

9 OCTOBER 2010 £2.30

NME

NEW MUSICAL EXPRESS

BOB DYLAN
FREE
CLASSIC
POSTERS



48 HOURS
ON THE ROAD

MUMFORDS MANIA!

**KINGS
OF LEON**
THE NEW ALBUM
TRACK BY TRACK

**THE
WOMBATS**
- MURPHY'S ANTI-
DEPRESSANT HELL

+

WARPAINT
OF MONTREAL
GOLD PANDA
MAGNETIC MAN
TWO DOOR CINEMA CLUB

DARWIN DEEZ
SEX GOD, DANCE KING,
TOTAL NUTJOB

£2.30 9 OCT. 2010
US\$7.25 (US\$43.60) CN\$6.50 www.nme.com

9 770028 636260 40 >

**"A MIND BLOWING TRIP.
RHYS IFANS GIVES THE PERFORMANCE OF HIS LIFE"**

DAILY MIRROR



DAILY MIRROR



NUTS



LOADED



COMPANY

"FULL MARKS"

ESQUIRE

**"CHARISMATIC
AND FUNNY"**

ANDREW LOWRY, SHORTLIST

RHYS IFANS

**MOST WANTED.
MOST WASTED.**

MR. NICE

CHLOË SEVIGNY DAVID THEWLIS

18 CONTAINS FREQUENT
DRUG USE

BASED ON THE INTERNATIONAL BEST-SELLER BY **HOWARD MARKS**

independent

©2010 Mr. Nice distribution Limited & KanZaman Productions S.L.

eOne

www.mrnice-themovie.co.uk

IN CINEMAS NATIONWIDE FRIDAY

INSIDE THIS WEEK

09/10/2010



10

"You can't accuse Kings Of Leon of trying to replicate the success of 'Only By The Night'"

A TRACK-BY-TRACK GUIDE TO 'COME AROUND SUNDOWN'



42

"THEY'RE UNRECOGNISABLE FROM THE SHUFFLING KIDS OF A YEAR AGO"
TWO DOOR CINEMA CLUB SHOW OFF THEIR GROWN-UP LIVE CHOPS



48

"PRINCE GAVE ME A HUG. IT WAS BEAUTIFUL"
ON TOUR WITH OF MONTREAL... WE ACTUALLY MIX WITH STARS



26

"Pete Doherty said to me, 'You're fucked, you need to go to bed'"

MURPH FROM THE WOMBATS ON HIS MOMENT OF CLARITY



18

"WE NEVER EXPECTED TO DO HUGE TOURS"
SOMEWHERE IN EUROPE MUMFORD & SONS ARE HUMBLy DRIVING CROWDS WILD



24

"IT'S ABOUT SOUND THERAPY AND HOW VIBRATIONS WORK"

WARPAINT THEORISE ABOUT THEIR MUSIC. WE NOD UNCOMPREHENDINGLY

PLUS

6 ON REPEAT
8 UPFRONT
13 SPEED DIAL
15 RADAR
18 FEATURES
37 REVIEWS
42 LIVE
57 GIG GUIDE
62 THIS WEEK IN...
63 XWORD
64 FANMAIL
66 BRAIN CELLS



30

"I'M A HIPSTER, BUT I'M A NICE GUY, TOO"

DARWIN DEEZ - GIVING DICKHEADS A GOOD NAME

THAT'S CHRISTMAS SORTED, THEN! GIVE NME FOR JUST £74.99 FOR THE YEAR, SAVING YOU 36% ON THE FULL PRICE

Call 0844 848 0848 and quote code ANTT or go to www.magazinesdirect.com/iteg



CONVERSE.CO.UK



CONVERSE

ON REPEAT

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



FIRST AID KIT

When I Grow Up
Weepy memories and gut-wrenching regret flood the Fever Ray original, making the unfussy optimism of sisters Johanna and Klara Söderberg's cover sound as alien as mentor Karin Dreijer Andersson's spooky synths. It's the B-side to single 'Ghost Town', out on Wichita. **Mike Williams, Features Editor**
[On *brooklynvegan.com* now](#)

FOALS

Wear & Tear
Previously the vinyl B-side to 'Miami', 'Wear & Tear' is now galloping free on the internet. Recorded during the 'Total Life Forever' sessions, it's a cousin to 'Alabaster' and serves as a winningly downbeat extra from one of the albums of the year. **Jamie Fullerton, News Editor**
[Sign up to Foals' mailing list to get it](#)

ARCHIE BRONSON OUTFIT

Chunk (6th Borough Project Remix)
An extended drum intro, one line laden with robotic echo and repeated endlessly... this is remix territory alright. Still, ABO lend themselves better than most to such jiggery-pokery, and this is anything but generic. **Liam Cash, writer**
[On *thequietus.com* now](#)

MUSEUM OF BELLA ARTES

Watch The Glow
With beats that crack like sugared glass, and synth plumes collected from the mist of an enchanted lake, here are the Next Big Scandi Happening. Further proof that Sweden is king of pastel-toned synth-pop perfection. **Jaimie Hodgson, New Music Editor**
[On *thelineofbestfit.com* now](#)



JAMIE XX

Far Nearer
He's got a new steel drum, has Jamie xx. And judging by this new solo tune, The xx's background man is obsessed with it. But with the Mercury winners now set to bugger off into eternity to build their dream studio, it'll do just fine as a tiding over gift. **Matt Wilkinson, News Reporter**
[On *hypem.com* now](#)

TENNIS

Pigeon
Like the way Best Coast combine girl-group melodies with lo-fi fuzz? Then you'll adore Denver's Tennis. Husband-and-wife Alaina Moore and Patrick Riley spent seven months sailing off Florida – then wrote a bunch of songs about it, including 'Pigeon'. Languid indie escapism: how very 2010. **Luke Lewis, Deputy Editor, NME.COM**
[On *daytrotter.com* now](#)

DUCK SAUCE

Barbra Streisand
What is it with New Yorkers and the name Barb(ara)? We Are Scientists named an album after one and now DJs Armand Van Helden and A-Trak have a song named after the diva. Essentially paying tribute to the Big Apple, this addictive slice of electro-house ropes in city residents Santigold, Vampire Weekend, Pharrell and Kanye for a viral video to make Cee-Lo green. **Paul Stokes, Associate Editor**
[Watch it on *NME.COM/video*](#)

JAPANESE VOYEURS

Smother Me
Don your clompcy boots and wear your underwear as outerwear: it's the return of grrrl grunge. JV claim this track draws on the doomy likes of Melvins and Earth, but with Romily Alice's babydoll vocals cooing evilly round crashing guitarlanes, we're hearing Babes In Toyland, Hole and Queen Adreana. So sexy you'll smother yourself. **Emily Mackay, Reviews Editor**
[Get it from the Daily Download at *NME.COM/blogs* now](#)

KANYE WEST FT BON IVER

Lost In The World
Twitter fights with MC Hammer. Yawn. Thank fuck, then, for this tactically leaked cut featuring Bon Iver's Justin Vernon, which splices his Auto-Tuned-to-oblivion 'The Woods' with classic Kanye, a smooth beat, and a rare Gil Scott Heron skit that demands, "Who will survive in America?" One man certainly will. **Laura Snapes, Assistant Reviews Editor**
[On *hypem.com* now](#)

TRACK
OF
THE
WEEK

YUCK

Rubber

Yuck's one-band mission to bring back grunge from the sullen greasy pit it slumped into reaches a new level of red-cyed intensity with this seven-minute expression of beautiful ugliness. It burns as slowly as whale song, and is just about as decipherable – it sounds like the singer's doing his vocal midway through a tracheotomy.

Basically, it's squalling heaviosity for the first five minutes, then it all kicks off with an aching melodic gee-tar firework showstopper owing everything to 'Gish'-era Smashing Pumpkins. Y'know, the cool early stage before Billy Corgan became a shit-nut bald asshole. Anyway, it basically

The most fun anti-star, bad-haired weirdos this side of Banana Splits

sounds like Mogwai when they were good, or an enjoyable Ride, or Godspeed but not utterly atrociously cack, and as such it confirms Yuck as the most fun anti-star bunch of bad-haired weirdos this side of Banana Splits.

If Yuck don't turn out to be the best band of 2011, don't blame me, but on the evidence of 'Rubber', they've got the potential to transcend their Shoreditch court jester status and end up a band you can properly love. Maybe they even have something to say – not that you can tell..

Martin Robinson, Deputy Editor
[On *yuckband.blogspot.com* now](#)

in association with
PLAY.COM

Free Music with every Art Label

Beck's have collaborated with Grammy award winners Phoenix, and emerging artists Inventory Studio and Valero Doval. The result is now showcased across special edition bottles and cans of Beck's Pils, Beck's Vier and Beck's Blue. Each carries a unique code with which to **download any track of your choice from Play.com, absolutely free.**

Over 18's only. One free download (worth 99 pence or less) per art label bottle or can.
Terms and conditions apply. visit becks.co.uk

REG.  TM. **BECK'S BLUE**

Shape your music experience
becks.co.uk



© 2010 InBev UK Limited, all rights reserved

drinkaware.co.uk
for the facts
Please drink responsibly

UPFRONT

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

Edited by Jamie Fullerton



Clockwise from top: And now, live from Norwich... The Joy Formidable headline on September 28; Chapel Club's Alex Parry cruelly traps a spider mid-set; Flats enjoy an R White's; Chapel Club's Lewis in da hood; Flats in R White's spillage hell; Wilder in a softer moment; The Joy Formidable dressing room; Band Aid 2020; an illuminating Riczy Bryan of TJF

EMERGE NME RADAR TOUR IS... GO!

The Joy Formidable, Chapel Club, Flats and Wilder leap into the waterfront for this year's Radar jaunt – Norwich Waterfront, that is

MAIN EVENT

Outside the Norwich Waterfront, late afternoon, the school photo is being taken. Unlike most school photos, no-one is being made to line up from tallest to shortest. But like most school photos, we're all waiting on one straggler. The lights are rigged, the bands ready... and waiting for an errant member of Flats.

Late additions Wilder have legged it down here in a splitter van that is doubling up as a dressing room tonight, for one of their three dates. They're green, but nowhere near as green as shouty urchy-oiks Flats who, singer Dan Devine confides, played their first ever show outside of London last night as the tour kicked off in Birmingham.

"What I think I'm learning," he growls, "is that we're gonna have to find ways to wake people up a bit... I want people to be going mental, smashing the place up. Normally all our mates come down and mosh around hurting each other."

At last night's show it was Chapel Club singer Lewis Bowman's birthday, but he didn't bother to tell anyone. While the rest of the band decamped to the proverbial tiles, he went back to his room with the book his girlfriend had bought him – which was presumably shrouded in wrapping paper the colour of a bat's wing. The Joy Formidable had put their dressing room to rather more exciting use: sitting up late working on mixes for their debut album that producer Rich Costey has been ping-ponging across to them on Skype from New York. Lager, pitta bread and the

facilities to create an album while still stage-sweaty – we like their rider.

By 8pm, half a room's worth of fans are treated to Wilder's cowbells'n'handclaps indie-funk, before matters abruptly take a turn for leftfield, as resident evil Dan Devine froths his goblin gutter-punk gospel onto a bemused but curious crowd. "This is a song we wrote in our first rehearsal," he gurgles, before lobbing a tin of beer over the front row.

As the room approaches capacity,

Lewis explains belatedly about his birthday. "It was yesterday, but I forgot to mention it last night, so can you all show some enthusiasm for it right here?" The crowd go wild, as he has commanded, before Chapel Club sign off with the fragile, throaty 'Paper Thin'.

On a stage elegantly decorated with soft lightbulbs inside birdcages, Ritzy Bryan, Rhyddian Dafydd and Matt Thomas tear through The Joy Formidable's set, switching seasons by introducing 'My Beerdrunk Sou! Is Sadder Than A Hundred Dead Christmas Trees' as the band's "Christmas song", then encoring spectacularly with the album-bound 'The Ever Changing Spectrum Of A Lie'.

Backstage, later, Ritzy is stroking TJF's greyhound trophy mascot, and considering whether it would make a useful makeshift iron now that she is already down to her last uncrumpled vintage dress. The party finally peters out, and the bands wonder what on earth they are going to do on their day off

tomorrow in Peterborough.

"Isn't there a big animal testing lab in Peterborough?" someone ponders aloud. As if those performances tonight weren't elegantly feral enough...

VIEW FROM THE FLOOR



JESS, 17
Who was the best band?
"It was one of the best gigs I've seen all year... Wilder and Chapel Club were both good, but chiefly I came to see The Joy Formidable."

I've been following them for quite a while. I think I first saw them support Editors, and they seem to get better every time. Only Flats I didn't like – a bit too shouty, a bit too one-note."

"I think we're gonna have to find ways to wake people up a bit. I want people smashing the place up"

DAN DEVINE, FLATS

RELEASED
OCTOBER
18

KINGS OF LEON 'COME AROUND SUNDOWN'

With the Kings' fifth out soon, Barry Nicolson is your guide to the Followills' new nuggets

TRACK BY TRACK

THE END

Kings Of Leon always bring out the big guns to open their albums. Remember 'Closer', 'Knocked Up', 'Red

Morning Light?' 'The End' can't help but suffer by comparison. It's pitched somewhere between the last two records, with Nathan's eerie and echoey mid-tempo drums setting the song on slow burn while a chorus-centric explosion of stadium guitars aims for 'windswept'. More subtle than their typical attention-grabbers.

RADIOACTIVE

Sadly, that atrocious video has

overshadowed the lead single, but stop sniggering long enough and you might've noticed it's a pretty nifty tune.

PYRO

You can't accuse KOL of trying to replicate the success of 'Only By The Night' with this album: it's filled with songs — like this one — that take longer to grow on you than a lot of their new fans will be willing to wait. 'Pyro' is dark and downcast, with Caleb declaring that, "Everything I cherish is slowly dying or is gone", before an oddly Fleetwood Mac-esque hook.

MARY

Musically (if not lyrically) reminiscent of Leonard Cohen's wall-of-sound

collaborations with Phil Spector. 'Mary' is all grungy guitars, doo wop harmonies and lyrical naiveté ("No, I won't, never once, make you cry"). It stands out like the best sort of sore thumb.

THE FACE

Musically pretty similar to 'The End', albeit far more overwrought and meandering, this comes across as kind of epic plodding. "Ride out the wait, ride out the wait", Caleb sings.

THE IMMORTALS

Familiar to anyone who's been YouTube-ing their recent live shows, 'The Immortals' starts out with shifty, slithering drums and instructions to, "Put your foot in front of the other/Crow

like a rooster" before a shout-along, shogazery chorus not a million miles from 'Because Of The Times' more ambitious cuts.

BACK DOWN SOUTH

The big roots-return, country rock anthem — though we don't remember the young Kings ever sounding this sweet and vulnerable. Nonetheless, it's a gorgeous song, and will likely be the album's big live moment.

BEACH SIDE

Caleb has spoken about how he didn't write lyrics in advance for this album, ad libbing them when he got into the vocal booth. When the opening lines to this taut, subtly funky number —

CLAP YOUR HANDS
IF YOU'RE WORKING TOO HARD

WWW.THETINGINGS.COM

"I got Nacho, thinking that he's always right/Blowing smoke rings, making me want to fight" – croak in, you can certainly hear that. Not to mention picturing his cousin on the other side of the glass, goading him on.

NO MONEY

A return to 'Aha Shake Heartbreak' vintage, with sawtoothed garage-rock guitars and kinetic post-punk drums driving along the album's nastiest, most swaggering moment, with Caleb snarling, "I got no money but I want your soul". Those were the days, eh?

PONY UP

There's that funk again. 'Pony Up' completely catches us off-guard with its tropical, Vampire Weekend-esque guitar riff and syncopated party rhythms reminiscent of The Rapture. They're strange points of reference for the Kings, but they wear them well. You can tell they stretched themselves here, and it's paid off handsomely.

BIRTHDAY

Despite the title, they've thankfully been sensible enough not to write a song about actual birthdays ("We're gonna come together, we're gonna celebrate", goes the chorus, "We're gonna gather round, like it's your birthday"). Though it is in possession of a love-it-or-hate-it insanely catchy bastard of a melody.

MI AMIGO

That melancholic, booze-sodden horn section sounds like a first for KOL, and unusually for this album the lyrics paint a clear picture – this time of a bad-seed mate who, "Chows me up and spits me out/ And then wants my asshole". Sounds ever so slightly 'Exile On Main St'.

PICKUP TRUCK

The Big One. Jared's creeping, tiptoeing bassline underpins a stark, atmospheric verse before some seriously epic guitars signal the album's biggest chorus coming in to land: "Hate to be so emotional", cries Caleb, "I didn't mean to get physical". If 'Come Around Sundown' began in slightly underwhelming circumstances, it ends in completely overwhelming ones.

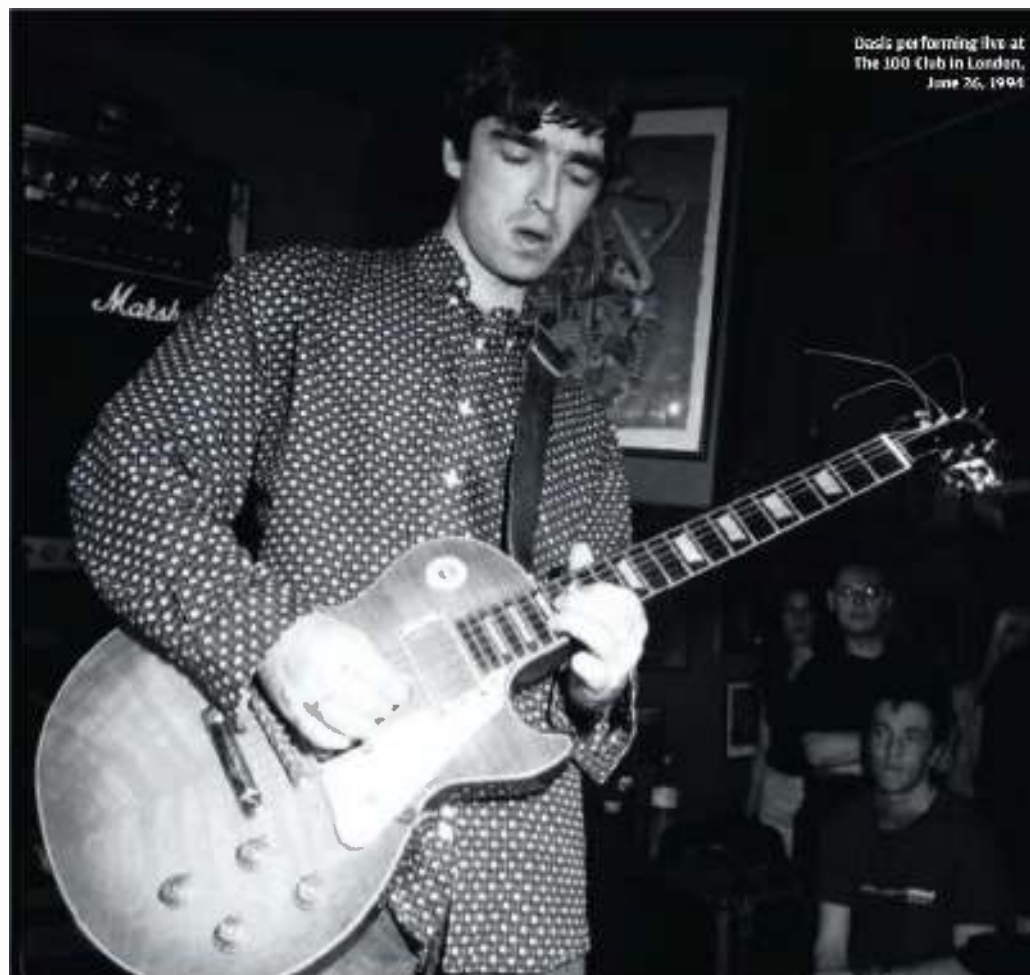
NEWS ROUNDUP

COASTING FOR COLLAB

Best Coast's Bethany Cosentino has sorted her first collaboration with a UK artist – she sings on The Go! Team's new album, out in January. "It was done over email," she tells us. "I met... Ian? Yes! I met Ian [Parton, Go! Team mainman] at... Brighton? Great something? Great Escape? I met him there for, like, one second." Sometimes that's all it really takes, Beth.

YOU WHAT?

"The human mouth flora is dirtier than a dog or cat's." Paediatric blood specialist Dr Thomas Abshire, giving a warning after a spate of Twilight-inspired 'vampire biting' among US teenagers. Muse: write one about that for the soundtrack.



Doolan performing live at The 100 Club in London, June 26, 1994

100 CLUB NAMES ITS SAVIOUR PRICE

Campaign organiser says he needs half a million raised soon or it's curtains for the iconic London venue

Following on from the news that London's too Club may be forced to close this Christmas due to spiralling debts, a campaign has been launched to try and save the iconic venue.

Organiser Tony Morrison told us that the club needs to raise £500,000 by mid-November in order to survive. "It's a long uphill battle but we are passionate about this and are appealing to anyone who wishes to be involved to pledge

a donation," he said. He also made an appeal to some of the more wealthy rockers who've played the venue – Noel Gallagher, Paul Weller and John Lydon included – to dig deep, saying: "Who knows? There might be a major star out there who will donate a large sum to give something back."

I lead to save100club.co.uk to donate. We're holding out for a spread of those butter advert millions, Johnny...

THE TING TINGS

THE NEW SINGLE **HANDS OUT** MONDAY



VERSUS

PETER ROBINSON Vs
KATIE WHITE

The Ting Ting has just woken up, so is happy to talk Hoovers, Germans and spectacles



FYI

• That thing about Jules' sunglasses is proper interesting, isn't it?

• It's like being a vegetarian butcher

• Mind you, vegetarian butchers are probably the most trustworthy – they would never be tempted to get 'high on their own supply'. Food for thought there, readers. Food for thought

Hello, Katie.

"Oh hello. I'm in London and I've been awake seven minutes so you can have your way with me on this interview because I'm groggy."

We're just here for a chat, Katie. Nothing more than that.
"Just a chat! We'll see. I'll try."

Don't try too much!
"No."

That is as true of making pop music as it is of interviews. Try enough, but not too much. Do you need any other advice?
"No! Oh dear, I can't string a sentence together. I think you're going to have to make the rest of the interview up."

Is it alright with you if I do, indeed, make up the interview?
"Yes. Put some obnoxious stuff in it."

Thank you for your time – bye! I'm joking. Although I hope you feel a sense of peril now. That's how gameshows work. We're only interested if contestants stand to lose something. What have you done today?
"We've been packing up everything from the place we've been staying at in Berlin. Everything in my entire life. I've got three Hoovers!"

Are they Hoovers, or vacuum cleaners of indeterminate manufacturing background?
"Well, one is an actual Hoover."

Is another one a Dyson?
"Yes!"

THIS should be a gameshow.
"The third is... Well, I don't know what it is. It's a German make."

We're not here to discuss Hoovers, Katie. Or maybe we are! Why do you have three different vacuum cleaners?
"I don't know. One doesn't need bags, and there are two little ones. I don't even do much Hoovering."

Do you think your single 'Hands' will do well in Germany due to its chorus sounding a bit like Hans, the popular German name? Was that part of the plan?
"No, but there was a discussion about calling the song 'Hans', and having it about a guy called Hans. But then we decided, 'No, that would be stupid.'"



You announced you were signing to Roc Nation in the States and everyone got very excited about you working with Jay-Z on your second album. And now the second album's come out and you're, 'No, just us.' Perhaps that strikes me as funnier than it actually is.
"Well, I think if we had any other sort of producer it wouldn't work... The fact that we produce ourselves is the only thing that links the songs together. It would have been an odd thing to do."

I had a young lady doing work experience recently and I asked her what she thought of The Ting Tings. Her response – which she said was reflective of everyone in her school year – was: 'I hate them. She wears hats indoors and he looks like a paedophile.'
(Roars with laughter)

The voice of youth, Katie.
"Well, that was obviously the look we were going for. It might be because Jules wears glasses but that's because he has a problem with life and he has fits when people flash lights at him."

I assumed that was an attempt to look younger.
"Red carpets are an absolute nightmare. He has to stick black tape on the inside of his glasses to stop light coming through, but it still comes through. He starts to get really shaky and has to be escorted off."

Popstardom is, for that reason, a foolhardy job to go into, really.
"Well, I don't think if you were to write the perfect plan down on paper you'd pick our band! (Laughs) But that's what makes us."

THIS
WEEK'S
TOP 20THE
NME
CHART

- | | | |
|----|----|--|
| 1 | 2 | MARK ROMSON & THE BUSINESS
'INTL. THE BIKE SONG'
SALTWAD |
| 2 | 1 | BRANDON FLOWERS
'CROSSFIRE'
VIRGIN |
| 3 | 3 | MANIC STREET PREACHERS
'(IT'S NOY WAR) JUST THE END OF LOVE'
SALTWAD |
| 4 | 4 | THE KK
'ISLANDS'
HUGO BOTS |
| 5 | 5 | HURTS
'WONDERFUL LIFE'
VIRGILAS |
| 6 | 6 | NICKI MINAJ
'YOUR LOVE'
RCA |
| 7 | 7 | MUMFORD & SONS
'THE CAVE'
Duck/Ducks/Duck/Duck! |
| 8 | 9 | KANYE WEST
'POWER'
RCA |
| 9 | 8 | BOB DYLAN
'HANG WITH ME'
COLUMBIA |
| 10 | 15 | EVERYTHING EVERYTHING
'MY KZ OR BF'
Sire |
| 11 | 10 | DONKEY BICYCLE CLUB
'RINSE ME DOWN/DORCAS'
KIDZ |
| 12 | 14 | ARCADE FIRE
'READY TO START'
Sire |
| 13 | 11 | KLAKONS
'RECHES'
A&R |
| 14 | 13 | ARCADE FIRE
'WE USED TO WAIT'
Sire |
| 15 | 16 | DARWIN DEEZ
'CONSTELLATIONS'
Lucky Number |
| 16 | 12 | COUNT & SINDEN FT MYSTERY JETS
'AFTER DARK'
Bitters/Beats/Traps |
| 17 | 22 | CARL RARAY
'RUN WITH THE BOYS'
A&R |
| 18 | 19 | AEROPLANE
'SUPERSTAR'
RCA/SONY |
| 19 | 25 | JANELLE MONAEE
'COLD WAR'
A&R |
| 20 | 18 | EDUWYN COLLINS
'LOSING SLEEP'
Hewlett |

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
NME RADIO
PLAYLIST

• HURTS
Stay
• ARCADE FIRE
Ready To Start
• CLARE MAGUIRE
Ain't Nobody
• THE JOY
FORMIDABLE
I Don't Want To See You
Like This
• MAGNETIC MAN
FEAT KATY B
Perfect Stranger

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through to digital albums, new releases, imports, reissues and digital remasters, as well as new releases for the month of May. It is based on the chart data from NME's online charts and NME's magazine.

OFFICIAL
charts company

SPEED DIAL P DIDDY

The mogul is returning with a new album – having already taken grime mainstream and chilled with his Arctic Monkey pal

Diddy! We've heard rumours you've given your buddy Matt Helders a nickname?

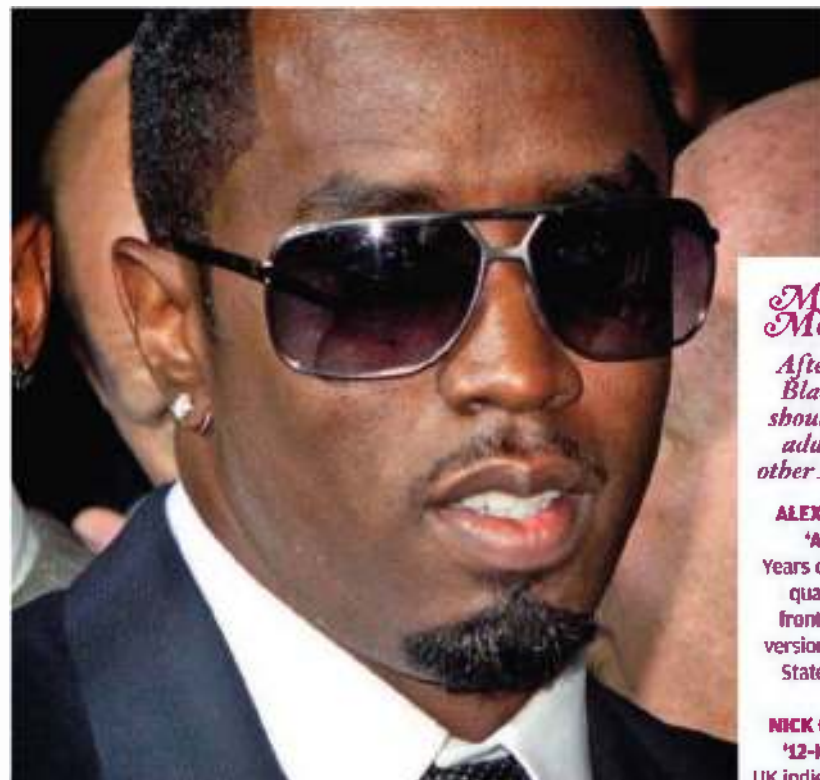
Diddy: "Yeah, yeah, yeah! He's down with the Dirty Money crew, so whenever he's playing with us, he's Rufus Black."

Rufus Black? How come?

"It was off the cuff, because it's so strange that me and him are friends. Arctic Monkeys are so cool, you know? And people look at me as cool maybe as a person, but I don't know if musically they look at me as the underground cool rock'n'roll thing. So I didn't wanna fuck up his image. I didn't wanna fuck up the great thing he's got going on. I didn't wanna even call him by his real name! 'You'll be Rufus Black!'"

How come the two of you have stayed close? It's been a while since you first met.

"It really has nothing to do with music. It was just two people that met and became two mates. You know what I'm saying? It's not so weird. We call and check on each other. We're not trying to make a record together. We're not trying to do anything artistically together. We just like hanging out with each other. He's a person that got a real positive vibe."



So you're not planning to work together at all?

"Well, Matt was supposed to play with me on my Europe dates, but they came up so quick and he was busy doing something. He didn't get a chance to rehearse with us. So maybe he'll come into rehearsal and we'll take two or three cuts for him to play on or something. That'd be real fly. As a drummer he's definitely one of the most soulful I've ever worked with. His pocket reminds me of a James Brown pocket. So funky and soulful. When he plays I actually get goosebumps on the

back of my head or my neck. Because it's a pocket that someone's gonna hit, and it's the way he hits the drums. It's not too hard, it's not too soft. It's real funky. He's definitely one of the funkier drummers out there."

He's not the only English muso you're into at the moment either. Diddy-Dirty Money getting Skepta to remix 'Hello Good Morning' was a big moment for grime – mainstream America's

first proper endorsement of it. Was that your plan?

"We take pride in doing a lot of things first. I mean, I investigated it and I know for a fact that we were the first ones to do it. So I was proud. It always feels good to be first. To be honest, me and Skepta, we're all on the record, but

it's the girls [bandmates Dawn Richard and Kalenna Harper] who are the heart of it – they really kill it."

MONKEY MONIKER

After Rufus Black, how should Diddy address the other Monkeys?

ALEX TURNER:

'A-Hova'
Years of NYC living qualifies the frontman for a version of 'Empire State Of Mind'

NICK O'MALLEY:
'12-Inch Nick'

UK indie needs more of hip-hop's self-idolising bravado

JAMIE COOK: Jay-C

Hey, it's more imaginative than 'Cooky', alright?

Speaking of which, you do a lot of 'proper' singing on your new album. It's a bit of a departure considering you're known now mainly for rapping and promoting vodka on Twitter. Are you nervous about how your crooning will go down?

"There's definitely nerves. It's nerve-wracking because there's more singing for me, and being on tour with bandmates. You have a new concept, and it took people a while to buy into it. But as we've started performing they started buying into the concept. And now people have expectations."

And you're confident you can still pull it off after all these years?

"I think a lot of times people forget how many hits I've had. I take pride in having hit records that still play in clubs now. I take people on a musical journey, and when we bring that up to date it just gets even more intense."

British Sea Power



ZEUS
E.P.

British Sea Power

New 7 track EP
CD & 12" include bonus track
Out Now



www.roughtraderecords.com www.britishseapower.co.uk

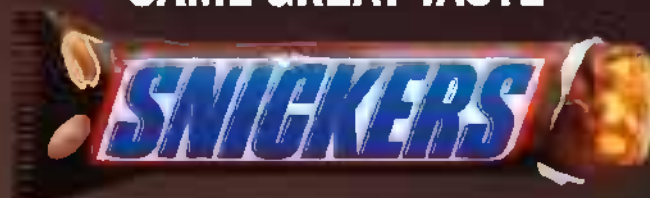


CHAPEL CLUB
ALL THE EASTERN GIRLS
OUT 10TH OCT • 7" & DOWNLOAD
LIVE ON THE EMERGE
NME RADAR TOUR
CHAPELCLUB.COM

100%



35% LESS SATURATED FAT*
SAME GREAT TASTE



GET SOME NUTS

*than the average of the top 25 brands per 100g. See mars.co.uk for details.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

TRIBES

When one Tribe goes to war, Brit indie finds its new poster boys

You want to hunt out the secret band? The hidden Tribes of Camden Town? Then keep your ears to the ground, your eyes to the flyers, your fingers off the 'net.

"We want it to happen word-of-mouth," says Johnny Lloyd, master conspirator of the new London underground. "You can't find us on the internet, you have to look at posters to know when the gigs are."

Fuzz-hungry tunesmiths Tribes (also with bassist Jim Cratchley, drummer Miguel Demelo and guitarist Dan White) have built a cult following via, yes, *traditional* means. Their modus operandi? They hand eight-track demos to friends and spread the word organically.

It's been remarkably effective too – a year after rising from the ashes of various Camden scene bands with the intention of making "something a little bit heavier with better tunes and singalong moments", they've had Blaine from Mystery Jets asking to cover their hook-heavy yowler 'We Were Children' and, come gig six, received a personal invite to play

with their heroes Pixies at London's Troxy.

"Our favourite bands are mostly American," Johnny says. "It's all early-'90s influence, Pixies, Pavement and REM. But we're very much a British band."

Listening to Johnny's demos you picture them as the UK wing of the new US invasion. Kings Of Leon to Yuck's Strokes. 'Girlfriend' and 'Come And Go' share the same tenet (ie, fucking up gorgeous pop songs) that drives the likes of Girls, Smith Westerns and Crocodiles. There's also a common tendency towards lyrical confrontation: take 'Nightdriving/Useless God', Tribes' tribute to Ou Est Le Swimming Pool late singer Charlie Haddon, featuring the line "What use is God if you can't see him".

"It's an angry song," Johnny explains, "on the idea of a greater being and how people cling onto that when someone dies."

Then there's the stunning 'Sappho', named after the goddess of lesbian love. "It's about going home with a girl you don't know is gay. How are you going to tell your friends about it?"

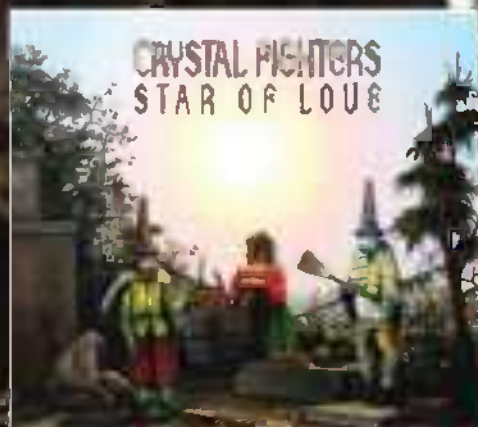
And remember with Tribes, it's *alllllll* about telling your friends. Pass it on... **Mark Beaumont**

FRI

- Dan and Miguel met five years ago after Miguel caught Dan stealing his wallet at his own birthday party
- Jimmy was arrested for fraud at the age of 12 for selling stolen videos
- Johnny once got drunk with Juliette Lewis in Texas and woke up with the cosmos tattooed on his arm



essential listening



£9.99

CD out now

Star Of Love

Crystal Fighters

Something genuinely new sounding

NME



£9.99

CD out now

Colours

Graffiti6

On this album, you'll spot vintage soul influences, the pair's shared love of Hendrix, folk and funk plus house and hip hop beats and amazing melodies



£9.99

CD out now

Growing Pains

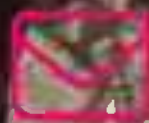
Dinosaur Pile-Up

Growing Pains is Dinosaur Pile-Up's debut album and includes the singles Birds & Planes and Mona Lisa

hmv get closer



pop into our shop



free UK delivery at

hmv.com



downloaded at

hmv.com

Titles and prices subject to availability while stocks last at participating stores/online. Prices may vary online.

More at ebook-free-download.net or magazinesdownload.com

The Buzz

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



ANNA CALVI SUPPORTING GRINDERMAN

Lightspeed Champion calls her the "new female Elvis". We call her PJ Harvey's weirdy best mate from school - you know, the one who always hung around the back of the bike sheds listening to early Edith Piaf and shoplifting eyeliner from Boots. With Cohen and Piaf covers at hand, this London miss flaunts her sparse, sultry guitar skills to backdrop her cigarette-stained vocals and is set to accompany the best facial hair in the business (that's Grinderman, folks) on their European tour. Fear not for the lady - she'll be well able to keep up with any shredding competitions backstage, if they arise. For further proof, check out her live version of 'Love Won't Be Leaving' on YouTube.



BAG RAIDERS' 'WAY BACK HOME'

For those who felt led astray by Cut Copy's 'Where I'm Going,' fellow Aussies and Modular labelmates Bag Raiders offer their own 'Way Back Home'. The accompanying vid is set in a warehouse, but Jack Glass and Chris Stracey shoot straight for the stars with ghostly synth and gossamer vocals.



CHILLWITCHNAMEMAGIC.COM

If you're a wannabe pondering which bandwagon to jump on, allow us to help. Some zany chaps have created a chillwave/drag/witch house name generator - the NME office has now formed the following 'buzz acts': Golden Gloss, Teenage Mindd, Broken Candles, Moon Cloak and Brite Fear.



YOUNG THE GIANT

Had The Strokes come of age in the era of *The OC* and *The Hills* they might've sounded like this Newport Beach fivesome. You won't find a note out of place on single 'My Body.' The perfection of their whole presentation (see their MySpace) may border on overthinking, but at least they know it's the first impressions that matter most.



OUTER LIMITS RECORDINGS' YOUTUBE CHANNEL

After Test Icicles split, Sam travelled the world making psychedelic loops - OLR TV is the result. Each track has a video and the series of songs is being released on some of the globe's best labels: Transparent, True Panther Sounds and Olde English Spelling Bee.

BAND CRUSH



Tim Burgess, The Charlatans

"I've just recorded two tracks with Blue On Blue in my studio up in Crewe. They're a dark London band who have a bubblegum side as well. Singer Dee was in An Experiment On A Bird In The Air Pump."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

HYPNAGOGIC POP

Off-kilter music created with synths and samples with often unpredictable melodic turns. 'Hypnagogic' refers to it feeling half lost in a dreamworld. See the likes of Oneohtrix Point Never, Ducktails and Gary War.



DUCKTAILS

THE GROSVENOR, LONDON

THURSDAY, SEPTEMBER 23

CAUGHT LIVE

Summer ends, but in New Jersey's Matthew Mondanile, indie rock has found a body and a brain to keep it warm

through the coming dankness. There's been a lot of playing guitars and singing about the beach recently, something of a trend even, possibly to goad children too busy stealing music on the internet to leave the house, possibly to welcome the weather that'll turn the world into a beach by raising the seas. Ducktails' music - which veers between fluid psych-dub instrumentals and more familiar slacker-pop jangling - belongs in heat more than it does a drizzle-dashed south London pub, but it has a transformative power that makes everyone here act like they're too stoned to care about their sunburn.

The first 15 minutes see Mondanile alone: his ambient opening a gathering of haywire digital flotsam and carefully plucked guitar shimmer. It's as hazy an introduction as you'd expect from a man who chooses song titles like 'Beach Point Pleasant' and 'Daily Vacation',

and it sounds great, but things really get moving when Mondanile's backing band arrive. Tonight, as on the rest of this tour, that role's filled by northern lot Spectrals, who emerge from the crowd to fill in the blanks behind a recurring Mondanile guitar motif. We hear a woman has flown all the way from Australia just to play tambourine.

What becomes progressively clearer over the course of the evening is that Ducktails' new tracks are built with pop cars, far more rigidly structured and tightly sequenced than the blissed-out guitar-wah drifts that gave Mondanile his name. One of those drifts provides a high point; 'Landrunner', excited, arcane and special like the soundtrack to the secret level of a computer game made in the '90s, is mind-melting in its brilliance, but newer tracks 'Hamilton Road' and 'Art Vandelay' provide more clues as to where Ducktails will head next. Like the procrastination of Pavement recalled fondly in a drunken dream, the tracks from Ducktails' new album arc beautiful and morose, and see Mondanile tiring of the sun and the sand and refocusing his gaze toward a new pop horizon. *Kev Kharas*

PHOTOGRAPHS. TOM OXLEY



GEN OF T ROA

Mumford & Sons lead their support act/
heroes Old Crow Medicine Show into the
Amsterdam audience. Just one crowd
member remains unimpressed



GENTLEMEN THE D

It's been a mental 12 months of massive record sales and relentless touring for Mumford & Sons. Barry Nicolson follows the folk four-piece from Amsterdam to Cologne and finds a band on the cusp of exploding



"I'M NERVOUS THAT PEOPLE THINK TOO MUCH OF US"

TED DWAYNE

When you've been on tour for long enough, the commonplace conventions of the world outside your bubble of eternal transience gradually cease to make sense.

It becomes entirely normal to have the hours of your day and the activities you will fill them with itemised on a sheet of paper by somebody else. Three o'clock in the afternoon feels like a perfectly acceptable hour to commence the night's drinking. The postcode your mail gets delivered to begins to seem like a strange and distant land. And the monotonous, metronomic thwack of a kick-drum being soundchecked becomes as comforting and familiar to you as a favourite pair of slippers.

NME meets Mumford & Sons in Amsterdam just as that bubble is about to burst. When you read this, it will be exactly one year since the release of their platinum-selling debut album 'Sigh No More', and the band will be midway through their final UK tour in support of it. After three years of near-constant touring that has

taken them from the toilet venues of Ipswich to the far-flung shores of Goa, via the cavernous spaces of Europe and over endless American freeways, the end is now, just about, in sight. In two months' time, the four members of Mumford & Sons will disperse for some well-earned R&R, a prospect they find themselves at best conflicted about, at worst "terrified" by.

As we're brought into the spacious backstage area of the Heineken Music Hall – a gargantuan rectangular edifice that sits in the shadow of the Amsterdam ArenA – we glance at the pictures of previous performers that line the walls; Springsteen, Morrissey, um, Kroeger. Strangely for a band as well-travelled as Mumfords, tonight will be their first gig in Amsterdam. Not so strangely for a band who have enjoyed the sort of stupendous, couldn't-make-it-up success the past year has brought them, there will be over 5,000 people in attendance – the biggest indoor headline show they've ever played. They claim to be nervous, and perhaps it's just the calming effect of, ahem, Amsterdam itself. For one thing, they felt relaxed enough about tonight to spend last night out on the lash enjoying the many delights the Dutch capital can offer.



The Son sessions: the Mumfords hit Amsterdam (bottom left), Ben proves even folkers can get with this modern technology thing (above) and Cologne gets well and truly folked up (far right)

"It got more debauched than I was planning it to be," says keyboard player Ben Lovett from behind a yanked-up hoodie and a pair of sunglasses. "I went out expecting to have just a couple of beers and head home again, but I got in at 7am. A whole bunch of us went out, but by the end it was just me and Rich, our trumpet player. We'd never properly bonded before, so we had a good night standing in the corner of the club, not really engaging but just commenting on everyone.

"That's what it's like when we go out. We're never the centre of attention. We're the shut-chatters in the corner."

Bassist Ted Dwayne describes Ben – who exists on four hours' sleep a night – as the "band hedonist".

MUMFORDS TIMELINE: A YEAR IN THE LIFE

OCTOBER 2009
'Sigh No More' is released, entering the UK charts at Number 11. The band celebrate with a barn dance on the outskirts of London

NOVEMBER 2009
The album is certified silver in the UK, shifting 60,000 copies in a month

DECEMBER 2009
They embark on a six-date tour of India with Laura Marling, collaborating with her and local musicians on a four-track EP

JANUARY 2010
Australia's Triple J Hot 100 – the largest music poll in the world, with over 800,000 votes cast – declares 'Little Lion Man' the song of the year by an unprecedented margin

FEBRUARY 2010
After a rapturously received tour, 'Sigh No More' knocks Susan Boyle from atop the Australian Albums Chart, and will go on to be certified double-platinum



To be honest, though, that doesn't mean a whole lot in a band like Mumford & Sons, whose vices don't go much beyond weed, cigarettes and a taste for expensive Irish whiskey. Nevertheless, when we talk to Ben, it's under the influence of Amsterdam's finest, and we find him in a thoughtful, if slightly fearful, mood.

"I'm nervous that people think too much of us," he confesses quietly. "I'm worried their expectations are too high. Even people that are close to us. I mean, we never expected to be doing this gig tonight, or these huge tours. So now that we are, people can't seem to just let that be. I'm worried about the second album. Musically, we'll be alright. I've got absolute confidence in the songs. But whether or not it will please people now that they want to be pleased, now that there's so many of them to satisfy... I don't know."

He seems like he's still trying to get his head around what's happened in the last year, and the best way to describe his outlook for the future is "apprehensive". He says it feels "like a sham" when he calls himself a Londoner because, "Whenever I'm there, it feels like a completely different city," and admits that, "I would like – to an extent – to tear down everything we built with 'Sigh No More' and start again with the second album. There are things in our lives that carry more weight and substance than simply saying, 'Things are going really well, let's write some songs about that.' There's more to life than the success of this band."

Ted is a somewhat less conflicted character. In

banjoist Winston Marshall's words, "Ted is a man of simple tastes. He likes eating, sleeping and fucking. When he's on tour and his girlfriend isn't with him, it's just eating and sleeping."

We catch Ted fretting over the environmental-friendliness of the plastic capsules the band's espresso machine uses, and whether or not using the shower in the support act's dressing room constitutes "bad form", but other than that, he is a supernaturally cheerful man. After the show that night, it is Ted who will go down and hold court with the fans gathered outside the venue, posing for pictures, signing autographs, chatting happily away. He's confident without being cocksure, unfailingly finds the lighter side of every situation, and seems utterly unfazed. If we had to sum him up in a sentence, we'd say he was the most well-adjusted man in rock'n'roll. But unlike his bandmates, he sounds like he's looking forward to some time off.

"People think when you're in our position that you're really lucky, you're free as a bird. But it's 7pm now and I haven't had the opportunity to go outside today. We did our soundcheck, rolled straight into a meeting with our manager, now I'm talking to you... I mean, it's all good, but you do find yourself suspending your free will a little bit. I'm looking forward to being able to do whatever I want for a while."

If they're starting to sound a little downbeat and disheartened with life on the road, the show that night undeniably lifts their spirits. Watching the soundcheck earlier, we wondered how songs as stark and intimate as 'Timshel' or 'Sigh No More' would translate to such large, impersonal spaces. As it turns out, they translate pretty darn nicely, thank you.

The comparison we keep returning to in our head



MARCH 2010

The band make the cover of *NME* for the first time, but despite their snowballing popularity, tell us that they "really can't believe we're changing people's lives in any way". Meanwhile, Kinks legend Ray Davies says he wants to work with the band on his upcoming collaborative solo album. The band spend three days in the studio with him

JUNE 2010

At an altitude of 9,000 feet, the band close the Telluride Bluegrass Festival in the mountains of Colorado. They end the month at Glastonbury, playing to one of the biggest crowds of the weekend on the John Peel Stage

JULY 2010

'Sigh No More' is certified double-platinum in the UK and is nominated for the Barclaycard Mercury Prize, putting the band in direct competition with their long-time friend (and Marcus' missus) Laura Marling

AUGUST 2010

After a storming set on the NME/Radio 1 Stage at Reading, Ben kills the vibe by impaling his foot on a nail as he walks offstage, and spends the rest of the night in A&E

SEPTEMBER 2010

'Sigh No More' makes a shock appearance in the upper echelons of the US Billboard 200, at Number 16. Their two-week US tour, which starts in November, completely sells out

OCTOBER 2010

The band finish their final UK tour in support of the album, with a plan to reconvene in February next year to record their second offering

is Coldplay in 2002; a band on the brink of looming hugeness, but entirely prepared for it. What's unusual for a venue of this size is the intensity and solemnity of it. After the applause for 'White Blank Page' dies down, there's a brief pause while the band tune their instruments and a lone punter in the crowd starts intoning the "Abbbbbb-ab-abbbbbb" refrain over and over. It is quickly picked up by all 5,500 people in the room until it soon resembles the climax of some

strange religious ceremony, prompting Winston to comment, "You sound quite eerie out there. Very beautiful, though."

The beauty continues into the encore, when the band – plus their support act (and long-time heroes) Old Crow Medicine Show – wander into the centre of the crowd with instruments unplugged and are led by front man Marcus Mumford in a rendition of the Old Crow standard 'Wagon Wheel', while a reverential hush falls over the room. It's spine-tingling stuff.

If the mood earlier was a little downcast or introspective, post-show it's one of pure triumph. Members of Old Crow come in and offer congratulations, while the clinking of beer bottles slowly swells to symphonic levels. Why, we ask Marcus afterwards, does he think the

band are connecting with people in such a powerful, profound way?

"No idea," comes the typically evasive reply. "I'm not very good at being objective about why people like our music. I don't really want to know, to be honest. All I know is that if people are listening to our album in Belgium, let's fucking go and play in Belgium. If people aren't listening to our album in Spain... let's go and play in Spain!"

People are listening in Germany – Cologne, to be precise – so that's where Mumford & Sons' tourbus is headed tonight. We catch a train the next morning and arrive at the rain-sodden industrial estate where tonight's venue – only slightly smaller than last night's – is situated. It's here that we hone the most valuable tour-skill of all: patience.

Touring involves endless, Sisyphean hours of waiting, during which time has a tendency to move like an

"TED IS A MAN OF SIMPLE TASTES. HE LIKES EATING, SLEEPING AND FUCKING. ON TOUR IT'S JUST EATING AND SLEEPING"

WINSTON MARSHALL



(From top): Marcus sneaks in a crafty cig break; Ted lays down some double bass licks; Ben samples the best the German vineyards have to offer; Winston runs through the soundcheck

indecisive tortoise through a puddle of treacle. We wait for a break in the band's schedule so we can talk to them; we wait for soundcheck to start; for dinner to be served; for the gig to eventually begin; we wait for one thing so we can get on with waiting for the next. As we pace aimlessly around the venue, we even strike up a silent semi-friendship with one of the stewards based solely on nods and eye-rolls.

"It's all about the waiting," smiles Ben.

Eventually, however, it pays off, and we manage to corner Marcus in the dressing room. Marcus has a sort of pathological aversion to talking too directly about himself, part of which stems from a desire to stay grounded, and his belief that too much self-analysis "can really fuck with your head". Basically, though, he's just a very private guy who really doesn't enjoy being interviewed.

'Control' is a word that pops up frequently with him. He professes to be glad that neither he nor his girlfriend, Laura Marling, won the Mercury Prize they were both recently nominated for "because things would have spun out of our control, it would have been terrifying, it wouldn't have been part of the plan". He talks of keeping his ego under control by separating the adulation he receives onstage from his everyday life off it. But what he can't control, as Mumford & Sons snowball in popularity, is other people's opinions of him. At heart, Marcus wants desperately to be liked, but he describes an eventual backlash to the band as "inevitable" and dreads it appropriately.

"We've had a very long honeymoon period," he says, "and I'm sure that people will start disliking us more publicly, because our music is becoming more public and not everyone is gonna like it. We're not going to change what we do to make people like us, but at the same time, we're not the types who can say, 'Fuck you!'

he wriggles and writhes like the archetypal flamboyant lead guitarist, stamping around splay-legged, plucking at obscure string instruments.

Ben reckons he's a "Jack the lad" but he's also incredibly intense and studious; like his bandmates, once Winston leaves this tour, he's planning to go off on a private one of his own – he's moving to Nashville for two months to study instruments and techniques he hasn't yet mastered.

"I'm going out there to play," he tells us, "and that's all I'm gonna do. I want to completely immerse myself in all the things I can't do, to step outside my comfort zone. I can't hack holidays. I had a holiday in Madrid after coming off the road in January, and I ended up in Porto after a few days because I got bored when I wasn't moving around. I need to be doing something. Do you ever get that?"

Sort of, we say. You must really love your job, though. "I'm blessed," he nods.

The gig later that night is even more triumphant than Amsterdam. The crowd are rowdier and more vociferous, bantering with the band over their appalling German (Winston mistakenly describes the band's cellist Will as "wunderbra"; Marcus tries to apologise on his behalf before realising he doesn't know the word for 'sorry'), and responding enthusiastically to the four new songs they slip into the set.

"We don't have to play another new one," offers Marcus before the final, as-yet-untitled newie. "We can play an old one if you prefer. Raise your hand if you want to hear an older one."

In an audience of over 4,000 people, we count about eight hands. They've been playing some of these new songs since the start of the year, and the trend seems to

"WE'RE NOT GONNA CHANGE WHAT WE DO TO MAKE PEOPLE LIKE US"

MARCUS MUMFORD

'We're gonna do what we do! We're more like, 'Please like us! If you don't, that's OK, but just be quiet about it! It is a natural human phenomenon that when something gets to a certain level, people just start disliking it. It's weird that our decisions are much more focused on now. People feel like they have a right to know why we're doing something. And that's really strange.'

He also acknowledges the irony of wanting to maintain all this privacy and control while he's singing songs he wrote as emotional catharsis to crowds of thousands every night.

"You create these songs in your most private moments, naked on your bedroom floor with a guitar, totally inside your own head, and then you do the most public thing you could possibly do – you record them, you give them to the radio, you play them onstage to massive crowds of people! Songwriting is so fucking weird, man."

The band bears Marcus' name and he is – nominally, at least – the leader. But if there is a 'star' in Mumford & Sons, it's definitely Winston (or Winnie, as his bandmates call him). You can tell this because Winston always looks incredible, yet pays no attention whatsoever to his appearance; he sports a patchy beard that looks like it was grown out of sheer nonchalance, his hairstyle is moulded by whatever hat he's been keeping on it for too long, and he looks like he's shrinking out of his clothes. Yet put him on a stage, and

be a move away from the rootsier, folkier sound of 'Sigh No More' into more electrified, anthemic territory. One of them in particular – a song called 'Lover Of The Light' – sounds (and there's that Coldplay comparison again) like their very own 'In My Place', but what kind of leap releasing that song would represent for Mumfords is a topic for another time.

Afterwards, the band congregate on the fire escape for the closest thing they have to a ritual – post-show beers and cigarettes – before heading off on the bus to the next gig in Berlin. Moments like these will become rarer and rarer over the coming months, what with Winston in Nashville, Marcus on a planned motorcycle tour of California, Ben in London working on his label, Communion, and Ted "doing whatever I feel like". Quite simply, they're running out of road.


So, for a while, Mumford & Sons are going back to the unreality of reality, of disorganised days bereft of radio interviews, meet-and-greets and fridges of free beer. But the waiting won't stop. What are they waiting for? The cycle to start all over again, of course.

Head to NME.COM for an on-the-road gallery, plus a series of video interviews with Mumford & Sons charting their extraordinary year. Tune in to NME TV for a Mumford & Sons Vs Florence + The Machine special, at 7pm on October 9, repeated on October 11 at 11am



©2010 Jack Daniel's. All rights reserved. JACK DANIEL'S and OLD NO. 7 are registered trademarks.

MAKING "NO PLACE SPECIAL" SPECIAL SINCE 1866.

JACK DANIEL'S  TENNESSEE WHISKEY

No matter where you drink, do it responsibly.

For 1866, visit drinkaware.co.uk



WORLD OF WARPAIN

Sickeningly connected, but just as talented, the LA quartet are about to release a psych-rock masterpiece of a debut. As Sophie Heawood finds out, it's taken them long enough...

In the garden of a craftsman bungalow, in the shade of a jacaranda tree, a hammock sways in the late summer heat. It is a scene of idyllic bliss, disturbed only by the sounds of hummingbirds, two kids screaming, violent neighbours and police helicopters swirling around the sky.

Beside the hammock sit the four women of Warpaint, sipping on mineral water, puffing on homemade fags, fiddling with their scuzzed-up hair and looking like an American Apparel advert that's been rolled in the mud.

This is the Los Angeles that Warpaint inhabit. On one hand paradise, the other paradise lost.

To fill you in so far, Warpaint are the super-connected LA art rockers who have film star former members and love affairs with multi-million-selling rock stars; who Heath Ledger was desperate to direct music videos for, who recorded their debut album in an LA ghetto and who are tipped to feature near the top of all the end-of-year lists thanks to their brooding and long-overdue debut album, *The Fool*.

It's a record of vaporous intensity, with a sound honed during hours of intense instrument bashing in their garage, where they would play so loud that the police would burst in on them, and find four girls hammering so damn hard they'd sweated their clothes off. "We'd be in our bras, going, 'Hey! What do you think of the music?'" remembers guitarist and vocalist Emily Kokal, a faraway glint in her eyes. "I remember one [cop], he was like, 'Man, this sounds really good!'"

Such is the world of Warpaint. Their effect on others is hypnotic. Ghostly, ethereal and minimal, it should come as no surprise that Warpaint are set to support Mercury Prize winners The xx on their upcoming US tour, and even less of one that Rough Trade were so keen on their signature that they signed them before any of the label's top brass had ever seen them play.

Yet when they came to the UK to play Reading and Leeds this summer, their shows were criminally under-attended, and a confused Leeds stage manager cut them off before their early afternoon set had finished. Still, they had a great time. The kind chaps of Egyptian Hip Hop let them play the last 10 minutes of their set to make amends, and they had a dance-off with Yeasayer on the stage while LCD Soundsystem were playing. As drummer Stella Mozgawa explains: "I had this scarf and I fashioned some breasts from it, because [Yeasayer bassist] Ira was wearing a wifebeater and I thought, 'I'd really like to see Ira from Yeasayer with tits.' So he was confused. But he

danced all night like a lady."

Australian Stella is the newest recruit to Warpaint, a 2009 addition to a band that formed in 2004, but whose two first members, Emily and Theresa Wayman (guitar and vocals), met at school choir in Oregon aged 11. "I think there were other groups of girls that were already going to parties and really wanting to play spin the bottle and truth or dare," says Theresa. "We were doing the voices from our favourite cartoons and acting out *The Lion King*."

They moved to New York and then LA together, gradually identifying themselves as musicians. Theresa played drums and sang for Vincent Gallo, including a show at KOKO in London, where he announced to the audience that she had dated him a few times but dumped him for another – she was visibly pregnant at the time with her son, Sirius, who is now five.

Emily, meanwhile, met John Frusciante from the Chili Peppers in a supermarket and had a non-verbal

"I MADE IRA FROM YEASAYER WEAR A SCARF FASHIONED INTO BREASTS ONSTAGE AT LEEDS FESTIVAL. HE WAS CONFUSED. BUT HE DANCED ALL NIGHT LIKE A LADY"

STELLA MOZGAWA

'moment' which they both remembered when they met again and fell in love two years later. His total-immersion attitude to music had a lasting influence, and he manned the controls on their debut EP, 2009's *'Exquisite Corpse'*. Chuck in new Chilis guitarist Josh Klinghoffer's stint in the band, plus actress Shannyn Sossamon's brief tenure (her sister Jenny Lee Lindberg remains in the band, peddling fastidious basslines), and it's all sickeningly Hollywood.

Which renders the complete lack of look-at-me in the band remarkable. In tune with their touring buddies The xx, Warpaint promote a new kind of performance, where stillness and understatement rule. Jenny says they once played a show "when

I was feeling really emotional, and it was really apparent to the audience that I was upset, and I asked them if anyone else was feeling that way. And they were! It was amazing the way the audience responded. They were so happy to have someone really sharing with them. It wasn't something that put people off."

Adds Theresa: "That was an eye-opener when we realised music isn't just a performance, in the sense of theatre." "Singing certain notes," adds Emily, "they hit certain parts of your body. I've changed a note to go higher and all of a sudden I've lost the emotion, so I have to go back to the note that draws out the feeling. It's all about the way the vibration works. When you hear low bass at raves, that's activating some kind of energy that makes people wanna dance. And that's what music really is. It's an activator from those vibrations. I have experienced singing really quietly as the most intense. It's not what you'd expect."

The *Fool* was recorded way out east, in a studio in a rough part of LA's Highland Park area. According to Theresa, it was the darker aspects of the city that inspired a lot of the writing on the album. "Shadows" was me being confused about why you live in a place so surrounded by concrete streets. There's always a sound happening here. Always helicopters or car stereos and a fair amount of violence on the streets. We witnessed a cyclist in front of my old house get killed, and there was a white ghost bike there for some time after. That kind of darkness you can feel sometimes."

"It's dark, but it's autumnal," insists Emily. "We don't write summer or winter songs."

Stella sums the band up best, though, recalling her first meeting with Theresa at a party while they were both high on magic mushrooms. "I was playing these weird songs, and my hat flew off the balcony into this foliage. Theresa jumped off it, started crawling through these trees, grabbed it, and brought it back to me. I was like, 'Who is this superwoman?'"

It answers every question Warpaint pose. This band is a love story. They speak of alchemical harmony. Minor chords. A psychic understanding. Call it dream rock. It's going to be huge.

See NME.COM/artists/warpaint for a video interview with the band

WHO ARE WARPAIN?

1 EMILY KOKAL

AGE: 29
ROLE: GUITAR AND VOCALS

A massive fan of Elliott Smith and alternative medicine, Emily's shittiest job was in an internet café in Hollywood. "There were some nice people, lots of crackheads, and *World of Warcraft* addicts who'd sit there for three whole days."

2 JENNY LEE LINDBERG

AGE: 28
ROLE: BASS AND VOCALS

A disco obsessive and former weed dispensary worker, Jenny loves future touring buddies The xx. "They are wonderful people... I find them rather endearing, and it's incredible how humble they are. The tour's going to be RAD!"

3 THERESA WAYMAN

AGE: 30
ROLE: GUITAR AND VOCALS

The eldest member of the band, Theresa is the architect of their subdued style of performance, and has a five-year-old son. "I'm trying to get him enrolled in a Japanese immersion school because he thinks he's a samurai."

4 STELLA MOZGAWA

AGE: 24
ROLE: DRUMS

Australian Stella passed out watching the genital mutilation scene in Lars Von Trier's *Antichrist*, and has a nickname for the band's more extreme fans. "We've got some pretty weird ones now. We've started calling them Stabbies."



“NOW WE’RE D WITH SYN”



ICKHEADS THS!"

The Wombats are back, and this time they've got keyboards, burnout and chronic drug addictions. Jaimie Hodgson meets the divisive Scousers, and finds some things never change...

“Oh sorry, I can't make that meeting. I'm going to be in LA”: A tried-and-tested industry excuse that makes the offender sound busy and important, and at the same time a right bell-end. “Oh, what's taking you there?” is the usual response, which when greeted by the mumbling apology “Oh, erm, err, The Wombats?”, the busy and important part is somewhat negated. And so begins *NME*'s journey to a Santa Monica beachfront breakfast, on a grey and foggy September Tuesday more befitting the marsupials' native Liverpool than Los Angeles.

Some of you out there might find yourselves questioning what place exactly a band like The Wombats have in *NME* as we approach 2011. In response, the anorak/twat in all of us may ask, how many other platinum-selling British indie debutants can you name from the past three years? So what if they have a furry wombat mascot and more punchlines than Les Dennis (who guested on their 2008 Christmas single, as it happens)? Sales matter, right? The public have spoken, yeah?

And so it is that almost three years on from ‘A Guide To Love, Loss & Desperation’, The Wombats are back, preceded by a volley of hype and rumours – mostly perpetuated by the band's label – that are so toe-curlingly perfect it's untrue. We're talking: a taster video with the trio nuzzling gak off a samurai sword in ‘Tokyo’, a ‘so 18-months ago’ synthesizer rebirth, and, oh yes, a not-so-wacky-now lead singer Matthew ‘Murph’ Murphy absconding to London for a tumultuous stint while struggling to recover from a crippling addiction to anti-depressants. Pair that with a roster of album production credits that comprises numbers one, two and three of every major label's Quick, Dial-A-Super-Producer menu – Jacknife Lee, Butch Walker and Eric Valentine – and next thing we know we're ordering matching eggs Benedict with the slumped scarecrow-haired Scouse frontman and assuring bassist Tord Øverland-Knudsen and drummer Dan Haggis that “the Klaxons album is belting, and that took three years, so I wouldn't worry...”

The Wombats hang out at Santa Monica beach, September 22, 2010

NME: So lads, where to start? Is this a new mature direction for The Wombats?

Dan: “I think that's something the label put in the press release, right?”

Afraid so.

Dan: “Well, I guess we are getting older. It's not a word that you ever really want to hear used though, but it can be hard to escape.”

Murph: “I don't think it was ever an intention to make a serious second record. It's extremely self-deprecating, but there's plenty of wry smiles going on.”

Dan: “What did you think when you read that? That we were all sat round in ties earnestly discussing our emotions?”

Mainly just... facial hair.

Dan: “Shit, I actually was rocking a goatee until yesterday!”

Maturing is a particularly interesting notion with The Wombats though, isn't it? Because you're definitely known as a ‘fun’ band, and because you resonated with younger people so profoundly?

Murph: “I still think we've retained some of that youthful glory, or whatever you called it. It's just a matter of twisting it into something new.”

Dan: “The youthful energy on the first album came from the fact that we were all at uni spending our whole time getting shit-faced and constantly giggling for the fun of it. Everything was pumped up, excited and high energy, you couldn't escape it. But having hit

“I WAS CONSTANTLY NECKING
ANTI-DEPRESSANTS. THAT'S
PROBABLY WHY I WAS SO
FUCKING HAPPY ALL THE TIME”

MURPH

a brick wall and burned out, it's inevitable that you have to stop and take breath. We can't be dickheads for the whole of our lives...”

Murph: “Oh, easy! We can try.”

Dan: “Ha, yeah, maybe just dickheads with synths.”

Which brings us neatly to our next thing people will inevitably associate with the new Wombats album: the synth rebirth!

Murph: “It was just out of sheer boredom of looking at my guitar for me. It was like ‘I've seen you before’ and yeah, I think we just wanted to go to the other end of the spectrum. Most people seem to have got over it already. ‘Tokyo’s’ as synth as the album gets anyways. There's lots of different stuff on there. I think there's just a lot more stuff on there in general, there's guitars on there that sound like the world ending. Before it was quite a Day-Glo sound, but this one has some real Hiroshima-sounding guitar moments.”

You couldn't criticise anyone out there for hearing what you lot were up to and thinking, ‘Oh, here we go...’

Tord: “They're doing it as well.”

Yeah, they're getting onboard that bandwagon...

Murph: “I mean, there's '80s winks, but I don't think we're dwelling on any one decade.”

Where do you think The Wombats will stand in 2011's perilous fashion-sphere?

Dan: “When I listen to this album I really struggle to think where it fits in with anything that's going on anywhere else. I mean, it literally doesn't sound like anything that's happening. ‘Schumacher’ is like Elliott Smith meets Neil Young with synths and then Hiroshima guitars at the end.”

Tord: “...and banjo!”

Murph: “...and Mellotron!”

Sounds pretty out-there. I read your new production roster and wondered if you would be starting to feel the weight of being A Big Band?

Murph: “There's a different pressure from the label that we've not experienced before...”

Tord: “And when you have that extra pressure you start to question yourselves.”

Murph: “If we'd not had songs like ‘Let's Dance To Joy Division’ and ‘Moving To New York’ on the first album we wouldn't be in this position. So you can't ignore what you've done before, but then you don't want to repeat it. So you've got to think of something completely new taking into account the benchmark you've set yourself and have the confidence to shoot above it.”

Was it strange having the label relationship change?

Dan: “Yeah it was. When I handed the first four songs into them, they were like, ‘Yeah, it's alright.’”

Murph: “There was one point when we sent the label a selection of about six songs that we'd just recorded and we were all really excited about, and thought that one was alright. But it can be a really good filter by which only the best songs get through. But it's a bit of a dark art. Like when we were writing ‘Tokyo’ we just knew something was going right, we didn't need them to tell us that. ‘Techno Fan’ took until we got the first mix back, and I sent Dan a text saying, ‘I think the world's just exploded out my arse.’”

So what's this burn-out you speak of?

Murph: “My theory is basically that we toured for six months longer than we should've and, like, we did a US tour and we basically became like a Wombats tribute band. And then when we got back the initial go-to point was something furthest away from what we'd ever been doing. Like jazz versions, pop-folk, heavy grunge. Like, if you're pushed to the point to tire of what you're doing then the idea of going and trying to do that again.”

What do all these lost songs sound like?

Murph: “Really dark. Like, insanely dark lyrics. There was a good batch of them. There's this song called ‘Guillotine’. That's just fucking grim.”

I watched Blink-182 headline Reading back in August, and with each scripted

ON OCTOBER 29TH THE KING OF ALBION
FACES HIS GREATEST THREAT.

HIS BROTHER.



FABLE III

IT'S A REVOLUTION

Make the Blooded King revolutionize Fable III
by leading his army of knights, mages,
and overlord the land. The people are angry and
it is up to you to lead them out of their dark times.
You are the vanguard and you are the revolution.



XBOX
LIVE

Microsoft
game studios





Play Fable III: Kingmaker
and earn gold to spend in Fable III



Join up for free at fable3kingmaker.com

XBOX 360

Jump in.

zinger of between-song banter, wondered at what point the expectations of the 'fun' band sh*tick tire...

Murph: "But I never even considered us a 'fun' band! The first album didn't have much 'fun' about it."

Are you serious?

Murph: "We were quite carefree, but that was in contrast to the songs."

Dan (to Murph): "I think sometimes your lyrics can be depressing, but they have a sense of irony to them. If you can laugh at life's hardships then that's the best medicine."

Murph: "I don't really think about living up to any expectations, or being anyone in particular."

Isn't that why you've been so popular with young 'uns though?

Dan: "No. I think it was mostly our devastating good looks. That and that fact that we were played on Radio 1, and they have a really young listenership."

Is it a worry that because it's taken such a while to come back, some of the younger fans may have grown up, changed scenes or whatever?

Tord: "When we put the first show up on sale it did flicker through my mind, 'I wonder if they're still going to care.' It'll be interesting to see. They're all two years older, they could have gone from high school to uni in that time. Only time will tell..."

You also have proper nutter fans, right?

Dan: "The majority are all legends. They'll hang outside a venue for hours before soundcheck to hours after we leave the stage."

Murph: "But there's been a few lawsuits too."

Lawsuits?

Murph: "Someone threatened legal action because they claimed I'd thrown a keyboard into the crowd and hit them, which it didn't. But then she appeared at the gig in London the following day, and mysteriously a very similar thing happened and she was trying to get taken to the paramedic area to meet us again. She got obsessed with the fact that she wanted a keyboard as compensation, and she wouldn't stop harassing us about it. We were in New York and our manager answered the phone with a really weird look on his face, and was like, 'Jesus, that was that girl's mother.'"

I must say Murph, it felt strange to have the infamous aforementioned label press release nattering on about your meds addiction...

Murph: "Well, the first song on the album is called 'Anti-D' and it was about that whole period touring the first album where I was just constantly necking anti-depressants, that's probably why I was so fucking happy all the time."

Prozac?

Murph: "No, citalopram. But then I stopped, and that's when this song came about. It's actually a very positive song. It's a personal thing in my life, but of course I chose to put it into words and music to get it out. I don't know how that fits into our band, but I guess it's why I never thought we were that carefree band some people have implied we are."



So was it a case of your darkness being buried beneath the surface?

Murph: "Everyone goes through the dark phases, and I'm no different. I just decided to put it into songs. If I played you some songs on an acoustic, it's very different to how they sound played jumping around onstage with these guys, that's more just me laughing at myself. I do wonder though what people are going to think: the last video was us rollerskating, and this time round it's 'uh oh, Murph's all depressed, and they're bitching about the woes of the record industry.'"

There's wistful LDN lyrics on the album, Murph. How does that line go?

Murph: "*East London's not a bomb site, it's a treasure chest...*" People are going to think I've gone down to The Big Smoke with my sack on my shoulder, so I tried to compensate for it later on in the song with the '*Talking like a city boy but drinking with a northern soul*' bit."

How are you finding London?

Murph: "In honest truth, I was quite excited by the thought and prospect of it. But I liked the idea of it much more than I liked actually being in it. I'm not sure it's the place I want to spend the rest of my life, I'm not sure it's where I want to be now, or the place I should have bought a flat in. A good idea at the time, but the reality was quite lonely and isolating. I couldn't see myself living in Liverpool, now I can't see myself living in London either."

I think my favourite Wombats rep is the fact that after the curtain falls on the all-ages show, you're all total mess-heads...

Dan: "Not us, surely..."

Tord: "Our roadie Arnie has toured with Motorhead and he was like, 'You guys can really drink!'"

Murph: "One night after V Festival, Pete Doherty turned to me and said: 'God, you're really fucked, you need to go to bed.' That was sobering. I was pretty gone. I was so off my face I kept asking him the same question over and over again. 'How was the gig?' He was like, 'Do you realise that's the fourth time you've asked me that? I think you need a kip, mate. Gig in the morning.' We're all or nothing, it's either extreme."

On two of the new songs I've heard, there's a) Plant Food refs, and b) some snuffling coke off Samarai swords. How do you think that will fare with the younger fans?

Murph: "Well, they're all a couple of years older now."

Dan: "My little cousin saw the video and asked me why we're doing drugs and I explained it was taking the piss out of them"

"PETE DOHERTY SAID TO ME, 'GOD, YOU'RE REALLY FUCKED. YOU NEED TO GO TO BED'. THAT WAS SOBERING"

MURPH

and he seemed to buy it. Weirdly my Christian auntie was really into it as there's one bit with the Devil written out in coke, so she took it to be a condemnation. So it probably is a bit irresponsible, but there's a lot worse things out there, such as Tub Girl..."

What's Tub Girl?

Dan: "We're always, like, leaving the most horrid images and videos covertly on our A&R guy's computer. Yesterday he was literally walking out the door of our studio to go to Vancouver, and ripped out to go to the loo, and our engineer suggested we Google 'Tub Girl' and leave that as his wallpaper, which we duly did. Just Google it to see..."

If you haven't already Googled 'Tub Girl', here are a pair of warnings. First, a mandatory one: it's really, really grim, and certainly not for anyone who's even vaguely offended by offensive stuff. Believe it or not, it's even grimmer than Murph's abandoned depressive grunge outing, 'Guillotine', which Dan actually played me after the interview and essentially sounds like The Wombats with a big distortion pedal. Secondly, if you can bring yourself to have a peek, know this: there's no more perfect image to end this Wombats' comeback feature. Chiefly because – like Tub Girl herself – to pull off the absurd task at hand, in their case to reclaim their unique place in indie kids' hearts while maturing into this deeper, brooding beast, it will take something of a miracle. But as Tub Girl has proved, if you set your mind to it, anything is possible...

"Are you sure this is the way to Liverpool?": The Wombats (l-r) Tord, Dan and Murph attempt a new direction



LET'S DANCE

A die-hard hipster raised by mystics, *Darwin Deez* is the bodypopping Zen guru for a new

We are sat in an east London diner with quirk-pop thoroughbred Darwin Deez. He is gorging on his latest food crush, crudely battered onion rings. 'Girls Just Want To Have Fun' by Cyndi Lauper is playing on the stereo. We're trying to square his hipster status with the admission that he's going through a "Red Hot Chili Peppers phase". It's hardly the scene for existentialist dogma. But during a conversation about how he didn't vote for Obama because he preferred Hillary, and that politics isn't the answer to anything anyway, it's spirituality, he says, one of the most amazing things we have ever heard a pop star say.

"I wish all music could be as pregnant with quandries and philosophical puzzles as an episode of *Star Trek: The Next Generation*."

We briefly choke on our Cajun fries before uttering, "Pardon?"

"Are you down with that? It was the best *Star Trek*. They'd do an episode where there's this utopian world, and it's great, but then a soccer ball goes over the line, and somebody's punished with death. And right, this is their penal

system – somebody has to die for a ball going over to some flowers but we have this utopian society. It's very confusing philosophically. So I wish all songs could be like that."

He shrugs, a little forlorn.

"But the truth is it's really hard to write like that, and it's really not going to happen."

God loves a trier though, and Darwin's soon-to-be re-released single 'Constellations' shoots for doing just that. Thing is, after a triumphant NME Radar Tour, a slaying of Reading and Leeds, with every futurist remixer queuing up to re-rub his parts, it's starting to look like people are connecting with Darwin on a much deeper level than his freaky dancing alone. The conversation turns into a heated argument about the ascription of values and meaning to the random. *NME* thinks it's just atoms and chaos that have led us to this diner and this planet. Raised by disciples of the Indian

mystic Mher Baba, Darwin cannot accept that.

"I don't precisely rise, though, because I'm not a saint. I'm not even much of a sincere lover of Baba, and he's my guru. Baba says, 'Just do things that you would do in my presence'. I don't even do that all that much. I get my kicks too!"

Welcome to the world's newest, most fabulously unusual pop star.

"Your job," he says, fixing us with a stare, "is just to describe me as I really am."

The young Darwin Smith never really dreamt about being famous. But when he was 13, he did go on walks in North Carolina and imagine himself being interviewed in a situation just like this one. He would say out loud his rehearsed spiel about his musical upbringing. How the first guitar music he discovered was Fugazi. How he was turned

onto electronic music by the UK explosion of The Prodigy and The Chemical Brothers. How he only found Nirvana after the fact and hated the Pixies when he first heard them, which he knows is strange, but what he heard was 'Trompe Le Monde' which is not their best. Puberty halted his pop star fantasies, but he remained aware of how

"THIS IS JUST A JOB. I CAN GO HOME AT ANY TIME. I'M HERE ON BUSINESS. IT'S AN EASY JOB AND I CAN GO HOME"

"PEOPLE SEE A MOUSTACHE
AND HEADBAND - ANYTHING
THAT LOOKS HIPSTER - AND
THEY HATE ON IT. IT'S IN VOGUE
TO HATE HIPSTERS"



...generation of cool kids. **Dan Martin** meets the man responsible for 2010's best moves

strange his path to music fan had been, how he never even heard Hendrix or The Beatles 'til he was much older. As he grew up, he figured he would probably be an electronic musician and for a while he was. All that changed when he moved to New York, took a job waiting tables at a vegan restaurant and started frequenting the open mic nights at seminal anti-folk club the Sidewalk Café. "I never really gave a shit about lyrics, never listened to them, never wrote anything all that good, never cared. But I was inspired. There's something about sitting there, just watching one person with an acoustic instrument, you're in a dark room and you don't know anyone. There's nothing to focus on but the lyrics. The situation forced me to listen."

And it forced him to write. Peer pressure led him to writing seven anti-folk songs before hitting on 'Deep Sea Divers', which would form the blueprint for the woozy, discordant quirky indie pop that would make his name. With the aid of his trademark drunk-giraffe dancing and goofball YouTube videos, the songs on his debut struck a chord and Darwin became an indie prince. Three years later, he's just cashed his first publishing cheque, meaning he's been able to quit his waiting job and has effectively left New York.

"I don't particularly miss anywhere I've left," he says firmly. With tours of the UK, the States and Australia

in the offing he's now living the fantasy of the travelling minstrel. But of course, it's not quite as simple as that.

During the course of our stroll around east London, Darwin is stopped by amateur photographers wanting to shoot him. Two acquaintances see him in the diner window and stop for lengthy, flirty chats. By the time an amateur film-maker stops by and leaves his card offering his services, we say the most provocative thing we can think of for somebody so Zen...

You're *famous* now, aren't you?

"I'm recognisable. But that's part of the plan, really. Who else has this?"

He points at his string bandana.

"And this?"

He points at his moustache.

"And these?"

He points at his lips.

Everyone has lips, Darwin.

"Pillow lips. This one girl told me I had pillow lips."

Darwin is actually rather defensive about his image. "People see a moustache and headband - people see anything that looks hipster - and they hate on it. It's in vogue to hate hipsters. You heard that song 'Being A Dickhead's Cool'? Hipsters have been vilified for the last five years. And I'm a hipster. I identify as a hipster. And I know that I'm a nice guy too."

That's the thing, though, most of them aren't. "Hipsters in London are different. They're totally over-the-top, fashion-wise. But that's different; I'm not from London. London people dress crazy."

How will the celebrity thing sit with you, then?

"Well, because none of it's happening in my home country, it's just a job. I can go home any time. I'm here on business. Eating this nice food with you is a job. It's an easy job and I can go home. So there's really no danger because it's not happening in the States. I should probably enjoy it because I'm gonna do everything I can to ramp it up in the States."

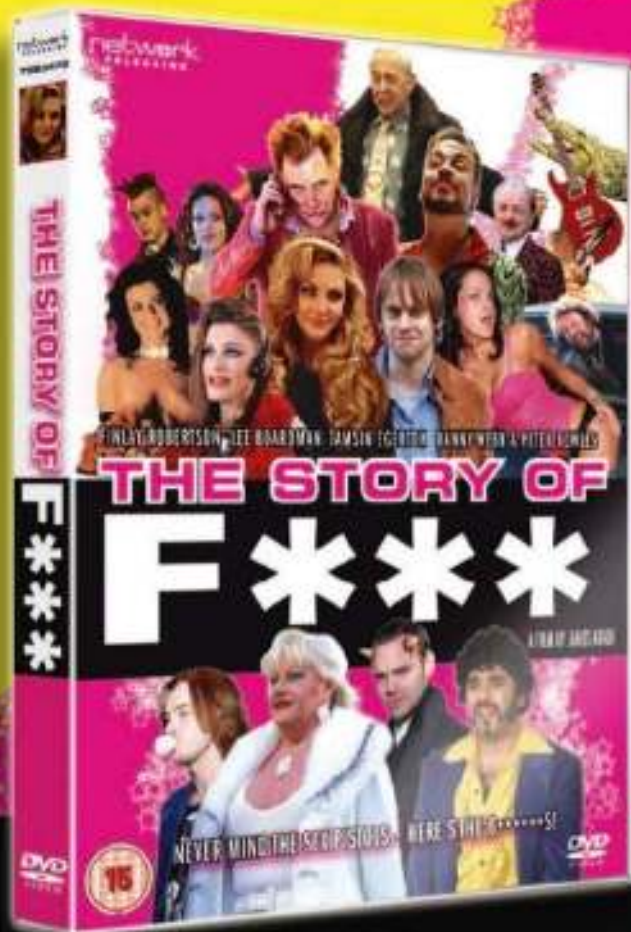
What then? Are you open to the possibility of becoming a hilarious celebrity douchebag?

"I think it would be pretty easy, yeah. Because why? You get to date the most beautiful women in the world. What's not to like? I mean, that's my attitude."

And whether Baba would approve or not, Deeze is fast creating a mythos all of his own. His next project is going to be a "mid-'90s rap album". As well as the Chili Peppers, he's currently digging on Frightened Rabbit and Huey Lewis. It is probably best not to ask, since the world this boy lives in looks infinitely more fun than our own.

Head to NME.COM/artists/darwin-deez for a video interview with Darwin and his band

network
releasing



**"THE MUSIC INDUSTRY IS A CRUEL AND SHALLOW
MONEY TRENCH WHERE THIEVES AND PIMPS
RUN FREE AND GOOD MEN DIE LIKE DOGS.
THERE IS ALSO A NEGATIVE SIDE."**

(Hunter S Thompson)

This is **THE STORY OF F*****, a snappy satire about the music industry featuring sex, drugs, alien abduction and crocodiles. The film also stars Tammie Egerton, Finlay Robertson, Jo Absolom, Ameet Channa, Andrew Thomas Jones, Pete Bennett and cult transgender actor and producer Desire Dubounet.

UNLEASHED ON DVD OCTOBER 11

www.networkreleasing.com

Packaging design © 2013 Network

hmv
hmv.com

**JUST 59p
FOR A LIMITED
TIME ONLY!**

The **NME** iPhone App



TAG YOUR FAVOURITE ARTISTS TO
RECEIVE PERSONALISED UPDATES



PHOTO GALLERIES AND VIDEOS
UPDATED DAILY



THE LATEST NEWS AND GIG
ALERTS TAILORED FOR YOU



NEW IMPROVED VERSION JUST RELEASED! PLUS JUST 59p FOR A LIMITED TIME ONLY
NME.COM/IPHONE

MUSIC NEWS, GALLERIES & VIDEO THAT YOU WANT, NOW ON-THE-GO 



DYLAN AT HIS WEST 4TH STREET APARTMENT, NYC, 1963 PHOTO © DON HUNSTEIN/SONY MUSIC ENTERTAINMENT

GOD OF FOLK

He set the '60s alight with his finely crafted protest songs, fried people's minds with his electric explosion, and even found time to write Jimi Hendrix and The Byrds' best tunes. He is, of course, Bob Dylan, a true 20th century icon and owner of the finest curly mop this side of Darwin Deez's plughole. To celebrate the opening of a brand new exhibition of classic and unseen Dylan pictures from the early '60s, by legendary rock'n'roll photographer Don Hunstein, *NME* presents three great posters of the man himself in his early pomp.

The Freewheelin' Bob Dylan: Photographs By Don Hunstein runs from October 8 – November 21, 2010 at Proud Chelsea, 161 King's Road, London SW1 5XP. For more details see proud.co.uk





NME ICONS BOB DYLAN



DYLAN AND SYLVIE RUSSE, NYC, 1963. PHOTO © DON HUSTEIN/SONY MUSIC ENTERTAINMENT

REVIEWS

PAUL SMITH, SUFJAN STEVENS, LIL WAYNE

Edited by Emily Mackay



MAGNETIC MAN

MAGNETIC MAN COLUMBIA

Sell-outs? Get off your high blog, grandad. Dubstep's architects are giving bass music back to the kids



To their champions who saw them perform in a 50,000-volt battle cage at this summer's festivals they're a superhuman supergroup who will free dubstep from the basement of Plastic People. To the ketamine-addled future-dub purists, they're scabs crossing the picket line from anonymity to ubiquity. And to those who couldn't be doing with this sort of racket in the first place they are, as one member of the *NME* team put it, "shit '90s drum'n'bass".

There's a noticeable generation gap between these perspectives which is worth bearing in mind when listening to Magnetic Man's eponymous debut. Not that this is music for children – far from it – but while most of the acclaimed albums of the past year (Wild Beasts, The xx, LCD Soundsystem) have been

embraced by 30-somethings who enter Radcliffe and Maconic Radio 2 competitions, Magnetic Man have made a concerted effort to win back Britain's youth.

So while some of the more accessible instrumentals on here, like the arms-in-the-air 'Anthemic', might not be much more than a techno synth riff with the BPM halved and a squelchy bassline chucked on, that's no bad thing. For the first time since mascara-caked sixth-formers flocked to Horrors gigs, hordes of young people are enthralled by a sound they can call their own.

But the promise of this group was more than a few extra tracks to add to the great Ministry Of Sound compilation in the sky. In a story that started with Burial's midnight excursions across tribal London, travelled via Benga's

descent into nightlife, and recently veered in the unlikely direction of James Blake's urbane urban, dubstep has proved to be a darkly expressive form. How do Magnetic Man deliver on taking it somewhere new?

In places they don't, they send it shooting back to the mildewy stained-sheet bedrooms from whence it came. 'Ping Pong' does little more than that, for six and half minutes that we'll never get back. 'Fire', on which Ms Dynamite guests, sounds like an amateur

freshers' week DJ has got their one 'urban' friend to MC.

More promising are the tracks where they try new things. From the acoustic instrumental opener 'Flying Into Tokyo', which is about as far from dubstep or dance as you could get, to the lushly orchestrated 'Karma Crazy' and jittery blip rhythms of 'K Dance', there's a surprising level of experimentation.

Although it sometimes seems a little unfinished, it proves there's more to these EQ twiddlers than VURVURVURVURVU-RRRRRR basslines.

Where this album really fulfils its potential though, is when they stop dicking about. John Legend's soulful turn 'Almost There' sounds like the follow-up to 'Crazy' that Gnarls Barkley never managed. 'Mad' is dubstep's 'Just', a speaker-destroying three and a half minutes which would sound like showing off if it wasn't so good. But the two tracks featuring funky vocalist Katy B stand skyscrapers above the rest: 'Perfect Stranger', with its teasing lust-at-first-sight tale of locked eyes, and 'Crossover', a fearlessly modern take on the love song. Both are packed with grinning flutters of romantic realism that manage to avoid the banalities about attraction that fill just about every other dance song.

That's not enough to make this a record that will change history – but it should reset the clock.

The year is 2010, and at its best this album is a glistening encapsulation of what that means. This a forward-thinking, original British album that has captivated a new generation of music fans, not simply by rehashing the old, but by giving the young something that belongs to them and taunting them to do better. That's not to be sniffed at. *Sam Wolfson*

DOWNLOAD: 'Perfect Stranger', 'Crossover', 'Just'

See **NME.COM** for a video interview. NME TV has a **Magnetic Man: Pieces Of Me** on Oct 6 at 10pm

ASIKU MOI

ISLET

WIMMY TURNSTILE

Until recently, Welsh scamps Islet were better known for eschewing promotional norms than they were for songs. June's mini-album 'Celebrate

This Place' was a sonic boom in the face to anyone who might have thought they had something to hide, capturing perfectly the raucous abandon and gleeful exuberance of their seismic live show. 'Wimmy' continues in the same mind-bending vein. It's arguably even better, and suggests there's much more still to come. True to form, pinning down their ever-shifting sound is tricky - opener 'Powys' starts with burbling, Fuck Buttons-ish electronica, goes a bit These New Puritans and ends in a hail of percussion and shouting; 'Ringerz' is what a Gang Gang Dance re-wiring of Yeah Yeah Yeahs' 'Zero' would sound like, while standout track 'Horses And Dogs' fuses the best bits of Deerhoof and Dirty Projectors. And that's just the first half, scarily. God knows what they'll sound like next, but we can't wait to find out. **Rob Webb**

DOWNLOAD: All of it

9

CHIDDY BANG

THE PREVIEW REGAL

It's a shame Philadelphia hip-hop outfit Chiddy Bang feel the need for gimmicks like sampling MGMT (on blog hit 'The Opposite Of Adults'), because on the evidence of the Pharrell co-produced hazy summer jam 'The Good Life' alone, they really don't need them. Rapper Proto may have a cadence that is often too similar to Kanye West's for comfort, but he is able to comfortably duck and weave his way through all of the inventively dreamy yet sleek beats thrown at him by producers Xaphoon Jones and Fresh Kid Z. Chiddy Bang's main stumbling block, however, remains their choice of samples - 'All Things Go', which adds a tank of helium to a Surflan Stevens kiddie chorus, is truly an abomination - and if they don't want to see their career fade with a whimper they'll have to learn to have some refinement. **John McDonnell**

DOWNLOAD: 'The Good Life'

5

ANTONY AND THE JOHNSONS

SWANLIGHTS SECRETLY CANADIAN

Essentially what a CD booklet always wanted to be when it grew up, Anthony Hegarty's fourth album comes encased in a large hard-backed book of his cut'n'paste surreal collages which cries 'THIS IS ART!' as loud and proud as any amount of affected he/she warbling. Thankfully, the album slipped into this HMV shelf-stacker's worst nightmare largely justifies such grand pretensions. For every 'Everything Is New' - a looping chamber quartet refrain of the title that's as artful and pointless as Radiohead's 'Everything In Its Right Place' - there's a direct and devastating ode to death like 'The Great White Ocean'. For every bout of backwards-piano esoterica (the title track) there's a funksome brass-pop corker ('Thank You For Your Love'). And for every burst of lyrical ayahuasca - "Elect the salt mother/For she's a selective Christ/Punch her ghost!" goes 'Salt Silver Oxygen' - there's an 'I'm In Love', all jubilant romance and hand-claps. A record of beauty and balance, 'Swanlights' cements Hegarty as the transgender Joanna Newsome: artsy and challenging enough for the Guardian chin-strokers, but with enough hushed melodic wallop to seduce all-comers. It'll hit you like a punch to the ghost. **Mark Beaumont**

DOWNLOAD: 'The Great White Ocean'

7

FACES TO NAMES...

What the reviewers are doing this week



LAURA SNAPES

"I should probably say I've been ruminating on the dying embers of summer and the existence of LIFE ITSELF, but really I've been enjoying Stephen Fry's new book, giggling at NSFW emails and trying to wean a friend off Wiley's Ustream feed."



SAM WOLFSON

"Spent the week whipping my hair back and forth and back and forth and back and forth."



NOEL GARDNER

"I've been listening to Godflesh and Neurosis reissues 'cos I'm sort of metal, yet sort of not. I've also been leaving tenners at the cashpoint."



PAUL SMITH

MARGINS BILLINGHAM

Free from constraints he didn't need to be free from, Maximo's leader delivers his creepy break-up album



The perfect break-up album makes you smell the Timotei tang of an ex-lover's hair brushing across your face. It grimaces when stepping into a room, only to see their gender-skewed

possessions scattered about the place, gauche oblivious to the fact that their owner has gone. It does not, Paul Smith, admit to perving on one's ex-girlfriend in the tub through cracks in the bathroom door. That's plain weird, and possibly due cause for a restraining order.

There was no need for a Paul Smith solo album, seemingly no ego struggling to burst free from Maximo Park - his foppish, funny lyrics sat just dandily amidst the band's angular charms, referencing Soviet filmmakers and Belgian journals to his heart's waywardly bookish delight. 'Margins' though, is mawkish and self-indulgent to the last, a wet weekend of a record, drably trudging through inelegant, wannabe-Mike Leigh vignettes into Smith's failed relationship.

The opening tracks are passably nice - 'North Atlantic Drift' rings like a blunted Maximo song, his hopeful voice as comforting as any softly spoken northern chap's. 'The Crush And The Shatter' plies a clever trick in uncomfortably roomy production and paranoid lyrics about spying her "scarf through

the letterbox", perfectly encompassing the obsessive wonder about how long to wait before it's OK to make contact. Its chorus might not be scissor-kickingly explosive, but Smith's cathartic yell has a steadfast 'yeah! It's gonna be OK!' resolve to it. Sadly, it's fleeting.

What Smith seems to have forgotten is that he's made this album for other people to listen to, dipping into memories so intensely intimate as to be creepy. "In a New York hotel room, your flesh collided with mine", he sings on 'Strange Friction'. Granted, it's pretty hard to sing about sex but this just sounds haphazard and painful, conjuring images of swinging appendages in a carnal Newton's Cradle. While he's still wearing his hat

The roomy production doesn't help the stalkerish creep factor - as a one-off earlier on it was fine, but over the course of these 13 incredibly long-seeming, clunkily structured songs, it infinitely expands to sound like a cavernous room with Smith's voice echoing through disconcerting key changes, creaking as he rocks on his chair (probably).

Despite all this, it's not hard to feel sorry for him. His music's gone to pieces with his rationale, and he's trying to figure out how to rebuild it. Might we suggest that a good post-break-up shag might have restored his vim better than this? **Laura Snapes**

DOWNLOAD: Nick Cave's 'The Boatman's Call' instead

2

OUR BROKEN GARDEN

GOLDEN SEA BELLA UNION



As keyboardist in Efterklang, we should've seen this coming from Anna Broensted; though even knowledge of her prior occupation can't prepare you for this second solo LP. 'Golden Sea' is a record so unassumingly resonant in emotive pull that from the rolling piano of the aptly titled 'The Departure' you can't help but feel a giddy constriction in your chest. This album itself is a departure in the sense of a complete uncoupling from everyday senses and a submerging in the most deliciously constructed orchestral-tinged dream-pop since Sigur Rós. Debut 'When The Blackening Shows' quietly hinted at such ambition, but this second tide of beauty leaves you simply breathless. **Simon Jay Catling**
DOWNLOAD: 'The Fiery And Loud'

8

KEY
NOTES
Best sleeve
of the week



WYATT/ATZMON/STEPHEN FOR THE GHOSTS WITHIN DOMINO



For two men famed as political firebrands, Robert Wyatt and Israeli anti-Zionist and saxophonist Gilad Atzmon certainly make a beautiful noise together. With violinist Ros Stephen on board they revisit their collaboration on Wyatt's 'Comicopera' with this tear-stained lament for a world gone awry, its silky sax lines and strings inhabiting standards and Wyatt originals like spectres. The brooding Arabic-inflected title track stands out from the Jazz Age stuff, Wyatt's vocals are as doleful as ever and 'What a Wonderful World' is a perfectly wry kiss-off. **Chris Parkin**
DOWNLOAD: 'The Ghosts Within'

7

LUPEN CROOK

THE PROS AND CONS OF EATING OUT
BEAST REALITY

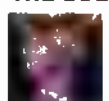


Poor old Lupen Crook. Despite toiling away for the past five years, the singer's managed to resolutely bypass every musical 'scene'; too weird for the folk fans, too folk for the urchins, his brand of bitter Larrikin Love-isms has always marked Lupen - like his name - as the lone wolf at the back of the pack. With this, his third LP, there's doubtless very little that will change. Full of enraged musings on the human condition delivered with Crook's inimitable spitting tongue, 'The Pros...' is an album that thrives yet ultimately collapses under the weight of its own vitriol. Introverted bedroom listening only then. **Lisa Wright**
DOWNLOAD: 'Devil's Son'

6

OU EST LE SWIMMING POOL

THE GOLDEN YEAR FIRE & MANOEUVRE



Oh Lord. How can you even ask me to do this? How can one do something as flippant as ascribe an arbitrary numerical value to the properties of something so comprehensively shrouded in darkness? OK, it behoves me to report that 'The Golden Year' suggests great promise in its cool, grandstanding, 1981-vintage electro-pop stylings, the likes of 'Dance The Way I Feel' and the gorgeous, gasping, Gary Numan-esque 'Our Lives' being glassy, shimmering constructs as pristine as, if not diamonds, then certainly high-end cubic zirconia. A very encouraging debut, then, and, at the same time, a terrible, heartbreaking way to bring a career to a close. **Pete Cashmore**
DOWNLOAD: 'Our Lives'

7

REVIEWED
NEXT
WEEK...

• Kings Of Leon, 'Come Around Sundown'
• The Walkmen, 'Lisbon'
• The Social Network



GOLD PANDA

LUCKY SHINER NOTOWN

Londoner bears out blog promise with a beautiful globe-trotting travelogue of dreamy eclecticism



Gold Panda aka 28-year-old east Londoner Derwin (no surnames, thank you) is neither gold nor a panda. He's a pink-coloured human.

Unlike most pandas (and a lot of men for that matter), he isn't content to just sit round on his fat arse, shovelling food into his gob, being terrible at having sex and glumly waiting for death.

Our hero's craft, as exemplified on blog breakthrough 'Quitter's Raga', lies somewhere between minimal house, ethno techno, eclectic turntablism and spun-silver electronica. But showing un-Panda-like ambition, he also sold all his records to fund a diploma in Japanese at the School Of Oriental And African Studies, then packed up some synthesizers into a case and flew east to experience the country's music and culture first-hand. On returning he has shown a keen eye and ear for remixing, doing great things for Little Boots, Bloc Party, Simian Mobile Disco, HEALTH and The Field. Now he's taken another leap

forward with the release of his scintillating debut album, helped in turn by James Shaw of SMD, who took on mixing duties.

'Lucky Shiner' is arranged as a sparkling ring. It opens with former single 'You', and ends with a different version of the same song, creating a loop with 'Marriage', as warm as burnished sands at midday, as the glittering centrepiece. Elsewhere 'Same Dream China' is like the chrome chassis of Underworld's 'Jumbo' stripped of all its flesh and enhanced with the echoing of marimbas and xylophones. 'I'm With You But I'm Lonely' has Congolese finger pianos treated and distorted until they sound like brittle tuning forks snapping under great pressure.

'Lucky Shiner' was recorded in the leafy Essex countryside but its heart lies further afield, betraying the influence of Gold Panda's explorations in sound. It feels like the ravishing opium dream of a Victorian gentleman explorer, trying to recreate the exoticism of a long trip abroad through a prolonged period of narcosis. Just blissful. **John Doran**
DOWNLOAD: 'Marriage', 'Same Dream China', 'Vanilla Minus'

8

PANICO

KICK CHEMICAL UNDERGROUND



One of the more unanticipated by-products of globalisation is that every nation on earth now has its own post-punk party band. Great news for Panico, who are something of a big deal in their native Chile, although it may be somewhat disheartening for the cosmopolitan rock fan who visits distant climes only to discover the latest homegrown sound is angular art-rock in a Latin American accent. 'Kick' throws familiar post-Franz shapes. But 'Bright Lights' adds pleasingly evil surf twang, while 'Reverberation Mambo' shows an ear for dynamics, breaking it down to snaking bass and kick-drum bounce, before busting out with echo-soaked shrieks and slashing guitar. **Louis Pattison**
DOWNLOAD: 'Bright Lights'

6

KISSES

THE HEART OF THE NIGHTLIFE
SURROUNDED BY SOUND



For a snapshot of the various strands of Day-Glo pop that so delight the blogosphere at the moment, look no further than LA's Kisses. 'The Heart Of The Nightlife' shimmers atop Yeasayer Technicolor and murkier hypnagogic and chillwave leanings, but amidst this glitter-flecked fug the duo often stumble in search of their own voice. So while 'The Heart...' is buoyant with Balearic intent and 'Bermuda' radiates with simple charm, a sense of apathy prevails, reaching a peak when 'Modern Lover' drifts into embarrassing pastiche. A work in progress, though one worth being given the time to develop. **Simon Jay Catling**
DOWNLOAD: 'Bermuda'

5



SUFJAN STEVENS

THE AGE OF ADZ ASTHMATIC KITT

For his first proper album in years, our favourite indie-folk weirdo tackles the apocalypse... of course



He's a tricky so-and-so that Sufjan Stevens. It's five years since 'Illinois' forced twee kids everywhere to down their ironic bingo cards and shake hands with the wider

world, and what have we had since? Some half-arsed Christmas carol covers and an ode to an auxiliary interstate highway. Then – whomp – the Detroit-born maestro saddles us with 'All Delighted People', an EP so massive it was practically flanked by scenic flocks of birds. And now this, a sixth album proper that's madder than Lady Gaga's fleshy kecks.

Casting off for good the federal shackles of the 50-state project (now waved away by its architect as a 'promotional gimmick'), 'The Age Of Adz' settles instead for Sufjan Versus The Apocalypse – it's a earth-shattering meditation on the world's end inspired by outsider artist Royal Robertson, whose creepy artwork adorns the sleeve. All of which is backed up by Stevens' portentous mise-en-scène, combining the beat-strewn experiments of 'Enjoy Your Rabbit' with 'Illinois' melodic sweep for a blockbuster ride that begs you to call it a folly.

"It's been a long, long time since I've memorised your face", croons Sufers as piano and acoustic guitar dance with tippy-toed grace on 'Futile Devices', the surprisingly low-key opening track. Then things kick off spectacularly with the aptly named 'Too Much', a lover's lament pitted bizarrely against sputtering, pixellated angles, like Autechre with added horn section.

When the familiar flutes gust in like wind up God's own skirt, the results are exhilarating – and more than a little sick-making.

There's no let-up with the eight-minute title track. Orchestral parts go scuttling across the soundscape like startled creatures, while Stevens comes on like Win Butler's barking, cyborg twin: "When I die I'll rest/But while I'm living I'll give it all I got". It's patchily brilliant, but somehow fails to dispel the notion Stevens isn't connecting here like we know he can. By contrast 'I Walked' is breathtakingly good, a slice of blue-eyed pop/soul like Prince's 'Little Red Corvette' that perfectly demonstrates the man's way with a tune. It's the best thing on here, and with 'Now That I'm Older's' heavenly confusion of choral sighs gives the record its mournful heartbeat.

Madness lurks at every turn: 'I Want To Be Well' sounds like a Disney animation of Patrick Wolf falling down the stairs, until Stevens declares "I'm not fucking around" halfway through and sprints clear off into the distance. Meanwhile the 25-minute closer 'Impossible Soul' is all laser FX, avant-Neil Young soloing (courtesy of indie shredder Marnie Stern) and the kind of vocoderised acrobatics that'd make R Kelly blush.

Breathtakingly *de trop* in almost every regard, 'The Age Of Adz' also conjures just enough moments of heart-stopping gorgeousness to foot the bill for its dizzying excesses. Who knew the apocalypse could be so beautiful? *Alex Denney*

DOWNLOAD: 'I Walked', 'Now That I'm Older', 'All For Myself'

FACES TO NAMES...

What the reviewers are doing this week



SIMON JAY CATLING

"Saw Ducktails play a venue roughly the size of a thimble; a terse fellow, one song discussed 'killing the vibe', ironically achieving that very feat. Ducktails? Shit craic more like."



PAUL STOKES

"Been reading Stewart Lee's wonderful *How I Escaped My Certain Fate* while finishing writing a book of Gallagher quotes. As a result I keep dreaming that Liam is in Jerry Springer: *The Opera*."

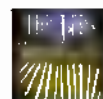


EMILY MACKAY

"I've been belatedly discovering ace US comedy *Better Off Ted* and wishing I hadn't cut all my hair off so I could achieve über-Amazonian business bitch Veronica's power-bun."

THE BEES

EVERY STEP'S A YES FICTION



Unfortunately for The Bees, their most famous song is a Tropicália cover. Os Mutantes' impossibly infectious 'A Minha Menina', dating from 1968, launched The Bees eight years ago thanks to advert rotation, but has unfairly overshadowed The Bees' real high points: 'Chicken Payback' and 'One Glass Of Water'. Tacked onto the end of 'Every Step's A Yes', 'Gaia' is a blast of Brazilica for the fans, but it's throwaway. Things have changed since king Bee Paul Butler produced Devendra Banhart last year; in fact, there seems to have been a wholesale swamp and 'Every Step...' sees them go for a more laidback mood more associated with Texas' favourite freak-folker. While written well enough, though, 'Every Step...' is largely too one-note to stick; closer to The Coral when they're lazy, as opposed to Isle Of Wight's greatest current export. Opener 'I Really Need Love' is, however, a lovely piece of sun-kissed jauntiness you should hear on the radio for just as long as the Indian Summer holds. *Jason Draper*

DOWNLOAD: 'I Really Need Love'

6

BELLE & SEBASTIAN

WRITE ABOUT LOVE ROUGH TRADE



When the apocalypse comes, only cockroaches and Belle & Sebastian will survive to see the aftermath. Despite Stuart Murdoch's God-

bothering and his past tensions with former bandmate and beau Isobel Campbell, the Scottish indie-poppers have been operational for nearly 15 years and, despite a four-year live break, show no signs of retreat. Their eighth record finds them pondering the same winsomely kooky themes they always have. As endearing as it is to hear their tales of lovesickness, God and being bored at work, there is no excuse for using panpipes, as they do on the nostalgia-fuelled 'Read The Blessed Pages' – a reflection on Murdoch's relationship with Campbell, perhaps? Nor is there need to be subjected to Norah Jones' singing on Duffy-lite track 'Little Lou, Ugly Jack, Prophet John', when you have Sarah Martin's dulcet tones at your disposal. Every time she pipes up – as on 'I Didn't See It Coming' and 'I Want The World To Stop' – your heart fairly skips a beat. *Ash Dosanjh*

DOWNLOAD: 'I Want The World To Stop'

6

FRANKIE ROSE & THE OUTS

FRANKIE ROSE & THE OUTS

MEMPHIS INDUSTRIES

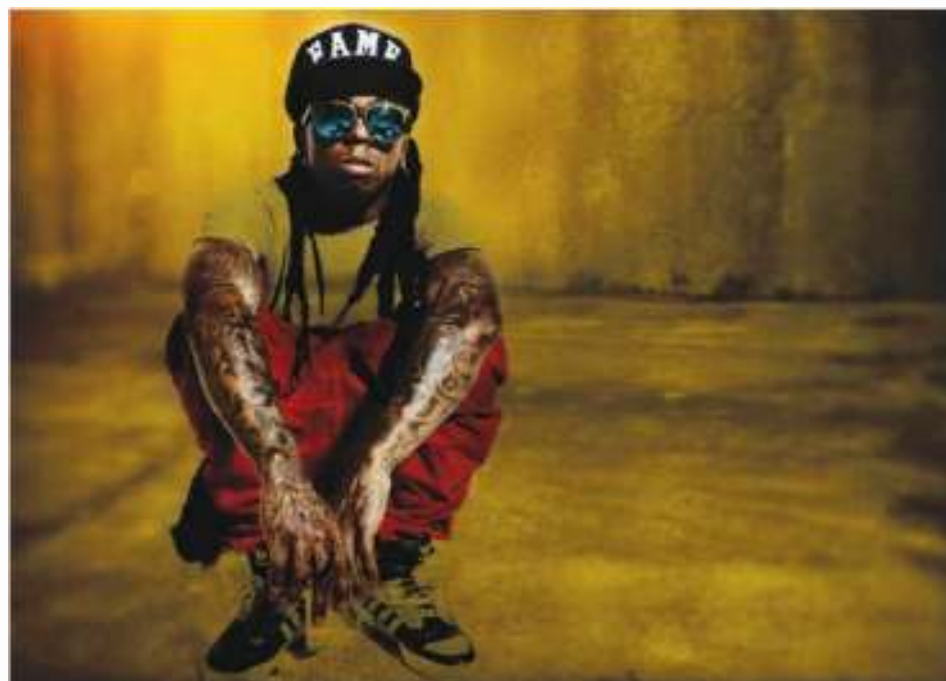


Frankie Rose has graced the line-ups of so many of the current crop of shangri-lo-fi dream-pop grrrl groups there should really be a specialist Six

Degrees Of... drinking game named in her honour. But after stints in Vivian Girls, Crystal Stilts and Dum Dum Girls, she's finally put down roots with The Outs and made an album of hypnotic, woozy-headed pop that owes as much to Spacemen 3 as it does Spector's wall of sound. And bloody good it is, too. Popping her head from under a parapet of marijuana smoke with haunting opener 'Hollow Life', over the course of the next 11 songs Frankie (and The Outs, naturally) seduces you with spectral melodies ('Lullabye For Roads And Miles'), Moe Tucker-esque, look-mum-I-can-drum rhythm ('Candy') and shit-eating surf guitar licks that belong over the top of a Tarantino car chase ('Don't Tread'). For a record just 30 minutes long it feels impossibly epic and for all its scuzzy, lo-fi production, it still sounds fully realised. Not to mention fully brilliant. *Barry Nicolson*

DOWNLOAD: 'Lullabye For Roads And Miles'

8



LIL WAYNE

I AM NOT A HUMAN BEING

DOWNLOAD

Mr Carter's new grab-bag whets our appetite



In these times where you only have to grow a bad moustache to be treated as if you have just arrived from Neptune, the word 'maverick' has lost a lot of its meaning. But if Little Dwayne Carter were to start putting it on his business cards, he wouldn't exactly be troubling the Trade Descriptions Act. As befits a man who drinks strong cough mixture for pleasure, he has, over seven albums, walked the tightrope between addled brilliance and, well, simply addled, and for his eighth trick he has decided to toss out his new album to various download stores in the middle of the week, simply as a 28th birthday present to himself. Presumably the only people who are saying, "Oh no, really, you shouldn't have" are his record company.

'I Am Not A Human Being', Wayne is keen to remind us, is really just an interim album while he prepares to work on 'Tha Carter IV', something he won't be able to do until he is released from jail in November. Even so,

over 10 tracks, a mini-EP in modern hip-hop terms, he has managed to assemble an all-star cast of Grammy-winning producers and guest verses from Drake and Nicki Minaj. Other rappers may wish to follow his pruning example – after an uncertain start with 'Gonorrhea', the quality curve swoops up on the wistful 'With You', and stays there through the mastodon-footed early Beastie Boys stomp of the title track, the filthy 'What's Wrong With Them' and the jarringly euphoric 'Popular', in which Wayne charmingly promises to "suck that pussy like the Dracula", a pledge which is wrong both spiritually and grammatically.

Of course, The Law Of Lil Wayne states that, after an offcut that sounds like an album, the next album will sound like an offcut, but '...Human Being' gets the mouth watering nevertheless. Come on, Mr Parole Officer, and let's see what he does next. *Pete Cashmore*

7

DOWNLOAD: 'Bill Gates', 'I Am Not A Human Being', 'Popular'

AEROPLANE

WE CAN'T FLY WALL OF SOUND



Better known as a DJ and remixing duo (see their rejig of Friendly Fires' 'Paris'), Aeroplane is now the work of one man: Vito Deluca. Those looking for blissed-out bloghaus bangers, try elsewhere. The title track is an odd teaming of Manu Chao, Sesame Street and Balearic house. Even more oddly, it works. If 'I Don't Feel' – with Merry Clayton (backing singer on The Rolling Stones' 'Gimme Shelter', fact fans!) – demands a Studio 54 dancefloor, then 'The Point Of No Return' asks for dry ice and a wind machine. Throw in the tinny synth on 'Fish In The Sky' and this album couldn't get any more late-'70s if it tried. If it was a TV programme, it'd be *Starsky & Hutch* – a dubious honour to say the least. *Ailbhe Malone*

DOWNLOAD: 'Without Lies'

5

ABE VIGODA

CRUSH BELLA UNION



Since the release of '08's 'Skeleton', LA quartet Abe Vigoda have quit their day jobs, got skint really fast and made a shiny new album of dark, experimental punk that'd have any exotic-goth DJ hitting repeat. Hear 'November', possible proof that David Bowie accidentally swallowed a set of bagpipes while necking a fruity cocktail under the strobe lights in a morbid disco dance routine. This is technically the fourth full-length they've released, and it seems AV don't quite reinvent themselves under pressure so much as confort themselves into bigger, better and weirder ways to take everybody's ears on a massive tangent. Weird, but definitely pretty awesome. *Kelly Murray*

DOWNLOAD: 'To Tears'

7

THE RIDER
What we're reading and observing



DVD

This Is England '86

Funny, dark and harrowing in equal measure, the TV series that builds on Shane Meadows' tremendous movie is out on DVD now. Buy it and you can freeze frame the bit where Ian Brown pops up as a truncheon-wielding policeman.



Film

A Town Called Panic

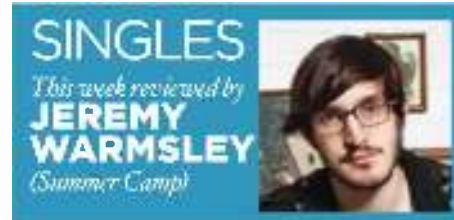
The plastic adventures of Cowboy, Indian and Horse trundle onto the big screen for a bizarre yet brilliant tale of horse love (not that kind), angry bears, crazy scientists and vicious snakes.



Game

Dead Rising 2

The sequel to the good but flawed *Dead Rising* improves upon the original. Slaughter zombies in a deserted amusement complex using everything from crowbars to cuddly bears.



STARSMITH

GIVE ME A BREAK NEON GOLD



Built around nifty Daft Punk-esque sample jiggery-pokery, this synth-heavy slice of electro-pop swaggers confidently around before collapsing in on itself like a small-town bully having a midlife crisis. It doesn't add heaps to the Ritchie Family original (yes, I looked that up), but it's worth a listen.

ESBEN & THE WITCH

MARCHING SONG MATADOR



Impressively distorted guitars churn as someone bangs away on a floor tom. Meanwhile, Kate Bush's evil stepmother wails away about someone drowning in quicksand (possibly). Think Florence + The Machine but with the popglitter replaced with something genuinely malevolent. It's eerie, powerful stuff. I really like the original demo that surfaced on the blogs back in January, too, which had some cool synth washes and electronic woodblocks. Who doesn't love electronic woodblocks?

KINGS OF LEON

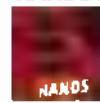
RADIOACTIVE COLUMBIA



I feel bad for Kings Of Leon. Was it their idea to go stadium, or is some shady svengali pulling their strings? This is overblown and meaningless, all showy displays of fake emotion with no redemptive sense of fun. You can't even jump around to it – flopping listlessly is the order of the day. DID I MENTION THE VIDEO? The U2 guitars are nice though.

THE TING TINGS

HANDS COLUMBIA/DECONSTRUCTION



NME sent me a link for this song but it didn't work and I got a Calgon ad instead. It was pretty good. The performances were convincing, with powerful sexual tension throbbing away between the two protagonists. The role of Lady With Limescale Build-up was particularly well-cast. Then they sent me another link which worked. It was pretty good. The performances were convincing, with powerful sexual tension throbbing away between the two band members. A bit like The Knife, albeit not as good (but what is?).

PANTHA DU PRINCE

LAY IN A SHIMMER ROUGH TRADE



Electronics burble, bells twinkle, reverb, well, shimmers. Beautifully executed stuff by this blog-loved maestro. Not much else to say about this fantastic tune but I've got column inches to fill, so I'll tell my favourite joke instead. What cheese do you use to tempt a panda out of his cave? Camembert. Come on, bear. Get it? I'll be here all week, folks.

SCOUTING FOR GIRLS

I DON'T WANT TO LEAVE YOU EPIC



This is so wet, I had to wrap my ears in a towel after listening to it. The whole thing is so synthetic, from the cheesy programmed drums to the totally disinterested delivery. If you're thinking of buying this, don't; get some Calgon instead.

LIVE

MARK RONSON, DARKSTAR, OF MONTREAL

Edited by Emily Mackay



TWO DOOR CINEMA CLUB

O2 SHEPHERDS BUSH EMPIRE, LONDON THURSDAY, SEPTEMBER 23

How did they get so big? Well, with this charm, can you deny them?

Some are born great, some achieve greatness, and some have greatness thrust upon them," quoth *Twelfth Night* many moons ago. Now, though ol' Shakspere probably didn't have three young Irishmen in mind when he penned the line, Two Door Cinema Club's sudden, stealthy leap to popularity seems to fit snugly in the haze between the latter two categories.

Tonight is the trio's second sold out date at the not-exactly-tiny O2 Shepherd's Bush Empire and, from the jostling throng in the pit to the top seated tier, everyone – without exception – is acting as though Mardi Gras has come early. Take a look at the crowd, however, and it becomes clearer why TDCC have become as well-loved as they undoubtedly now are: it's simply very easy for everyone to like them. If that sounds like a ridiculously banal and

meaningless statement then let us elaborate. From the token indie kids to the suits to the middle-aged couples who dance like tipsy parents at a wedding, tonight the crowd is like a mass cross-section of London itself. Why? Because, there are no droning soundscapes or layers of reverb. No existential musings or political slant. Two Door Cinema Club, with their jaunty pop hooks and flush-faced frontman arc, well, very easily digestible – and if that's perhaps a slightly back-handed compliment then the 2,000 strong audience clearly don't care. Stepping out with a new-found

confident swagger that befits the theatricality of their setting, the Bangor boys are almost – aside from the constant, humble "thank you"s that pour from the stage – unrecognisable from the shuffling kids of a year ago. 'Undercover Martyn' pounds through on a driving guitar line (despite some of the most cringeworthy out-of-time audience clapping we've ever heard) ending somewhere near a pop-infused Bloc Party, while 'This Is The Life's' swift segue into the bouncing summer calypso of 'Something Good Can Work' proves a buoyant double hitter, and closer 'I Can Talk' ends proceedings in suitably jubilant style. Promisingly, a new track with a working title 'Das Neue Lied' not only goes down a predictable storm

with the die-hards but also hints at a slightly darker, math-pop edge (coupled still with the Club's youthful vim).

Tonight Two Door Cinema Club prove that, though they may not ultimately change anybody's lives, they've certainly skipped their way into quite a few – and, heck, on a rainy, autumnal night, a bit of light-hearted fun isn't a bad thing at all. *Lisa Wright*

Watch an acoustic session with Two Door Cinema Club on NME.COM and tune in for two specials on NME TV

Customers can get Priority Tickets to O2 Shepherd's Bush Empire up to 48 hours before general release. Just register at o2.co.uk/priority When Priority Tickets are gone, they're gone. Terms apply

O2

MICE PARADE

LE POISSON ROUGE, NEW YORK CITY

SATURDAY, SEPTEMBER 25

At first glance, there is so much about Mice Parade to hate. Their collection of vagrant's choice T-shirts. The largely superfluous second drum set which smacks of 'we-can-go-polyrhythmic' smugness. And let's not even get into the facial hair. But underneath that muso exterior is a band who continue to retain a fantastically vibrant and playful heart. Based around New Yorker Adam Pierce, Mice Parade have become a minor institution in American post-rock circles over the last decade, and one of the main reasons is their ability to shift dramatically from album to album, song to song and sometimes even minute to minute. Even more admirable is their ability to make it all gel.

Tonight, Pierce and the current Mice Parade nervously offer songs from the new album 'What It Means To Be Left-Handed', which only adds to their musically elusive reputation. Although they admit to being under-rehearsed, 'Couches & Carpets' for example mixes the folk spirit of Sebadoh and bookends it with shimmering noise-rock sections like Mogwai's more serene moments. But that odd combo has nothing on the mind-bending, 10-minute finale of 'The Days Before Fiction', which lurches into everything from insane dub funk to ambient electronica. Watching Mice Parade is akin to spying on six people in the grip of some exotic brain fever, but let's hope no-one medicates them anytime soon. **Hardeep Phull**

GRINDERMAN

THE REFECTORY, UNIVERSITY OF LEEDS

MONDAY, SEPTEMBER 27

It's reassuring to see that Martyn P Casey, Nick Cave, Warren Ellis and Jim Sclavunos are still growing old disgracefully. As Grinderman, they successfully upped the ante in terms of both decibels and sleaze from their Bad Seeds incarnation - and now touring album number two of disreputable old-man raunch-riffery, they're in no mood to pull punches. "We've travelled all over the world, and people still talk about how great it is to play Leeds University's cafeteria," scoffs Cave after opener 'Mickey Mouse And The Goodbye Man', later growling a menacing "Fuck you!" at a persistent heckler. They have a playful side, though, best exemplified on the rasping 'Worm Tamer': "My baby calls me the Loch Ness Monster/Two great big humps and then I'm gone", intones Cave beneath the quartet's wall-of-noise. During the set, a pair of knickers and a book find their way to the stage - contrasting offerings, but pertinent as a commentary on this most endearing, if cumudgeonly, collection of rock musicians. **Rob Webb**



BROKEN RECORDS

HOXTON SQUARE BAR & KITCHEN, LONDON

TUESDAY, SEPTEMBER 28

It's tempting to accuse Broken Records of being melodramatic, but it would be truer to marvel at the drama of their sound. Hoxton is not the Highlands, although it is steamy enough to imagine that Highland mist has been condensed into the airless venue tonight. Still, everyone's gasping for breath and jostling for elbow room as the Edinburgh six-piece pan out to show us armies rolling over peaks in battles that take place to the sound of trumpets and marching drums ('Nearly Home'), the victorious ceilidh ('A Good Reason') and piano ballads as the fallen are counted ('Wolves'). It probably sounds a little too much like the soundtrack to *Braveheart* to capture the Shoreditch massive, and unfamiliar songs from new album 'Let Me Come Home' add to a lull in attention at the midpoint. The band seem nervous, which won't do with heavier new material that requires a good degree of bile.

Their folkish, cinematic repertoire has resulted in Broken Records being compared to Arcade Fire too much in the past, which won't be helped by the furious violin stabs in their single 'A Darkness Rises Up'. Where they come into their own is in a particular kind of earnestness that shows up best in the quieter moments. When a hush descends on the rowdy crowd during the piano opening to 'Ghosts', suddenly everyone's there with them, disappearing into the mist. **Hazel Sheffield**

GIG MOUTH

The best in onstage banter this week

Matt Bigland,
Dinosaur Pile-Up,
Bull & Gate, London
Tuesday 2

"Mr Lovely Soundman? My microphone keeps zapping me. Is that normal? Is there anything I can do about the zapping?" (Soundman explains that it's not earthed, so every time he touches his guitar it zaps him) "Yeah, the problem is I can't really play guitar without using my hands." (Mutterings from the crowd) "...Oh, the audience says 'Use your knob!'"

My Last Good GIG



Jonathan Everything - Dirty Projectors at T In The Park "It was shockingly tight. On record it sounds more chaotic. The drummer was amazing to watch. We went up to them afterwards and were like, 'Guys, we love you,' and he was, 'Heeeeey, it's you guys with the crazy voice.' And we were like, 'You actually know who we are?'"



MARK RONSON & THE BUSINESS INTL

O2 ACADEMY BRISTOL MONDAY, SEPTEMBER 27

Even with a cavalcade of guests and a diverse set, live the producer is still a bit, uh, 'meh'

Old Joey Stalin once said something about quantity counting as its own type of quality. Although Uncle Joe probably meant this helped him beat back the Third Reich, Mark Ronson seems to have adopted a similar attitude for his show, with a swollen band, an army of guests and six chrome keyboards.

Ronson takes to orchestrating proceedings from his keyboard, grey-suited and looking like a young Blofeld. In fact, as a whole, his band resembles a flashy selection of dotcom entrepreneurs who bailed out pre-burst to try their hands to super-villainy. With each musician often tethered behind barricades of chrome, things frequently seem sterile and stationary, and it takes either the verve of Spank Rock or a well-timed cover (eg Alex Greenwald singing 'Just' and his own band's 'California') to inject lustre.

Mid-set, Ronson has his decks wheeled out and demonstrates his impressive grassroots, DJing snippets from 'Record Collection' alongside nifty mash-ups, including Pharoahe Monch's 'Simon Says'. He's a far more compelling sight in his 'first job' than he is guitar soloing over Coldplay covers.

The full band returns quickly, with MNDR and Spank Rock - a convincing replacement for Q-Tip - raising pulses with 'Bang Bang Bang'. But Ronson

shows his knack for mis-timing the thrills of the night by closing the main set with the new album's soporific title track, and it shouldn't necessarily take the rolling-out of more guests, including Boy George in a powerful cameo, to get the encore back on track.

Ultimately, Ronson's lack of stage presence (blinding quiff aside) and reliance on covers to prop up limp originals means the show is more a murky pastiche than a spectacle. When you're managing a broad range of talent and mining a hotchpotch of catalogues and styles, there's no excuse for sounding bland. That said, bringing strength in numbers and a 'more is more' approach doesn't hurt your chances of inciting moments of fervour, which Ronson manages occasionally. Stalin would be proud. **Dylan Williams**

Listen to the album, watch video interviews and more at NME.COM/markronson, plus watch the Mark Ronson NME TV Takeover, kicking off on October 7 at 8pm and continuing on October 9 at 9pm

O2 customers can get Priority Tickets to O2 Academy Bristol up to 48 hours before general release. Just register at o2.co.uk/priority



SPEND LESS. GIG MORE.

When it feels like you've practically got to take out a mortgage to afford to go to a festival and money grabbing ticket vendors are piling massive "administration fees" onto your purchase, at least there's one part of a music fan's life that doesn't cost more than Muse's stage props. Emerge Stimulation Drink is as zingy as the leading brand but with an RRP of just 35p!

And to boot, they're sponsoring the Emerge NME Radar Tour 2010 that's currently powering The Joy Formidable, Chapel Club, Flats and Wilder on their jaunt across Britain. We're giving away five pairs of tickets to each date of the last week of the Emerge NME Radar Tour 2010, including its triumphant finale at London's KOKO. In the Emerge spirit of spending less and gigging more, here are some ways to blag your way into as many gigs as you can...

1.

MAKE FRIENDS WITH BANDS

Record deals work pretty much the same way as student loans. You get a big fat advance to spend on textbooks or paying session musicians, but naturally, it always gets blown in a couple of days. So perhaps surprisingly, most bands are just as skint as you are, and would do anything to sleep in your scummy student halls rather than in the van with the drummer dribbling on their shoulder. Make friends over email, promise them a corner of your floor, and then they'll give you free gig tickets. Win, win. (NB. It is always funny to give US bands Marmite and tell them it's chocolate spread).

2.

WORK AT FESTIVALS FOR CHARITY

Y'know those people in fluorescent jackets at festivals, standing around idly clutching a bin bag while watching Vampire Weekend? They're probably volunteering for charity. You might scoff at the idea of picking up rubbish all weekend, but whereas you paid £100 for your ticket and woke up to someone pissing on your tent, they're staying in plush camping, getting meal tickets every day, washing in real showers and doing pretty much sweet FA. And all for free. Who's scoffing now, eh? Sign-ups start around March time each year.

3.

GET INTO STUDENT MEDIA

What they don't tell you about degrees when you're signing up is that the amount of lectures you have to attend usually amounts to less than two days a week, leaving you heaps of time to do other quite frankly more fun stuff. Writing about music for the uni rag or yabbering about it on student radio is an easy way to see bands for free, and you often get to hang out with them afterwards too. Plus it's how most of NME's writers and NME Radio's presenters got started, so there's always the chance that some day, you might get paid for the privilege.

www.emergestimulation.com

www.facebook.com/emergestimulationdrink



The Joy Formidable. Just one of the bands you can catch with Emerge

WIN!
5 PAIRS OF TICKETS

COMPETITION

Emerge Stimulation Drink is as obsessive and excited about new music in the UK as you are, and as such are proud to be sponsoring the Emerge NME Radar Tour 2010. We are giving away five pairs of tickets for the remaining gigs on the Emerge NME Radar Tour 2010 - featuring The Joy Formidable, Chapel Club, Flats and Wilder - on our Facebook page.

Only persons residing in the United Kingdom who are at least 18 years of age may enter. For full terms and conditions, please see our Facebook page.

www.facebook.com/emergestimulationdrink



FACEBOOK.COM/EMERGESTIMATIONDRINK

FUELING
EMERGING
NEW MUSIC

"Can you order me a drink from the bar on that thing?": singer James Buttery (right) onstage with James Young



DARKSTAR

YOYO, LONDON SATURDAY, SEPTEMBER 25

A new venue, new sound, new post-dubstep direction – be ready to get gloriously confused

XOYO has endured near-Commonwealth Games levels of bad pre-publicity due to its 11th hour launch cancellation, but it's the smell of glorious confusion that reigns supreme at east London's newest hipster den tonight. And Darkstar stand accused as discombobulators-in-chief. The trio are perhaps best known for their talked-about 'Aidy's Girl Is A Computer' track from 2009; a nifty release whose clacking, Burial-esque percussion was nonetheless well within the bounds of what one might reasonably expect to find housed in a Hyperdub sleeve.

But they're pursuing a very different vibe tonight; one that better reflects the chilly decompression chamber pop of their startling debut 'North', which arrives this month. For those gathered

in pursuit of the latest dark-stepping fix from everyone's fave avant-dance label, this is the source of some bafflement. Why? Well, you can't really dance to it, for a start. That, and it's only glancingly acquainted with dubstep.

Instead, producers James Young and Aiden Whalley share the new romantic predilection for all things Teutonic and 'Low'-era Bowie; seeking clarity via their monochrome, almost diagrammatic approach to pop. At first they're hesitant, Whalley and Young's synths failing to mesh as vocalist James Buttery – the spit of Ariel Pink with dirty blond locks and parka jacket – shuffles bashfully about the mic stand. Finally his sweet vocals are made to tell and the doleful 'Two Chords' clicks into gear, like Hall & Oates soundtracking HAL's computer-blue sadness in 2007: *A Space Odyssey*.

'When It's Gone' sounds like Gayngs if they ditched the silk-clad irony and swapped the '70s FM references for synths. And 'Gold', a track riffing on a Human League B-side from way back when, combines Gary Numan-style hooks with Junior Boys' sophisticated, rear-jerker pop. 'Under One Roof' makes with the smooth and most likely wouldn't blush if you accused it of sounding like Berlin's heavy breathing classic 'Take My Breath Away', which it does. Growing visibly in confidence, they even make a cover of Radiohead's 'Videotape' sound sneakily triumphant.

By this point we're completely sold, of course, and it's left to dubstep tyke James Blake to coax unexpected ecstasies from the small hours. With Dilla's flair for shattered-glass soul and the warm'n'freaky synth tones of Flying Lotus, Blake's DJ set is frighteningly

good tonight, prising jaws from faces with a superb mix of OutKast's 'Ms Jackson'. Best of all he seems to have mastered the art of uniting the dancefloor before introducing something so screamingly leftfield it stops everyone dead in their tracks. There's that confusion again. Sniff, sniff... pause. And marvel. **Alex Denney**



DAN DENISON

Oxjam

music festival

The sound of something happening... in your town.

Oxjam means 100 Oxfams worth of extraordinary gigs out with hundreds of artists off stage.

Hand-picked rock bands. DJs and performers play exclusive gigs to raise money for Oxfam's life-changing work – social music, social impact. And it's coming as a never seen you.

For tickets, venue and more see www.oxjam.org.uk/oxjam11 or scan the QR code below on your smartphone.



Be Humankind  Oxfam



THE BEST NEW ARTISTS of 2010

featuring

THE DRUMS
AVI BUFFALO
BEST COAST
SLEIGH BELLS
EVERYTHING
EVERYTHING
WARPAINT
DARWIN DEEZ

& loads more...

NME RADAR *The Album*
Available from October 11

PRE-ORDER AT NME.COM/STORE NOW - ONLY £7.99!

Coming Next Week

OUT
WEDNESDAY
OCTOBER
13

*Meet our new
work experience kids...*



the inbetweeners

The potty-mouthed lads take over NME

Plus...

WILD BEASTS
DIRTY-MINDED GENIUSES

EGYPTIAN HIP HOP
MISFITS ON A MISSION

KINGS OF LEON
OUR ALBUM VERDICT

ON THE ROAD WITH OF MONTREAL

Cheese castles, dragons and hanging with Prince – Kevin Barnes' crew and Janelle Monáe get their freak on in the US

PABST THEATER, MILWAUKEE, FRIDAY, SEPT 24

If Milwaukee, Wisconsin, is known for anything – apart from the Violent Femmes – it's beer, and there's plenty to be had backstage before Of Montreal's show tonight at the Pabst Theater.

As *NME* happily works its way through the output of several local breweries, various Of Montrealites begin to arrive and help themselves to dinner. "I wish every venue was like this," sighs amiable bassist/keyboardist Nicholas Dobbratz as he digs into the impressive spread.

The Pabst Theater is full of secret tunnels and staircases – later on, *NME*'s intrepid photographer will venture right up to the top of the catwalk that spans the venue's fly-reel apparatus in the company of Kevin Barnes and a gentleman from Janelle Monáe's entourage who goes by the name of 'z.o'.

Janelle Monáe? Oh, didn't we mention she's here too? Indeed she is – in fact, this is billed as a double headline tour. As the two acts retire to their respective dressing rooms to prepare, Monáe's genial tour manager regales *NME* with tales of last night's show in Minneapolis: "Yeah, Prince was there," he says matter-of-factly. "When you get to know him, he's a real gentleman." It'll surprise no-one to learn that The Purple One is a huge fan of Monáe; he entertained her entourage, along with a very, very excited Kevin Barnes, at Paisley Park yesterday. "Prince gave me a hug," Barnes will beam to *NME* later. "It was a beautiful experience."

Monáe is on first, and she and her immaculately suited band are formidably ferocious. Their set is clearly planned down to the second, with several set-pieces (like bringing out an easel and canvas during 'Mushrooms & Roses'). And boy, can Janelle sing.

Of Montreal up the theatrical ante even further, with Barnes a picture of flamboyance in wrap-around miniskirt, blue eyeliner, orange tights and amazing turquoise boots. He's joined onstage by seven bandmates made up in a faux-kabuki style and an assortment of characters who'd even have The Flaming Lips scratching their heads: gun-toting goldfish, sinister pyjamad-clad skeleton children, a huge Michelin man with a giant lightglobe for a head. "My brother [artist David Barnes] designed them all," Barnes explains to *NME* after the gig. "He has an



incredible imagination. His sketchbooks are outrageous.

"This is the first tour where we've created and engineered everything on our own," he continues. "We've discovered that a lot of the ideas we had originally didn't work the way we envisaged, so we've had to modify them. We were trying to make something more abstract... because everything we've done [before] has been comical and fun and playful. But..." he chuckles ruefully, "...we discovered it just didn't work. So we've gone back to being playful and crazy again."

It seems to work out just fine tonight. "Grandmothers and aunts sewed this stuff," confides the band's publicist during 'Hydra Fancies', as we watch Barnes ride around on a giant pantomime dragon that requires four people to operate. The effect is crazy, alright; frankly, if you haven't seen an androgynous boy/girl dry-humping a roadie in a gold bodysuit and a pig mask, you haven't really lived.

After 'A Sentence Of Sorts In Kongsvinger' closes the main set, Monáe and band reappear to join Of Montreal onstage for an exuberant Michael Jackson medley encore of 'Thriller', 'Wanna Be Startin' Somethin'', and 'PYT (Pretty Young Thing)'. The crowd goes batshit.

Backstage after the show, Monáe's crew unleash some of the most jaw-dropping freestyling you'll ever see, further reinforcing that they are Way Cooler Than Us. In a good way, of course. As 2am rolls round, everyone starts peeling off towards the band buses, and *NME* soon follows suit. Tomorrow: Chicago.

RIVIERA THEATER, CHICAGO, SAT, SEPT 25

The outskirts of the city are grim – cracked pavements, foreclosed businesses and a general air of down-at-heelness. It's a two-hour drive here from Milwaukee, a journey that takes you straight through the heart of Middle America via fun-sounding places like the Bong Recreation Reserve and the Mars Cheese Castle.

In contrast to its surroundings, Chicago itself is a gleaming portrait of space-age futurism. We rendezvous with the band after soundcheck at The Riviera Theater, an ornate former jazz-era cinema.

There's an evil bug going around the bus – poor keyboardist Thayer Sarrano looks particularly forlorn, while Barnes is sipping herbal tea and sniffing a lot. Monáe and co, however, seem to be in rude health and tear out another ripsnorter of a set. As with last night, Barnes joins her onstage for 'Make The Bus', much to the crowd's delight.

The Barnes/Monáe axis is a fascinating one. They're clearly firm friends: "We're super-close. I feel like I've known her for about 100 years," Barnes tells us. For her part, Monáe says simply: "They are my favourites. 100 per cent."

Onstage, it's plain to see what they share: a penchant for theatrics and an idiosyncratic, restless creative vision that has little regard for genre boundaries. "We're all very free," suggests Barnes of the two camps' similarities. "We don't want to do anything boring or clichéd – we just want to do something exceptional. Maybe we come from different places, but that's the great thing about art: it can break down barriers. That's what's so beautiful about it."

Of Montreal also shake off their illnesses firmly nail their set. "That was definitely the best show we've played so far," enthuses bassist Davey Pierce in the wings before the encore. The MJ medley gets another work-out, and again the crowd go absolutely

bananas for it, especially when Monáe breaks into a flawless moonwalk.

After the show, we follow guitarist/violinist K Ishibashi back to one of Of Montreal's two buses ("There's the party bus and the quiet bus," he explains).

Eventually, the band go their separate ways – some to bed, the rest for a few drinks before the 2am bus call. *NME* is delighted to tag along with the latter; Barnes retires early. He's trying to avoid the lurgy, and since this is the penultimate show of the tour's first leg, he wants to finish on a high. "So far, I can't think of any tour that's been more fun and fulfilling," he tells us before he crashes. "Artistically and emotionally... It's been amazing." *Tom Hawking*

VIEW FROM THE CROWD



*Jeffrey Wade,
überfan, 28*

"Kevin captures something I don't think anyone else is capturing now. I've had other artists I've really loved, but not like this. That sounds gushy (laughs). I do have an Of Montreal tattoo... (reveals a pretty impressive piece of work)."



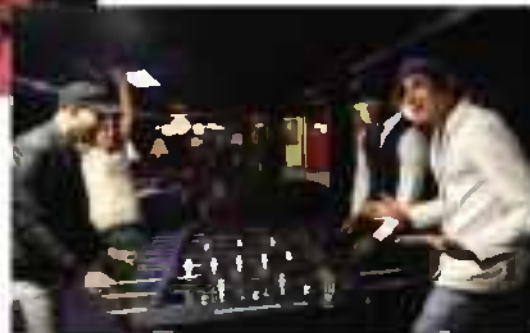
Milwaukee, Friday, 6pm
Dancer Nikki Martin shows off her favourite Ascot hat



Milwaukee, Friday, 10pm
Of Montreal's Kevin Barnes greets his 'favourite fan'



Milwaukee, Friday, 10.20pm
You don't get silver fairies with The Courteeners



Milwaukee, Friday, 2am
Kevin tears up the football table. This touring lark's wild



Milwaukee, Friday, 9pm
The dancers get ready (for bed?) backstage



Milwaukee, Friday, 9.45pm
Kevin and Janelle perform 'Enemy Gene'



Chicago, Saturday, 5pm
The Riviera - ensuing psychedelia out of shot



Chicago, Saturday, 6pm
Bet the band feel silly in the cold light of day



Chicago, Saturday, 9pm
Crazy fan Jeffrey (see voxpop) gets in the mood



Chicago, Saturday, 6pm
Kevin takes the skeleton kid for a walk



Chicago, Saturday, 8.50pm
Pre-show bonding - post-corps paint application



Chicago, Saturday, 8.15pm
Kevin and Janelle in the middle of their 'belting' competition



Chicago, Saturday, 9.30pm
Kevin teaches the pig people how to have sex. No, really. Honestly...



Chicago, Saturday, 10.20pm
The Michael Jackson medley. Or something...

ARCHIE BRONSON OUTFIT



#Guests
THE VICTORIAN
ENGLISH
GENTLEMENS
CLUB

- OCTOBER
- 8 LEEDS BRUDENELL SOCIAL CLUB 0113 245 4650
 - 9 EDINBURGH CABARET VOLTAIRE 0844 499 9990
 - 10 NOTTINGHAM BODEGA 08713 100 000
 - 12 BIRMINGHAM HARE & HOUNDS 0871 230 0010
 - 13 BRIGHTON KOMEDIA 01273 647 100
 - 14 LONDON SCALA 0844 477 1000

Buy online at livenation.co.uk,
seetickets.com and gigsinscotland.co.uk

The Stunning New Album 'Coconut' out now
www.myspace.com/archiebronsonoutfit
A Live Nation, Melting Vinyl, DF and OHP presentation



VILLAGERS

NOVEMBER

- 29 MANCHESTER Academy 3 0161 832 1111
- 30 NOTTINGHAM Rescue Rooms 0845 413 4444

DECEMBER

- 1 PORTSMOUTH Wedgewood Rooms 023 9286 3911
- 2 EXETER Phoenix 01392 667080
- 4 BRISTOL Thekla 0845 413 4444

PLUS GUESTS

- 5 BIRMINGHAM Institute 0844 576 5483
- 6 GLASGOW Oran Mor 0844 847 2487
- 7 NORWICH Waterfront 0844 576 5483
- 9 LEEDS Cockpit 0113 245 4650
- 10 GATESHEAD The Sage 0191 443 4661
- 11 LIVERPOOL The Kazimier 0870 264 3333

Buy online at livenation.co.uk and seetickets.com



www.warrevillagers.com
Live Nation presentation in association with CAA

Debut Album
'Becoming a Jackal'
Out Now On CD/LP/Digital



SUB FOCUS LIVE

SEPTEMBER

THURSDAY 20TH // HATFIELD: THE FORUM

OCTOBER

FRIDAY 1ST // LONDON: FABRIC

SATURDAY 2ND // LIVERPOOL: MASQUE

FRIDAY 8TH // NORTHAMPTON: ROADMENDER

SATURDAY 9TH // COVE TRY: COPPER ROOMS

WEDNESDAY 15TH // PORTSMOUTH: LIQUID

THURSDAY 15TH // NEWCASTLE: O2 ACADEMY

FRIDAY 15TH // YORK: TOKYO

SATURDAY 16TH // BRISTOL: MOTION

SATURDAY 23RD // BOURNEMOUTH: O2 ACADEMY

SUNDAY 24TH // LONDON: PULSE (UNDER 18s)

WEDNESDAY 27TH // LONDON: UNION AT FABRIC

THURSDAY 28TH // BIRMINGHAM: GATECRASHER (UNDER 18s)

FRIDAY 29TH // CARDIFF: MILLENNIUM MUSIC HALL

SATURDAY 30TH // BIRMINGHAM: HMV INSTITUTE

NOVEMBER

SATURDAY 6TH // MANCHESTER: THE WAREHOUSE PROJECT

TUESDAY 16TH // SHEFFIELD: FUSION AND FOUR DRY

THURSDAY 18TH // LOUGHBOROUGH: LOUGHBOROUGH UNIVERSITY

FRIDAY 19TH // OXFORD: O2 ACADEMY

SATURDAY 20TH // ESSEX: SUB ZERO

FRIDAY 26TH // NOTTINGHAM: STEALTH

SATURDAY 27TH // LEEDS: STYLUS

ALBUM OUT NOW, INCLUDES THE HITS 'ROCK IT', 'COULD THIS BE REAL' AND 'SPLASH'

TICKETS AVAILABLE FROM WWW.SUBFOCUS.COM

IN ASSOCIATION WITH RAM RECORDS, WME AND JHO MANAGEMENT

JHO



THE BIRTHDAY MASSACRE

PHS AND KEELE'S TOUR

plus guests RAGGEDY ANGRY

OCTOBER

- 06 NORTHAMPTON ROADMENDER 0115 912 9000
- 07 SOUTHAMPTON JOINERS 023 8063 2601
- 08 SOUTHEND CHINNERS 0115 912 9000
- 10 CARDIFF THE GLOBE 0870 264 3333
- 12 MANCHESTER MOHO 0161 898 1111
- 13 LIVERPOOL O2 ACADEMY2 0844 477 2000
- 14 GLASGOW CLASSIC GRAND 08444 77 1000
- 15 ABERDEEN TUNNELS 08444 77 1000
- 16 NEWCASTLE DIGITAL 08713 100 000
- 17 SHEFFIELD CORPORATION 0114 276 0262
- 18 LEICESTER O2 ACADEMY3 0844 477 2000
- 19 WREXHAM CENTRAL STATION 0870 444 5555
- 20 PRESTON 53 DEGREES 08712 200 260
- 21 BIRMINGHAM O2 ACADEMY3 0844 477 2000
- 22 OXFORD O2 ACADEMY2 0844 477 2000
- 23 BRISTOL THEKLA 08713 100 000
- 24 NOTTINGHAM ROCK CITY 08713 100 000
- 25 COLCHESTER ARTS CENTRE 01206 500 900
- 26 LONDON O2 ACADEMY ISLINGTON 0844 477 2000

TICKETS ALSO AVAILABLE FROM
TICKETWEB.CO.UK & ALL USUAL OUTLETS

Academy Events presents

THE DOUBLETHINK TOUR

(Akala)

NOVEMBER 2010

- 01 HATFIELD - THE FORUM WERTFORDSHIRE 0844 477 2000
- 02 LIVERPOOL O2 ACADEMY2 0844 477 2000
- 03 SHEFFIELD O2 ACADEMY2 0844 477 2000
- 04 GLASGOW O2 ABC 0844 477 2000
- 05 BIRMINGHAM O2 ACADEMY3 0844 477 2000
- 06 SOUTHAMPTON TALKING HEADS 0870 264 3333
- 08 LONDON O2 ACADEMY2 ISLINGTON 0844 477 2000
- 10 TUNBRIDGE WELLS THE FORUM 08450 50 82 58
- 11 CAMBRIDGE ARU 08450 50 82 58
- 12 OXFORD O2 ACADEMY2 0844 477 2000
- 13 WINCHESTER THE RAILWAY 0870 264 3333
- 15 LEEDS COCKPIT 0113 244 3446
- 16 MANCHESTER ACADEMY 0844 888 9991
- 17 BRISTOL THEKLA 08713 100 000
- 18 BOURNEMOUTH CHAMPIONS 0870 264 3333
- 19 EXETER CAVERN CLUB 0870 264 3333

BUY ON-LINE: WWW.TICKETWEB.CO.UK WWW.SEETICKETS.COM

ACADEMY EVENTS AND FRIENDS BY ARRANGEMENT WITH WILLIAM MORRIS ENTERTAINMENT

Academy Events Present

the doors alive

NOVEMBER 2010

- FRI 05 BOURNEMOUTH O2 ACADEMY 0844 477 2000
- FRI 12 LIVERPOOL THE STANLEY THEATRE 0844 477 2000
- SAT 13 SHEFFIELD O2 ACADEMY2 0844 477 2000
- FRI 19 BRISTOL O2 ACADEMY 0844 477 2000
- SAT 20 BIRMINGHAM O2 ACADEMY2 0844 477 2000
- FRI 26 YORK STEREO 0844 477 1000
- SAT 27 NEWCASTLE O2 ACADEMY 0844 477 2000

DECEMBER 2010

- FRI 03 OXFORD O2 ACADEMY2 0844 477 2000
- SAT 04 LONDON O2 ACADEMY ISLINGTON 0844 477 2000
- FRI 10 SWANSEA SIN CITY 01792 654 226
- SAT 11 CARDIFF MILLENNIUM MUSIC HALL 02920 230 130
- FRI 17 GLASGOW O2 ABC 0844 477 2000

TICKETS ALSO AVAILABLE FROM: WWW.TICKETWEB.CO.UK
WWW.MYSPACE.COM/THEDOORSALIVE WWW.THEDOORSALIVE.CO.UK

ELECTRIC SIX

DECEMBER 2010

- 03 GLASGOW O2 ABC 0871 220 0260
- 04 DUBLIN ACADEMY TICKETMASTER.IE
- 06 LIVERPOOL O2 ACADEMY 2 0844 477 2000
- 07 BIRMINGHAM O2 ACADEMY2 0844 477 2000
- 08 YORK DUCCHES 0844 477 1000
- 09 MANCHESTER CLUB ACADEMY 0161 832 1111
- 10 NEWCASTLE O2 ACADEMY 0844 477 2000
- 11 LONDON O2 ACADEMY2 0844 477 2000
- 13 CARDIFF MILLENNIUM MUSIC HALL 029 2023 0130
- 14 DUBLIN CONGORDE2 01273 673 311
- 15 BRISTOL O2 ACADEMY 0844 477 2000
- 16 LONDON O2 ACADEMY ISLINGTON 0844 477 2000
- 17 BOURNEMOUTH O2 ACADEMY 0844 477 2000
- 18 OXFORD O2 ACADEMY 0844 477 2000

AN ACADEMY EVENTS, SIN CONCERTS AND LEBLANC MUSIC PRESENTATION
WWW.ELECTRICSIX.COM

THE EASTPAK ANTIDOTE TOUR

SUM 41

The Black Pacific

FEATURING FORMER PENNYWISE FRONTMAN JIM LINDBERG
RIVERBOAT GAMBLERS VEARA

27/10 NORWICH UEA
01603 508 050
28/10 SOUTHAMPTON GUILDHALL
02380 5321
29/10 LONDON HMV FORUM
0844 847 2405
31/10 GLASGOW O2 ABC
0844 899 990

01/11 MANCHESTER ACADEMY
0161 832 1111
02/11 BIRMINGHAM O2 ACADEMY
0844 477 2000
03/11 BRISTOL O2 ACADEMY
0844 477 2000
24 HR CC HOTLINE: 0844 811 0051
BUY ONLINE: WWW.GIGSANDTOURS.COM



A METROPOLIS MUSIC, SIM CONCERTS AND ICE CONCERTS PRESENTATION BY ARRANGEMENT WITH THE AGENCY

Agency

STORNOWAY

PLUS RACE HORSES FOXES! LIAM O'DONNELL ANTON BARBEAU
(LONDON AND OXF ONLY) (ALL DATES) (LEEDS ONLY) (CAMBRIDGE ONLY)



NOVEMBER
02 BIRMINGHAM INSTITUTE LIBRARY 0844 248 5007
03 BRISTOL UNIVERSITY ANSON ROOMS 0117 929 8008
04 OXFORD BROOKES UNIVERSITY 01865 404 750
09 LIVERPOOL O2 ACADEMY 2 0844 477 2000
10 MANCHESTER ACADEMY 2 0161 832 1111
11 LEEDS COCKPIT 0113 245 4650
13 SOUTHAMPTON UNIVERSITY 023 9063 2601
14 CAMBRIDGE JUNCTION 08450 508 258
15 NORWICH WATERFRONT 01603 508 050
17 LONDON O2 SHEPHERDS BUSH EMPIRE **SOLD OUT**

24 HOUR TICKET HOTLINE: 0844 811 0051 | GIGSANDTOURS.COM
A Metropolis Music, SIM Concerts, Kilmacragga and SPC presentation by arrangement with Coda
"Headcase" by Window 117 The Deluge Album out now. stornoway.co.uk www.coda.com **CCO**

FRIDAY 29 OCTOBER
MANCHESTER ACADEMY 2
0161 832 1111

SATURDAY 30 OCTOBER
GLASGOW O2 THE GRAND
0844 847 2407

SUNDAY 31 OCTOBER
LIVERPOOL STANLEY THEATRE
0844 477 1000

MONDAY 01 NOVEMBER
LEEDS COCKPIT
0113 245 4650

TUESDAY 02 NOVEMBER
BRISTOL UNIVERSITY ANSON ROOMS
0117 929 8008

WEDNESDAY 03 NOVEMBER
BRIGHTON O2 CORDE 2
0844 871 8803

THURSDAY 04 NOVEMBER
LONDON KOKO
0844 847 2258

24 HR CC HOTLINE: 0844 811 0051
WWW.GIGSANDTOURS.COM
A Metropolis Music, SIM Concerts, Kilmacragga and SPC presentation by arrangement with Coda

Plus guests THE HUNDRED IN THE HANDS (ALL DATES)
+ WHO MADE WHO (LONDON ONLY)

Exclusive live announcements and priority booking: www.gigsandtoours.com

We are Scientists



THE AMERICAN BARBARIANS TOUR

PLUS GUESTS GOLDHEART ASSEMBLY & REWARDS

NOVEMBER

MON 15 PORTSMOUTH PYRAMID CENTRE 023 9282 4066 | TUE 16 BIRMINGHAM HMV INSTITUTE 0844 248 5007
WED 17 BRISTOL O2 ACADEMY 0844 477 2000 | THU 18 NORWICH UEA 01603 508 050 | SAT 20 MANCHESTER ACADEMY 2 0161 832 1111
SUN 21 LONDON O2 SHEPHERDS BUSH EMPIRE 0844 477 2000 | MON 22 LIVERPOOL O2 ACADEMY 0844 477 2000
WED 24 LEEDS METROPOLITAN UNIVERSITY 0113 244 4600 | THU 25 GLASGOW O2 ABC 0844 899 9900
FRI 26 NEWCASTLE O2 ACADEMY 0844 477 2000 | SAT 27 NOTTINGHAM ROCK CITY 0115 822 1314

BUY ONLINE AT GIGSANDTOURS.COM | 24HR CC HOTLINE 0844 811 0051
www.wearescientists.com New album 'BARBARA' out now
An SJM Concerts presentation by arrangement with X-ray

CHASE AND STATUS LIVE

PLUS GUESTS LIAM BAILEY & MAVERICK SABRE

NOVEMBER 2010

THURSDAY	11	CARDIFF UNI GREAT HALL	029 2078 1458
FRIDAY	12	NEWCASTLE O2 ACADEMY	0844 477 2000
SATURDAY	13	LIVERPOOL O2 ACADEMY	SOLD OUT
SUNDAY	14	PRESTON 53 DEGREES	01773 880 000
TUESDAY	16	CAMBRIDGE JUNCTION	SOLD OUT
WEDNESDAY	17	BIRMINGHAM HMV INSTITUTE	0844 248 5007
THURSDAY	18	LEICESTER O2 ACADEMY	0115 954 477
FRIDAY	19	PORTSMOUTH PYRAMID CENTRE	SOLD OUT



BUY ONLINE: GIGSANDTOURS.COM | TICKETSMASTER.CO.UK | 24HR CC HOTLINE: 0844 811 0051 | 0844 811 0051
2010 & 2011 - THE 100 BEST LIVE ACTS IN THE WORLD, THE 100 BEST LIVE ACTS IN THE WORLD, THE 100 BEST LIVE ACTS IN THE WORLD
www.100bestliveacts.com | www.100bestliveacts.com | www.100bestliveacts.com
All SJM Concerts presentation by arrangement with X-ray & J&B Management

J&B

THE FRAMES

WEDNESDAY 8th DECEMBER
LONDON O2
SHEPHERDS
BUSH EMPIRE
0844 477 2000

BUY ONLINE AT GIGSANDTOURS.COM | 24HR CC HOTLINE 0844 811 0051
THE FRAMES | MYSPACE.COM THEFRAMESOFFICIAL | AN SJM CONCERTS PRESENTATION

AND .COM EXCLUSIVE LIVE ANNOUNCEMENTS AND PRIORITY BOOKING GIGSANDTOURS.COM

STRUT VILLAGE
SUNDAY 11th OCT 12-5PM
10th SHEFFIELD The Beesbunch with FREE DEADTIME PUBLISHINGHOUSE ES
11th BRISTOL The Crab with DJ The Longestway BOB LETTS ES
12th LIVERPOOL The Crab with THE TALLA TALLA! ES
13th GLASGOW The Crab with CHOCOLATE ALLSTARS ES
14th MANCHESTER The Crab with FREE DEADTIME PUBLISHINGHOUSE ES
15th NEWCASTLE The Crab with FREE DEADTIME PUBLISHINGHOUSE ES
17th LONDON The Crab with FREE DEADTIME PUBLISHINGHOUSE ES

EVERY FRIDAY KOKO EVERY FRIDAY CLUB NME

THIS FRIDAY THE JAPANESE POPSTARS
DJ ED THE SAINT
TICKETS - 0844 847 2258
1A CAMDEN HIGH STREET, NW1 7JE (MORNINGTON CRESENT TUBE)
9:30PM - 4AM: FIRST 100 FREE
ES B4 11PM: £7 AFTER
STUDENTS E2: B4 10.30PM
E4: B4 MIDNIGHT
WITH STUDENT CARD
WWW.KOKO.UK.COM

COMING SOON FORTUNE FICTION
DJ JEFF AUTOMATIC
MITCHELL MUSEUM THE ABC CLUB
DJ JEFF AUTOMATIC
THE HALLOWEEN BALL
GYPSY & THE CAT
MR.FOGG
DJ ED THE SAINT & ED WILDER

VENUE 2a, CLIFTON RISE, NEW CROSS, LONDON SE14 www.thevenue100.com
020 8 692 4077 ADM £7/£3 B4 11pm STUDENTS: WIGGERS OR WITH THIS AD FOR MAIN LATE GIGS

FRI 6th OCT HOT FLUSS Tribute To THE KILLERS
FRI 13th OCT a tribute to the MONKEYS
FRI 22nd OCT RED HOT CHILI PEPPERS
FRI 29th OCT THE SMOKEY MOUNTAIN BOYS

FEED ME MUSIC PRESENTS MATINEE 20.10.2010 100TH CLUB
"MATINEE THE ALBUM AVAILBLE ON ITUNES DOWNLOAD."

WEEKEND PASSES UP FOR GRABS! More info at NME.com/weekender/win

PRICES START FROM £85*
*Based on 8 people sharing a Gold Chalet

Presented by chic FESTIVALS

NME Weekender 3rd NOV PONTINS CAMBER SANDS SUSSEX

THE ROCK'N'ROLL WEEKEND THAT THE WEATHER CAN'T SPOIL
SPECIAL GUESTS

Babyskambles

THE WHIP BRITISH SEA POWER 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 AND THE CAT • AMERICAN MEN • GOLDHAWKS • ENVY • WILDER • CITADELS • THE CROOKES • YES CADETS • MINNAARS • ERRORS

Also including UNDERGROUND REBEL BINGO • QUIZZES • COMEDY & SCREENINGS TBA...

Visit NME.COM/weekender for line-up news and ticket information or call 08700 11 00 34

Emerge

STIMULATION
DRINK

NME RADAR TOUR

THE JOY FORMIDABLE CHAPEL CLUB FLATS WILDER (Norwich, Cardiff & London only)

~~27-Oct 02 Academy2 Birmingham - 0844 477 2000~~

~~28-Sep Norwich Waterfront - 01603 508 050~~

~~30-Sep Nottingham Rescue Rooms - 0871 3100 000~~

~~1-Oct Glasgow King Tuts - 08444 999 990~~

~~2-Oct Aberdeen Tunnels - 0871 220 0260~~

~~4-Oct Manchester Academy 3 - 0161 275 2950~~

5-Oct 02 Academy2 Newcastle - 0844 477 2000

6-Oct Leeds Cockpit - 0871 220 0260

7-Oct Stoke Sugarmill - 01159 454 593

8-Oct Cardiff Millennium Music Hall - 0871 230 5595

10-Oct 02 Academy2 Oxford - 0844 477 2000

11-Oct Brighton Concorde 2 - 01273 673 311

13-Oct Portsmouth Wedgewood Rooms - 023 9286 3911

14-Oct London KOKO - 0871 230 5595

ON SALE NOW! Tickets available from
www.nme.com/radartickets



Presented by
Kilimanjaro
www.kililive.com

myspace.com/thejoyformidable

myspace.com/chapelclub

myspace.com/flatsofcourse

myspace.com/wearewilder

BAND AID⁺

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



NUDITY DOESN'T WORK

I'm so nervous playing live shows, but imagining the crowd naked isn't working as we appeal to an older audience! How else can I get over my fears?

Scaredy Cat, Glasgow

I actually have found that imagining the crowd naked can be more harm than good, especially when, as is the case with me, the last time you ACTUALLY saw a naked person was the weekend that Charles and Diana got married.

Normally I prescribe alcohol for stage fright, but in this case, I'd remind you that any OAP who goes to gigs hasn't got a clue and will accept any old shite that you deign to serve up. *Uncle Pete*

I'M A BIG GIRL'S BLOUSE!

In a recent review I've been called, and I quote, "a ridiculously effete ponce". How can I be a confident lead without looking like a berk?

Jagger Reborn, Windsor

Ah yes. There truly is a thin line between "cool" and "foppish twat" - look at Serge from Kasabian. Everything he wears, the shapes he throws, even the very scarves that adorn his neck, suggest that he SHOULD look like a rock god, and yet who among us doesn't want to punch him and then force him into National Service? My advice is simply to grow an enormous beard, the kind in which small animals might happily nest. Although, to be fair, that's my answer to most things. *Uncle Pete*

CAPITAL GAINS?

I want to "break" London, but it's so competitive and I don't know how to stand out from the crowd.

Is cracking the capital essential?

Country Boy, Wolverhampton

It's not essential, Country Boy, provided you can circumnavigate the fact that the entire music industry and all the major venues are located here. The capital can be quite daunting, but just remember - evil lurks on every corner and every passer-by is ready to stab you in the back for what little money you have left, and it WILL chew you up and spit out your gnarled remains. Once you're cool with that, you'll be fine. *Uncle Pete*

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

BAND SERVICES

CHAT

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944

18+. 10p per min. Network extras apply. Live calls recorded. SP: 4D.

WOMEN CALL FREE*
0800 075 9128

*0800 - Free from BT Landline

CHAT OR DATE
10p
PER MIN

0872 100 1002

18+ Helpdesk: 0844 044 0444 Network extras apply. Live calls recorded. SP: 4D.

ÜBER COOL CHAT
So cool, it's sub zero!

Chat, date & flirt
0872 100 0467

18+ Helpdesk: 0844 044 0444 Network extras apply. Live calls recorded. SP: 4D.

TUITION

LEADING VOCAL COACH

To the famous

www.punk2opera.com

Tel: 020 8958 9323

RECORDING STUDIOS

Mill Hill Music Complex
0208 906 9991
London NW7

Established 1979
Rehearsals from £3.50-£18 per hr (inc PA and full backline)
Recordings: Large live rooms, great drum sound, Apple Mac GS & Soundtrax desk all from £18-25 per hour
PA's & Backline for hire
Main Dealers for Fender, Ibanez, Laney + many more at great prices
Storage available - cupboards to shipping containers
Free Strings, Drumsticks, Soft Drinks or Pringles for New Customers (Check website for full details of offer)

10 Minutes from M1/M25
5 mins walk from Mill Hill Busway
Train from Mill Hill Station
A1000 Cross, No stairs to Amps Parking
www.millhillmusic.co.uk

BonaFideStudio

recording and rehearsal studio
London EC2: open 24/7

demos + singles + albums + video overs + sound engineering tutorials + live recording recording + mastering + mixing + programming + full production + jingles + rehearsals

Recording from £12.50 p/h incl engineer
Rehearsals from £5 p/h incl b/lane
www.bonafidestudio.co.uk
020 7684 5350 or 020 7684 5351

CLOTHING & ACCESSORIES

AWESOME MERCHANDISE

1806 AS PLAYERS & 300 AS POSTERS & 400

VALUE SOURCE OF PRINT

THE UK'S BEST

AWESOME MERCHANDISE

STICKERS, T-SHIRTS, TOTE BAGS, BOTTLE OPENERS, FLYERS, BUSINESS CARDS, PINEAPPLES, AND MUCH MORE

AWESOME MERCHANDISE
WWW.AWESOMEMERCHANDISE.COM
INFO@AWESOMEMERCHANDISE.COM

TELEPHONE: 0173 245 5661
83 BARNSTON HOUSE - CHRYDON STREET
LEEDS LS11 9AT - UNITED KINGDOM

T-SHIRTS that ROCK!

68

DJTEES.COM

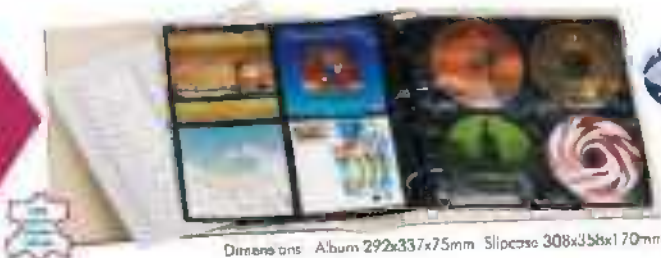
Leather CD/DVD Organiser

"Oops The plastic case is cracked!"
 "Where's that Beatles CD?"
 "Did I lose the CD cover?"

Protect Your CD/DVD Collection

£24.⁹⁵ each
 when you buy Two &
 SAVE £10 Plus FREE P&P

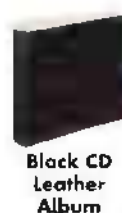
One
 Binder will
 Store up to
 160 Discs



Dimensions: Album 292x337x75mm Slipcase 308x356x170mm

Say Goodbye to untidy stacks of discs, lost DVDs and cracked cases and transform your collection with the Arrowfile Archival Organiser. You'll be able to put your hands on any individual CD/DVD in a flash. Best of all - your CDs will be protected in PVC-Free sleeves that prevent 'CD-Rot', scratches and your music becoming corrupted. Store 5 times as many CDs in the same space. Just one high quality binder can hold up to 160 discs. Order two binders and you'll save £10 and receive a **FREE** leather slipcase, worth £19.95 into the bargain. Find your album or track in seconds. Protect and Organise your discs **NOW** at this special low cut price!

IF ORDERING VIA THE WEBSITE NORMAL P&P RATES APPLY



Black CD
 Leather
 Album



10 CD/DVD
 Sleeves
(RJOC44 additional sleeves £9.95 pk of 10)



Index
 Sheets



Page
 Numbers



Index
 Dividers

1 Organiser Set
£29.⁹⁵ (K-391)

or

2 Organiser Set
£49.⁹⁰ (K-392)
 +FREE Slipcase

A total
 saving of
 over £39



Ring our Freephone **0800 027 5363** Quote: **NME4110**

Order online - www.arrowfile.com/NME4110



IT'S NOT TOO LATE SWITCH TO MUSIC!

- We have got government funding for more places on our music courses and apprenticeships!
- If you are aged 16-18 and are not happy with your current school or college course, then apply online today and we can help you discover your musical future.

accesstomusic.co.uk . 0800 28 18 42
info@accesstomusic.co.uk



Choose Access to Music: the UK's largest popular music college.

Choose from performance or music technology courses or our Freelance Music Apprenticeship. Free tuition for 16-18s. Gain a recognised qualification.



SONIC EDITIONS

—Limited Edition Music Photography—

NME

Sonic Editions presents:
The NME Collection

20 Iconic images including
Muse, David Bowie, Blur,
The Strokes, The Beatles,
The Clash and more.

The NME Collection features 20 images,
limited to 495 of each, available from £59
framed at www.soniceditions.com/NME

Visit SonicEditions.com/NME



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

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



LAURA MARLING

STARTS: Sheffield Leadmill, Nov 20

DON'T
MISS

Although there's no sign of that new album she promised us this year, we're more than willing to forgive Ms Marling – 2010's been busy enough for her. Her beautiful second album 'I Speak Because I Can' worried us with its portent of dealing with "the responsibility of womanhood". It certainly was serious, but elegantly so, allowing Marling to emerge unscathed by expectations loaded upon her. Surprising no-one, the record went gold and Marling received her second nod for the Mercury Prize. She didn't win, but that's no bad thing. If 'I Speak...' was where Marling found her own feet, the third album will be where she learns to run, and all the better for it being unfettered by awards hype. This headline tour is sure to hold nods to the future...
NME.COM/artists/laura-marling



MY CHEMICAL ROMANCE

STARTS: London HMV Hammersmith Apollo, Oct 23

Adopt your battle positions: the princes of emo are back.
NME.COM/artists/my-chemical-romance



MARY J BLIGE

STARTS: London O2 Arena, Nov 2

The godmother, the queen, the empress of R&B graces UK stages for the first time in two years.
NME.COM/artists/mary-j-blige



SCHOOL OF SEVEN BELLS

STARTS: London Heaven, Nov 8

Wrap yourself in the tense, dreamy gauze of 507B at this one-off date.
NME.COM/artists/school-of-seven-bells



SMITH WESTERNS

STARTS: London Luminaire, Nov 20

The Chicago tykes take time off from touring with Florence and MGMT to play their own London show.
NME.COM/artists/smith-westerns



MARNIE STERN

STARTS: London Hoxton Bar & Kitchen, Nov 25

The anti-lo-fi queen adds two London dates to her tour. Rejoice in pin-sharp precise fretwork!
NME.COM/artists/marnie-stern



TAMARYN

STARTS: London Hoxton Bar & Kitchen, Nov 30

The Radar favourites (a San Fran duo, not a solo artist) bring their treacly fuzz to the UK for the first time.
NME.COM/artists/tamaryn



FUJIYA & MIYAGI

STARTS: London ICA, Dec 1

Brighton's best kraut-poppers return, and their new album's daubed with Gainsbourg references and sexy thrusting. Cor!
NME.COM/artists/fujiya-and-miyagi



AUTOLUX

STARTS: London Garage, Dec 5

Their glorious second album was six ruddy years in the making. Better make sure you catch them on this rare date then.
NME.COM/artists/autolux



ATP BOWLIE 2

STARTS: Minehead Butlins, Dec 10

Belle & Sebastian's ATP shindig de-twees itself with the addition of Best Coast and Phenomenal Handclap Band.
NME.COM/festivals



FOALS

STARTS: London HMV Forum, Dec 31

Spend NYE with Foals at this special show. Much better than freezing your balls off in shit fancy dress on the icy streets.
NME.COM/artists/foals



TWO DOOR CINEMA CLUB

STARTS: Glasgow O2 ABC, March 10

Ireland's cutest band continue their domineering streak on this headline tour.
NME.COM/artists/two-door-cinema-club



ELBOW

STARTS: Glasgow SECC, March 15

Guy Garvey's promised us their new album will be a "different beast" to 'The Seldom Seen Kid'. It's sure to be a good surprise.
NME.COM/artists/elbow

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.

O₂

PICK of the WEEK

What to see this week? Let us help



NO AGE

STARTS: Norwich Arts Centre, Oct 6

NME
PICK

Last time we saw No Age, they were lost beneath a sprawl of bodies tumbling around in the tiny ceiling space of a pub in Stockwell for a secret post-Field Day show – seeing perhaps isn't the operative word. But what we could hear was blinding – augmented by a mysterious new member on synths (whose name seems to change in every interview) to relieve Randy from his hopscotch effects-pedal dance, they sounded phenomenal, with 'Everything In Between's trapped pop sensibilities elbowing through the scree. Although they hastily refuse the proffered title of godfathers of LA's Smell scene, we've arguably got them to thank for enough spotlight falling on the place for bands like Best Coast, Wavves and Abe Vigoda to shine through. For this tour though, they've hooked up with their Dalston Sub Pop brethren Male Bonding to bring the fuzz.

NME.com/artists/no-age



Everyone's Talking About GLASSER

STARTS: London Rough Trade East, Oct 9

Making like Enya fronting These New Puritans or Bat For Lashes plunged into an electronic abyss, Glasser's debut, 'Ring', is a precious dark gem to be treasured at length. Its creator, Cameron Mesirow, hits the UK for just two dates – an instore at Rough Trade East, and then London's MacBeth on October 11.

NME.com/artists/glasser



Don't Miss YUCK

STARTS: Brighton Hope, Oct 6

While everyone else was off treading the boards of all the festivals the world has to offer, Yuck had a quiet summer, only poking their fuzzy heads out for Reading and Leeds Festivals and Latitude. It's given them an unmistakable air of mystery that's left us gagging to know what they've got planned for this headline tour...

NME.com/artists/yuck



Radar Stars THE VACCINES

STARTS: London Flowerpot, Oct 7

Most of the lo-fi bands that get slung our way are so meek that they wouldn't say boo to a big goose, let alone harbour ambitions of hitting the bigtime. Not The Vaccines. "We want to excite as many people as possible," they said in *Radar* recently. Get down early for their debut show – it's free entry, and we're seriously excited. NME.com/artists/the-vaccines

WEDNESDAY

October 6

BATH

Gabriella Swallow/Genevieve Wilkins University 01225 826613

BELFAST

Chip Taylor Black Box 00 35391 566511
Crystal Castles Queens University 028 9097 3106
Kevin Welch Erngle Inn 028 9064 1410
Star Spangled Badgers Lintelight 028 9032 5942

BIRMINGHAM

Kate Nash HMV Institute 0844 248 5037
Oysterband Red Lion 0121 444 7258

BRIGHTON

The Beautiful Word/The Valentines Prince Albert 01273 730499
Broken Links The Hydrant 01273 608313
Dan Mangan Komedia (Upstairs) 01273 647100
The Jim Jones Revue Komedia 01273 647100

Lauren Pritchard/Pete Lawrie/Tinashe Audio 01273 624343
Yuck The Hope 01273 723 568

BRISTOL

Aaron Shanley Canteen 0117 923 2017
The Black Angels Thekla 08713 100000
The End Effect/The Nynes/Midnight Pharmacy Croft 0117 987 4144
Marselle The Tunnels 0117 929 9008
Michael Weston King Louisiana 0117 926 5978

Mumford & Sons/Johnny Flynn/Matthew & The Atlas O2 Academy 0870 771 2000
Victoria Klewin Prom 0117 942 7319
Wax Tallor Metropolis 0117 909 6655

CAMBRIDGE

Bowling For Soup/Forever The Sickest Kids/The Dollyrots Corn Exchange 01223 357851
Crocodiles Haymakers 01223 367417

CARDIFF

Chris Wood & Andy Cutting St David's Hall 029 2087 8444
Jean Michel Jarre International Arena 029 2022 4488
MLE Tommy's Bar 029 2066 8173

CHELMSFORD

Xerock/The Hype Theory Barhouse 01245 356811

DUBLIN

Paul Heaton Academy 00 3531 877 9999

EDINBURGH

Walter Trout Liquid Room 0131 225 2564

EXETER

Example University 01392 263519
Krafty Kuts Cavern Club 01392 495370
Mark Chadwick Phoenix 01392 667080

GATESHEAD

Level 42 Sage Arena 0870 703 4555

GLASGOW

The Deadstring Brothers Mono 0141 553 2400
Frankie & The Heartstrings/Summer Camp Stereo 0141 576 5018
The Laurel Collective Captain's Rest 0141 331 2722
Ocean Colour Scene Royal Concert Hall 0141 353 8000
Random Hand/Taking Chase/Flags Raised 13th Note Café 0141 553 1638
Silver Hoyem King Tut's Wah Wah Hut 0141 221 5279
The Winter Tradition Buff Club 0141 248 1777

GUILDFORD

Clement Marfo & The Frontline Boilerroom 01483 440022

LEEDS

The Brute Chorus/Lord Auch Nation Of Shopkeepers 0113 203 1831
Emergence NME Radar Tour 2010: The Joy Formidable/Chapel Club/Flats Cockpit 0113 244 3446
Judge Jules O2 Academy 0870 771 2000
The Magic Numbers Irish Centre 0113 248 9208
Maybeshewill The Well 0113 2440474
Sparrow & The Workshop Brudenell Social Club 0113 243 5866

LEICESTER

Sound Of Guns O2 Academy 3 0870 771 2000

LIVERPOOL

Pirate Copy Shipping Forecast 0871 230 1094
Young Guns O2 Academy 2 0870 771 2000

LONDON

Angle Palmer/BJ Cole/Billy Buckley Slaughtered Lamb 020 8682 4080
A Band Called Quinn/Freyja/Huski Dublin Castle 020 7485 1773
A Storm Of Light/Sedulus/Sons Of Alpha Centauri Underworld 020 7482 1932

The Baseballs O2 Academy Islington 0870 771 2000

Capital "x"/Jehuniko/Brent Lee Regan Bull & Gate 020 7485 5358
Charly Coombes & The New Breed/The Kush Monto Water Rats 020 7837 4412
Chris Botti Union Chapel 020 7226 1686

The Continuous Battle Of Order Windmill 020 8671 0700

The Delays Garage 020 7607 1818
Doris Brendel/Hawthorn Madame Jojo's 020 7734 2473

Everything Everything Scala 020 7833 2022

Graffiti 6 The Lexington 020 7837 5387

I Am Giant Barfly 0870 907 0999
Jonathan Richman Luminaire 020 7372 7123

Lifeshouse O2 Shepherds Bush Empire 0870 771 2000

Los South Of The Border 0207 739 4202

Mudhoney Electric Ballroom 020 7485 9006

Of Montreal KOKO 020 7388 3222

O Children/Factory Floor Royal Albert Hall 020 7589 8212

PVT Cargo 0207 749 7840

Shapes/These Monsters Old Blue Last 020 7613 2478

Stray Borderline 020 7734 5547

Tiffany Page 100 Club 020 7636 0933
Two Spot Gobi/The Guilty Ones 93 Feet East 020 7247 6095

Versus The Circus The Flowerpot 02074856040

Victoria & Jacob/Angrydan Lock Tavern 020 7485 0909

MANCHESTER

Acey Slade & The Dark Party Moho Live 0161 834 8180

Blank Dogs Islington Mill 0871 230 1094

Blood Red Shoes Academy 0161 832 1111

Bobby Long Night And Day Cafe 0161 236 1822

Drum Eyes Ruby Lounge 0161 834 1392

Errors/The Twilight Sad Deaf Institute 0161 330 4019

Imaad Wasif The Corner 0871 230 1094

Mayday Parade/The Maine Academy 2 0161 832 1111

NEWCASTLE

Focus Cluny 0191 230 4474
FM O2 Academy 2 0870 771 2000

Josephine Foster/Victor Herrero Star And Shadow 0191 261 0066

NORWICH

No Age Arts Centre 01603 660352
Odi Olives 01603 230500

NOTTINGHAM

Architects Rescue Rooms 0115 958 8484 x14

Gecko Maze 0115 947 5650
Junip Bodega Social Club 08713 100000

Plan B/Claire Maguire Rock City 08713 100000

OXFORD

Fuzzy Ducks O2 Academy 0870 771 2000

Villagers O2 Academy 2 0870 771 2000

PETERBOROUGH

The Boy Will Drown Met Lounge 01733 566100

SHEFFIELD

Bear Driver Forum 0114 2720964
Emily Barker & The Red Clay Halo Boardwalk 0114 279 9090

Grass Widow Harley 0114 275 2288
I Am Kloot Leadmill 0114 221 2828

Manic Street Preachers/British Sea Power O2 Academy 0870 771 2000

The Xcerts O2 Academy 2 0870 771 2000

SOUTHAMPTON

Marionette Joiners 023 8027 5612

YORK

A Genuine Freakshow Stereo 01904 612237



THURSDAY

October 7



Does It Offend You, Yeah? University, Sheffield

The Pretty Die Young/The Moonjets

Dublin Castle 020 7485 1773

The Rivers Of Sound/Sub Couple

Monarch 0871 230 1094

Sam Carter The Lexington

020 7837 5387

Schelmish Underworld 020 7482 1932**Seasick Steve Blues Kitchen**

020 7387 5277

Steve Miller Band Royal Albert Hall

020 7589 8212

Stupidity Cable Street Studios

020 77901309

The Temps/Writing The Future Hope

Y&T 02 ABC 0870 903 3444

Tony Law/Andrew O'Neill Dingwalls

020 7267 1577

Tubelord Monto Water Rats

020 7837 4412

The Vaccines The Flowerpot

02074856040

Wax Tailor O2 Academy Islington

0870 771 2000

MANCHESTER**Dell Bables Kings Arms** 0161 832 3605**Finley Quay Sound Control**

0161 236 0340

Focus Band On The Wall

0161 832 6625

Junip Deaf Institute 0161 330 4019**Mice Parade/Silje Nes Ruby Lounge**

0161 834 1392

Sivert Hoyem Night And Day Café

0161 236 1822

Sublime With Rome/FM Academy

0161 832 1111

NEWCASTLE**The Charlatans O2 Academy**

0870 771 2000

Fenech-Soler The Other Rooms

0191 261 9755

Sublime With Rome/FM Academy

0161 832 1111

The Lines/Cold Capitol/David Lord

Head Of Steam 0191 232 4379

L-VIS 1990/Cyantific/James Blake

World Headquarters 0191 261 7007

No Age/John Welse/Ever Since

The Lake Caught Fire Cluny

0191 230 4474

Westcoast Tyne Theatre

0191 265 2550

Willie Nile Cluny 2 0191 230 4474**NORWICH****Architects/Norma Jean/Devil Sold**

His Soul Waterfront 01603 632717

Plan B UEA 01603 505401

The Poozies Arts Centre

01603 660352

NOTTING HARBOR**John O'way Rescue Rooms**

0115 958 8484

Little Comets Bodega Social Club

08713 100000

OXFORD**Inelda May Town Hall** 01865 249811**SHEFFIELD****Cherry Ghost O2 Academy 2**

0870 771 2000

Does It Offend You, Yeah? University

0114 222 8777

Everything Everything/Mammal

Club Plug 0114 276 7093

The Virginmays Corporation

0114 276 0262

SOUTHAMPTON**The Birthday Massacre Joiners**

023 8022 5612

STOKE ON TRENT**Emerge NME Radar Tour 2010: The Joy Formidable/Chapel Club/Flats**

Sugarmill 01782 214991

SWINDON**Hiproute The Rolleston** 01793 534238**YORK****Dean Friedman Fibbers**

01904 651 250

Sparrow & The Workshop/

Bastard Child Death Cult Stereo

01904 612237

Ocean Colour Scene O2 Academy

0870 771 2000

Paper Crows King Tut's Wah Wah Hut

0141 221 5279

Y&T O2 ABC 0870 903 3444**GUILDFORD****Franke Boilerroom** 01483 440022**LEEDS****Adrian Edmondson & The Bad**

Shepherds Brudenell Social Club

0113 243 5866

Captain Hotknives The Well

0113 2440474

Groove Armada O2 Academy

0870 771 2000

The Kabedies Nation Of

Shopkeepers 0113 203 1831

Lauren Pritchard/Pete Lawrie/

Tinashe Cockpit 0113 244 3446

Mudhoney/Unnatural Helpers/

Barton Carroll University

0113 244 4600

The Paul Middleton Band Duck &

Drake 0113 246 5806

Philadelphia Grand Jury/Wingman/

The Little Blackhearts Cockpit

0113 244 3446

LONDON

Aloosh/Torino Scale Ladybird

020 7359 1710

Band Of Skulls HMV Forum

020 7344 0044

Bear Driver Garage 020 7607 1818

Black Mountain/The Black

Angels O2 Shepherds Bush Empire

0870 771 2000

Blood Red Shoes Electric Ballroom

020 7485 9006

Carl Barat Rough Trade East

0207 392 7788

Daddy Yankee/Aggro Santos O2

Academy Brixton 0870 771 2000

Darren/Kia Bennett/Juliette Ashby

Cargo 0207 749 7840

Errors/The Twilight Sad XOYO

020 7729 5959

Eveline/The Foreign Office/Night

Bus Bull & Gate 020 7485 5358

For A Minor Reflection Barfly

0870 907 0999

Frat House Jazz Café 020 7916 6060

The Izzys Windmill 020 8671 0700

Jarvis Cocker/Richard Hawley/

Duane Eddy/Elle Goulding Grand

020 7223 6523

Jodie Tzuke Union Chapel

020 7226 1686

Kof Madame Jojo's 020 7734 2473

The Kush Powers Acoustic Room

0207 372 4598

March Of The Raptors South Of The

Border 0207 739 4202

Mark Chadwick Bush Hall

020 8222 6955

The Miserable Rich/Polly & The

Billets Doux Luminaire 020 7372 7123

Needtobreathe Borderline

020 7734 5547

Oggie Aquarium 020 7251 6136

FRIDAY

October 8

BATH**Clement Marfo & The Frontline**

Moles 01225 404445

BIRMINGHAM**Cherry Ghost O2 Academy 3**

0870 771 2000

Crystal Fighters HMV Institute

0844 248 5037

Detroit Social Club Rainbow

0121 772 8174

Eliza Doolittle O2 Academy 2

0870 771 2000

Marionette Asylum 0121 233 1109**Open To Fire/Jackpike Actress &**

Bishop 0121 236 7426

The Red Lemons Jam House

0121 236 6677

Soldier/Sons Of The Desert**Sunflower Lounge** 0121 632 6756**SUBI/Maybeshewill Flapper**

0121 236 2421

BOURNEMOUTH**Example O2 Academy** 01202 399922**BRIGHTON****Jean Toussaint Komedia**

01273 647100

Maps And Atlases The Hope

01273 723 568

Maps And Atlases Resident Records

01273 606 312

The Muel Prince Albert 01273 730499

65daysofstatic Concorde 2

01273 673311

BRISTOL**Barrio Kingdom/Syte & The Sound**

Mr Wolf's 0117 927 3221

Dam Mantle/Casio Movement/Dolo

Start The Bus 0117 930 4370

Ethan Ash Grain Barge 0117 929 9347

Gummy Stumps/Gropeotown The

Cube 0117 907 4190

Hurts Trinity 01179 351 200

Yes Rebels Metropolis 0117 909 6655

Yuck/Fanzine The Cooler

0117 945 0999

The Zen Hussies Fiddlers

0117 987 3403

CAMBRIDGE**Brooke Sharkey CB2** 01223 508 503

For A Minor Reflection Portland

Arms 01223 357268

Little Comets Haymakers

01223 367417

Professor Green Junction

01223 511511

EMERGE**Emerge NME Radar Tour 2010: The Joy Formidable/Chapel Club/Flats/Wilder**

Millennium Centre

029 2040 2000

Sierra Alpha Club Ifor Bach

029 2023 2199

CHELMSFORD**The Overwrought Barhouse**

01245 356811

DUBLIN**General Flasco Academy 2**

00 3531 877 9999

Supertramp The O2 01 819 8888

Wallis Bird Academy

00 3531 877 9999

EDINBURGH**Blue Gillespie Sneaky Pete's**

0131 225 1757

The Charlatans HMV Picture House

0844 847 1740

Kult Liquid Room 0131 225 2564**EXETER****Bowling For Soup University**

01392 263551

The Nexttime Cavern Club

01392 495370

FALMOUTH**Get Cape, Wear Cape, Fly Princess**

Pavilion 01326 211222

GLASGOW**The Dead Sea Souls/Vigo Thieves O2**

ABC2 0141 204 5151

Death By Misadventure/Red Vienna

13th Note Café 0141 553 1638

Doll & The Kicks Classic Grand

0141 847 0820

Lauren Pritchard/Pete Lawrie/

Tinashe Oran Mor 0141 552 9224

Mice Parade/Silje Nes Stereo

0141 576 5018

Needtobreathe King Tut's Wah Wah

Hut 0141 221 5279

Retro/Grade/Groove Armada O2

Academy 0870 771 2000

Roddy Hart CCA 0141 352 4900

The Virginmays Captain's Rest

0141 331 2722

Walter Trout Ferry 01698 360085**GUILDFORD****Dub Pistols Boilerroom** 01483 440022**HITCHIN****Joan Ov Arc Club** 85 01462 432767**LEEDS****Archie Bronson Outfit Brudenell**

Social Club 0113 243 5866

Black Moth Santiago 0113 244 4472

Blank Dogs/Spectrals Nation Of

Shopkeepers 0113 203 1831

Homecut/Elphino/Defenders Of

Style HiFi Club 0113 242 7353

The Sharon Colgan Band Duck &

Drake 0113 246 5806

LIVERPOOL**John Butler Trio O2 Academy**

SATURDAY

October 9

BATH
Gabby Young & Other Animals Moles
01225 404445

BELFAST
Come On Gang Laverys
028 9087 1106
Kate Nash Queens University
028 9097 3106
BIRMINGHAM
Doll & The Kicks Flapper
0121 236 2421
Example O2 Academy 0870 771 2000
Silent Jack/Sour Mash Actress &
Bishop 0121 236 7426
Yoso HMV Institute 0844 248 5037

BOURNEMOUTH
John Butler Trio O2 Academy
01202 399922
BRIGHTON
End Of Level Baddle/Anagrams
Prince Albert 01273 730499
Errors/The Twilight Sad Audio
01273 624343
Islet The Hope 01273 723 568
My Passion/Dead By April Concorde
2 01273 673311

BRISTOL
Architects/Devil Sold His Soul O2
Academy 2 0870 771 2000
Babyhead Fiddlers 0117 987 3403
Ghostpoet Start The Bus
0117 930 4370
Hot Fiction The Cooler 0117 945 0999
The Johnsons Fire Engine
07521 974070
The Slow Down Mr Wolf's
0117 927 3221
The Xcerts Fleece 0117 945 0996

CAMBRIDGE
Philadelphia Grand Jury Haymakers
01223 367417
Warning Junction 01223 511511

CARDIFF
Mark Chadwick The Globe
07738 983947

DUBLIN
Crystal Castles/Health Academy
00 3531 877 9999

DUNDEE
The Charlattans Fat Sam's
01382 228181

EDINBURGH
Ardie Bronson Outfit/The
Victorian English Gentlemen's Club
Cabaret Voltaire 0131 220 6176
Dreadzone Liquid Room
0131 225 2564

GLASGOW
The Virginmays Bannermans
0131 556 3254

EXETER
Sparrow & The Workshop Cavern
Club 01392 495370

FALMOUTH
3 Daft Monkeys Princess Pavilion
01326 211222

GATESHEAD
The New Scorpion Band Sage Arena
0870 703 4555

GLASGOW
Aberfeldy O2 ABC2 0141 204 5151
The Black Angels Captain's Rest
0141 331 2722
Codes King Tut's Wah Wah Hut
0141 221 5279
Former Cell Mates/The Red Eyes
13th Note Café 0141 553 1638
The Hollowtin Sorrows Barrowland 2
0141 552 4601
Jake Cogan & The Liberty Roses
Griffin 0141 331 5171
Junip Arches 0141 221 4001

MUDHONEY Arches 0141 221 4001
No Age/Male Bonding Stereo
0141 576 5018
GUILDFORD
Idiom Boilerroom 01483 440022
LEEDS
Abandon New Roscoe 0113 246 0778
The Dunwell Brothers Band
Wardrobe 0113 222 3434
Hilomi Cockpit 0113 244 3446
Maps And Atlases Brudenell Social
Club 0113 243 5866
Ollie Teeba Elbow Room
0113 227 7660
Oxla Mint Club 0113 244 9474
The Port Bros Duck & Drake
0113 246 5806
Teeth Faversham 0113 245 8817

LEICESTER
The Screening O2 Academy 2
0870 771 2000
LIVERPOOL
Coco De Mer Shipping Forecast
0871 230 1094
We Are The Ocean O2 Academy 2
0870 771 2000

LONDON
Aaron Shanley Proud Galleries
020 7482 3867
Avulsed Bull & Gate 020 7485 5358
Blank Dogs Camp Basement
0871 230 1094
Chris T-T The Flowerpot
02074856040
The Cockney Rejects Garage
020 7607 1818
Crazy Legs/Afrika Islam O2 Academy
Islington 0870 771 2000
Dexter's DTS/Mucky Pups Silver
Bullet 020 7619 3639
Dot Dot Kiss Pacha 020 7834 4440
Egypt Half Moon 020 7274 2733
Ezlo Luminaire 020 7372 7123
Glasser Rough Trade East
0207 392 7788
The Grit The Gaff 020 7609 3063
Hurts O2 Shepherds Bush Empire
0870 771 2000
Jonathan Richman Monto Water Rats
020 7837 4412
Kult HMV Forum 020 7344 0944
Lacuna Coil Borderline 020 7734 5547
Marina And The Diamonds G-A-Y
020 7734 9592
Menace Hope & Anchor 020 7354 1312
Mr Solo Buffalo Bar 020 7359 6191
Mumford & Sons/Johnny Flynn/
Matthew & The Atlas HMV
Hammersmith Apollo 0870 606 3400
The Naked Polaroids Underbelly
0207 613 3105
Noah & The Whale/Exlovers/Planet
Earth XOYO 020 7729 5959
Plan B O2 Academy Brixton
0870 771 2000
Rvivr Windmill 020 8671 0700
The Siege Dublin Castle 020 7485 1773
Stupidity Blues Kitchen
020 7387 5277
Tom McQ & The Dee Tees Troubadour
Club 020 7370 1434
The Vital Organs Bethnal Green
Working Men's Club 020 7739 2772
Witchsorrow/Invasion Old Blue Last
020 7613 2478
14 Car Pile-Up/Trbr/Silence On The
Floor Barfly 0870 907 0999

MANCHESTER
Alan Pownall/Polly & The
Billets Doux Night And Day Café
0161 236 1822

AUGUST BURNS Red Academy
0161 832 1111
The Black Knights Jabez Clegg
0161 272 8612
Cats & Cats & Cats Roadhouse
0161 228 1789
Groove Annada/Retro/Grade
Academy 0161 832 1111
Imelda May/Furious Academy
0161 832 1111
Jean Michel Jarre Evening News
Arena 0161 950 5000
Mr Scruff Band On The Wall
0161 832 6625
Ocean Colour Scene O2 Apollo
0870 401 8000

NEWCASTLE
Crystal Fighters The Other Rooms
0191 261 9755
Detroit Social Club O2 Academy 2
0870 771 2000
Diablo Star Inn 0191 222 3111
Espionage Of The Loc Pumpheys
Cellar Bar 0191 2603312
Frankie & The Heartstrings/
Summer Camp Cluny 0191 230 4474
The Pre New/Cash For Cars Star And
Shadow 0191 261 0066
Walter Trout O2 Academy
0870 771 2000

NORWICH
Angry Vs The Bear Arts Centre
01603 660352
NOTTINGHAM
A Grave With No Name/Yuck Stealth
08713 100000 +14
The Deadstring Brothers Maze
0115 947 5650
Mount Kimble Rescue Rooms
0115 958 8484
Waiting For Winter Bodega Social
Club 08713 100000
Y&T/Fury UK Rock City 08713 100000

OXFORD
OX4 Festival: Everything
Everything/Abe Vigoda/Someone
Still Loves You Boris Yeltsin/Willy
Mason/John Splers/Crocodiles/The
Winchell Riots/Dog Is Dead/Chad
Valley/Bretton/Fixers/Dreaming
Spires/Glitches/Boat To Row/
Phantom Theory various venues
01235 821262
Level 42 New Theatre, Apollo
0870 606 3500
Toddla T/SBTRKT The Regal
01865 241261

SHEFFIELD
The Brute Chorus Old Fire Station
01142 792901
The Delays University 0114 222 8777
John Otway Boardwalk
0114 279 9090
The Little Millon/The Monday Club
O2 Academy 2 0870 771 2000
Professor Green Leadmill
0114 221 2828
Villagers Plug 0114 276 7093

SOUTHAMPTON
Clement Marfo & The Frontline
Joiners 023 8022 5612
WOLVERHAMPTON
Korn Civic Hall 01902 552121
The Miserable Rich Newhampton
Arts Centre 01902 572090
You And What Army? Slade Room
0870 320 7000

YORK
Gentlemen Pistols/Von Bartha
Basement 01904 612 940
Paper Tigers Fibbers 01904 651 250

SUNDAY

October 10

BELFAST
Attack! Attack! Auntie Annie's
028 9050 1660
Canterbury Queens University
028 9097 3106
BIRMINGHAM
Dinosaur Pile-Up Hare & Hounds
0121 444 2081
Level 42 Symphony Hall 0121 212 3333
Professor Green O2 Academy
0870 771 2000
BRIGHTON
Crazy Arm/Attack! Vipers! Prince
Albert 01273 730499
Mayday Parade/The Maine Coalition
01273726858
Ruldosa Immundicia Cowley Club
01273 696 104
Viv Albertine/The Dogbones
Madame Geisha 01273 770847

BRISTOL
Errors/The Twilight Sad Fleece
0117 945 0996
Ghost/Skaldic Curse/Primitive
Graven Image Croft 0117 987 4144
Mallinky St George's Hall
0117 923 0359
Maybeshewill Thekla 08713 100000

CAMBRIDGE
Joe Bonamassa Corn Exchange
01223 357851
The Magic Numbers Junction
01223 511511
CARDIFF
Attack Attack! Clwb Ifor Bach
(Upstairs) 029 2023 2199
Fozzy Millennium Centre
029 2040 2000
Get Cape, Wear Cape, Fly/Tellison
Clwb Ifor Bach 029 2023 2199
Little Comets Arts Institute
0871 230 1094
Tinie Tempah/Chiddy Bang/Bluey
Robinson University 029 2023 0130

DUBLIN
Kate Nash Academy
00 3531 877 9999
GLASGOW
No Age/Mice Parade/Male Bonding/
Silje Nes Whelan's 00 3531 475 9372

EDINBURGH
Kult Liquid Room 0131 225 2564
EXETER
The Depths Cavern Club
01392 495370

Jim Causley Phoenix 01392 667080
FALMOUTH
Angus & Julia Stone Princess Pavilion
01326 211222
GALWAY
Wallis Bird Roisin Dubh
00 35391 586540
GLASGOW
The Delays King Tut's Wah Wah Hut
0141 221 5279
Jumpers/Knee/The Draynhi O2 ABC2
0141 204 5151
Kissy Sell Out School Of Art
0141 353 4530
Maps And Atlases Captain's Rest
0141 331 2722
O Children Nice'n'Sleazy
0141 333 9637
The Skarsoles/More From Jim 13th
Note Cafe 0141 553 1638
Woodenbox With A Fistful Of Fivers/
Adriana Stereo 0141 576 5018

GUILDFORD
Akil The MC Boilerroom 01483 440022
LEEDS
Corinne Bailey Rae O2 Academy
0870 771 2000
Everything Everything Cockpit
0113 244 3446
Green Mac Duck & Drake
0113 246 5806
Junip Brudenell Social Club
0113 243 5866
Kassidy Cockpit Room 2
0113 244 3446
LIVERPOOL
Fenech-Soler Shipping Forecast
0871 230 1094

LONDON
Allison Moyet/Claire Maguire/Elle
Goulding O2 Shepherds Bush Empire
0870 771 2000
August Burns Red/Bless The Fall O2
Academy Islington 0870 771 2000
Birdsatsbaby/Sweet Sweet Lies
Good Ship 020 7372 2544
Brasstronaut/Deer Park Windmill
020 8671 0700
City Of Fire Underworld
020 7482 1932
Grass Widow/Naked On The Vague
The Lexington 020 7837 5387
Joan Ov Arc Monto Water Rats
020 7837 4412

MANCHESTER
The Black Angels Ruby Lounge
0161 834 1392
Korn O2 Apollo 0870 401 8000
Lauren Pritchard/Pete Lawrie/
Tinashe Deaf Institute 0161 330 4019
Marseille/Exit State Moho Live
0161 834 8180
NEWCASTLE
Frazey Ford Cluny 2 0191 230 4474

NORWICH
Mark Chadwick Waterfront
01603 632717
Pama International/The Mad
Professor Arts Centre 01603 660352
NOTTINGHAM
Ardie Bronson Outfit Bodega Social
Club 08713 100000
Bowling For Soup/Forever The
Sickest Kids/The Dollyrots Rock City
08713 100000
David R Black Maze 0115 947 5650
Frankie & The Heartstrings/
Summer Camp/The Meat Stealth
08713 100000

OXFORD
Days After The Storm Folly Bridge
Inn 01865 790 106
Emerge NME Radar Tour 2010: The
Joy Formidable/Chapel Club/Flats
O2 Academy 2 0870 771 2000
SOUTHAMPTON
My Passion/Don Broco Joiners
023 8022 5612
WOLVERHAMPTON
Imelda May Wulfrun Hall
0870 320 7000
Yuck Slade Room 0870 320 7000

YORK
Reign Of Fury Stereo 01904 612237
Skin The Lizard Roman Bath
01904 620455



Kate Nash,
Academy, Dublin

GET IN THE GIG GUIDE!

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

MONDAY

October 11

Chapel Club,
Concord 2 Brighton

020 8222 6955
Glasser MacBeth 020 7739 5095
Hot Club De Paris/Masters In France/Three Colours Barfly 0870 907 0999
Jonathan Richman Tabernacle 020 7243 4343
Lycaris/Alex Blood/Random Impulse Queen Of Hoxton 020 7422 0958
The Magic Numbers 02 Shepherds Bush Empire 0870 771 2000
Mayday Parade/The Maine 02 Academy Islington 0870 771 2000
McLean/Maria Marcial Cargo 0207 749 7840
Pevin Kenil/We Yes You No/Reign.Broke.Better 93 Feet East 020 7247 6095
The Pre New/Cash For Cars Dublin Castle 020 7485 1773
Screaming Tea Party/Wet Paint/Big Deal Old Blue Last 020 7613 2478
Someone Still Loves You Boris Yeltsin Hoxton Square Bar & Kitchen 020 7613 0709
Super U Slaughtered Lamb 020 8682 4080

MANCHESTER
The Birthday Massacre Moho Live 0161 834 8180
ChameleonsVox/Artery Band On The Wall 0161 832 6625
Dan Mangan Night And Day Café 0161 236 1822
Detroit Social Club Ruby Lounge 0161 834 1392
Judie Tzuke Lowry 0161 876 2000
Maps And Atlases Deaf Institute 0161 330 4019
Stanley Brinks Academy 0161 832 1111

NEWCASTLE
Corline Bailey Rae 02 Academy 0870 771 2000
The C Collective Star Inn 0191 222 3111
The Delays 02 Academy 2 0870 771 2000
Ian Hunter Tyne Theatre 0191 265 2550
Mitch Liddle Cluny 2 0191 230 4474

NORWICH
Groove Armada/Retro/Grade UEA 01603 505401
Lacuna Coil/Slaves To Gravity Waterfront 01603 632717
NOTTINGHAM
Example Rock City 08713 100000
Willie Nile Maze 0115 947 5650
Wishbone Ash Rescue Rooms 0115 958 8484

OXFORD
Memphis May Fire Cellar 01865 244761
Rob Tognoni Band Bullingdon Arms 01865 244516
Tellison Jericho 01865 798794
Twenty Twenty 02 Academy 2 0870 771 2000

SHEFFIELD
The Deadstring Brothers Boardwalk 0114 279 9090
Fozzy Corporation 0114 276 0262
Teeth Forum 0114 2720964

WOLVERHAMPTON
Crystal Castles Wulfrun Hall 0870 320 7000

YORK
We Are The Ocean/Chickenhawk/Brides Fibbers 01904 651 250

BIRMINGHAM

Attack Attack! 02 Academy 2 0870 771 2000
Lisbee Stalton Glee Club 0870 241 5093
Red Sparrows Hare & Hounds 0121 444 2081
Stiff Little Fingers HMV Institute 0844 248 5037

BRIGHTON

I Dream In Colour The Hope 01273 723 568
Emerge NME Radar Tour 2010:
The Joy Formidable/Chapel Club/Flats Concord 2 01273 673311
Junip Komedia 01273 647100
Maybeshewill Prince Albert 01273 730499
Naked On The Vague Cowley Club 01273 696 104

BRISTOL

Everything Everything Thekla 08713 100000
Kassidy The Cooler 0117 945 0999
Plan B 02 Academy 0870 771 2000
Rum Shebeen Croft 0117 987 4144
Tony Haven/Paul Garry Mr Wolf's 0117 927 3221

CARDIFF

Evening Chorus/Poppy & Friends Tommy's Bar 029 2066 8173
Jono Gwdihw Cafe Bar 029 2039 7933
The Light Divided Clwb Ifor Bach 029 2023 2199

DUBLIN

Porcupine Tree Tripod 00 353 1 4780225

EDINBURGH

O Children Sneaky Pete's 0131 225 1757

EXETER

Cambion/Bloodshot Dawn Cavern Club 01392 495370
Dinosaur Pile-Up Timepiece 01392 425309

GLASGOW

Cherry Ghost 02 ABC2 0141 204 5151
Laura Wilkie/Sarah Hayes Brel 0141 342 4966
The Shee Stereo 0141 576 5018
Sheryl Crow SECC 0141 248 3000
Sound Of Arrows King Tut's Wah Wah Hut 0141 221 5279
Yuck/A Grave With No Name Captain's Rest 0141 331 2722

GUILDFORD

Sparrow & The Workshop Boilerroom 01483 440022

LEEDS

Frazey Ford Brudenell Social Club 0113 243 5866

Manic Street Preachers/British Sea 02 Academy 0870 771 2000
Marionette The Well 0113 2440474

The Strange Death Of Liberal England Mlo 0113 245 7101

LIVERPOOL

The Charlatans 02 Academy 0870 771 2000

LONDON

thisantillarsmile Bull & Gate 020 7485 5358
Adam Bomb/ID Smith/The Beatholes Windmill 020 8671 0700
The Bees Rough Trade East 0207 392 7788
Days After The Storm/The Juice/Stephile Peek & The Seeking 7 Hope & Anchor 020 7354 1312
Fiction Plane Bush Hall

TUESDAY

October 12

BELFAST

Porcupine Tree Queens University 028 9097 3106

BIRMINGHAM

Archie Bronson Outfit Hare & Hounds 0121 444 2081
A Genuine Freakshow Rainbow 0121 772 8174
Fenech-Soler HMV Institute 0844 248 5037
Kassidy Flapper 0121 236 2421
Mark Chadwick Glee Club 0870 241 5093
Tara Chinn 02 Academy 3 0870 771 2000

BOURNMOUTH

Crystal Castles 02 Academy 01202 399922

BRIGHTON

Abe Vigoda Audio 01273 624343
Drag The River/Austin Lucas Prince Albert 01273 730499
The Light Divided Latest Music Bar 01273 687 171
Mice Parade Ballroom 0207 283 1940
Polar Bear Komedia 01273 647100

BRISTOL

Dinosaur Outfit Start The Bus 0117 930 4370

Dinosaur Pile-Up/Turbowolf The Cooler 0117 945 0999

Groove Armada/Retro/Grade 02 Academy 0870 771 2000
Scott McKeon Fleece 0117 945 0996
Ufoamamut Croft 0117 987 4144

CARDIFF

Lisbee Stalton The Globe 07738 983947

Straight Lines Clwb Ifor Bach 029 2023 2199

CHELMSFORD

Johnny Get The Gun Barhouse 01245 356811

DUBLIN

MF Doom Button Factory 00 3531 670 9202

EDINBURGH

Errors/The Twilight Sad Liquid Room 0131 225 2564

EXETER

Ladycop Cavern Club 01392 495370

GLASGOW

Mount Kimbie Rosin Dubh 00 35391 586540

GATESHEAD

The Sun Explodes/Ebbie Three Tuns 0191 487 0666

GLASGOW

The Arteries/One Track Minds 13th Note Café 0141 553 1638
Brandon Flowers 02 Academy 0870 771 2000
Dan Mangan Captain's Rest 0141 331 2722
General Flasco Oran Mor 0141 552 9224
Professor Green 02 ABC 0870 903 3444
Sabaton/Alestorm Garage 0141 332 1120
Teeth/Wilder King Tut's Wah Wah Hut 0141 221 5279

LEEDS

All Forgotten/Palge Cockpit 0113 244 3446
No Age/Male Bonding Brudenell Social Club 0113 243 5866

LONDON

Attack Attack! Garage 020 7607 1818
Away With The Fairies Dublin Castle 020 7485 1773

Beverly Martyn Troubadour Club 020 7370 1434

Bowling For Soup/Forever The Sickest Klds/The Bollyrots 02 Shepherds Bush Empire 0870 771 2000

Brasstronaut/Rounds Bull & Gate 020 7485 5358

Clement Marfo & The Frontline Hoxton Square Bar & Kitchen 020 7613 0709

Cook & The Case/Womans Hour Enterprise 020 7485 2659

Detroit Social Club Dingwalls 020 7267 1577

Example KOKO 020 7388 3222

Kate Havnevik/Artnmagic/The Gadsdens Underbelly 0207 613 3105

Kevin Welch/Alana Levandoski Luminaire 020 7372 7123

The Laurel Collective The Lexington 020 7837 5387

The Lines Camp Basement 0871 230 1094

Maps And Atlases Cargo 0207 749 7840

Melt Banana 02 Academy Islington 0870 771 2000

Oh No Ono/Spark Madame Jojo's 020 7734 2473

Priority Seating/Penny Black/Raquel's Hope & Anchor 020 7354 1312

Robert Wyatt Scala 020 7833 2022
Romeo (The Magic Numbers) Barfly 0870 907 0999

Sparrow & The Workshop Borderline 020 7734 5547

Ujino Muneteru/Leon Michener/Steve Noble Café Oto 0871 230 1094

Zuby/Mr Shadow Rhythm Factory 020 7247 9386

MANCHESTER

Darwin Deez/Little Comets Academy 0161 832 1111

Everything Everything/Visions Of Trees Deaf Institute 0161 330 4019

Hassan Erraji Band On The Wall 0161 832 6625

Kate Nash Ritz 0161 236 4355
Sheryl Crow 02 Apollo 0870 401 8000

22-20s/Sam Dale Ruby Lounge 0161 834 1392

NEWCASTLE

Cherry Ghost 02 Academy 2 0870 771 2000

Jailbreak Star And Shadow 0191 261 0666

O Children The Other Rooms 0191 261 9755

Stanley Brinks Morden Tower 0871 230 1094

Tift Merritt/Simple Swan Cluny 0191 230 4474

Yuck Head Of Steam 0191 232 4379

NORWICH

Skept/Agro Santos Waterfront 01603 632717

NOTTINGHAM

The Charlatans Rock City 08713 100000

Eliza Doolittle Rescue Rooms 0115 958 8484 +14

Tempa T Stealth 08713 100000

OXFORD

The Jim Jones Revue 02 Academy 2 0870 771 2000

PRESTON

Stiff Little Fingers 53 Degrees 01772 893 000

SHEFFIELD

Exit Calm Boardwalk 0114 279 9090

We Are The Ocean/Chickenhawk/ Proceed Corporation 0114 276 0262

SOUTHAMPTON

Soundtrack To Your Summer Joiners 023 8022 5612

YORK

The Xcerts Fibbers 01904 651 250

Brandon Flowers, 02
Academy, Glasgow

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.

O₂

THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 James' follow-up to 'The Night Before'? I'll sleep on it (3-7-5)
- 9 Milan fog wrecks a Brandon Flowers recording (8)
- 10+22D Californian psychedelic rock band fronted by Tim Presley (6-2-4)
- 11 (See 21 down)
- 12+16D Scottish indie-pop band who were all rubbish at sounding like a legendary swing singer (5-3-8)
- 13+24A Just a single neigh-bour for The Thrills? (3-5-4)
- 15+28D The Chiffons found a great man to sing about in the '60s (3-2-4)
- 17 Todd Rundgren album that's only half of 20 across (2)
- 19 Manage to deal with man from Teardrop Explodes (4)
- 20 Not totally frank regarding a Smiths live album (4)
- 21 Change of mode for pre-release recording (4)
- 23 Systematic inclusion of a DJ Shadow number (4)
- 24 (See 13 across)
- 26 Villa ruined by Four Seasons man (5)
- 28 '... & Gold', missing bit might grow on some types with Bat For Lashes (3)
- 29 DJ ... had a Number One hit in 2001 with 'Hey Baby' (4)
- 30 (See 5 down)
- 31+29D Assassinated black Civil Rights activist Malcolm X had 1984 posthumous chart single without abandoning principles - copies still available (2-4-3)
- 32 'Old ... grudges will die so slowly', from The Strokes' 'Juicebox' (4)

CLUES DOWN

- 2+25D Places to get money out to buy an Electric Soft Parade album (5-2-3-4)
- 3 This was huge for Interpol (7)
- 4 Tindersticks can be very accommodating for a price (6-5)
- 5+30A "When you go, don't ever think I'll make you try to stay", My Chemical Romance (1-4-4-3)
- 6 Farted? Gosh! That's awful for R&B rock band who sang of 'Birth, School, Work, Death' (10)
- 7 A bit of Reef or Thin Lizzy from The Verve (5)
- 8 In other words, get a lift from Hot Hot Heat's music (8)

- 14 A high point in The Supernaturals' career (7)
- 16 (See 12 across)
- 18 'California's Bleeding' from the cut made by this band (4)
- 21+11A Devo, ELP, Kiss - all in a mix for number by Laura Marling (6-5)
- 22 (See 10 across)
- 25 (See 2 down)
- 27 '... & Gold', missing bit might be quite a grower with Bombay Bicycle Club (3)
- 28 (See 15 across)
- 29 (See 31 across)

Normal NME terms and conditions apply, available at NME.COM/terms.

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, October 12, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

SEPTEMBER 11 ANSWERS

ACROSS

1 Surfing The Void, 9+29A Les Savy Fav, 10+14A+21D Welcome To The North, 11 Meat Is Murder, 15+33A Costello Music, 17 Bicycle, 19+18D Infinity Land, 22 Mya, 24 Eater, 25+28D Mardy Bum, 27 Noise, 28 Booth, 31 Move It, 34 Berg.

DOWN

1 Self Machine, 2 Rascals, 3 Imagine, 4 Guy, 5 Howard, 6 Velvet, 7+22D Iron Maiden, 8 Believe, 12 Milltown, 13 Robyn, 16 City, 20 Fat Boys, 23 Ament, 26 Rifle, 30 Vig, 32 OK



SEVEN INCH STORIES BY PHILLIP MARSDEN



FANMAIL

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

Edited by Mark Beaumont



LETTERS@NME.COM



FACEBOOK.COM/
NMEMAGAZINE



TWITTER.COM/
NMEMAGAZINE



NME.COM/BLOGS

The Big Issue

Keeping us locked in email battle this week...

Win!
THE LETTER OF
THE WEEK WINS
£50 TO SPEND AT
zavvi.com



INDIE STATE OF MIND

From: Will Conder

To: NME

On the 'Indie: crisis? What crisis?' article (NME, September 25), I agree with the fact that indie's excellence has remained steady – if not increased – even during the time of poor single sales. I think proof of this is comparing MGMT's 'Congratulations' to 'Oracular Spectacular'. The latter has the success, but 'Congratulations' has the quality. I admit I'd love there to be another huge rock'n'roll phenomenon, with bands as good as The Libertines, Blur, The Clash, etc dominating the radio. It's kind of depressing that the biggest rock band in the last few years has been Muse. Everyone would love their favourite indie band to get to No 1, if just to say, "I liked them before they were cool!"

NME's response...

From: NME

To: Will Conder

Get this, Will – I liked Muse before they were cool. I also liked them for the 15 minutes in 1999 that they were cool. And I've liked them for the 10 years since they stopped being cool and got massive. Your dismissal of such a – yes, "good" – band as Bellamy's boys pinpoints modern indie's key

self-destructive trait: we hate it when "our" bands become successful. It's a response to watching an underground band that we (as discerning trendsetters) adore entering the populist mainstream that we (as sneery, sociopathic, possessive indie gits) detest. You say The Libertines were the last "huge rock'n'roll phenomenon dominating

the radio" but in their initial incarnation they saw about as much radio play as Wet Fret Fart's 'Trumping Down To Christmas'. Arctic Monkeys, Kaiser Chiefs and Arcade Fire have been more successful, but they don't count as 'indie' now your plumber likes them? It's the million-dollar question: is 'indie' a sound, a haircut or a state of mind? – MB

WHO KILLED INDIE?

From: Alex James Miller

To: NME

It's people like Nicky Wire (NME, September 18) who encourage me to stay true to my beliefs with the outspoken willingness that many of us feel is vital to still be able to endure what England has got left of its musical identity. The brainwashing cult that is X Factor is destroying what identity we used to have as a nation of guitar-based music from Queen to The Clash. Now we have to settle for bands who look like ex-models with no necks performing in V-neck T-shirts for the sake of pleasing their adolescent fans. Have you listened to the Top 10 every Sunday?! It's sickening to see the number of American acts and bastard offsprings of Simon Cowell. WE ALL NEED SOME ANARCHY IN OUR LIVES!! If the Manics were to perform in full army fatigues again on television with Hitler's corpse wrapped around Nicky's microphone stand (Hello? Alan Carr: Chatty Man? I've got this great idea for a music slot... ~ MB), I will always be there campaigning for the Manics as one of the last true great British rock bands.

From: Jack Steele

To: NME

Is it me, or has a communiqué been sent out to all harmonically inclined scenesters everywhere that in order for their records to be stocked on the shelves of Asda there's an all-inclusive checklist you have to adhere to? Seemingly, you have to tick off a few clichéd musical influences, succumb to immensely combed fringes, obliterate from your mind the ability to smile, and

wrap yourself up in the latest Topman garb (or Topshop, in Klaxons' circumstance) but pass them off as Oxfam rags. The communiqué is only just beginning to include in its briefing that in order to top the 'featuring Flo Rida' singles charts, the fashioncore scenesters need to pick up their synthesizers and keytars quickly as the '80s electropop reawakening is here to stay for the moment being. To each his own with music, and banging on about the current crop of bands lacking rock'n'roll zest is an easy argument, sure, but I don't think I'm the only rhapsodic iPod listener out there wanting that trendless, appealingly original band to come around with the harmonies and melodies to match.

From: NME

To: Alex James Miller

CC: Jack Steele

It's exactly this sort of debate for which Fanmail has been transformed into – the closest the printed word can get to gladiatorial combat and/or bear-baiting. I'll be in the red corner, Alex James Miller from Garstang, arguing that Simon Cowell is killing indie music by denying it the oxygen of chart exposure. AAAAAAND in the blue corner, from location unspecified, it's Jack Steele, claiming that indie's harakiriing itself by creating its own equally bland and anodyne formula in an attempt to compete. Both dream of the zeitgeist getting felt up, shagged ragged and then punched in the gob by a new Clash/Manics/um, Queen... but who's right? There's only one way to find out. FIIIIIGHTTTTT!

From: Alex James Miller
To: NME

I agree with Jackie boy when it comes to the ongoing consumerist masses who are relentlessly trying to label 'indie' as a fashion trend other than the music label it once set out to be recognised as. Far too many bands have focused on their marketable image, whether it be the retro '80s, the Oxfam pensioner look or the 'I can't be bothered to wash' attire. Personally, I refrain from the Topman clones and resort to my own DIY fashion consisting of my trusty spray paints and charity shop T-shirts. At the end of the day, I know where my 'I laughed when Lennon got shot' T-shirt came from.

From: NME

To: Alex James Miller
CC: Jack Steele

A fine parry there, and Jack responds with... Jack? JACK!?! Seems like he's out for the count. So Alex wins with a roundhouse agreement in the first. It's official: The True Enemy is the central manager of the Klaxons department of Topshop. Geddim!

THE LIBERTINES

From: Rob
To: NME

Is it me, or do you seem to have an unhealthy obsession with The Libertines? Three covers in six weeks! I don't think there has been a single issue of NME since 2006 without the word 'Libertines' mentioned once. Come on. They aren't that good.

From: NME

To: Rob
Congratulations Rob! You are the one billionth person to mention The Libertines in NME! You've won a gig by The Libertines in your own student bedroom/ kitchenette/any covered outhouse building (on condition you supply one lockable 'spiking space') and every copy of NME with The Libertines on the cover since 2002. We'll also whisk you away to Wonk-Fingered Wally's Of Whitechapel to have 'THE LIBERTINES' tattooed badly over your left nipple while Pete Doherty injects you in the eyeballs with London's grottiest smack and Carl regales you with cuts from his latest solo alb... hey, come back!



STALKER

From: Katy
To: NME

This is me and my friend with the amazing Darwin Deez at the Roadmender in Northampton.

WELCOME, BRETHREN

From: Ned
To: NME

Your review of Mark Ronson's 'Record Collection' was disgraceful (NME, September 25). The man is a public school Tory and therefore precisely the sort of person who should not be receiving positive coverage in NME for starters. OK, his background and political views would perhaps go unnoticed if he was an original, talented musician but he's not. Admittedly, I have only heard the two singles from 'Record Collection', but judging by the fact that they are both vapid and middle-of-the-road, with the only distinguishable traces of talent being provided by the guest vocalists, I struggle to see how the album could be anything other than appalling. On top of this, the pathetic backtracking you employed to claim that Version 'wasn't THAT bad' is infuriating. 'Version' is, honest to god, the worst excuse for an album I have ever heard. Furthermore, I'm struggling to sympathise with a man who you claim is "inward-looking" and "auto-despising": if he's really that miserable (and from the evidence of his painfully smug promos, he's not) he can wallow in his millions.

From: NME

To: Ned
The anger! The passion! The shouty bits! The realisation that anyone holding even a grain of Tory ideology in their soul is a self-serving, irredeemable scumbag! The willingness to kick a record to within an inch of its scrawny, wretched little life despite only having heard two songs! You, Ned, are

GOD SAVE THE 100 CLUB

The Cavern went years ago, the Hacienda is now flats, while the Astoria is going to be some shopping precinct. Those grubby corners where popular culture gets made are disappearing. The latest victim of the profit drive is London's 100 Club, which is under threat of closure. It was the place where, in the autumn of 1976, the key punk festival took place. Over two days, the Sex Pistols, Buzzcocks, The Damned and The Clash played their breakout shows.

The 100 Club is talking of shutting by Christmas because of high rent. Instead of helping small businesses or cultural landmarks, we're intent on crushing them. Maybe with the surge in internet-driven people power, we can do something. We can't let profiteers steal our culture.

Read John Robb's blog in full on NME.COM



Best of the responses...

Here is the link to the Save The 100 Club campaign group: [facebook.com/longtailshorty](https://www.facebook.com/longtailshorty).
Save The 100 Club

We need a sea change in the attitude to working-class culture. Let's tell the Tories that Keats had a pony down

there. It'll have a blue plaque and Lottery funding before you can say "Vote Labour"!
Big Bob

I don't understand why ridiculously rich rock stars can't all put some money in to save it. It wouldn't hurt their pockets. We cannot do

this on our own by petitions or protests, and how rewarding would it be to know musicians saved it?
James Cornish

Why not focus energy on making something newer and better?
Jimmy

a man after my own heart. Have you ever thought about becoming a reviewer?

From: Matty
To: NME

Oi NME ya jakeys I was reading your manchester bands thingy from last week and i noticed that you FORGOT DELPHIC! WHAT WERE YOU THINKING gaar. Also Im too angry at Egyptian hip hop's hair to give them a chance. ALSO I was reading your review of neon indian and it says "the best song is sleep paralyst or whatever" and i looked at my copy of the cd and I COULDN'T FIND IT ON THE BACK and i checked to see if it is from this year and it said it WAS so just shut yer geggie, it is the reissue. SORT IT OUT YE JAKEYS

From: NME

To: Matty
The anger! The passion! The (possibly a bit overkill actually) shouty bits! The

realisation that the only notable thing about Egyptian Hip Hop is their hair! The willingness to kick a record to within an inch of its scrawny, wretched little life because IT'S NOT THE VERSION WITH THE SONG WE SAID WAS ON IT ON IT! You, Matty, are a man after my own heart. Have you ever thought about... actually, never mind.



STALKER

From: Rebecca
To: NME

Me (short hair) and my friend Lydia with MGMT in Leeds. Andrew's trying to copy our poster.

THAT'S THOSE CHRISTMAS GIFTS SORTED, THEN! GIVE NME FOR JUST £74.99 FOR THE YEAR, SAVING YOU 36% ON THE FULL COVER PRICE

Call 0844 848 0848 and quote code ANTT or go to www.magazinesdirect.com/iteg

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

JIMI GOODWIN (DOVES)

QUESTION 1

Name the three mixes on the 12-inch of Doves predecessors Sub Sub's 'Ain't No Love (Ain't No Use)'.

"Oh my lord! You're going way back, man. [House DJ] Graeme Park did two. I've no idea what they were called."

Wrong. 'On The House Mix', 'On The Floor Mix', 'On Yer Face Mix'



QUESTION 2

What pun did NME use when you appeared on the May 27, 2000 cover with a load of white doves?

"'The Rebirth Of Coo?' They'd obviously rung up some pigeon fancier and got them to come down. We had fantail doves in the garden when I was a kid. We loved the name Swans [US post-punk band] and we didn't want a 'The'. Andy [Williams, Doves drummer] came up with Doves and it just stuck."

Correct

QUESTION 3

How did Liam Gallagher greet the crowd when Doves, Happy Mondays and Oasis played Wembley Stadium on July 21, 2000?

"Expletive, expletive, expletive? I remember he wouldn't get offstage on the second date. It was around the time of 'Standing On The Shoulders Of Giants' and I've got to admit, I was impressed. They were on fire live."

Wrong. "Hello, Manchester"

QUESTION 4

In which episode of 24 does your B-side 'Darker' feature?

"No idea! We've been in Buffy The Vampire Slayer and all sorts of capers. I'm obsessive about The Wire but I've never got my head around 24."

Wrong. It was season one, episode two



QUESTION 5

You've appeared on Friday Night With Jonathan Ross twice – in December 2002 and April 2005. Name three guests that have appeared on it with you.

"Joanna Lumley, Nicole Kidman, and, er, that cat out of Friends."

Half a point. Derren Brown, Leigh Francis, Eddie Izzard and Joanna Lumley in '02. Nicole Kidman, David Schwimmer and Shirley Ghostman in '05

QUESTION 6

Who introduced you on to the stage at the Weston Park, Staffordshire, leg of V Festival in 2005?

"Peter Kay. He's done it a couple of times. The first was when he was touring in Scotland. They're canny these comedians. He'd come on, introduce us to get himself psyched up for his own show, then scoot out in a taxi."

Correct

QUESTION 7

Which two songs on Cherry Ghost's debut album 'Thirst For Romance' did you play drums on in 2007?

"'Mathematics'. And... bloody hell! I'm stumped. [Cherry Ghost frontman] Simon [Aldred] is going to kill me."

Half a point. 'Mathematics' and 'People Help The People'

QUESTION 8

How many members made up the London Bulgarian Choir that performed with Doves at the 2009 Electric Proms?

"Was it 18? At our first rehearsal the choir leader got out a tuning fork, banged it on the table, said 'There's the key' and off they went. It was magical every time they opened their mouths."

Wrong. It was 28

QUESTION 9

What colour are the clouds on the cover of your 2002 album 'Last Broadcast'?

"Our good friend Rick has done all our sleeves from year dot. They're purple. I can't tell you why."

Correct



QUESTION 10

The BBC used 'Pounding' in their coverage of the 2010 Winter Olympics. How many medals did Team GB win?

"I watched a bit of the downhill stuff late at night. Those people are mental. Did Britain come home with about six or eight?"

Wrong. Amy Williams won Britain's only medal, a gold, in the Women's Skeleton

Total Score
4/10

"That's pretty dire really. It's like half of me has died. I've got to admit, rock'n'roll is killing me, slowly but surely!"

10% off student special

Getting a discount on a brand new LG handset is a bit special, considering you also get unlimited texts for just £5 a month on Dolphin. It means texting your mates the pub quiz answers couldn't be easier.

more from Orange



was £69
now £62.10



was £69
now £62.10

visit your local Orange shop
or go to orange.co.uk/student



THE DEBUT ALBUM OUT 11 OCTOBER

INCLUDES: PERFECT STRANGER FEAT. KATY B
I NEED AIR FEAT. ANGELA HUNTE



MAGNETIC MAN

"THIS ALBUM
WILL BE HUGE"

NME

"SO MONSTROUS IT HAS TO
BE BROUGHT IN BY SEA"

THE GUARDIAN

"WATCH OUT WORLD,
HERE'S MAGNETIC MAN"

TIME OUT

CD / DELUXE CD / 12"



MAGNETICMAN.NET