valentine, Cocteau Twins, Smog, The Smiths and Will Oldham.

It’s also – without the “diluting” influence of Maximo – a collection of Paul’s most raw and personal lyrics yet, a bit like sneaking a look in his onstage lyric book to find it stuffed with blood-stained handkerchiefs,



**MAXIMO PARK IS MY
EXTROVERT SIDE. I LIKE
THE DISCIPLINE, BUT THIS
IS MY ESCAPE.**

”

ex-girlfriends' fingernails and list upon list of *What Went Wrong*.

"Doing things without thinking about it probably betrays too much of what I'm like," Paul chuckles. "I've always tried to temper it in Maximo Park, whereas with these there's no refinement."

Hence a good half of the songs here seem to be brutally dissecting failing relationships. The Tingles' is about the awkward silences of a cold double bed. 'North Atlantic Drift' suggests a little attempt to keep two inexorably parting masses together. The fantastic 'Pinball' (which is what Depeche Mode would sound like if they played a single banjo, badly) finds Paul flicking flippers to take his mind off his baby gone leaving him. And above it all hangs an air of issues untackled, arguments tip-toed around.



A recurring theme in your relationships Paul?

"I would say so, yes," he admits frankly. "In some ways it's easier to address them in a song. It covers a few relationships. I tend to hone in on the bits in every relationship where there's some fractiousness. Probably three or four relationships are dealt with in the songs. Some of them ended up being amicable, others didn't."

With several tracks set in domestic settings – beds, baths, B&Bs – and the whole thing chloroformed with a lo-fi thrum, *Margins* feels like an intimate record to the point of intrusiveness. And as for the true story of 'I Drew You Sleeping' and the line "*Resisting the temptation to look through the crack of the bathroom door*"... um, are there any restraining orders you want to tell us about?

"I am what I am," Paul shrugs. "I tend to analyse small moments in relationships and they become almost totemic for the relationship. You've gone out with somebody for a year or two years and three or four moments really stick out. It defines that person, it defines that place."

Was the need to ferret these songs away for a solo album ego-driven?

Another shrug. "Any sort of artistic gesture where you share it with the world, there's a small part of your ego saying, 'This is good!'"

Fair point, but did you want to take full credit for them under your own name, rather than forever be known as Maximo Blokik?

Paul's lips purse. "I suppose so. People know me now as the singer in Maximo Park and I'll always be proud

of that, but there's more to life than pursuing one path. By putting out this record people will see me in a slightly different light, maybe not for the best but as more of a three-dimensional person, a human being."

Is this record the true Paul Smith then? Are you laying bare the insecure romantic behind your uber-confident Maximo persona?

"[A Maximo gig] is the extrovert side of me given full reign," Paul explains, "but it's a dilution of me. I'm working with four other people and we really want everyone to be involved in the band, so for Maximo Park to be more 'me' wouldn't make sense. But with this there's no hiding place. I think this album is as good as any of the Maximo Park ones, just in a different way. Despite the nerves, if somebody were to come to the show I still feel they'd be getting an enriching emotional experience but at the other end of the emotional spectrum in terms of what you're putting out there bodily."

His Maximo duties resume shortly, but Paul certainly doesn't rule out further solo forays in the future.

"It's completely parallel," he says. "I like the freedom I've got at the moment. I like the discipline of being in a band but I'd like to have both if I can. For me at the moment this is my escape. Once I've done this and played it to people, I'll escape from this into being in the band and being part of a collective."

For a split second he considers, perhaps, the lengthy tours, the painstaking studio sessions, the sleepless Australian hotel beds, the implausibility of his band ever doing a proper ballad. And he sighs.

"But there'll come a time where I'll need to escape again."

REVIEWS

TINIE TEMPAH, DINOSAUR PILE-UP, CLINIC

Edited by Emily Mackay



CARL BARAT

CARL BARAT ARCADY

The Libertine turns lothario, coating his lovelorn ballads with all kinds of sonic goo – but is it all just an act?



At the time he met Pete Doherty, recall, Carl Barat was studying drama. This is an easily overlooked biographical detail. Unless you've recently been listening to Barat's solo album – in which case it feels like the Rosetta Stone to his entire character. Somewhere, half-an-hour in, this record's company will assure you there is a box in his mum's attic marked 'Carl's Uni Stuff', filled with a beret, a swathe of Camus paperbacks and a collection of tasteful knitted scarves. Carl Barat: The Album is entirely in thrall to a certain very undergraduate view of sophistication. 'Je Regrette, Je Regrette' sums it up neatest: 'Je regrette, je regrette, I haven't had you yet...' Yup, Carl can parlez Franglais with the best of them, and herein he's dying to tell a succession of young ladies

that Je-bloody-t'aime, baby... and perhaps they would voudrais un petit lie-down on his couch-ez while he undoes this fantastic knitted scarf... "I've carved my name on the livers of my lovers", he ponders on 'Carve My Name'. "Love is a graveyard for nostalgia and trouble", he goes on. And that's the size of it: lots of lovers loving love.

Made in the period around The Libertines officially signing on for Reading & Leeds, and timed to coincide with his new autobiography – *Threepenny Memoir* – Carl's led us to believe that the democracy of bands had previously hamstrung his creativity, and now, finally, we'd get to see him take flight as Real Carl. Which is odd, because Pete was always supposed to be the flopsy-dropsy one. Carl always seemed like the Lib most likely to

have secretly been into metal as a teenager. Yet here they are, seemingly locked in a competition to out-louche each other.

Who is Real Carl? A glance at the cover suggests he is a man who is auditioning for a place in Hurts. A glance at the contents suggests he is a man who has met Neil Hannon. And indeed, this proves to be true – the pair have become friendly. In fact, part of the album was made at Hannon's Irish home. Carl's most oompah music hall ideals have

become entwined with the Divine Comedy auteur's hallmarks, to the extent that you could imagine a track like, say, recent single 'Run With The Boys', being written by either. Hannon's clearly brought his lengthy experience of arrangement to bear on the production. Aided by another new friend, Miike Snow's Andrew Wyatt, every orchestral parp and ping is cunningly groomed and deployed in a way that is rich, detailed and rewarding. Opener 'The Magus' offers the best of this: a wheezy, deranged-fairground spiritual cousin to 'Romance At Short Notice' opener 'Buzzards And Crows'. Likewise, 'Shadows Fall' trades on the same woe-eyed mystery and descending chord progression as 'Broken Love Songs' did on Pete's solo record. The trembly ballad 'Ode To A Girl' glimmers and glints like a treasure chest of keys, bells and subtle brass. Plenty of bells and whistles to enjoy, then, and Carl remains no slouch in the melody department. But that can't paper over the central unease here. 'So Long, My Lover', sums it up neatly: sailing in on a beautifully anthemic chorus, before immediately losing its punch on account of all the ham acting in the verses.

Ultimately, the character he's offering up as 'Real Carl' – this lugubrious lovepie – just doesn't gel. More worryingly, there's a nagging sense that he's decided to dress it up in grandiose, emotive sentiments simply to camouflage a lack of real emotional investment. It can't be easy to find your place in the world after your career peaked to a generational moment in your early twenties. But perhaps a little more honesty might go a long way towards resolving that. **Gavin Haynes**

CARL'S CAPERS

The past six years have seen Mr Barat try on a bewildering array of solo roles

2004

Begins supergroup The Chavs. Guests on synth duo Client's single 'Pornography'.

2005

Appears in a documentary with Adam Green capturing a night on the town in east London.

2008

Plays Gene Vincent in *Telstar*.

2009

Debuts alongside Sadie Frost in a West End production of Sam Shepard's *Fool For Love*. In online sitcom *Svengali*.

2010

Narrates *Rime Of The Modern Mariner* – a documentary about the London Docks. Releases autobiography *Threepenny Memoir*

DOWNLOAD:

'The Magus', 'Ode To A Girl', 'Run With The Boys'

Head to NME.COM for Carl's track-by-track guide

CLINIC BUBBLEGUM DOMINO

Clinic would probably take umbrage at being described as veterans, but the sixth release in their 13th year certainly points towards a certain mellowing. 'Lion Tamer' (which doesn't so much doff its cap at Beefheart as rob him at knifepoint), 'Orangutan' and 'Evelyn' aside, 'Bubblegum' largely ditches the acerbic, electric sound of old in favour of the acoustic-led meditations and slow, surfy numbers that used to knit their albums together rather than drive them. It's far from bad, but if you're still waiting for a Clinic record as great as the utterly seminal 'Internal Wrangler', keep waiting, and probably don't hold your breath. **Rob Webb**

6

ICE, SEA, DEAD PEOPLE TEETH UNION LOST TOYS

This meaty debut from punning devils Ice, Sea, Dead People conjures just the kind of gloriously primal racket you'd expect from a Bedford trio that describe themselves as "east angular mammal noise". Post-hardcore righteousness bolstered by agit-punk is what powers 'Teeth Union' and the mind-bending brouhaha it whips up. Amid the carefully ordered chaos of raucous early single 'Hence:Elvis', 'My Twin Brother's A Brother' and 'Until We Break Our Legs' one detects the expert influence of Shellac bassist Bob Weston, who mastered the album. Still lamenting Erase Errata, Fugazi and Untitled Musical Project? This could help heal your heart. **Ash Dosanjh**

8

BADLY DRAWN BOY IT'S WHAT I'M THINKING PT 1 PHOTOGRAPHING SNOWFLAKES

It's been a decade since Damon Gough won the Mercury Music Prize and nobody knows better what a blessing and a curse that can be. Guilty of knocking underdeveloped material out one minute and trying to be too clever the next, 'It's What I'm Thinking...' is surely the most focused and mature record of his career. Pretty songs, sporadic strings, with his voice swimming in echo, it's a lovely autumnal feel. Being a hirsute scruff no longer cuts it with Susan Boyle on the scene and Damon knows it. Badly Drawn Boy's fallow years look to be behind him. **Jeremy Allen**

7

SUPERCHUNK MAJESTY SHREDDING MERGE

College rock may be little more than a fond memory to most, but before Weezer gave geeks a mainstream figurehead there were Superchunk, thrashing out lo-fi pop gems to anyone who would listen. Back with their first proper album in nine years, somehow they sound younger and hungrier than ever, thundering through these taut, vital songs at breakneck speed. 'Majesty Shredding' - even the title sounds like some kind of student in-joke - makes zero concession to the 21st century, praise be. It's an unassumingly great record that exists solely to celebrate the pleasures of making a gigantic, melodious racket. **Tom Edwards**

8

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



JEREMY ALLEN
"I'm marvelling at the phantasmagoric audacity of Sufjan's 'The Age Of Adz' and I've not got over Dark Night Of The Soul yet. 'Norwegian Wood' and Stewart Lee occupy my lunch hours."



ABBY TAYLEURE
"I've been listening to that Vaccines track over and over again, trying to resist watching the new episodes of *Mad Men* online before they hit TV and rediscovering my love of gin."



AILBHE MALONE
"I've been listening to Willow Smith's 'Whip My Hair' about a million times a day, and wondering if it's creepy that I want to be best friends with a nine-year-old. I've also made a really delicious chorizo and butterbean stew."



DINOSAUR PILE-UP GROWING PAINS FRIENDS VS RECORDS

Dumb, one-dimensional and regressive...but the trio's debut is also one hell of an exciting listen



It's obvious from the off that Dinosaur Pile-Up are a blissful anachronism: the drummer has long hair. And it's not just because of the hair thing; the simple fact

they have a drummer in the first place is what suggests that, frankly, DP-U don't give the most fleeting of shits about anything even remotely modern; in their world, they're still waiting to find out who killed Laura Palmer.

Having said that, seeing as most of the attention focused on them thus far has focused on their being either (kindly) grunge revivalists or (unkindly) Nirvana copyists, it's worth making clear that 'Growing Pains' is significantly better than either description suggests. Sure, there's more than a hint of the Cobain in the ragged guitars and slightly self-centred lyrical conceits, but rather than just aping Nirvana they instead share similar influences - particularly Pixies and Melvins - as well as update the mid-'90s college rock sound that Archers Of Loaf, Guided By Voices and Built To Spill made their own. For example, the 1-2-3-4-go frenzy of 'Barceloner' and 'Love To Hate Me's' dynamics (not so much quiet/loud as loud/really fucking loud) show they can tie melodies to heft without either feeling bolted on, and opener 'Birds & Planes' is a slice of pure pop dressed up in

noise. And when they go really chuggy, as on 'Broken Knee' and 'My Rock And Roll', it's never long before a buoyant chorus perks things up; basically, DP-U know the redemptive power of jumping around your bedroom while shouting, and have filled their entire debut with songs that should lead directly to said activity. Unfortunately, the desire to keep things unchallenging does backfire: 'Mona Lisa' strives for edginess but ends up little more than a nagging melody subtitled by head-nod drums, and 'Never That Together' is so numbingly repetitive that even the band sound bored playing it.

Lyrical, themes of boredom, frustration, boredom and frustration abound (and there's actually a song called 'Hey Man'), but it's testament to the way the songs are put together that they don't sound whining or annoying. Instead, it's more like DP-U are aware they're not reinventing the wheel in any way whatsoever and are embracing simplicity. 'Growing Pains' sounds like three mates jamming out in a small, hot room. As such, it's full of bad decisions, rough edges and barely contained energy, and it fizzles and pops and has all the impetuosity and joy of being young and owning a shitty guitar. **Rob Parker**

DOWNLOAD: 'Barceloner', 'Love To Hate Me', 'Hey Man'

7



TINIE TEMPAH

DISC-OVERY PARLOPHONE

Our very own rap superstar follows up his Number One single with a masterful, genre-dipping debut



If Professor Green has been unofficially crowned the UK's Eminem, then surely Tinie is our Kanye. The same traits are there – slick, funny and culturally specific rhymes (“I gone pop and I won’t stop Pringles” – ‘Simply Unstoppable’). The ego is definitely there – “I’m an extra-terrestrial/Came up out the fucking dirt like a vegetable”. And, above all else, so is the talent. While ‘Disc-Overy’ is a young man’s record – focused on clubbing, drinking, beautiful ladies and general carousing – it’s also an overwhelming statement of intent. If you came here expecting 13 versions of ‘Pass Out’ and ‘Frisky’, you’ll be sorely disappointed.

Genre-hopping at the pace of a particle in the Hadron Collider, Tinie leaps from chav-trance (‘Miami 2 Ibiza’) to Taio Cruz (‘Invincible’) to folktronica (‘Wonderman’, featuring Ellie Goulding). Although there’s an assorted team of collaborators, never once does it feel like anything apart from Tinie’s record. On the accompanying bumf, he

insists: “On every single song you’ll get a line that reveals what life was like for me. I recorded a lot of it after ‘Pass Out’ went to Number One, so that gave me a chance to reflect on life before and after achieving success.” He actually means it too. Sitting comfortably between fondness and ambition, ‘Illusion’ opens with the unsettling line, “My neighbours keep getting murdered, so we sleep with the alarm on” – before moving on to the cheeky, “My mum says I need to put on weight like Kelly Clarkson”.

The record only dips twice. Firstly, on ‘Snaps’, a saccharine paean to old family photos (vom), and secondly on ‘Invincible’, which only features Kelly Rowland warbling happily while Tinie takes care of the rest. The astonishing thing is that on any other record, the two above low points would be stand-out tracks. With Tinie, only the best will do. *Ailbhe Malone*

8

DOWNLOAD: ‘Wonderman’, ‘Simply Unstoppable’, ‘Illusion’

Head to NME.COM for a 60-second video interview with Tinie

THE CORIN TUCKER BAND

1000 YEARS KILL ROCK STARS

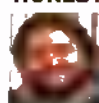
As the former lava-lunged lynchpin of the phenomenal Sleater-Kinney, hearing Corin Tucker describe her solo debut as “a middle-aged mom record” full of songs originally destined for the *Twilight* OST didn’t half put the frighteners up us. Luckily, ‘1000 Years’ is neither boring nor bloodless. Comparisons to SK will doubtless arise but the production here is sparser, with more focus on intricate oddities like the Americana swoop of ‘It’s Always Summer’, the Wild Beasts-y clatter that starts imposing on ‘Half A World Away’ and even a borderline-mawkish piano ballad. Predictable types may yell “reunite the band!” Until they get their way, ‘1000 Years’ is the perfect stopgap. *Laura Snaps*

DOWNLOAD: ‘Haunted Love’

8

WEEZER

HURLEY EPITAPH



Every time a new Weezer album comes out the number of people bearing residual good will towards them slowly shrinks (especially when they don’t send out any review copies until the album’s actually bloody out). It’s a pleasure to report, then, that ‘Hurley’, the band’s eighth album, is a return to form in a huge way. Of the highlights, ‘Ruling Me’ is as buoyant as it is bittersweet, ‘Where’s My Sex?’ a coy ode to just how good it feels to wear socks and ‘Memories’ a warm reminder of just how much fun they’ve had over the years. Most importantly, it’s got the charm and spark of the Weezer of old, and that’s a quality you just can’t fake. *Rob Parker*

DOWNLOAD: ‘Ruling Me’

8

WHITE HILLS

STOLEN STARS LEFT FOR NO ONE

THRILL JOCKEY



Turning on iTunes’ Visualizer setting should really turn the thrumming, tinnitus-inducing white noise, fluid space jams and pummelling riffs

of this record into a dense swirling fog of dry ice – only that would properly represent the synapse-frazzling sonic maze Brooklyn’s Dave W and Ego Sensation crank out. Sadly, Visualizer just offers some paltry fireworks, which don’t do justice to the deep and heavy, effects-laden quality of this agreeably lumbering EP at all. Fans of hallucinogen-tweaked Hawkwind, epic Stooges, Loop, Suicide and other cosmic ‘heads’ won’t be disappointed. *Chris Parkin*

DOWNLOAD: ‘Drift Away’

7

KEY NOTES

Best sleeve of the week



Violens
‘Amoral’

A relative of the freaky family on the cover of Phil Selway’s ‘Familial’?

Worst sleeve of the week



Fenech-Soler
‘Fenech-Soler’

Black. Glitter. Retro fontage. Black. Glitter. Does anyone suspect we may be in the presence of electropop at all?

Best lyric of the week

“These haters couldn’t get to where I am with a full tank of petrol”

Tinie Tempah
‘Wonderman’

Worst lyric of the week

“Hold out for the daylight, though the cracks it will appear/Feels like we’re timeless – we’ve always been here” Freebass ‘The Only Ones Alone’

REVIEWED NEXT WEEK...

- Magnetic Man
- ‘Magnetic Man’
- Paul Smith
- ‘Margins’
- Gold Panda
- ‘Shiner’

MAPS & ATLASES

PERCH PATCHWORK FATCAT



Maps & Atlases formed over half a decade ago, and ‘Perch Patchwork’ is, somehow, their first full length album – which might go a long way

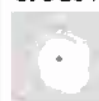
to justifying why its 12-song opus is easily one of the most considered, impressively thought-through debuts in a long time. Growing from the taut math-rock of their earlier EPs, the Chicago quartet have retained the technical skill and essence of old but broadened their palette, where in place of tightly wound polyrhythms sit Grizzly Bear-esque vocals and intricately expansive melodies. ‘Perch Patchwork’ proves that patience most definitely is a virtue. *Lisa Wright*

DOWNLOAD: ‘Solid Ground’

8

THE INVASION OF...

373 25 HOUR CONVENIENCE



Delicacy and subtlety: not your average drummer’s strongest points. I mean, you’d let them sledgehammer your outhouse but you’d never ask

them to re-touch your Constable, correct? So give them an entire band to themselves and – as The Libertines’ Gary Powell exemplifies on this six-track crack at stealing Carl’s solo album glory – prepare to take cover from a barrage of beat-heavy boulder rock. Robin Coombes’ vocals warble somewhere between Guy Garvey and, um, him from The Script, and their desert blues rock comes suitably dusted with canyon grit. Still, Gary’s lithesome Libs training helps him (mostly) avoid the Vedder-worthy excesses of the form. *Mark Beaumont*

DOWNLOAD: ‘Lies’

6

FREEBASS

IT’S A BEAUTIFUL LIFE HACIENDA



Personal differences; not always a creative spur. Bar that Twitter lolocaust, they sure haven’t needed Hooky, Mani and Rourke’s bass

supergroup into much for the keep pile. Their ‘Two Worlds Collide’ EP was an atmospheric, if hokey, alt-rock steering-wheel tapper, bolstered by vocals from Pete Dinklage and Tim Burgess. New singer Gary Briggs’ stylistic debt to James Dean Bradfield is painfully obvious on their debut album, but minus the Manics’ lyrical depth, leaves Freebass sounding less like Roses/New Order/Smiths than Britpop also-rans Purl Dearth. ‘World Won’t Wait’ has a baggy slink, but the power-ballad bluster of ‘Stalingrad’ is just grisly. Bargain bin, Mani? Probably hopeful. *Duncan Gillespie*

DOWNLOAD: Monaco’s second album

3



MR NICE

ENTERTAINMENT ONE UK

The book that launched a million badly rolled spliffs makes it onto the big screen. Pass us the HobNobs!

FILM OF THE WEEK

Most rock'n'roll movies have certain obvious motifs in common – a musician for a subject for starters, a conniving Svengali manager and, more often than not, one

of the hotel room-trashing, groupie-shagging breed. *Mr Nice* is the exception that proves the rule. That it's a classic rock biopic is certain, but it isn't about a rock star. It's about the biggest hash smuggler the world has ever seen. An adaptation of Howard Marks' million-selling autobiography, it sees Rhys Ifans in the role he was born to play: that of a perma-stoned, smirking valley boy with a dodgy haircut.

As big an icon to students as Che Guevara, Howard Marks' descent into the world of weed starts when studying at Oxford University. To hammer the point home that ganja is like, totally mind-expanding, the film, which opens in black and white, bleeds

into glorious Toke-nicolor when Marks first gets high with some well-to-do hippies. The drugs movie clichés then come thick and fast; there are the obligatory hot naked chicks, a gory LSD scene and vomit-spattered heroin overdose, but there are plenty of original touches too, like the shots that see the impressive cast superimposed onto vintage footage of London.

From being recruited by MI6 and staging his own abduction, to living the literal high life before being busted getting \$5million-worth of hash into Vegas and eventually banged up in a grim Indiana prison for seven years, Marks' life is, by anyone's standards, utterly ludicrous. But in the same way as all those Cockney rebels who love their muvvas and Robin Hood types who thieve from the rich and give to the poor, he's the kind of crim that it's alright to like. The personable and strangely moral chap depicted in *Mr Nice* will only cement Marks' national treasure status. **Leonie Cooper**

7

FENECH-SOLER

FENECH-SOLER B-UNIQUE

Lady Gaga, Marina & The Diamonds – thanks to the ebb and flow of music acceptability, it's OK once again to wave the diamante-encrusted flag for pop. Sounding like Hot Chip if they just let go a bit, Fenech-Soler formed when you had to wear the same grotty jeans for four days now just to get into an indie night. Now their sequin-coated electro is seeing the Northamptonshire four-piece and their debut album welcomed with open arms, most probably coated in body glitter. From the harmonious prelude of 'Battlefields' to bitter, synth-filled love song 'Lies', it's not quite Katy Perry's candyfloss-scented record, but it still smells pretty good. **Abby Taylour**

DOWNLOAD: 'Lies'

7

VIOLENS

AMORAL STATIC RECITAL

Like Hurts before 'em, Violens hark back to the New Seriousness of the early '80s when white European musos suddenly remembered they were the most important species to ever stalk the earth in pleated pants. The New York trio are a subtler beast than that, though, incorporating Hammer Horror psych ('Violent Sensation Descends') and rockabilly ('The Dawn Of Your Happiness Is Rising') into their Simple Minds-via-Duran Duran (well, OK, Japan) pop. Best of all is the reassuringly expensive self-production job, which recalls late-period Roxy Music and puts Klaxons' cash-spunking studio antics to shame. **Alex Denney**

DOWNLOAD: 'The Dawn Of Your Happiness Is Rising'

7

THE RIDER

What we're reading and observing



Book

Neil Young's Greendale

'Greendale' the album was a hooky mess of post-9/11 politicking, environmental preaching and country rawk. This graphic novel adaptation is much the same, but Cliff Chiang's lovely illustrations make it an eye-tickling read.



DVD

Greenberg

Noah Baumbach delivers another tale of upwardly mobile 40-somethings drifting through life. What sets *Greenberg* apart, though, is a gorgeous soundtrack chosen by LCD's James Murphy, rich with sweet LA pop and not a punk-funk squelch in sight.

Win!

TWILIGHT SAD SWAG



To win the signed Twilight Sad back catalogue, a T-shirt and two tickets to any date of TTS' joint tour with Errors this October, go to NME.COM/win

SINGLES

This week reviewed by MARINA DIAMANDIS (Marina & The Diamonds)



FRANKIE ROSE AND THE OUTS

CANDY MEMPHIS INDUSTRIES

Really good. Even if there is only one lyric for the song ('Candy, oh, oh, Candy, you're my one true lurve' etc). This sounds like nothing else out at the moment even if it steals from the past and it gives it a nice gothic undertone. I also love grrrls. So this gets a thumbs up from me.

KELIS

SCREAM INTERSCOPE

Not that I really know anything about dance production but this feels a bit poor-man's will.i.am and pretty clichéd at times. Then again, at other points it's 'v nice'. Lyrically, it's interesting enough to listen to and follow what she's actually saying. Due to a nice restrained vocal on the bridge, it DOES make me want to "SCREAM" and shout. Goal achieved, Kelis, goal achieved. PS Love you. PP5 Please don't beat me up.

CEE-LO

FUCK YOU WARNERS

Excellent use of 'fuck you', a phrase that should always be used sparingly in the world of high pop. However, it fits this song well (lucky for Cee-Lo) so doesn't come across as too crass after the 39th time. I also like the cry-baby vocal parts at the end. But sadly, I have no soul so I don't really 'feel' anything for this song. It kind of just passes me by – like Robbie Williams.

MAGNETIC MAN FEATURING KATY B

PERFECT STRANGER COLUMBIA

Katy B's vocal is wonderful. The melodies are insane and kind of remind me of Rui Di Silva's 'Touch Me' a little bit. But who cares? Such a great song. They can co-exist. This isn't really what I'd normally listen to but I am a sucker for a brilliant top line. The production is lovely on the middle eight too. I don't know if dubstep actually has middle eights, though.

IDIOD GLEE

ALL PACKED UP MOSHI MOSHI

This is wonderful! I feel like it's the kind of song I can listen to while walking round a toy factory and also the kind of song I can smoke a hundred cigarettes to and get shit-faced on red wine in Hackney. I love the vocal – I just keep wondering if the singer's hot, to be honest.

PROFESSOR GREEN

MONSTER VIRGIN

On a basic level, this is kind of palatable. On an artistic-high-horse level, it's pretty bland and generic. I think it's obvious that Professor Green is a really talented guy, but I feel disappointed at just how much this song adheres to the standard American sound of just about everything on the radio right now.

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NEIL YOUNG MAKES SOME NOISE! NEW INTERVIEW! 

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LIVE

KLAXONS, VAMPIRE WEEKEND

Edited by Emily Mackay



CAMPFIRE TRAILS

THE TROXY, LONDON WEDNESDAY, SEPTEMBER 15 – FRIDAY, SEPTEMBER 17

Mumford & Sons help to round off a raucous three-night folk fandango

If Campfire Trails had happened in 2007, the crowd would have been almost entirely made up of bearded blokes nursing pints of ludicrously named real ales. Yet instead of *Brokeback Mountain: The Truman's Brewery Years*, there's a host of punters here who would have laughed if you'd suggested going to a three-day folk and electric Americana party a few years back. A scene turned upside down by the likes of Mumford & Sons, Fleet Foxes and Laura Marling, accompanied

by a banjo stripped of decades of shame, folk music has been rescued from the fringes and plonked straight into the fashionable mainstream.

The stunning Mountain Man, who are essentially the three stream-side sirens from *O Brother, Where Art Thou?*, open this trilogy of forgivably twee-ly named shows. So tricky are their complex arrangements that a cute harmony hiccup stops a song dead in its tracks. "That song is called 'Fuck It,'" deadpans one Mountaineer after they swiftly decide not to continue with it.

Adam Green, who's been everything from an anti folk whippersnapper to lounge lizard crooner, is here in East Village Serge Gainsbourg mode and a falsetto intro to 'The Prince's Bed' and a glam CBGB 'Dance With Me' – which sees him gleefully strip to the

waist – make for the perfect pissed-up way to celebrate his end of three months' solid touring. New York City six-piece White Rabbits probably fit the least into the down home, rootsy mould of Campfire Trails, being a rambunctious keyboard-led alt-rock outfit, with little or no time for the plaintive strum of the mahogany-hewn acoustic, but headliners The Felice Brothers, who are, essentially, The Gaslight Anthem (1946, are perfectly at home. The Catskills crew brilliantly chuck together Italian American jigs, prohibition rags and Irish ghetto grinds – hell, they even get out a washboard.

Combining Noah And The Whale's second-album sweetness with Arcade Fire's thudding chamber rock throwdown, Fanfarlo impress on the second night, but it's the bohemian pop

bluster of Wild Beasts which makes the evening so special.

Every year it acts have to make the inevitable

transition from Mercury Prize nominees into Mercury Prize losers. Not that such rejection appears to have bothered the Kendal quartet, who are here for their last show of the year before taking just one weekend of holiday and cracking on with album number three.

Boasting the same bone-shaking resonance that Mercury victors The xx are capable of live, the physical power of 'Two Dancers (I)' amps up the show from a simple listening and viewing experience into a full body takeover, while plumes of dry ice envelop the crowd as well as the band. Iridescent renditions of 'The

VIEW FROM THE CROWD



Hannah Whitbam, East London

"The best moment was when I realised Gillian Welch was going to be singing more than just backing stuff. Mumford & Sons' arrival was great and totally unexpected! There was a huge number of people onstage. There's an uplifting thing about country music – a nice feeling of unity."



Mumford & Sons get a reception that would make The Pope blush



Clockwise from above: Mumford & their favourite sons; the crowd go folk-ing mental; the 'impressive' Fanfarlo; Gillian Welch, most definitely NOT attired in double denim; the closing supergroup, featuring at least one member of Led Zeppelin (he's on the far left)



a killing touting old timey bluegrass with lightnin' picked banjo, playing classic country from a world where Garth Brooks was never born and Shania Twain merely the name of a painful intimate infection. After bringing Rawlings and Welch back out for an intimate version of 'Didn't Leave Nobody But The Baby' from the aforementioned *O Brother... soundtrack*, frontman Ketch Secor decides to invite some more mates out to join in. Welcomed by a crowd reaction so ecstatic the Pope would blush, Mumford & Sons slink timidly onto the stage. "We're very nervous," admits Marcus Mumford, and it's easy to see why. After bringing bluegrass into British popular consciousness they're now onstage with their idols, the guys who actually turned them on to American roots music. So how do they fare standing shoulder to shoulder with the real deal? With grinning keyboardist Ben Lovett on accordion and beaming double bassist Ted Dwayne on acoustic, the truth is: very well indeed. Less of a supergroup, and more of a super jamboree, the 13 onstage – including John Paul Jones – break into a raucous 'Roll Away Your Stone'. The real passion though is saved for a hoedown take on Old Crow's Bob Dylan classic 'Wagon Wheel', and a euphoric jam-out to The Band's original alt.country standard 'The Weight', proving that this particular brand of Campfire will be burning long after tonight's show is over. **Leonie Cooper**

Head to NME.COM for Mumford & Sons' guide on how to survive playing 32 festivals in one summer

Devil's Crayon' – complete with widdly U2 guitar – and 'Brave Bulging Buoyant Clairvoyants' – with its camp Scissor Sisters-do-Eurovision bounce – from 2008's 'Limbo Panto' prove that these guys have always been extraordinary, it's just taken a couple of years for everyone to finally realise it.

The final night of Campfire Trails goes back to the beginnings of Americana, with the fiddles, banjo, harmonica and hick harmonies of Bright Eyes and Ryan Adams collaborator David Rawlings and his current all-star project **The Dave Rawlings Machine**. Rocking a sea of double denim – aside from Gillian Welch, who opts for a long paisley prairie frock – they cause the Troxy to morph into a vintage night at the Grand Ole Opry, with the six-piece busting out their Smokey Mountain stomp and a snippet of Woody Guthrie's 'This Land Is Your Land' boosted by the odd sight of Crooked Vulture and Led Zep man John Paul Jones on, um, mandolin. Let's not tell Josh Homme, eh?

Next up are Tennessee studs **Old Crow Medicine Show**, who've made



CREATORS PROJECT

DASHANZI 798 FACTORY 1, BEIJING

SATURDAY, SEPTEMBER 18

As this show case suggests, China's spawning a provocative dance-pop movement

Do the Chinese listen to dancehall reggae? Ahh, that timeless Confucian conundrum – as perplexing and thought-provoking as trying to work how to use a squat-loo for the first time. Tonight in Beijing the Creators Project – the digital art and music mēlée series that's been taking place around the world this summer – is confronting the question head-on, as Diplo spins baile into township funk atop a podium in his **Major Lazer** guise, while hype-man extraordinaire **Skerrit Bwoy** swaggers belligerently before him, settling his tone somewhere between Keith Prodigy and, if only for the incessant shouting, Fat Man Scoop (which is a good thing). Is Beijing listening? It seems like it is.

It's telling that the Creators of 2010 have eschewed Asia's usual culture-hub Tokyo to take the final party of their global series to blooming Beijing. As one economy sags and another booms, with it migrates the cutting edge. Here in the Dashanzi 798 art district, the exiled hub of counterculture far out in the city's northeast, things couldn't feel more progressive. Integrated into the fabric of a still semi-functioning communist-era industrial park, art galleries, cafés, clubs and warehouses big enough for a party like tonight's are woven tightly with steam plants pumping all kinds of smog into the air – meanwhile, Maoist slogans from the

time of the Great Leap Forward still loom from the roofs of the Bauhaus architecture over the crowds who show up for Chinese indie outfit **Queen Sea Big Shark**.

For all the excitement things don't run totally smoothly. Delorean's appearance is hotly anticipated but Chinese customs hold their equipment at the airport, meaning they're reduced to just 'being there'. CSS are due to play, but they pull out due to visa issues too. The early afternoon 'creators project' – the set piece of each event involving all the artists forming a supergroup to create a hit live onstage – bombs mercilessly under the weight of technical faults.

But compensating for the border pull-back of international acts, the Chinese new breed skillfully fill in. Beijing locals **New Pants** come close to destroying Western sonic hegemony with their multifarious synth pop calling variously on New Order, The Human League, Beastie Boys and even Art Brut in terms of vague reference points. Ultimately though, it's gloriously Chinese. As eccentric singer and keyboardist Pang Kuan strips off and smashes an Apple Mac monitor to the refrain of "SEX, DRUGS AND INTERNET!" the message is clear – Beijing knows it's on the brink and Chinese creators are looking beyond the great firewall. They'll take our reggae – will we take them in return? **Alex Hoban**



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VAMPIRE WEEKEND

RADIO CITY MUSIC HALL, NEW YORK FRIDAY, SEPTEMBER 17

It's the largest stage in the world but they're ruling it with ease

There are few acts out there that can even fill such a large capacity venue as this any more, and most of them carry an element of 'classic rock' in their sound, lending greater mass appeal. The fact that the final performance of Vampire Weekend's three-night residency at NYC's Radio City Music Hall feels as overrun as Springsteen at a stadium, then, is an inspirational change from the norm.

The audience seems to think there's nothing out of the ordinary in the way the band continually throw in musical influences both mainstream and bookishly erudite. The varied crowd – which runs from industry types, to Lacoste'd frat boys, to father-and-son pairings, to hipper-than-hip

20-somethings – goes apeshit for every song introduced. And why shouldn't they? VW have two endlessly crowd-pleasing albums to draw from, and as such each track plays like gangbusters with the screaming, swaying audience, from the Strummer-esque skank of 'Cousins' to the small-scale pomp of encore closer 'Walcott'. It helps, too, that these still-fresh-facers play with the laser-precise focus of studio vers. Except for a few missed cues, as well as a limp take on Springsteen's own 'I'm Goin' Down', they're on fire tonight.

The fact that they're getting used to their meteoric success shows. Ezra Koenig's stage banter is still charmingly dorky. He encourages a sing-along during the "Blake's got a new face" portion of 'One', but he also punctuates his speech with more than a few "OK"s. Not exactly Bono, yeah, but Koenig's nervousness is winsome in its own right.

Watching Vampire Weekend grow up onstage means that we've yet to witness them at the height of their powers – which is amazing, when considering the level of creativity on display. These guys could knock out this stuff with the most basic level of competence and their fans would still drool, which makes

It's clear that we're still yet to witness them at the height of their powers

the Phil Collins-recalling drum effects during 'Cape Cod Kwassa Kwassa' not only a good inside joke, but also a particularly inventive touch. These intelligent men get away with a lot: they pull out an electric upright bass, dangle chandeliers above them and include a large-scale lyrical diagram featuring the words 'Richard Serra skate park' as their set design, yet the most mainstream of folks come out in droves for them. Ain't it grand? *Larry Fitzmaurice*

Head to NME.COM for videos, interviews and the latest news on the band's 'Contra' cover star dispute

THE SETLIST

- Holiday
- White Sky
- Cape Cod Kwassa Kwassa
- I Stand Corrected
- M79
- Bryn
- California English
- Cousins
- Taxi Cab
- Run
- A-Punk
- One (Blake's Got A New Face)
- I'm Going Down (Bruce Springsteen cover)
- Diplomat's Son
- I Think UR A Contra
- Giving Up The Gun
- Campus
- Oxford Comma
- Horchata
- Mansard Roof
- Walcott

ON THE ROAD WITH KLAXONS

The east London party crew hit New York and New Jersey to seek out ayahuasca, hang with Joaquin Phoenix – oh, and play some gigs

MAXWELL'S, HOBOKEN, NJ SUNDAY, SEP 19

The last time Klaxons were in the New York area, the then new-ravers dragged your *NME* correspondent along for a thrill-ride of a lifetime as they lived every teenage rock'n'roll fantasy in one evening. Opening for Bjork at Madison Square Garden while dressed as monks before an utterly bemused audience would have been enough for most bands. But then there came the small matter of the afterparty, which began with blagging in Dizzee Rascal past a group of surly bouncers, peaked when the aforementioned Icelandic legend turned up and held court in front of astonished partiers, and ended with at least two members of the band's entourage seeking out chemicals in an attempt to make the last night just that bit longer.

Today, however, they've returned to the East Coast and are opening their first US tour in three years with a show on a sleepy Sunday evening in Hoboken.

"Do you need to put anyone on the guest list tonight Mr Righton?" enquires their longtime tour manager.

"No," replies the keyboardist. "I don't know anyone in Jersey..."

Where's a blatantly ligging Dizzee when you need one, eh? If the shift from world famous arena to parochial club seems like a let-down on paper, then Klaxons clearly didn't get that particular memo. Following the laboured, but ultimately reinvigorating recording process involved in making new album 'Surfing The Void', the Londoners are visibly excited to be preaching their otherworldly gospel to a new set of parishioners. As bassist Jamie Reynolds explains, there's no danger of first-date rustiness either. "When we were in the studio with Ross Robinson, we played the songs a million times before we even recorded them," he explains. "It was like going through training. Now, playing them live is a breeze." James, meanwhile, allows the teenager in him to surface when he realises the venue's long history. "I've just found out that Nirvana have played here," he exclaims. "And Hüsker Dü, and Sonic Youth. I still get a buzz from things like that. It's a good way to stop you becoming a wanker." Buoyed by the idea of being on the same stage as virtually everyone he idolised, Righton is especially animated as they dish out a



dense and occasionally downright heavy set with ex-Dirty Pretty Thing Anthony Rossomando adding some real depth as fifth live member. After the dying tones of final song 'Atlantis To Interzone' ring out, a clearly elated Righton shouts from the stage "Thank you Hoboken, we'll be here partying all night, please join us." And with that, the floodgates to Crazy Town fling open. After emerging from the dressing room, they're set upon by shrieking fans – almost all women – who all insist on pictures, signatures and, in one case, drawings of penises. One girl furiously styles Simon Taylor-Davis' hair to her liking before giving the green light for her picture to be taken. Meanwhile, mild-mannered Steffan Halperin engages in drum-talk with *NME* in a corridor until the terrifying species known simply as 'The Psycho Fan' appears. The chap in question has had more than a few shandies during the show and after chewing Steffan's ear to pieces, turns to *NME*.

"So how do YOU know the band?" he asks.

"I'm doing an article on Klaxons."

"Oh, OK. Hey Steffan, I want to show you something personal." He reaches for his phone and the drummer's complexion instantly whitens. "It's a message from my ex-girlfriend. It says,

'Fuck you, I hate you, I never want to see you again. I'm blocking your phone number.'" Remarkably, Steffan's smile stays fixed, even if the rest of his body has barricaded itself into the toilets.

"So," he continues, turning back to *NME*. "How do YOU know the band?"

BOWERY BALLROOM, NEW YORK, NY MONDAY, SEP 20

The unnecessary show'n'tell of the previous night doesn't haunt the band for too long. It's another day, another gig and, inevitably, there's another weirdo to avoid. "Last night was nothing," laughs Steffan at sound check. "There's a guy outside waiting for Jamie who appears to be foaming at the mouth." Providing slightly saner company today is Dev Hynes of Lightspeed Champion and together, they swap tour stories and create a tiny bit of east London in the Bowery Ballroom dressing room. A little later on, Klaxons reunite with Daniel Pinchbeck – the man whose

recommendation that the band try the hallucinogenic concoction ayahuasca proved to be a turning point in the recording of 'Surfing The Void'. "I don't think we've got time to do it again today," admits Jamie. "But we're back in New York in a couple of days. We could do it then. I don't think Thursday is the shaman's night off, is it?" Simon admits that this kind of indulgence might not be the best thing to do on tour. "It depends how you want to spend the next day – whether it be going second-hand record shopping or off your face, dancing on a bird's back in upstate New York."

Putting aside the week's recreational planning, the band knock out an even more intense set than the previous night. The ease in which they hit top gear onstage is staggering, but despite having to heed a tam bus call to go to Washington DC for the tour's next date, the band still find time to enjoy a mini-afterparty. The guests for this shindig make Bjork and Dizzee Rascal look like peasants. 'It' girls, male models and assorted NYC socialites clamber for positions outside the dressing room while Albert Hammond Jr and his plus-one for the night Joaquin Phoenix shoot the breeze inside it. And for now at least, the psycho fans are kept at bay. "Enjoying ourselves is now a 24-hour a day job for us," explains a cheerful

Jamie, fresh from an extended sojourn to the bathroom. "Our frame of mind is super-positive right now and there's nothing you can do to get in the way of that. You can throw a lot of shit at us and we'll still have a really good time. Yeah, we pranged out for a bit – that's been documented – but it's behind us. We're back to the spirit we had when we started the band." It's an entirely believable statement too, because when the celebs fade away and Klaxons disappear into the loneliness of the night, you can tell that there are few places that they'd rather be than in the company of each other.

Hardeep Phull

Head to NME.COM/artists/Klaxons for videos, blogs and more from the band

VIEW FROM THE CROWD



Dev Hynes, fan

"Last night Klaxons sounded like a full band. The new songs sounded great, the old songs sounded full of energy. Anthony helps complete the band in a way that was always missing when I used to see them play a few years ago..."



New Jersey, Sunday, 6.30pm
Simon hits page 37 at the Hoboken soundcheck



New Jersey, Sunday, 9.30pm
The tiny Hoboken dressing room. Much excitement at the fact Kurt had once been in there



New Jersey, Sunday, 10pm
Pre-gig huddle, dodging plates of nachos coming through the kitchen



New Jersey, Sunday, 10.20pm
James gives the Hoboken a dose of 'Flashover'...



New Jersey, Sunday, 10.30pm
...while Simon and Jamie cross swords



New York, Monday, 8.20pm
Walking down the street outside Bowery



New York, Monday, 7pm
James and 'friend' at Bowery soundcheck



New York, Monday, 7pm
Bowery Ballroom soundcheck. Note Dev leaning against a pillar



New Jersey, Sunday, 11.30pm
Post-gig pressing of the flesh, Hoboken



New York, Monday, 11pm
Bowery gig over. Time for a p...



New York, Monday, 10.30pm
Midway through the Bowery Ballroom show



New York, Monday, 10.15pm
Pre-gig huddle, Bowery staircase

INTERPOL

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Friday 26 November
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Saturday 27 November
EDINBURGH CORN EXCHANGE
08444 999 990

Friday 03 December
MANCHESTER O₂ APOLLO
08444 777 877

Saturday 04 December
LIVERPOOL UNIVERSITY
0844 477 2000

Monday 06 December
SOLD OUT LONDON O₂ ACADEMY BRIXTON

Tuesday 07 December
SOLD OUT LONDON O₂ ACADEMY BRIXTON

EXTRA DATE ADDED DUE TO PUBLIC DEMAND
Wednesday 08 December
LONDON O₂ ACADEMY BRIXTON
0844 477 2000 | 020 7734 8932 | 0844 844 0444

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Friday 18 March
BOURNEMOUTH O₂ ACADEMY
0844 477 2000

Saturday 19 March
BRISTOL COLSTON HALL
0117 922 3686

Sunday 20 March
CAMBRIDGE CORN EXCHANGE
01223 357 851

Tuesday 22 March
LEEDS O₂ ACADEMY
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TICKETS GO ON SALE FRIDAY 1ST OCTOBER AT 9AM

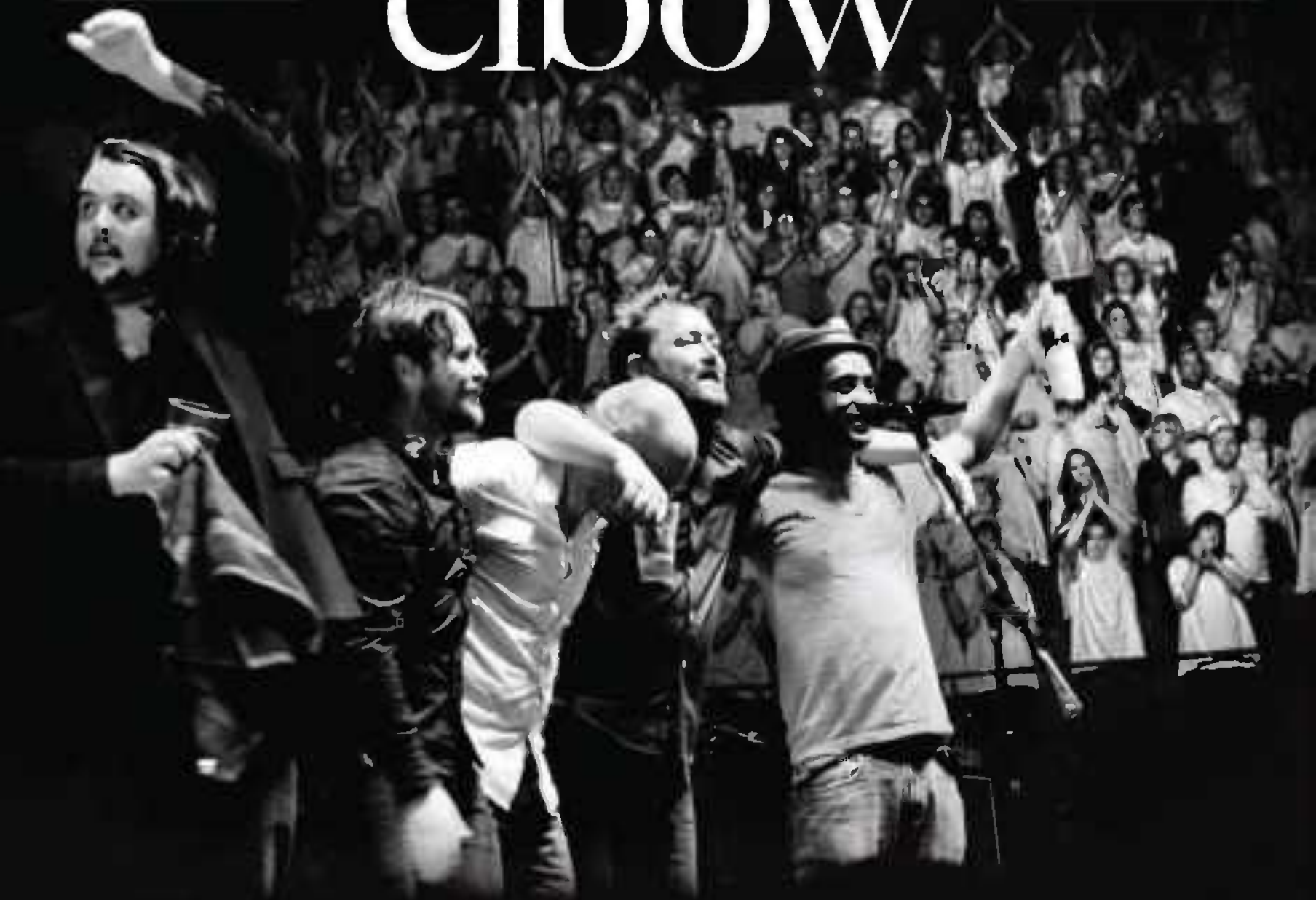
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Thursday 17 March
NOTTINGHAM TRENT FM ARENA
08444 124 624

Saturday 19 March
SHEFFIELD MOTORPOINT ARENA
0114 256 5656

Sunday 20 March
LIVERPOOL ECHO ARENA
0844 8000 400

Tuesday 22 March
**BIRMINGHAM
NATIONAL INDOOR ARENA**
0844 338 8000

Wednesday 23 March
CARDIFF INTERNATIONAL ARENA
02920 22 44 88

Friday 25 March
MANCHESTER EVENING NEWS ARENA
0844 847 8000

Monday 28 March
LONDON THE O₂
0844 856 0202 | 020 7734 8932 | 0844 844 0444

24 Hour Ticket Hotline: 0844 811 0051
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www.elbow.co.uk

BLOOD RED SHOES

plus guests
MALE BONDING
2:54



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THURSDAY 07 OCTOBER
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POSTCARDS FROM A YOUNG MAN TOUR 2010

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SOLD OUT Aberdeen Music Hall

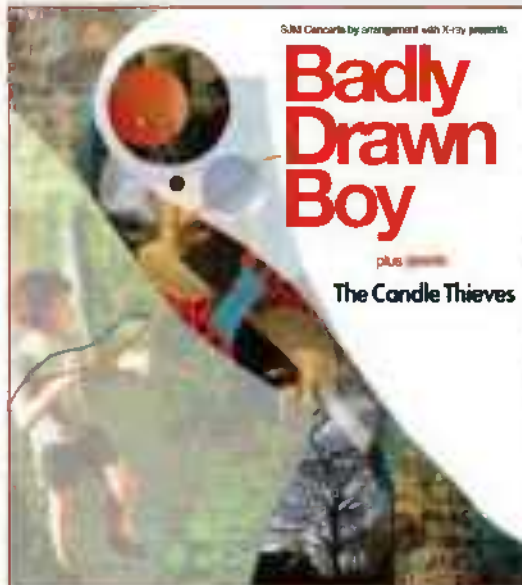
OCTOBER

Sat 02 Edinburgh Corn Exchange
0844 4999 990
Tue 06 Hull City Hall
01482 226 653
Wed 06 Sheffield O2 Academy
0844 477 2000
SOLD OUT Liverpool University
Sat 09 Blackburn King Georges Hall
0844 847 1664
SOLD OUT Leeds O2 Academy
SOLD OUT Derby Assembly Rooms
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SOLD OUT Lincoln Engine Shed
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Tue 26 Birmingham O2 Academy
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Thu 28 London O2 Academy Brixton
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NOVEMBER
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Friday 15 October
Nottingham Albert Hall 0845 412 4444
Saturday 16 October
Sunderland Theatres 01723 357 889
Sunday 17 October
Holman Picturehouse 0115 983 4419
Monday 18 October
Birmingham Town Hall 0844 811 0051
Wednesday 20 October
Manchester Old Fruitmarket 0844 459 8980
Thursday 21 October
Friday 22 October (extra date added)
Manchester RNCM 0161 807 5655
Monday 25 October
Birmingham George 0845 432 4001
Tuesday 26 October
Brighton 01273 606 312
Wednesday 27 October
Thursday 28 October (extra date added)
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www.bdb.co.uk
www.candlethieves.co.uk

boyce avenue

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PLUS RYAN CARRERA



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THURSDAY 18 NOVEMBER
MANCHESTER
ACADEMY 3
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NOVEMBER
THU 25 MANCHESTER DEAF INSTITUTE
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FRI 26 GLASGOW CAPTAINS REST
0844 477 2000

SAT 27 LEEDS THE FAVERSHAM
0844 477 2000

TUE 30 BIRMINGHAM
O2 ACADEMY 3
0844 477 2000

DECEMBER
THU 02 BRISTOL THEKLA
0870 444 4400

SAT 04 BRIGHTON AUDIO
01273 606 312

buy online @ gigsandtours.com
24hr cc hotline 0844 811 0051
www.ghb.co.uk



RATATAT



SATURDAY 27 NOVEMBER
MANCHESTER
DEAF INSTITUTE
0161 832 3063

SATURDAY 04 DECEMBER
BRIGHTON COALITION
01273 325440

SUNDAY 05 DECEMBER
BRISTOL THEKLA
0845 413 4444

TUESDAY 07 DECEMBER
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| Tuesday | 15 | Birmingham O2 Academy | 0844 477 2000 |
| Wednesday | 16 | Newcastle O2 Academy | 0844 477 2000 |
| Friday | 18 | Glasgow SECC | 0844 847 2269 |
| Saturday | 19 | Manchester O2 Apollo 9PM-2AM | 0844 477 2000 |
| Tuesday | 22 | Brighton Centre | 0844 847 1515 |
| Friday | 25 | London O2 Brixton Academy 9PM-3AM | 0844 477 2000 |

TICKETS ON SALE 9AM FRIDAY 01 OCTOBER

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FLASHGUNS



OCTOBER

| | | |
|----------|-----------------------------|---------------|
| TUE 05 | LIVERPOOL SHIPPING FORECAST | 08444 772000 |
| WED 06 | ABERDEEN TUNNELS | 0871 230 0010 |
| THU 07 | DUNDEE DOGHOUSE | 08444 771000 |
| FRI 08 | NEWCASTLE OTHER ROOMS | 0844 888 9991 |
| SAT 09 | SUNDERLAND INDEPENDENT | 0870 2643333 |
| TUE 12 | MIDDLESBROUGH UNCLE ALBERTS | 01642 230 472 |
| THU 14 | LEICESTER SUMO | 0115 9129000 |
| FRI 15 | BRISTOL START THE BUS | 0117 930 4370 |
| SAT 16 | EXETER CAVERN | 01392 495370 |
| SUN 17 | GUILFORD BOILERROOM | 01483 44 0020 |
| MON 18 | BRIGHTON HOPE | 01273 325793 |
| TUE 19 | NORTHAMPTON ROADMENDER | 0115 9129000 |
| WED 20 | BIRMINGHAM RAINBOW | 0870 264 3333 |
| THU 21 | WINCHESTER RAILWAY | 08444 77 1000 |
| FRI 22 | NOTTINGHAM CLUB NME | 0871 2200260 |
| SAT 23 | PRESTON MAD FERRET | FREE ENTRY |
| DECEMBER | | |
| THU 02 | LONDON OLD BLUE LAST | |

WWW.MYSPACE.COM/FLASHGUNS NEW SINGLE OUT 22ND NOVEMBER

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Darwin DeeZ

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Example

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DINOSAUR PILE-UP

TURBOWOLF

OCTOBER

| | | |
|----|----------------------------|---------------|
| 06 | STOKE SUGARMILL | 0185 945 0500 |
| 07 | WREXHAM CENTRAL STATION | 0179 444 0000 |
| 08 | LIVERPOOL MASQUE | 08444 771000 |
| 10 | BIRMINGHAM HARE AND HOUNDS | 0871 230 0010 |
| 11 | EXETER TIMEPIECE | 01392 495370 |
| 12 | BRISTOL COOLER | 0117 930 4370 |
| 13 | BRIGHTON COALITION | 01273 325793 |
| 14 | SOUTHAMPTON JOINERS | 0115 9129000 |
| 16 | SHEFFIELD PLUG | 01483 44 0020 |
| 17 | NOTTINGHAM BODYCA | 0871 2200260 |
| 18 | CAMBRIDGE HAYMAKERS | 01223 500 500 |
| 19 | LONDON KCLSU | 020 7734 0032 |
| 21 | MANCHESTER RUBY LOUNGE | 0161 632 1111 |
| 22 | CREWE THE DOX | 0871 230 0000 |
| 24 | GLASGOW NICE N SLEAZY | 01642 230 472 |
| 25 | EDINBURGH ELECTRIC CIRCUS | 08444 77 1000 |
| 26 | YORK STEREO | 01454 77 1000 |
| 27 | LEEDS COCKPIT | 0113 245 4650 |

PLEASE NOTE RESCHEDULED DATES

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DEBUT ALBUM 'GROWING PAINS'
RELEASED 04 OCTOBER

29 / 10 - MANCHESTER ACADEMY 2
0161 832 1111

30 / 10 - GLASGOW CLASSIC GRAND
0844 847 2487

01 / 11 - LEEDS COCKPIT
0113 245 4650

02 / 11 - BRISTOL ANSON ROOMS
0844 871 5803

03 / 11 - BRIGHTON CONCORDE 2
0844 871 5803

04 / 11 - LONDON KOKO
0844 847 2250

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A Metropolis Music, Kilmarnock and P&L presentation by arrangement with X-ray

JENNY AND JOHNNY



NOVEMBER

| | | |
|----------|-----------------------------|-------------------------------|
| 24 | BIRMINGHAM ACADEMY 2 | 0844 471 2000 |
| 26 | NEWCASTLE ACADEMY 2 | 0844 471 2000 |
| 27 | GLASGOW ORAN MOR | 0844 471 2000 |
| 28 | DUNDEE FAT SAM'S | 01882 228488 |
| 30 | EDINBURGH CABARET VOLTAIRE | 0844 398 990 |
| DECEMBER | | |
| 01 | MANCHESTER RUBY LOUNGE | 0161 632 1111 |
| 03 | LEEDS BRUDENELL SOCIAL CLUB | 0113 245 4650 |
| 04 | NORWICH ARTS CENTRE | |
| 05 | NORTHAMPTON ROADMENDERS | 0844 844 0444 |
| 07 | LONDON 93 FEET EAST | |
| 08 | LONDON BUSH HALL | |
| 09 | LONDON BRITTON MASS | |
| 10 | LONDON LUMINAIRE | 020 7734 0032 / 0844 844 0444 |

24 HOUR TICKET HOTLINE: 0844 811 0051
WWW.GIGSANDTOURS.COM

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sarah blasko

NOVEMBER

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17 - NEWCASTLE ACADEMY 2
0844 471 2000

19 - GLASGOW ORAN MOR
0844 471 2000

21 - DUNDEE FAT SAM'S
01882 228488

22 - EDINBURGH CABARET VOLTAIRE
0844 398 990

23 - MANCHESTER RUBY LOUNGE
0161 632 1111

24 - LEEDS BRUDENELL SOCIAL CLUB
0113 245 4650

25 - NORWICH ARTS CENTRE

26 - NORTHAMPTON ROADMENDERS
0844 844 0444

27 - LONDON 93 FEET EAST

28 - LONDON BUSH HALL

29 - LONDON BRITTON MASS

30 - LONDON LUMINAIRE
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delays

OCTOBER

| | | |
|----|------------------------------------|---------------|
| 04 | BRIGHTON CONCORDE | 01273 325793 |
| 05 | BIRMINGHAM GLEE | 0871 230 0010 |
| 06 | LONDON RELENTLESS GARAGE | 020 7734 0032 |
| 08 | MANCHESTER ACADEMY 2 | 0844 471 2000 |
| 09 | SHEFFIELD UNIVERSITY | 0113 245 4650 |
| 10 | GLASGOW KING TUTS | 08444 771000 |
| 11 | NEWCASTLE O ₂ ACADEMY 2 | 0844 477 2000 |
| 12 | ABERDEEN TUNNELS | 0871 230 0010 |
| 14 | LEEDS COCKPIT | 0113 245 4650 |
| 15 | TELSFORD WELLS FORUM | 01827 801111 |
| 16 | SOUTHAMPTON UNIVERSITY | 01703 961100 |

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exit calm

October

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|--------|-----------------------------|---------------|
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| Thu 07 | Bristol Fleece | 0117 929 9008 |
| Tue 12 | Sheffield Boardwalk | 0844 844 0444 |
| Thu 14 | London Hoxton Bar & Kitchen | 020 7734 0032 |

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www.myspace.com/exitcalm

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MEN ARENA**
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FRI 05 **NEWCASTLE
METRO RADIO ARENA**
0844 493 6666

TUE 09 **BIRMINGHAM
LG ARENA**
0844 338 8000

WED 10 **LONDON
THE O2 ARENA**
SOLD OUT

THU 11 **LONDON
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03 BRISTOL O2 ACADEMY
04 WOLVERHAMPTON CIVIC HALL

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020 8063 269

SOLD OUT

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NOVEMBER

16 NOTTINGHAM ROCK CITY
17 LEEDS O2 ACADEMY
18 NEWCASTLE O2 ACADEMY
19 EDINBURGH PICTURE HOUSE
20 MANCHESTER O2 APOLLO

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0844 477 2405

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12 **norwich uea**
01603 508 050

13 **bourneville
academy**
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14 **nottingham rock city**
0845 413 4444

16 **london hmv forum**
0844 847 2405

20 **birmingham
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21 **glasgow
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FRI PLYMOUTH WHITE RABBIT
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| SATURDAY | 30 | OCTOBER | LONDON RELENTLESS GARAGE | 0844 847 1678 |
| SUNDAY | 31 | OCTOBER | WOLVERHAMPTON SLADE ROOMS | 0870 320 7000 |
| TUESDAY | 02 | NOVEMBER | GLASGOW CATHOUSE | 0871 230 7131 |
| WEDNESDAY | 03 | NOVEMBER | MANCHESTER CLUB ACADEMY | 0161 832 1111 |
| THURSDAY | 04 | NOVEMBER | LEEDS COCKPIT | 0113 245 4650 |
| FRIDAY | 05 | NOVEMBER | NOTTINGHAM ROCK CITY BASEMENT | 0115 822 1314 |

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TUE 23 - LEICESTER O₂ ACADEMY2
WED 24 - ALDERSHOT PALACE
THU 25 - MANCHESTER ACADEMY 2
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| OCTOBER | 29 COVENTRY TAYLOR JOHNS HOUSE | 05 LONDON BORDERLINE BIRMINGHAM | 11 MANCHESTER NIGHT AND DAY |
| NOVEMBER | 03 BRISTOL THE CROFT | 06 HARE AND HOUNDS LEEDS THE WELL | 12 GLASGOW STEREO 13 EDINBURGH SNEAKY PETE'S |

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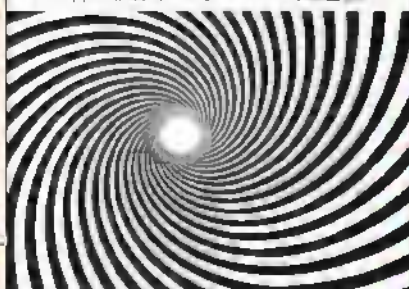
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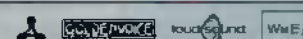
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TIME TO QUIT?

When seven different local venues have rejected your band for a variety of reasons, should you just take the hint and stop trying, yeah?
Really Fed Up, Sunderland

The thing to do, RFU, is try to ascertain why it is that these venues are shying away from you? Do you play at an excessive volume? Are you or your audience prone to random acts of destruction? Are you making demands in your hospitality that some might consider unreasonable? Or are the promoters very slowly informing you, "We are not going to book your band because it is shit"? Only if it's the last case, should you keep going.

I WANT TO GO BACK

I told my band I want to go solo, but now I regret it because we used to have a really loyal following at our gigs but I only get about four people (including my mum). Should I not be too proud to beg?
Isolationist, north London

They say, Isolationist, that in life you should never go back, but try telling that to Robbie Williams who, if he hadn't gone cringing back to Gary Barlow and the band, would currently be buried face-first in a Scarface-sized mountain of [ABSOLUTELY POSITIVELY REMOVED FOR LEGAL REASONS NEVER TO BE REPEATED - LEGAL ED] instead of acting slightly saucily in their new video, which, frankly, makes him look like a [STOP IT - LEGAL ED].

WHO WILL GUIDE ME?

Your advice is all well and good on a national level, but who should I look to for guidance in my own area? Established bands can be very unforthcoming.
In Agony, Coventry

I remember saying to Timie Tempah, as I slapped him around the face and told him to stop crying, that nobody is going to help you but yourself. Then his minders overpowered me. My point is that, no rival act is going to help you - so be aware that there are branches of The Peter Cashmore Foundation all over the UK offering band advice on a local level, providing clean needles and plectrums, all at a rate that is, frankly, exorbitant.

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

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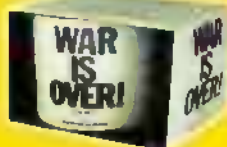
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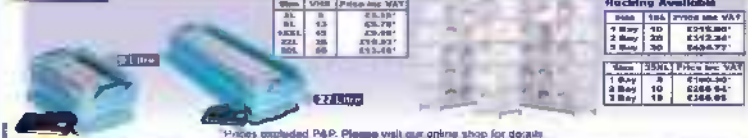
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



SWN

STARTS: Cardiff, various venues, Oct 21

DON'T MISS

When it comes to local UK scenes, there's none as idiosyncratic or perfect-seeming as Cardiff's. Even if you live at the opposite end of the country, you'll know the names of the Welsh capital's famed venues (Clwb Ifor Bach), promoters (Jen Long) and, most importantly, bands that span a quazillion genres. Held across the city, Swn celebrates the best in musical DIY, with recent additions to the line-up including O Children, Wilder and Munch Munch. We're also going to be bringing you some heart-stoppingly exciting new bands on the NME Radar Stage – Egyptian Hip Hop, Veronica Falls, Happy Birthday and The Vaccines, to be exact. You can get a wristband for the whole festival, or for individual shows – prynwch eich tocynnau rwan.* NME.COM/festivals



OX4

STARTS: Oxford, various venues, Oct 9
Foals favourites Chad Valley, Fixers and Crocodiles celebrate all things Oxfordian. NME.COM/festivals



IN THE CITY

STARTS: Manchester, various venues, Oct 13
Another city, another fest: Pulled Apart By Horses, Gallops and Envy are new additions to ITC. NME.COM/festivals



MARINA & THE DIAMONDS

STARTS: Portsmouth Pyramids, Oct 19
Witness her ascent to proper pop star here. NME.COM/artists/marina-and-the-diamonds



TEENGIRL FANTASY

STARTS: London Proud Galleries, Oct 22
Chillwave dead? Not if this lot are anything to go by. NME.COM/artists/teengirl-fantasy



BIG BOI

STARTS: London Forum, Nov 1
Sir Luscious Left Foot (son of Chico Dusty), Daddy Fat Sax... there's no end to Big Boi's alter egos. Here he is in his solo guise. NME.COM/artists/big-boi



LYKKE LI

STARTS: London Heaven, Nov 4
"Life onstage is easier than in the real world," said Sweden's Lykke Li as she announced her tour. See her prove it at Heaven. NME.COM/artists/lykke-li



VERONICA FALLS

STARTS: Brighton Hope, Nov 6
Cloud Nothings support the Scottish four-piece as they jingle their dark guitar jangle across the land. NME.COM/artists/veronica-falls



TITUS ANDRONICUS

STARTS: Brighton Prince Albert, Nov 17
Hunt out your sleeping bags – the New Jersey natives like sleeping on fans' floors. NME.COM/artists/titus-andronicus



CARIBOU

STARTS: London Coronet, Nov 19
Four Tet's Kieran Hebden curates an evening of glitchy fun in the capital with Canadian indie electro genius Caribou (aka Daniel Snaith), minimal techno don Nathan Fake and more. NME.COM/artists/caribou



THE CONCRETES

STARTS: London Lexington, December 1
The Concretes return with their disco-influenced sixth album 'WYWH', with Lisa Milberg once again replacing Victoria Bergsman on vocals. NME.COM/artists/the-concretes



ATP IN BETWEEN DAYS

STARTS: Minehead Butlins, Dec 6
The week in between the two Chrimbleide ATPs gets better as LA alt-rock heroes Autolux and kraut-dance troupe Holy Fuck join the festive frolics. NME.COM/festivals



THE GO! TEAM

STARTS: Glasgow Oran Mor, Feb 3, 2011
The Brightonian six-piece collective have been recording "schizo music" with Deerhoof's Satomi Matsuzaki. Exciting stuff! Hear it here. NME.COM/artists/the-go-team

O₂ customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at o2priority.co.uk

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



PICK of the WEEK

What to see this week? Let us help



FRANKIE & THE HEARTSTRINGS/ SUMMER CAMP

STARTS: York Fibbers, Sept 29

NME
PICK

There's nothing like a good kitchen sink drama to reinvigorate histories that have been re-trodden umpteen times. Plying their respective trades in wistfully romanticising times past, it seems appropriate, then, for Frankie & The Heartstrings and Summer Camp to head out on the road together. The miners' strike of the mid-'80s was an awful time, rife with unemployment and Thatcher's evil fizzog looming over it. Hailing from Sunderland, which was badly hit by the strikes, The Heartstrings look to the camaraderie that the protests provoked, jangling festively as their lyrics sting with social spite. Summer Camp look back to the same years, but across the pond, to prom night and frat parties. They're two of our favourite new bands.

NME.com/artists/frankie-and-the-heartstrings



Everyone's Talking About OF MONTREAL

STARTS: Dublin Tripod, October 3

Kevin Barnes has performed buck naked and ridden on stage atop a white steed. It's all part of his incarnation as Georgie Fruit, a sex-obsessed black transsexual. He's just got off tour with fellow stage dominatrix Janelle Monáe in the US. Lawd knows what tricks he'll have picked up from her...

NME.COM/artists/of-montreal



Don't Miss MANIC STREET PREACHERS

STARTS: Edinburgh Corn Exchange, Oct 2

Rock's most rancorous have just released their 10th album, and they're showing no signs of diluting their rage with the world just yet - nearly a quarter century after they formed. Indeed, just a few weeks ago Nicky Wire gobbled off in these very pages about The Drums, Nick Clegg and class war.

NME.COM/artists/manic-street-preachers



Radar Star KATY B

STARTS: London Hoxton Hall, Sept 30

Reclaiming singing in your natural patter from the mockney affectations of Eliza Doolittle et al is Katy B. Is she dubstep's first pop star? A Brit School chancer got lucky? Who cares. She knows furtive glances across the dancefloor and the fleetingness of the night like Patrick Moore knows the solar system. She's on a mission. Join her.

NME.COM/artists/katy-b

GIG GUIDE KEY:

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

WEDNESDAY

September 29

ABERDEEN

The Twilight Sad/Errors Lemon Tree
01224 642230

BATH

Cantaloup Bell 01225 460426
Philadelphia Grand Jury Moles
01225 404445

BIRMINGHAM

Crooked Empire 02 Academy 3
0870 7712000

Isambard/Cloudstreet Red Lion
0121 444 7258

Josephine Foster/Victor Herrero
Hare & Hounds 0121 444 2081

BRIGHTON

Amy Harrison & The Secondhand
Stringband Mrs Fitzherberts
01273 682401

Bring Me The Horizon Concorde 2
01273 673311

The Kissaway Trail The Hope
01273 723 568

Thea Gilmore Komedie 01273 647100

BRISTOL

Crystal Fighters/Binosaur Outfit
Start The Bus 0117 930 4370

Furnace Mountain St Bonaventure
0117 929 9008

Heidi Talbot Thekla 08713 100000

Jonny Scaramanga Fleece
0117 945 0996

Toyface Prom 0117 942 7319

CARDIFF

The Method Tommy's Bar
029 2066 8173

Oceansize Millennium Centre
029 2040 2000

CHELMSFORD

Station/Angry Vs The Bear Barhouse
01245 356811

EDINBURGH

Fyfe Dangerfield Bongo Club
0131 558 7604

Dear Stars Buff Club 0141 248 1777

Harper Simon Captain's Rest
0141 331 2722

The Magic Numbers/Danny & The
Champions Of The World 02 ABC
0870 903 3444

Manic Street Preachers/British Sea
Power 02 Academy 0870 771 2000

PVT Stereo 0141 576 5018

Tiffany Page King Tut's Wah Wah Hut
0141 221 5279

The Union Cathouse 0141 248 6606

GUILDFORD

Ryan Keen Boilerroom 01483 440022

LEEDS

Deer Tick/Caitlin Rose Brudenell
Social Club 0113 243 5866

Get Cape. Wear Cape. Fly Cockpit
0113 244 3446

LIVERPOOL

Lisbee Stainton Bumper
0151 707 9902

Reckless Love/JettBlack University
0151 256 5555

Stereo Virgins/Don't Know Yet Mojo
0844 549 9090

Two Door Cinema Club Masque
0151 707 6171

LONDON

Adelaide 02 Academy Islington
0870 771 2000

The Airborne Toxic Event Heaven
020 7930 2020

Blonde Redhead 02 Shepherds Bush
Empire 0870 771 2000

Bonfire/Good Old War/Maximals
Barfly 0870 907 0999

Chapter 24 93 Feet East
020 7247 6095

Comaneci Hoxton Square Bar &
Kitchen 020 7613 0709

The Craggs/Castle Radio Good Ship
020 7372 2544

Engine-Earz/Spleen United Proud
Galleries 020 7482 3867

Future Islands Camp Basement
0871 230 1094

Fuzzy Lights Social 020 7636 4992

Girlyman/Ashleigh Flynn Luminaire
020 7372 7123

The Grunts Madame Jojo's
020 7734 2473

The Hamptons/The Mardies Dublin
Castle 020 7485 1773

The Heavy/The Black & Reds Old
Blue Last 020 7613 2478

II Am Kloot Union Chapel
020 7226 1686

Jim Moray/Hannah Peel Cargo
0207 749 7840

Kate Corrigan Troubadour Club
020 7370 1434

Lords/The Last Broadcast New Cross
Inn 020 8692 1866

Mulatu Astatke Barbican Hall
020 7638 8891

My Preserver 229 Club 020 7631 8310

MGMT 02 Academy Brixton
0870 771 2000

Paul Heaton/Liam Frost Borderline
020 7734 5547

Pearl & The Puppets Monto Water
Rats 020 7837 4412

Ray Lamontagne Bloomsbury
Ballroom 020 7404 7612

The Singing Adams Windmill
020 8671 0700

Violens The Lexington 020 7837 5387

We Rock Like Girls Don't Monarch
0871 230 1094

30H3 KOKO 020 7388 3222

MANCHESTER

Example Manchester Academy
0161 832 1111

Grinderman/The Hunter Gracchus
Manchester Academy 0161 832 1111

Rosie Vanier Night And Day Cafe
0161 236 1822

The Skints/Jaya The Cat Moho Live
0161 834 8180

NEWCASTLE

Damien Jurado Cluny 0191 230 4474

Futures/The Xcerts 02 Academy 2
0870 771 2000

NORWICH

Napoleon III/Mat Riviere/Pagan
Wanderer Lu/Stairs To Korea

Knowhere Bar 07734 346 726

This Will Destroy You/Talons/
Eaststrikewest Arts Centre

01603 660352

NOTTINGHAM

Crocodiles Bodega Social Club
08713 100000

SHEFFIELD

Still Flyin' Forum 0114 2720964

SOUTHAMPTON

Sound Of Guns Joiners 023 8022 5612

SWANSEA

Judge Tuxedo Uplands Tavern
01792 458242

YORK

Frankie & The Heartstrings/
Summer Camp Fibbers

01904 651 250



THURSDAY

September 30

ABERDEEN

Manic Street Preachers/British Sea
Power Music Hall 01224 641222

The Vashin The Tunnels 01224 211121

BATH

O Children/Parrington Jackson
Moles 01225 404445

Verona Chard St James Wine Vaults
01225 310335

BELFAST

Aaron Shanley No Alibis Bookstore
028 9031 9607

Dreadzone Empire 028 9024 9276

BIRMINGHAM

Heresy/And Fate Was Foolish/
Dolls Eye Weaver Actress & Bishop
0121 236 7426

BRIGHTON

Dead Empires/The Gypsy
Switch/Pilot Show Prince Albert
01273 730499

Erland & The Carnival The Hope
01273 723 568

Frankie & The Heartstrings/
Summer Camp Jam 0871 230 1094

Future Islands Freebutt
01273 603974

Metronomy Concorde 2 01273 673311

The Stanton Warriors Digital
01273 202407

Thirteen Quarters/Esther Bertram/
Charlie Meadows Latest Music Bar
01273 687 171

BRISTOL

Hayseed Dixie Fiddlers 0117 987 3403

Mean Poppa Lean/Nicole Fernie
Mr Wolf's 0117 927 3221

Odli Prom 0117 942 7319

CAMBRIDGE

Fuzzy Lights/You Are Wolf/C.
Joyces Portland Arms 01223 357268

CARDIFF

The Guns/The Plague/Hot Damn
Clwb Ifor Bach 029 2023 2199

Y&T Millennium Centre
029 2040 2000

CHELMSFORD

East Town Pirates Barhouse
01245 356811

EDINBURGH

Fenech-Soler The Electric Circus
0131 226 4224

Fun Lovin' Criminals HMV Picture
House 0844 847 1740

EXETER

Bring Me The Horizon/Cancer Bats/
Tek One University 01392 263519

The Jim Jones Revue Cavern Club
01392 495370

GLASGOW

Bury Tomorrow/Burn The Fleet
Ivory Blacks 0141 221 7871

Dam Mantle/Barn Owl/Conquering
Animal Sound Stereo 0141 576 5018

Pyfe Dangerfield/The Boy Who
Trapped The Sun Oran Mor
0141 552 9224

Hollowtin Sorrows O2 ABC2
0141 204 5151

Lacuna Coil King Tut's Wah Wah Hut
0141 221 5279

Proud Mary Captain's Rest
0141 331 2722

HARLOW

Our Lost Infantry Square
01279 305000

LEEDS

Architects Cockpit 0113 244 3446

Blue Rodeo Irish Centre
0113 248 9208

The Detachments Faversham
0113 245 8817

The Laurel Collective Milo
0113 245 7101

Napoleon III/Mat Riviere/Pagan
Plaik/Southbank Gamelan
Players Howard Assembly Room
0113 243 9999



Polar Bear Wardrobe 0113 222 3434

PVT Brudenell Social Club
0113 243 5866

Young Rebel Set Oporto
0113 245 4444

LIVERPOOL

Everything Everything O2 Academy 2
0870 771 2000

Go Heeled Pilgrim 0151 625 1446

Islet Shipping Forecast 0871 230 1094

The Magic Numbers O2 Academy
0870 771 2000

LONDON

Acoda The Gaff 020 7609 3063

Atlas And I South Of The Border
0207 739 4202

Bashy O2 Academy 2 Islington
0870 771 2000

Billy Vincent 12 Bar Club
020 7240 2622

The Boy Will Drown/Wreck
Of The Minotaur Purple Turtle
020 7383 4976

The Clientele Bull & Gate
020 7485 5358

Crystal Fighters XOYO 020 7729 5959

Doris Brendel Monto Water Rats
020 7837 4412

Dry The River The Lexington
020 7837 5387

Ellen Jewell Luminaire 020 7372 7123

Atlas/To The Chase/Badkatt & The
Wolf 93 Feet East 020 7247 6095

The Flaming Stars/The Jolene/
Florence Joelle's Kiss Of Fire 100
Club 020 7636 0933

Grass Widow Old Blue Last
020 7613 2478

The Irrepressibles Scala
020 7833 2022

Jackie Oates/O'Hooley & Tidow Cecil
Sharp House 020 7485 2206

Jorde & Mateus Coronet
020 7701 1500

Katy B Hoxton Hall 020 7739 5431

The Kissaway Trail Cargo
0207 749 7840

The Morning Benders Borderline
020 7734 5547

MGMT O2 Academy Brixton
0870 771 2000

Phat Gay Kid Madame Jojo's
020 7734 2473

Reorder/Vile Electrodes Dublin
Castle 020 7485 1773

The Slegfried Sassoon/Nymph/Lion
Tops Rhythm Factory 020 7247 9386

Still Flyin' Hoxton Square Bar &
Kitchen 020 7613 0709

Straight Lines Barfly 0870 907 0999

Tallulah Rendall/T Mandrake Punk
0871 971 5418

This Will Destroy You/Talons/
Eaststrikewest Underworld
020 7482 1932

The Three Blind Mice Hope & Anchor
020 7354 1312

TRC/Feed The Rhino MacBeth
020 7739 5095

MANCHESTER

Deer Tick/Caitlin Rose Deaf Institute
0161 330 4019

Get Cape, Wear Cape, Fly
Manchester Academy 0161 832 1111

Inego/Dr Mohogary's Goat Circus
Roadhouse 0161 228 1789

Kirsty Almeida Band On The Wall
0161 832 6625

Truman Peyote Night And Day Cafe
0161 236 1822

NEWCASTLE

Crossbow Sanchez/Shiftstatic/
Manonamouse Head Of Steam
0191 232 4379

NORWICH

Kano/Ghetts Waterfront
01603 632717

NOTTINGHAM

Axix Of/Prisms/Fresh Eyes For The
Dead Guy Chameleon 0115 9505097

The Joy Formidable/Chapel Club/
Flats Rescue Rooms 0115 958 8484

OXFORD

Comaneci/Divorce Jericho
01865 798794

Ricky Warwick O2 Academy 3
0870 771 2000

SHEFFIELD

The Cheek University 0114 222 8777

Crocodiles Harley 0114 275 2288

Paul Heaton/Liam Frost Leadmill
0114 221 2828

Serious Sam Barrett Bungalows And
Bears 0114 279 2901

The Vaccines Forum 0114 2720964

Where's Strutter/Arkham Karvers/
The Maffa Kings Penelope's
01246 436 025

SOUTHAMPTON

We Are The Ocean/Chickenhawk/
Brides Joiners 023 8022 5612

WINCHESTER

TV Smith Railway Inn 01962 867795

YORK

Joey & The Deacons Stereo
01904 612237

Lisbee Stalnton Basement
01904 612 940

FRIDAY

October 1

ABERDEEN

Fenech-Soler The Tunnels
01224 211121

Kris Drever Blue Lamp 01224 647 472

Sparrow & The Workshop Snafu
01224 596 111

BATH

The Vaccines Moles 01225 404445

BEDFORD

Shush Esquires 01234 340120

BIRMINGHAM

Architects O2 Academy 2
0870 771 2000

Cohere/Framed/Pale Horse Pale
Rider Actress & Bishop 0121 236 7426

Malpas Hare & Hounds 0121 444 2081

O Children Flapper 0121 236 2421

Sandi Thom HMV Institute
0844 248 5037

The Subterraneans Jam House
0121 236 6677

Uppers/Goldencline/Me & Fiction
Sunflower Lounge 0121 632 6756

BRIGHTON

Ellen Jewell The Basement
01273 699733

Tubelord/Tall Ships Audio
01273 624343

BRISTOL

The Correspondence Start The Bus
0117 930 4370

The Hamsters The Tunnels
0117 929 9008

KRS-One Motion Ramp Park
01179 723111

Wilko Johnson Thunderbolt
07791 319 614

CAMBRIDGE

Keltrix/The Good News/Beverley
Kills Haymakers 01223 367417

Lisbee Stalnton Portland Arms
01223 357268

CARDIFF

Mayday Parade/The Maine Clwb Ifor
Bach 029 2023 2199

CHELMSFORD
Missing Andy Barhouse 01245 356811

CREWE

Hot Club De Paris The Box
01270 257 398

EDINBURGH

Rod Jones/Emma Pollock HMV
Picture House 0844 847 1740

GLASGOW

Chris Helme/Stolen Sundays/Raoul
Duke Barrowland 2 0141 552 4601

Deer Tick/Caitlin Rose Captain's Rest
0141 331 2722

The Joy Formidable/Chapel Club/
Flats King Tut's Wah Wah Hut
0141 221 5279

Mark Ronson & The Business
Int'l/Rose Elinor Dougall O2 ABC
020 7344 3444

Marseille/Exit State Rockers
0141 221 0726

Mumford & Sons/Matthew & The
Atlas O2 Academy 0870 771 2000

Ricky Warwick/New York Alcoholic
Anxiety Attack Classic Grand
0141 847 0820

Skinny Villains O2 ABC2 0141 204 5151

Tony Allen The Arches 0141 565 1000

The Vashin Cathouse 0141 248 6606

HARLOW

Department S Square 01279 305000

LEEDS

A Storm Of Light/Year Of The Man/
Hammers Brudenell Social Club
0113 243 5866

Copy Haho/Calories/Gallops The
Well 0113 2440474

Crystal Fighters Nation Of
Shopkeepers 0113 203 1831

Kill It Kid/Satellite Cockpit
0113 244 3446

LIVERPOOL

Alexis Blue Masque 0151 707 6171

DJ Yoda Masque 0151 707 6171

Professor Green University
0151 256 5555

Sound Of Guns/Little Comets/Rialto
Burns O2 Academy 2 0870 771 2000

LONDON

The Absolute Belters/Dirty
Little Secret/Tina Mall Arch 635
020 7720 7343

Bring Me The Horizon Garage
020 7607 1818

Conchitas Monto Water Rats
020 7837 4412

Films Of Colour/Dpplngers/
Evokateur 93 Feet East
020 7247 6095

8071 230 1094

Misty's Big Adventure Moho Live
0161 834 8180

Philadelphia Grand Jury Night And
Day Cafe 0161 236 1822

Polar Bear Band On The Wall
0161 832 6625

Shrag/Standard Fare Kraak
07855 939 129

Violens Ruby Lounge 0161 834 1392

Young Fathers/Will Tramp Legends
0161 832 1111

NEWCASTLE

Bury Tomorrow/Shadows Chasing
Ghosts/Burn The Fleet O2 Academy 2
0870 771 2000

Cobain Legends 0191 232 0430

The Detachments The Other Rooms
0191 261 9755

Example O2 Academy 0870 771 2000

The Final Hour/Bone Idle/
Stringmen Dog & Parrot
0191 261 6998

I Am Kloot Cluny 0191 230 4474

The Magic Numbers University
0191 261 2606

Maybeshewill Cluny 2 0191 230 4474

Simian Mobile Disco Digital
01912 619755

Skyark Song/Paul Campbell/
Love Grows Tender Bridge Hotel
0191 232 6400

NOTTINGHAM

The Continuous Battle Of
Order/Airight The Captain/Chris
Martin/Holy State Chameleon
0115 9505097

Everything Everything Bodega Social
Club 08713 100000

OXFORD

Mike Peters O2 Academy 2
0870 771 2000

SALFORD

Beth Jeans Houghton/British Sea
Power/Kid British/Magic Arm
Unconvention 07793 215 618

SHEFFIELD

The Embassy/Bad Bad Bird/The 10p
Mixes Grapes 0114 249 0909

Kano Plug 0114 276 7093

Truman Peyote Harley 0114 275 2288

SOUTHAMPTON

The Deadstring Brothers Talkmg
Heads 023 8055 5899

SWINDON

The Boston Plan The Furnace
01793 534238

TUNBRIDGEWELLS

We Are The Ocean/Chickenhawk/
Brides The Forum 08712 777101

WINDSOR

Tuning/The Leisure Society/Erland
& The Carnival Theatre Royal
01753 853888

YORK

Acey Slade & The Dark Party Stereo
01904 612237

Get Cape. Wear Cape. Fly Fibbers
01904 651 250



SATURDAY

October 2

ABERDEEN

The Joy Formidable/Chapel Club/Flats The Tunnels 01224 211121

BELFAST

Deer Tick/Caitlin Rose Auntie Annie's 028 9050 1660
Fyfe Dangerfield Queen's University 028 9024 5133
General Flasco Queen's University 028 9024 5133

BIRMINGHAM

Bang Bang Romeo/Amoeba Teen/Hoodoo Fifties Actress & Bishop 0121 236 7426
The Boy Will Brown/The Bridal Procession Eddie's Rock Club @ BUSK 0121 643 2093
Grass Widow/Trash Kit Island Bar 0121 632 5296

Islet Flapper 0121 236 2421
James Zabiela HMV Institute 0844 248 5037

BRIGHTON

Hurts/Claire Maguire Concorde 2 01273 673311
Pussycat & The Dirty Johnsons The Hope 01273 723 568
Shrag/La Momo The Hydrant 01273 608313

BRISTOL

The Blue Aeroplanes/Yes Rebels/The Paris Riots Fleece 0117 945 0996
Doreen Doreen Fiddlers 0117 987 3403
Josephine Foster/Victor Herrero The Cube 0117 907 4190
The Men They Couldn't Hang Thekla 08713 100000
Out Of The Ashes Fire Engine 07521 974070
PVT/Electricity In Our Homes Start The Bus 0117 930 4370
Tin Pan Gang/The Oujia Birds Louisiana 0117 926 5978

CAMBRIDGE

We Are The Ocean/Chickenhawk/Brides Anglia Ruskin University 01223 460008

CARDIFF

City Of Fire/Silentarena Millennium Centre 029 2040 2000
Lauren Pritchard/Pete Lawrie/Tinashe Buffalo Bar 02920 310312
Top Shelf Jazz The Globe 07738 983947

EDINBURGH

Manic Street Preachers/British Sea Power Com Exchange 0131 443 0404
The Yashin Studio 24 0131 558 3758

GATESHEAD

The Monologues Azure Blue 0191 478 4326

GLASGOW

Crocodiles Captain's Rest 0141 331 2722
Everything Everything King Tut's Wah Hut 0141 221 5279
The French Wives/Male Bonding Stereo 0141 576 5018
Iain Carleton Brel 0141 342 4966
I Am Kloot O2 ABC 0870 903 3444
Rod Jones/Emma Pollock O2 ABC 0141 204 5151
HARLOW
TRC/Lower Than Atlantis Square 01279 305000
LEEDS
Example O2 Academy 0870 771 2000
Frankie & The Heartstrings/Summer Camp Brudenell Social Club 0113 243 5866

Rose Elinor Dougall,
Academy, Manchester



Lacuna Coil/Violens Cockpit 0113 244 3446

O Children Nation Of Shopkeepers 0113 203 1831

LIVERPOOL

Exit Calm/Strawhouses Shipping Forecast 0871 230 1094

LONDON

Bravo Juliet/In Darklight/Blackwaters Purple Turtle 020 7383 4976
The Captive Hearts New Cross Inn 020 8692 1866
Ethan Ash Proud Galleries 020 7482 3867
Fake Blood/Aeroplane/Katy B KOKO 020 7388 3222

Freestone/Thee Deadtime Philharmonia/Poor Little Plerette Dublin Castle 020 7485 1773

Further Rhythm Factory 020 7247 9386
Grinderman Coronet 020 7701 1500
Hope & State South Of The Border 0207 739 4202
Ishmael/Funeral Hag/Gurt Windmill 020 8671 0700

Kill 21 333 020 7739 5949
KRS-One HMV Forum 020 7344 0044
Lost City Lights/Wooden Pigs/Parazall Hope & Anchor 020 7354 1312

Mike Sanchez 100 Club 020 7636 0933

The Mystery Fax Machine Orchestra/Foster & Gilvan/Mr Solo Montague Arms 020 7639 4923

Neck The Gaff 020 7609 3063

Paris Washboard Bloomsbury Theatre 020 7388 8822

Peepholes/Gentle Friendly/Becoming Real Old Blue Last 020 7613 2478

Peter Bruntnell/Neil McSweeney/The Croshaw Family Luminaire 020 7372 7123

The Sallplanes/Casa Bonita/Black International Ryan's Bar 020 7275 7807

Shush/Burgundy Underworld 020 7482 1932

The Union Garage 020 7607 1818

We Caught The Castle/Stars Of Reason/Little Wolf Barfly 0870 907 0999

We Have Band/Human Life/Surkin XOYO 020 7729 5959

MANCHESTER
The Airborne Toxic Event Deaf Institute 0161 330 4019

Architects Manchester Academy 0161 832 1111

Clement Marfo Moho Live 0161 834 8180

Kelis/Starsmith/Will Tramp Warehouse Project 0161 835 3500

Little Comets FAC251 0161 272 7251

Mark Ronson & The Business Intl/Rose Elinor Dougall Manchester Academy 0161 832 1111

Mumford & Sons/Matthew & The Atlas O2 Apollo 0870 401 8000

Random Hand Night And Day Cafe 0161 236 1822

Santana Evening News Arena 0161 950 5000

Searching For Seraphin Roadhouse 0161 228 1789

MIDDLESBROUGH
Jimmy The Sounds/Coal Train Uncle Albert's 01642 230472

NEWCASTLE
Go Heeled Dog & Parrot 0191 261 6998

Modulations/Reso/Hyetal The Other Rooms 0191 261 9755

My Extraordinary O2 Academy 2 0870 771 2000

Young Rebel Set Cluny 2 0191 230 4474

NORWICH
The Warlord/Shrapnel Marquee 01603 478374

NOTTINGHAM
Arse Full Of Chips Rock City 08713 100000

The Detachments Stealth 08713 100000

Mayday Parade/The Maine Rescue Rooms 0115 958 8484

OXFORD
Kill It Kid Jericho 01865 798794

Oceansize O2 Academy 2 0870 771 2000

Yuck Cellar 01865 244761

SHEFFIELD
Brighton Beach/Secret Affair O2 Academy 2 0870 771 2000

Futurecop Harley 0114 275 2288

The Lines Plug 0114 276 7093

The Repomen/Toads Grapes 0114 249 0909

Wig Wam Corporation 0114 276 0262

SWINDON
First Offence The Rolleston 01793 534238

TUNBRIDGE WELLS
Eddie & The Hot Rods The Forum 08712 777101

WINCHESTER
Ellen Jewell Railway Inn 01962 867795

YORK
Cherry Ghost Fibbers 01904 651 250

SUNDAY

October 3

BATH

The Deadstring Brothers Bell 01225 460426

BELFAST

The Divine Comedy Waterfront 028 9033 4455
Mudhoney/Unnatural Helpers Limeright 028 9032 5942
My Passion/Dead By April Auntie Annie's 028 9050 1660

BIRMINGHAM

Get Cape. Wear Cape. Fly Rainbow 0121 772 8174

BRIGHTON

Josephine Foster/Victor Herrero The Basement 01273 699733
PVT Audio 01273 624343

BRISTOL

Islet Louisiana 0117 926 5978
Junip Thekla 08713 100000

Kano/Ghetts Metropolis 0117 909 6655

CARDIFF

The Kabeedles Arts Institute 0871 230 1094

Tubelord/Tall Ships Buffalo Bar 02920 310312

CARLISLE

Manic Street Preachers Sands Centre 01228 525222

EDINBURGH

Mark Morris The Electric Circus 0191 261 6998

EXETER

Ted Maul/Ingested/Seven Year Kismet Cavern Club 01392 495370

GLASGOW

Architects Garage 0141 332 1120
The Barents Sea/The Darlen Venture/Jack The Wolf Captain's Rest 0141 331 2722

The Broadcast O2 ABC2 0141 204 5151
The Detachments King Tut's Wah Hut 0141 221 5279

Ian Hunter Old Fruitmarket 0141 287 5511

James Mackenzie And The Aquascene/Louise McVey & Cracks In The Concrete Brel 0141 342 4966
Jean Michel Jarre Braehead Arena 0141 886 8300
Taz Buckfaster/Indira Nice'n'Sleazy 0141 333 9637

LEEDS

Attila The Stockbroker Chemic Tavern 0113 245 7977

Crocodiles Brudenell Social Club 0113 243 5866

Genesis/In Persuasion New Roscoe 0113 246 0778

Hurts Cockpit 0113 244 3446

Johnny Foreigner/Bear Driver/Future Islands The Well 0113 2440474

Mark Ronson & The Business Intl/Rose Elinor Dougall O2 Academy 0870 771 2000

LEICESTER
Edwina Hayes Musician 0116 251 0080

LIVERPOOL
I Am Kloot O2 Academy 0870 771 2000

LONDON
The Airborne Toxic Event Union Chapel 020 7226 1686

Bicho De Pe O2 Academy 2 Islington 0870 771 2000

Bright Young Nights Dublin Castle 020 7485 1773

Bury Tomorrow Barfly 0870 907 0999

Das Fluff/The Beestings/Parking Offence Silver Bullet 020 7619 3639

Hoodoo Gurus O2 Shepherd's Bush Empire 0870 771 2000

Imaad Wasif Corsica O20 7288 1495

Laila Donmall/Hooman HMV Forum 020 7344 0044

Marselle/Exit State/Kinkade Underworld 020 7482 1932

Pliny Grl's Country Roadshow/Cee Cee Beaumont 100 Club 020 7636 0933

MANCHESTER

The Baseballs Manchester Academy 0161 832 1111

Mike Shaft Band On The Wall 0161 832 6625

NEWCASTLE
Belleruche Cluny 0191 230 4474

Mayday Parade/The Maine O2 Academy 2 0870 771 2000

Santana Metro Radio Arena 0870 707 8000

NOTTINGHAM
Cherry Ghost Rescue Rooms 0115 958 8484

OXFORD
Adrian Edmondson & The Bad Shepherds O2 Academy 2 0870 771 2000

SALFORD
British Sea Power performing Man From Aran St Philip's Church 0161 834 2041

SHEFFIELD
Michael Weston King Boardwalk 0114 279 9090

Philadelphia Grand Jury Plug 0114 276 7093

SOUTHAMPTON
TRC/Lower Than Atlantis Joiners 023 8022 5612

YORK
The Miserable Rich Stereo 01904 612237



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MONDAY

October 4

Kells, O2 ABC,
Glasgow

ABERDEEN

The Xcerts Snafu 01224 596 111

BELFAST

David Lyttle Black Box

00 35391 566511

The Divine Comedy Waterfront

028 9033 4455

BEXHILL ON SEA

Kate Nash De La Warr Pavilion

01424 787900

BRIGHTON

Blank Dogs Prince Albert

01273 730499

The Delays Concorde 2 01273 673311

Mumford & Sons/Matthew & The

Atlas Dome 01273 709709

No Age/Male Bonding Audio

01273 624343

No Coast/Parlo The Hope

01273 723 568

Villagers Ballroom 0207 283 1940

BRISTOL

Lauren Pritchard/Pete Lawrie/

Tinashe The Cooler 0117 945 0999

Oceansize Fleece 0117 945 0996

Wilder Thekla 08713 100000

CARDIFF

The Airborne Toxic Event Millennium

Centre 029 2040 2000

Attila The Stockbroker Arts Institute

0871 230 1094

Frankie & The Heartstrings/

Summer Camp/The Neat Club for

Bach 029 2023 2199

Sweet Baboo/Tenants Superman/

Mr Duke Tommy's Bar 029 2066 8173

The Union Club for Bach

029 2023 2199

FALMOUTH

Tubelord/Tail Ships 5 Degrees Below

01 2 11 288

GLASGOW

A Storm Of Light Captain's Rest

0141 331 2722

The Baseballs O2 ABC2

0141 204 5151

The Boy Will Drown/The

Bridal Procession Classic Grand

0141 847 0820

Hurts Oran Mor 0141 552 9224

Kells O2 ABC 0870 903 3444

Mayday Parade/The Maine Garage

0141 332 1120

Of Montreal Queen Margaret Union

0141 3 9 978

Sparrow & The Workshop

King Tut's Wah Wah Hut 0141 221 5279

LEEDS

Doll & The Kicks Brudenell Social Club

0113 243 5866

Little Comets Cockpit 0113 244 3446

LIVERPOOL

Example O2 Academy 0870 771 2000

LONDON

Caitlin Rose/Trevor & Hannah-Lou

Social 020 7636 4992

Crimes Of Passion Underworld

020 7462 1932

Dan Mangan Hoxton Square Bar &

Kitchen 020 7613 0709

The Ghost Notes/Dukes Mixture/

Shotgun Venus 93 Feet East

020 7247 6095

Josephine Foster/Victor Herrero

Cafe Oto 0871 230 1094

Junip XOYO 020 7729 5959

The Kooks/Mr Hudson/Eddy

Temple-Morris KOKO 020 7388 3222

Lifehouse O2 Shepherds Bush Empire

0870 771 2000

Many Mansions Bull & Gate

020 7485 5358

Moogirls/Comply Or Die/The

Vexed Dublin Castle O

20 7485 1773

XX Cortez/Dudezilla/The

Little Bleeders Hope & Anchor

020 7354 1312

MANCHESTER

Crocodiles Deaf Institute

0161 330 4019

Grass Widow/Make A Mess Trof

Northern Quarter 0161 833 3197

The Joy Formidable/Chapel Club/

Flats Academy 3 0161 832 1111

The Miserable Rich Ruby Lounge

0161 834 1392

The Yashin Moho Live 0161 834 8180

NEWCASTLE

Architects O2 Academy 2

0870 771 2000

Mudhoney/Unnatural Helpers/

University 0191 261 2606

The Twilight Sad/Errors/Young Liar

Cluny 0191 230 4474

NORWICH

The Lines Talk 01603 660220

NOTTINGHAM

City Of Fire Rock City 08713 100000

Lacuna Coil Rescue Rooms

0115 956 6484

PVT Bodega Social Club

08713 100000

OXFORD

Clement Marfo/Frontline Jericho

01865 798794

We Are The Ocean/Brides/

Chickenhawk O2 Academy 2

0870 771 2000

SHEFFIELD

Stereo O2 Academy 2 0870 771 2000

Young Rebel Set Forum

0114 12 1964

SOUTHAMPTON

Everything Everything Talking Heads

023 8053 5899

Lisbee Stainton Hamptons Bar

07919 253 508

Tellison Joiners 023 8022 5612

YORK

British Sea Power Fibbers

01904 651 250

TUESDAY

October 5

ABERDEEN

The Boy Will Drown/The Bridal
Procession The Tunnels 01224 211121

BIRMINGHAM

Black Mountain Hare & Hounds

0121 44 1 081

Delays Glee Club 0870 241 5093

Kells HMV Institute 0844 248 5037

BRIGHTON

The Birthday Massacre Coalition

0127372 858

Mount Kimbie Jam 0871 230 1094

Mudhoney Concorde 2 01273 673311

Tiffany Page Freebutt 01273 603974

BRISTOL

Example O2 Academy 0870 771 2000

Focus The Tunnels 0117 929 9008

Get Cape. Wear Cape. Fly Thekla

087 3 100000

Lisbee Stainton Louisiana

0117 926 5978

No Age/Male Bonding/Blank Dogs

Start The Bus 0117 930 4370

CAMBRIDGE

Everything Everything Anglia Ruskin

University 01223 460008

Lauren Pritchard/Pete Lawrie/

Tinashe Haymaller 01223 367417

CARDIFF

Stanley Brinks/Freshard Buffalo

Bar 01492 310 112

We Are The Ocean/Chickenhawk/

Brides Club for Bach 029 2023 2199

EXETER

Lacuna Coil University 01392 263519

Tubelord/Tail Ships Cavern Club

01392 495370

GLASGOW

Fenech-Soler King Tut's Wah Wah Hut

0141 221 5279

Imaad Wasif Captain's Rest

0141 331 2722

Jorn Classic Grand 0141 847 0820

Level 42 O2 Academy 0870 771 2000

HULL

Maulic Street Preachers City Hall

01482 226655

LEEDS

Cherry Ghost Brudenell Social Club

0113 243 5866

Emily Barker & The Red Clay Halo/

Golden Owl Oporto 0113 245 4444

Heights/A Last Concern/Sterling

Cockpit 0113 244 34 1

KRS-One University 11 344 4600

Mayday Parade/The Maine

Metropolitan University 0113 283 2600

LIVERPOOL

Flashguns Shipping Forecast

0871 230 1094

LONDON

Aaron Shanley Old Queen's Head

020 7354 9993

Crocodiles Hoxton Square Bar &

Kitchen 020 7611 0709

Darren Hayman & The Secondary

Modern Luminaire 020 7372 7123

The Detachments Camp Basement

0871 230 1094

Devon Sproule Green Note

0871 230 1094

Glen Matlock & The Philistines

100 Club 020 7636 0933

In Gratitude Barfly 0870 907 0999

The Kush Underbelly 0207 613 3105

Lifehouse O2 Shepherds Bush Empire

0870 771 2000

Mouse On The Keys/Suffer Like G

Did Old Blue Last 020 7613 2478

Pharmacy Madame Jojo's

020 7734 2473

The Posies Garage 020 7607 1818

Thea Gilmore Dingwalls

020 7267 1577

Villagers Scala 020 7833 2022

MANCHESTER

Cold Cave Deaf Institute

0161 330 4019

Frankie & The Heartstrings/

Summer Camp Deaf Institute

0161 330 4019

Hurts Ritz 0161 236 4355

The Lines Ruby Lounge 0161 834 1392

Maybeshewill Moho Live

0161 834 8180

Of Montreal Academy 2 0161 832 1111

Sparrow & The Workshop Night And

Day Cafe 0161 236 1822

NEWCASTLE

The Joy Formidable/Chapel Club/

Flats O2 Academy 2 0870 771 2000

NOTTINGHAM

Islet Bodega Social Club

08713 100000

Mumford & Sons/Matthew & The

Atlas Rock City 08713 100000

The Twilight Sad/Errors Stealth

08713 100000

OXFORD

Kate Nash O2 Academy

0870 771 2000

Wilder Jericho 01865 798794

READING

Dan Mangan South Street Arts Centre

0118 960 6060

SALFORD

Josephine Foster/Victor Herrero

Sacred Trinity Church 0161 834 2041

SHEFFIELD

Ellen Jewell Boardwalk

0114 279 9090

The Magic Numbers Leadmill

0114 221 2828

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THIS WEEK IN 1979


RAY SHINES, A CURE IMAGE CRISIS AND ENTERTAINMENT!

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Forty date tour for the ska machine

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Carving up the Windy City #2719

BRUCE SPRINGSTEEN
A nuclear device in New York City #2801



The Decline and Rise Of The Kinks
A Muswell Hill Billy In Manhattan
The Ray Davies Interview by Charles Shaar Murray #2802



TWO BE OR NOT TWO BE
Gang of Four's new album is reviewed. "The production drips cold sweat; clear, raw and underdone to a turn," enthuses Paul Rambali, though he is less impressed by the words. "Their lack of lyrical directness fuddles the issues of the songs. They cut across with tremendous emotional clarity, but then you're left with the issue unresolved, which can be damned frustrating."

NEW GANG IN TOWN
"Entertainment" by Gang of Four is reviewed. "The production drips cold sweat; clear, raw and underdone to a turn," enthuses Paul Rambali, though he is less impressed by the words. "Their lack of lyrical directness fuddles the issues of the songs. They cut across with tremendous emotional clarity, but then you're left with the issue unresolved, which can be damned frustrating."



No Image, No Style, No Bullshit
The Cure's new album is reviewed. "There's nothing for people to identify with and imitate. I wear the same clothes onstage as I do offstage - and that's nobody's idea of a pop star... I can't be bothered."

DISCOVERING THE CURE
Six months on from his band's debut album 'Three Imaginary Boys', and - under the headline 'No Image, No Style, No Bullshit' - Robert Smith is claiming that the reason no-one likes The Cure is because "we have no image. There's nothing for people to identify with and imitate. I wear the same clothes onstage as I do offstage - and that's nobody's idea of a pop star... I can't be bothered".

NEW YORK SUNSET

Ray Davies is 20 albums into his career as leader of The Kinks when Charles Shaar Murray meets him at the airport that serves Providence, New England. The latest, 'Low Budget', has been a success. "I shed my 'Waterloo Sunset's and 'Sunny Afternoon's," he enthuses of its performance, "and realised I was a writer and that Graham Greene can't write *Brighton Rock* forever and that writers can only keep going with new ideas."

Ray is also very enthusiastic about the punk happenings back home. "The good things that have come out of England in the last few years have said positive stuff, the fakes have been sussed out," he says. "It's inevitable that a few compromises have been made to the commercial end of things, but it was nice to shed off all that glitter image. That was the leanest period of British rock music. Lightweight."

He concludes (as does *NME*) that his work is far from done. He wants "to turn myself upside down now." His parting shot: "I have to do something more radical with our work. I'm accepting that things must change. I like a bit of champagne - especially with my Guinness - but cod roe and brown ale are all right. It's just a matter of coming to terms with it. I think people have to have goals, to work toward things without getting put off, and that's what I'm trying to do in my work. And my life."

ALSO IN THE ISSUE THAT WEEK

- A full-page advert has been taken out by the promoter of Led Zeppelin's Knebworth concerts, in which he wishes to clear up any recent accusations made in the press about payment to all of the patrons
- A live review of The Boomtown Rats finds Bob Geldof telling the Liverpool crowd: "There's lots of new songs, and if you don't like them, tough luck. When you get to be famous you can afford to shit on the fans"

- Public Image Ltd's 'Memories' is awarded Single Of The Week, and is declared to be "streets ahead of any other 45 for months" by Danny Baker

- A feature on a new band bears the headline: "Deanne Pearson asks rising HM Heroes Def Leppard the all-important question - Are you crap? They respond: 'Yes, we are'"

- Gary Numan's 'Cars' is top of the *NME* singles chart for the fourth week running

NME

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CLUES ACROSS

- 1+6A Hurts to say it, but this song isn't for everyone (9-4)
 8 Their albums include 'Stankonia' and 'Idlewild' (7)
 9 Underworld at work in the east end of London (7)
 11 Some grudging admiration for Japanese making noise over their 'Recitation' (4)
 12 Brooklyn band fronted by Jonathan Pierce (5)
 13 (See 27 across)
 16 (See 33 across)
 17+31A Neon Neon performing in a manner that acquires no marks (9-5)
 18 New juicy books about a Canadian country rock band (6-7)
 22 They're nothing to look at on the outside but still 'Pretty On The Inside' (4)
 23 (See 3 down)
 24 "The sense in the... on a warm day, generation of hope that sees better days", from Dirty Pretty Things' 'Tired Of England' (3)
 26 Half listen to a Pearl Jam album (3)
 27+13A Group that formed in 1990, disbanded in 1996, reforming in 2005 (4 4)
 28 "Strike up the band and make the fireflies dance/ Silver moon's sparkling, so...", 1999 (4 2)
 31 (See 17 across)
 32 'It's Not...' Just The End Of Love', Manic Street Preachers single (3)
 33+16A "So while you're imitating Al Capone, I'll be Nina Simone, and defecating on your microphone", 1996 (5-2-3)

CLUES DOWN

- 1 It's a question of which people have been felt by The Charlatans (3 2 5)
 2 "You grew up nadin' the subways, running with people, up in Harlem, down on Broadway", 1977 (6-3-6)
 3+23A 'Baby I'm Bored' he declared having gone solo from his band (4-5)
 4 Jimmy Eat World albums paid for but yet to be delivered (7)
 5 Mexican folk song made famous by Ritchie Valens in 1958 and becoming a Number One hit for Los Lobos in 1987 (2-5)
 6 The traditional beliefs held by Clannad on album (4)
 7 Group that had 'No Roots' to put down in 2004 (9)
 10 'The Piper At The... Of Dawn', Pink Floyd's

- debut album (5)
 14 They won Best New Act, Best Album and Best Band at the NME Awards in 2002 (7)
 15 As I tend to make mistakes with Foals (9)
 19 DJ returns holding an 'E' for... Lynch, drummer with Black Grape and Ruthless Rap Assassins (3)
 20 Perhaps a skinny version of US duo that had 2004 hit with 'Move Ya Body' (4-3)
 21 (See 30 down)
 24 Brother of Barry, Robin and Maurice Gibb who did not join The Bee Gees but set out on a solo career (4)
 25 'Brain...' by Green Day or 'Poly Wog...', Beastie Boys' debut release (4)
 29 A bit of a miracle getting name of someone in Yeasayer (3)
 30+21D Stereophonics addressing the man with pen and paper (2-6)

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SEPTEMBER 4 ANSWERS

ACROSS

1 We Used To Wait, 8 Tired Pony, 10 Respect, 11 Echoes, 14+15A Oh No, 16+32A Away From Here, 17 Evil, 19 CSS, 20 Opeth, 23 Redman, 26 Nail, 27 Gahan, 29 Aunt.

DOWN

1 Watercolour, 2 Unrest, 3 Eddie Cochran, 4+21A Trout Mask Replica, 5+12D Wayne Coyne, 6 Tom Morello, 7 Watts, 13 Flea, 18 Leadon, 22+27D Country Girl, 24 Naïve, 25 Slade, 28 Head, 29+31A Auf Der Maur, 30+9A Tom Smith.



SEVEN INCH STORIES BY PHILLIP MARSDEN



FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Kev Kharas



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WIRE YOU SO ANGRY, NICKY?

From: Andrew Kilgour
To: NME

Good job point eight of Mr Wire's manifesto 'to save rock'n'roll' (NME, September 18) is "ridicule is nothing to be scared of", because the whole bloody thing is ridiculous. I've not read such a load of superior, opinionated, self-righteous nonsense in ages. His statements about bands today lacking 'soul' and the need for them to be politically and socially relevant... leave people alone, Nicky! Let them make music for their own reasons, not yours. It's supposed to be fun, no?

NME's response...

From: NME
To: Andrew Kilgour
Nicky's list was never going to be anything but opinionated and self-righteous though Andrew, was it? Rhetoric's been Wire's weapon of choice since the Manics were running around the Welsh countryside screaming seditious threats at livestock. And the thrust of

Nicky's argument is hard to oppose - we're all looking for some new band to make everything and everybody else seem inadequate... - KK

From: Andrew Kilgour
To: NME
I grew up with the Manics' hype and rhetoric, and yes, I would have died for my copy of 'The Holy Bible'. Now, though, 'Journal...' aside, the

edge has gone. There's a lot of good new music around right now (Exhibit A: the new Manchester bands from last week's NME). Just because there isn't a generation-defining band out there right now doesn't mean rock'n'roll needs saving!

Get in touch at the above addresses. Winners should email letters@nme.com

BLONDES HAVE MORE FUN

From: Rachael Scarsbrook
To: NME

Hey NME, just wondering if any of you are even *more* in love with Simon Neil now he's gone bottle blonde because it seems no-one else I know feels the way I do and that is that SIMON NEIL is now SEX ON LEGS.

From: NME

To: Rachel Scarsbrook
I never understood that expression. It seems to confine sex to the upper half of the human torso, and as such shows a basic lack of understanding as to the cut and thrust of mammalian procreation. Which doesn't invalidate your desire of course, though it's a hard lust to credit, particularly as Simon Neil now resembles a smiling bear someone's chased through Uniqlo with a bleach gun. Turning up at parties. Making drunk people cry - KK

From: Rachael Scarsbrook
To: NME
MON THE BIFFY!!!!!!

LLOYD COLE IS THE FUTURE

From: Alan Boughton
To: NME

Dear whoever, I am just writing to let you know LLOYD COLE has a new album out and it's his best in years. You may not know this because he is not a member of The xx, Everything Everything or those pesky Hurts. Poor old Lloyd is just not down with the kids, is he? Some readers may actually be interested in his sound; they may not, but whatever, they cannot form an opinion about his music if they do not know he is THERE. PS: If you have reviewed said album and given it the OK,

please ignore this letter, but still think about your attitude towards Lloyd.

From: NME

To: Alan Boughton, Rachael Scarsbrook
You'll be glad to know, Alan, that we *did* get around to reviewing Lloyd's new album, only our writer decided he'd stolen his sound from "the harrowing, hacking sobs of lonely, middle-aged mothers" [er, I don't remember that review at all - '80s singer-songwriter ed]. Do you have any ideas as to how we can squeeze Lloyd into our pages? He looks sorta like Simon Neil. Maybe a bottle of bleach and a trip to Uniqlo are in order? - KK

From: Alan Boughton
To: NME, Rachael Scarsbrook

Simon seems a nice young man. Could do with a scrub though, the grubby oik.

From: Rachael Scarsbrook
To: NME, Alan Boughton
He's not grubby! Well, maybe he could do with some sort of shower once he's come offstage given the near-Lee Evans levels of sweat that pour from his skin, slowly soaking into his bright pink skinnies... [loses self in carnal reverie] By the way, who the hell are Lloyd?!

From: Alan Boughton
To: NME, Rachael Scarsbrook

I am talking about LLOYD COLE. Maybe Lloyd should get himself some bright pink skinnies, perhaps even cut the buttocks out. It might make the NME!

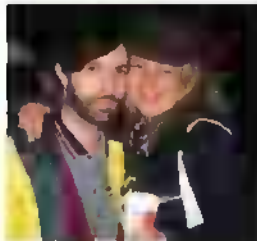
From: NME
To: Alan Boughton, Rachael Scarsbrook
We're not that type of magazine, Alan - KK

'UNARTY' 'UNINDIE' NME IS FUCKING DISGUSTING

From: Joe Higton
To: NME

What happened to the days when you'd give The Jesus And Mary Chain's first gig a two-page review, or you'd help small indie bands sell more records with things like the CB6 tape? You don't support any of the small record companies (i.e. Young And Lost Club) and now the NME is the same as any other music magazine. You used to be the indie ringleader, but you sold out to the major labels, and lost the whole spirit of anti-major arty music. Franz Ferdinand? The Killers? These bands are A&R'd to make totally commercial music rather than arty stuff. It's disgusting!

From: NME
To: Joe Higton
You're a very astute man, Joe. The cold, hard truth? Being 'indie' and 'arty' won't keep you swimming in your own money like Scrooge McDuck, not by a long shot. And there is literally *nothing* we enjoy more here at NME than swimming in our own money like Scrooge McDuck. You seem to have sussed that already, perhaps the scent of stale copper on our full bellies has drifted your way on the wind. You smell that, Joe? We own the wind. Sure, we'll make the occasional token gesture in order to appease fans of the 'indie' and the 'arty' less shrewd than yourself. For instance, there was the double-page spread we handed over to (yes) Young And Lost Club in August ('10 Steps To Start A Label'), while the lead live review in last week's issue was devoted to Janelle Monáe, whose debut album drew inspiration from Fritz Lang's 1927 expressionist sci-fi masterwork *Metropolis*. We also devoted four whole pages to the latest gaggle of super-exciting bands from Manchester, UK indie's spiritual home. Perhaps you'll find some time soon to head over to NME Towers and share a goblet or two of freshly squeezed organic seal's tears with us. Bring your swimming trunks. We just got a beautiful new diving board fitted for our vault - KK



STALKER

From: Sonya
To: NME
"Here's me with Yannis from Foals at Leeds Festival. He was moody and pinched cigarettes off everyone!"

HE THANKS THE DRUMS

From: Archie Duncan
To: NME
I just wanted to write in to offer my thanks to The Drums. I don't think of myself as a happy person, quite the opposite actually, but when I listen to The Drums I smile. Their songs are so powerful to me. My favourite is 'It Will All End In Tears', because I have a theory that happiness doesn't exist. My name is Archie Duncan and I'm 15 years old, and I really do love The Drums.

From: NME
To: Archie Duncan
Sorry to hear of your sadness, Archie, and I hope your faith in The Drums hasn't been dented by the recent departure of guitarist Adam Kessler. I wasn't the happiest 15-year-old myself and I know how valuable it can be to have bands around that you feel you can in some way relate to. Chin up, believe in yourself and keep reaching for the stars - you'll get there eventually, because happiness *does* exist, I promise. Maybe it's worth looking for it in the small things - The Drums seem pretty buzzed just to be anywhere near a beach, or sat on the hood of their friend's car. Maybe go out and steal a car? Take care now - KK

From: Gemma North
To: NME
Just heard the news about The Drums' guitarist leaving because he couldn't take the touring life. I was going to say that the band are buggered now, he was the best musician, how on earth can they carry on playing without him, they're another one of these bands who are

2010 FESTIVAL HIGHS AND LOWS?

In the new issue [September 18, 2010] you'll find the results of our annual festival poll. A few key points: The Libertines reuniting was your defining festival moment of the summer (and 'Don't Look Back Into The Sun' was your anthem of the summer, with 21% of the total vote). NME readers' biggest let-downs were Guns N' Roses' desultory performances at Reading and Leeds Festivals - though that didn't prevent R&L from being voted festival of the year by quite some distance (42%, against Glastonbury's 24%). Oh, and The Strokes are the band you most want to see headlining festivals next year. But how about you? We thought we'd use this blog post as a full stop on the 2010 festival season, an opportunity to look back and reflect. Which bands blew you away? What are your standouts? Read Luke Lewis' full blog on NME.COM/blogs now

Best of the responses...

My highlight is definitely at Leeds festival when Blink-182's Travis Barker performed his solo drum set and him and his entire drumkit went upside down whilst he was still playing. Without a doubt he is the best drummer in the world.
Josh Taylor

High: The Big Pink and Rolo Tomassi at Leeds were both special. Low: Rain on last day of download, and the shitness of Paramore.
Stiv

Highs: Libertines At Reading. Lows: the awful V fest crowd.
Sam

Arcade Fire and Local Natives at Reading and Muse and Mariachi El Bronx at Glasto were highlights.
Matt

Highs: Yorke/Greenwood set and The xx on the John Peel Stage at Glasto.
Slits



hyped so early on that they just can't cope with it and fall apart acrimoniously, they're going to be awful live now, etc etc. But then I remembered that at least half their live sound is played from a bloody backing track anyway - they don't even have a bassist, for gawds sake. So, yeah, I think they'll be fine.

THEY STILL WALK THEIR PIGS TO MARKET

From: Em Aldridge
To: NME
Those who have seen *have* seen. In Mumford & Sons, those who have seen have witnessed the start of a folk rock future that will undoubtedly dominate the British music scene for years to come.

From: NME
To: Em Aldridge
If Mumford & Sons are the future, what's the past? - KK

From: Em Aldridge
To: NME
There's not one band from the past decade that compares to the legends that are Mumford & Sons. No-one even comes close, on any level. The boys are just different.

From: NME
To: Em Aldridge
They certainly are - KK



STALKER

From: Beth
To: NME
"I met Alex Trimble from Two Door Cinema Club before their first gig of their UK tour in Birmingham!"

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

QUESTION 1

You wrote the soundtrack to 2002 Hugh Grant film *About A Boy*, which features Nicholas Hoult aka Tony from *Skins*. How does Tony lose his memory in *Skins*?

"Erm... I have watched *Skins*. I met him when he was in *About A Boy* and he was this tall [mimes someone very short]. I bumped into him recently and I couldn't believe this six-foot Adonis. He's a good-looking kid. But, erm, I don't know how he lost his memory."

Wrong. He's hit by a bus

"I must've missed that episode."



QUESTION 2

Which team does the Subbuteo player visible on front of debut album 'The Hour Of Bewilderbeast' play for?

"Bloody hell. It should be Bolton Wanderers or Manchester City but I bet it's neither."

Wrong. Blackpool. Yellow shirt, white shorts, white collar

"That will be something [producer] Andy Votel found in his cupboard and just stuck on. I'm not doing well here, am I?"

QUESTION 3

How much did you bid for your own hat at a Kosovan Refugee auction in 2001?

"I know this one. I put it up for auction and people started bidding so I thought, 'Sod it, I'm going to bid for it back.' £1500."

Correct

"It had been stolen off my head in a bar in Manchester. Jo Wylie mentioned on Radio 1 and it got returned. I was ready for a new hat, but I thought, 'I can afford to help...'"

QUESTION 4

Which football team did you sponsor?

"Buxton Ladies FC 'cos my partner's sister played for them. They had Badly Drawn Boy across their chests for two years."

Correct

QUESTION 5

What did Mark E Smith leave in the back of your car after mistaking you for a taxi and you driving him home anyway?

DAMON GOUGH (BADLY DRAWN BOY)



"Some teeth. I was cleaning out the car and I came across not a full set of gnashers, just a few teeth. He hates me mentioning that."

Correct

QUESTION 6

Which Viz character was based on you?

"There was a rumour I'd nicked the name Badly Drawn Boy from the early Viz character Badly Drawn Man, but it's just coincidence. They did a strip of me going to the cash machine. 'It's my mum's birthday, I love me mum, me' as a Manc walking along with my guitar, tapping in the number, flashing up

'insufficient funds'. Badly Overdrawn Boy!"

Correct

QUESTION 7

How much did you earn while busking outside Waterloo station for the video to 'All Possibilities'?

"If you watch the video, I'm sure at the end it says, 'This was a real shoot, Damon busked all day and earned £13.78.' I was there from 10 in the morning until 10 at night. I had to give £20 to each homeless person, they were pissed off I was on their patch."

Correct

QUESTION 8

Which hip-hop star are you mimicking on the front cover of NME, dated December 16, 2000?

"What's his name, from Public Enemy. The guy with the clock. I met him on a flight once. What's he called? I should know, he's one of the most famous hip-hop stars ever."



Wrong. Flavor Flav, with the caption, "His Time Is Now! 21st Century Badly Drawn Boy"

QUESTION 9

Which Badly Drawn Boy song was used as the theme tune to the BBC's One Life series in 2003?

"I Love NYE" which is an instrumental version of 'Silent Sigh' merged with 'Something To Talk About' from *About A Boy*. That piece of music has been used more than anything else I've ever done and it was a real afterthought."

Correct

QUESTION 10


You scored 2009 TV series *The Fattest Man In Britain*. How fat was he?

"He loses in the weigh-off. Timothy Spall's [Father of Pete Vs Life's Rafe Spall - *Sitcom Ed*] character is lighter and he's devastated that he's not the heaviest. The fattest man is something like 53 stone and Timothy Spall is 42 stone."

Correct

Total Score
7/10

"I'm pretty chuffed with that. They got easier as they went on. It's quite refreshing to remember things."

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