

## INSIDETHIS



"Sonic Youth look five years younger than they did 10 years ago"

SO, THEY LOOK 15 YEARS YOUNGER THAN THEY ARE TODAY? WHY COULDN'T YOU JUST SAY THAT?



"WE'VE STARTED WEARING LEATHER JACKETS AND SHADES"

LOOK AT WILD BEASTS NOW -PROPER ROCK STARS AND NO MISTAKE



"IT'S NOT THE KIND OF MUSIC I LIKE"

EGYPTIAN HIP HOP... ON THEIR OWN SONG!

## WEEK

16/10/2010



"Have Kings Of Leon genuinely gone a little bit nuts?"

'COME AROUND SUNDOWN' IS GIVEN A GOOD GOING OVER



"I'M ALWAYS A BIT SLEAZY" MILES KANE ON HIS UM... SOLO PURSUITS



COLDPLAY? RADIOHEAD? PRINCE?

JUST WHO HAS MICHAEL EAVIS GOT BOOKED IN FOR GLASTO 2011?

## PLUS

ON REPEAT

UPFRONT

14 VERSUS

16

RADAR

**FEATURES** 

36 REVIEWS

41

LIVE

57 GIG GUIDE

62 THIS WEEK IN..

63

XWORD

64

FANMAIL 66

BRAIN CELLS



"LET'S GO SMOKE A DOOBIE!"

NO AGE ARE FROM LOS ANGELES. SAY NO MORE 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 magazinesdirect.com/iteg BEHIND THE SCENES

## MEET OUR NEW WORK EXPERIENCE KIDS

They may well be on the best show on TV, but The Inbetweeners are far from ideal interns. Here's what happened when Will, Simon, Jay and Neil took over the NME office

he NME office has a proud tradition of work experience people. Every week we have school kids, university students and random junkies come into the office to get a taste of life at NME. Some go on to get jobs here, others are never seen again, but very few have quite the impact of the group we had in last week.

Will, Simon, Jay and Nerl, who've recently left the sixth form at Rudge Park Comprehensive, sauntered in on Monday and soon set about turning the air blue, the carpets sticky, and our tea green. Not since Kingmaker visited the office on a motorised lawnmower in the early '90s have so few geeks caused so much damage. In the end, we just gave up and made them guest editors for this week. As such, er, they'd like to say a few words...

Will: Dear Actual Editor, thank you so much for the opportunity to guest edit the New Musical Express but I cannot deny I felt you made a HUGE mistake by spiking my feature on how Crowded House have basically influenced every living musical artist of note. Other than that, the experience was broadly positive, B+. Yours sincerely, Will McKenzie. Jay: Look, I'll give it to you straight-I never read NME but in a world where Nuts and Zoo exist, a magazine full of boring words and photos of miserable long-haired dickhead bands who think they're cool'cos one of them wears a tic and the other one can play a violin is not going to sell. You need to have a word with Lucy Pinder or that blonde one from Big Brother, and organise a fullon 'les-be friends' shoot for the cover. Unless that happens I won't be coming back, but if you need any 'office supplies' let me know and I'll get onto my contact ın Afghanıstan.

Simon: Thank you for letting me work for you for nothing. I really enjoyed my unpaid time here. I guess the only positive is that some girl (not too gothy please) might see it and give me a snog because I'm in showbiz. That is the only reason you do this, isn't it? Also please don't forget to send a complimentary issue to Carli D'A mato, at the address I gave you, circling my name.

Neil: Cheers for having me. It was alright/a bit boring.

For an interview with the cast, plus behind-the-scenes footage from their stay at NME, bead to NME.COM now IDEAS MEETING
Here Jay, Will, Neil
and Simon put their
heads together
to come up with
a new direction
for NME. Jay's
helpful illustration
suggests we may
be shedding a few

## MANNING THE PHONES

riot grrrl fans.

They're not really doing anything here. Those computers aren't switched on. Wait, Jay's drawing a cock on a Post-It. All staff had one stuck on their back for the journey home.





TEA-MAKING Will and Neil deliver tea. What little they didn't spill on the carpet tasted of sweat and hair gel.

## DOING NOTHING To be fair to them,

in this respect the boys were just following the lead of the permanent staff.







TIE SHREDDING
Neil got his tie stuck in the paper shredder, and received little sympathy from Jay. When asked what his favourite music was, Neil said, "None of the shit in this magazine. Mostly R&B, bit of bump and grind."

## STUDYING COPY

Simon threw a few strops, but was calmed by some soothing vitriot in the reviews section. His music taste? "Depends on my mood, which is usually suicidal, so I'd say Coldplay."







## OFFICE **PRANKS**

Good to see sensible Will wasn't participating in these shenanigans. He said his favourite band was "Radiohead. But not the weird albums."

## THRASHING Jay dishes out a beating to Will.

He told us he was mates with Bono, but his favoruite musician was "Marina. But NOT the Diamonds. I'm not bent."

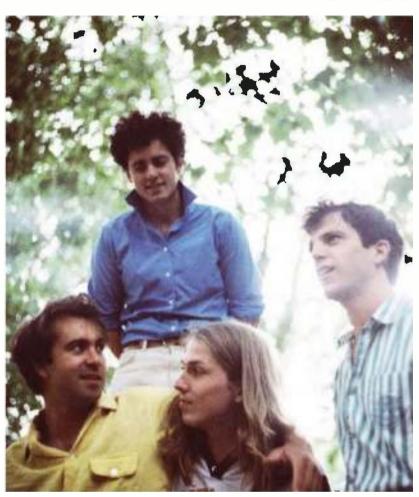
SELF-DISCOVERY Stumbling across a publicity shot for the popular E4 show *The* Inbetweeners broke down the

entire conceit.



## ON REPEAT

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





## THE VACCINES

Wreckin' Bar (Ra Ra Ra)

Oh, thank the fucking Lord and all the bastard angels, the bright new hype for British guitar music actually look like being a sensation. The Vaccines' debut is a short, sharp sugarrush of a song, starting off like 'Wolf Like Me' by TV On The Radio but then turns into The Strokes with a Sherbet Dip Dab shoved up their jacksies. All reverb-y singalong hey-hey-heys and no-no-nos, 'Wreckin' Bar...' bounces along with guitars on full-speed-ahead, and is as memorably energetic a debut as

## As memorable a debut as I Bet You Look Good On The Dancefloor'

'Caught By the Fuzz' or 'I Bet You Look Good On The Dancefloor'. The only gripe: at just under a minute-and-a-half long it's not enough. But then, you should always leave em wanting more.

And duly it arrives, for this is a double A-side release. Blow It Up' is more downtempo, but its chorus is such a high you may be sucked off into space. It sounds a little bit baggy with its chiming guitars, melodic bass and belting chorus, but in place of pill-head dopeyness, there's real grit here, as frontman Justin sneers, "I'm bored of trying to deal with your ego". A very exciting debut release indeed. You'll be reading a hell of a lot about The Vaccines in these here pages over the coming months, if we can type through our grateful tears.

Martin Robinson, Deputy Editor Listen exclusively on NME.COM now



## CHAD VALLEY

Portuguese Solid Summer Beating with the same Balearic heart as Washed Out is Oxford's Chad Valley aka Hugo Manuel, also of Jonquil. 'Portuguese Solid Summer' (from his forthcoming debut EP) stutters with coming-up paranoia before melting into a wave of icy chimes. Tinglingly good. Laura Snapes, Assistant Reviews Editor Listen exclusively on NME.COM/newmusic

## **GANG OF FOUR**

Never Pay For The Farm Approximately five years after every band on Earth was getting rich by being into Gang Of Four "for ages, honest", the real Gang Of Four are finally releasing some new stuff. And this first taster from 'Content' (how perfect a title is that for a 2010 GO4 album!?) is as sharp, abrasive and witty as ever. Hamish MacBain, Assistant Editor On reverbnation.com now

## **PULLED APART BY HORSES**

Somersault (Sky Larkin cover) On which PABH do what they do best to this Sky Larkin ditty, grabbing the melody's balls and dipping them in kerosene, before throwing the charred carcass to the wolves.

Tim Chester, Assistant Editor, NME.COM Download exclusively from the Daily Download at NME.COM/blogs now

## RYE RYE FT MIA

Sunshine

The playground patta-cake clapping in this Rye Rye track could easily turn into a jealous slap in the face as MIA's vocals echo out, telling the tale of two girls who like the same boy. A colourful nursery rhyme which could get as nasty as a fight in Wetherspoons.

Abby Tayleure, writer On stereogum.com now

## **KAREN O**

If You're Gonna Be Dumb, You Gotta Be Tough Of the divine Ms O's many guises, Calamity Jane-style wisecrackin' cowgirl isn't one we'd come across before. But for this country cover (written by Jonny Knoxville's cousin,

Roger Alan Wade) for the new Jackass movie, she takes the playful side explored on her Where The Wild Things Are OST and sticks a sassy Stetson on it. Emily Mackay, Reviews Editor On prettymuchamazing.com now

## **MUNCH MUNCH**

Wolfman's Wife

From the city that brought you trip-hop and dubstep, come Bristol's Munch Munch, beating the drum for lo-fi indie rattlers the world over. Pitched between Klaxons and Islet, their stargazey sound is bloody marvellous.

Mike Williams, Features Editor Listen exclusively on NME.COM now

## **WOLF GANG**

Lions In Cages Synth-pop dandy Max McElligott seems to have taken forever over his debut. Worth the wait? Just about. On this taster - a song about the pleasures and perils of hedonism - he teeters perilously between being the British MGMT or the new Iglu & Hartly. Luke Lewis, Deputy Editor, NME.COM On MySpace now NME.COM

## THE MORNING BENDERS

Virgins

"I saw her eyes/Lit up like colours in the dark," sings Morning Benders mainman Chris Chu on this paean to the big night. Don't worry son, it'll all happen naturally! 'Virgins' is a sullen but swoonsome affair, recalling Morrissey's 'Seasick, Yet Still Docked', and even managing to trounce the Berkeley act's recent single 'Excuses' for pure beauty. Matt Wilkinson, News Reporter On YouTube now



## **DISCODEINE FT JARVIS** COCKER

Synchronize

Hosting our Awards this year, Jarvis told us he was having a year off from music, but this bouncy piece of DFA-approved French disco has proved too tempting. Welcome back, sir. Paul Stokes, Associate Editor On d-1-r-t-v.com now

## KINGSOFLEON

## COME AROUND SUNDOWN THE NEW ALBUM OCTOBER 18TH

hmv.com

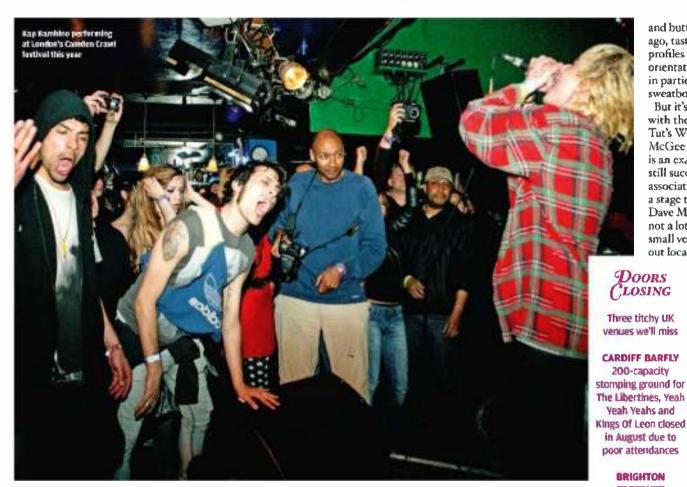
WWW.KENGSOFLEON.COM



## UPFRONT

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

Edited by Jamie Fullerton



## ARE SMALL VENUES **DYING OUT FOR GOOD?**

Barry Nicolson asks why so many small UK venues are closing their doors, and looks at what we can do to stop it happening



When it was announced at the end of last month that London's iconic too Club could close its doors for the last

time before 2010 ends, it wasn't just a sad day for music, it was a wake-up call for the entire industry.

The small, independent venues where the festival headliners of tomorrow hone their craft are dying out, spread thin in a

recessionary marketplace that's becoming ever more cramped and competitive. It's not just history that's being lost, though,

there's plenty of that. Of even greater concern is what this disturbing trend will mean for future generations of young bands.

"The 100 Club and TJ's in Newport aren't isolated incidents," says James McKeown, manager of Brighton's 540-capacity Concorde 2. "In Brighton we've seen at least two small music venues stop hosting bands this year, including the Freebutt (see box), which was one of the city's longest-running venues, and also the Barfly. And we're

the next few years"

JAMES MCKEOWN, VENUE BOSS

going to see it happening of punk, could close more over the next few years. before Christmas It all boils down to unless it raises financials, and, because of the recession, the industry really has to come together to support small venues, and in turn support new breaking artists, because, without them, there's going to be a knock-on effect further up the chain."

But why can't they turn a profit? The recession is obviously a major factor. And, while corporate-owned venues have provided a cash injection into the live scene - which doesn't seem to have affected atmospheres at shows as some feared - McKeown says that big companies muscling in "makes it harder for small-time venues and promoters to compete". A shift in musical tastes may have something to do with it. Rock is these venues' bread

and butter, and compared to 10 years ago, tastes have broadened, as have profiles of dubstep and danceorientated genres - music more at home in parties and clubs rather than sweatboxes.

But it's not all doom and gloom, Along with the Concorde 2, Glasgow's King Tut's Wah Wah Hut - where Alan McGee saw Oasis for the first time is an example of how small venues can still succeed, benefiting from its association with T In The Park (at has a stage there). But even King Tut's' boss Dave McGeachan admits that "there's not a lot of money to be made from small venues. We try our best to help out local bands, because all bands need

Doors Closing

200-capacity

BRIGHTON

FREEBUTT

Noise pollution

issues this summer

meant the venue

had to stop hosting

regular live music

**LONDON 100 CLUB** 

It's not gone yet, but

ane of our most

îconic venues, home

to learn how to play live and small venues like ours are the only places where they can do it. Biffy Clyro are a case in point - they handed a cassette into our office when they were starting out, we put them on first on a three-band bill, and they gradually worked their way up through the years."

Biffy have returned the favour by coming back throughout their career most recently in February. Maybe there lies a part of the answer - if big bands bothered to shift the spotlight back to the venues where they started it could introduce fans to the sweatier end of the gigging scene, hopefully for the long term.

"It's important that the whole of the music industry gets together and tries to push local authorities into supporting small venues," James says, "because there's a real lack of it just now." Hopefully, that's exactly what

will happen - but these venues £500,000 should exist on the back of their own successes rather than subsidies,

and ultimate responsibility lies with the new generation of bands to become vital enough to fill these spaces every night. Still, the paradox is that, without these venues around in the first place, how could bands get to that level? As Dave puts it: "People need these venues to be alive, because the next generation of bands have to pass through them."

These venues are a necessity for a country with an amazing musical climate such as ours. This year's closures are undeniable tragedies, but if they raise awareness about what's going on, hopefully they will go down as martyrs to the cause.

"We're going to see more and more closures over

Playing a few UK gigs before starting work on album three, Blood Red Shoes explain how keeping it up close and personal is still part of the grand scheme

Motioning to the corridor outside the dressing room, Laura-Mary Carter is recalling the last time she played this venue. It was on

2007's NME New Music Tour, and as she wandered backstage, an overzealous securit man misrook her for a fan and tried to eject her from her own gig. "I was a bit apprehensive about coming back, if I'm honest," she says.

But tonight (October 6), she has revisited the scene, Manchester's Club Academy, which speaks volumes for Blood Red Shoes' recent progress - or

apparent lack of it. Having toured harder, darker second album 'Fire Like This' for six months, they're still resolutely an underground concern; albeit one adored by a dedicated cult following.

Gold discs, arenas and appearances on politicians' iPods may have eluded BRS, but tonight proves that the toilet circuit toil has yielded benefits - namely, it's seen Laura Mary and singing drummer Steven Ansell shake off their indie shackles to become a proper rock band, still with a tantalising element of secreev about them When it comes to playing frenetic shows in small spaces, there are still no more thulling propositions than this pair of doe-eyed speed freaks. 'Light It Up' is driven by a roaring chorus and is met by utter pandemonium in the front rows, while 'It Is Happening Again' and

The toilet circuit toil has seen the duo shake off their indie shackles to become a proper rock band 'Keeping It Close' are their most brutal new slabs of aural

paintstripper. Post-gig, talk turns to the band's third album - they're

planning to debut material for it to 50 fans in their hometown, Brighton, next month. Steven's already got designs on it

· Say Something, Say Anything · We Get Bored · When We Wake

. This Is Not For You One More Empty

> Chair Don't Ask

You Bring

Me Down

Heartsink

Doesn't Matter

Much

Colours Fade

being their breakout record. "It's the Biffy Clyro plan," he declares. "That's the type of scene we come from. That's the type of longevity we're aiming for."

If they get their way, Blood Red Shoes will never be accidentally thrown out of a gig again.



## WHO'S GLASTO-WORTHY FOR 2011?

With next year's Glastonbury tickets already sold out, which acts might we see headlining at Worthy Farm? NME predicts...

So that's it – all the Glastonbury tickets went within four hours. Michael Eavis said he'd let us know who was headlining after tickets were sold out, but annoyingly, daughter Emily has said what he really meant was *next* year, after the returns are gone. Bah!

Still, we've got some clues: Michael has said that two headliners are booked, both are returning to the festival and one is a woman. "There's an American artist that I've been wanting to have for years and yonks and yonks and yonks," he said, plus U2 have hinted they could be making the trip after cancelling this year. Perennial rumour fixtures Madonna, the Stones *et al* could crop up, but let's don our Sherlock Holmes deerstalkers and look at the possibles...

## **GLASTONBURY 2011:** THE CONTENDERS

**PRINCE:** Would fit the "American artist" Michael has wanted for "yonks" – and we've heard insider natterings he could be one of those confirmed. Also, he loves mud.

COLDPLAY: Probably releasing a new album next year, Glasto favourites and bezzic mates with the Eavises. Would be six years since they last headlined – we've heard rumours they're booked already.

**RADIOHEAD:** Like Coldplay, they should release a new album in 2011 and are

Worthy Farm favourites, with Thom Yorke and Jonny Greenwood's secret show there this year getting tongues wagging.

**KYLIE MINOGUE:** Played with Scissor Sisters this year so could be the "returning" woman. She had to cancel a headline slot in 2005 after being diagnosed with cancer.

**BEYONCÉ:** Watched her fella Jay-Z play in 2008 so would kind of be "returning". Is definitely a woman.

**U2:** They've already been asked and dropped hints on their website that they may take up the offer. If they do, expect a stripped-down greatest hits set – no big mechanical spider aliens.

THE STROKES: They stormed it at Isle Of Wight and RockNess... Jules and the gang's laboured fourth should be out in time for the summer, so we're imagining an Other Stage headline slot and maybe topping the bill at Reading and Leeds?

## SOMEONE A BIT MORE YOUNG'N'FRESH?: Come on Emily

YOUNG'N'FRESH?: Come on Emily and Michael – Florence, Mumfords, Arcade Fire, the returning Arctic Monkeys, Vampire Weekend... go crazy!

Who do you think should headline Glastonbury? Head to the NME Festival blog at NME.COM/blogs and crank up the debate. Go on, you know you want to News Round-up



NYE POWER!
British Sea Power and Fiction are to play at Club NME's New Year's Eve Ball at KOKO in Camden this year. DJs Jeff Automatic, Ed Wilder and more will man the decks. See NME.COM/artists/british-sea-power for tickets.

## YOU WHAT?

"If they can make it \$20million we'll do the deluxe break-up." Weezer's Patrick Wilson responds to an online campaign to raise \$10million to give to the band - if they'll split.





## JOHNNY Vs HARRY: FIIIIGHT!

Smiths man takes issue with TV Burp master Harry Hill's 'tribute'

Lars Ulrich Vs Napster, Joe Satriani Vs Coldplay, and now, next in the long line of legal battles in rock... Johnny Marr Vs Harry Hill?

Well, kind of. Although it hasn't reached the courtrooms of our nation, the ex-5mith has banned the huge-collared comedian from featuring a Smiths medley on his forthcoming album, 'Funny Times'.

Johnny's people didn't respond to our request for a reason for him scuppering the *TV Burp-er*'s tribute, and Harry's people said he was too busy filming the show to talk, Still, we did some detective work, got hold of a copy of the offending song and had a listen ourselves. What we found: a one-minute-18-seconds-long, banjo-led, country-ish number melding 'Heaven Knows I'm Miserable Now', 'Girlfriend In A Coma' and 'Panic', complete with vocals that suggest one of Harry's famous badger friends has lodged their teeth around his nutsack. Not sure what Johnny's issue is, really.

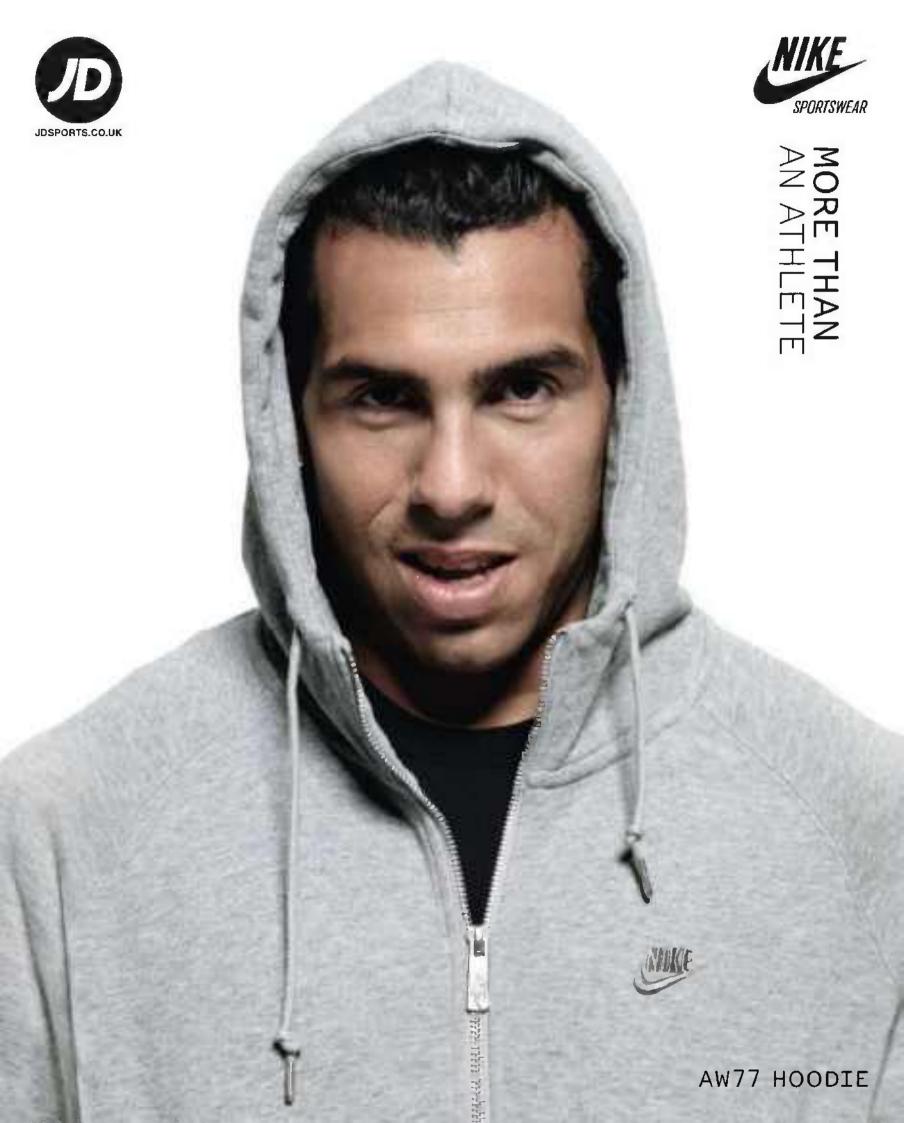


## SOUND FOR A POUND

Top albums going for a quid

Albums: good. Better: when they only cost £1. NME has teamed up with Amazon.co.uk to offer readers one of a selection of awesome albums, including Arcade Fire's (pictured), as MP3 downloads. For £1. Simply head to Amazon.co.uk/MP3 and enter 'NMEPROMO' at the checkout. Just one album each mind, offer ends October 18. Albums available for £1: Kasabian – 'West Ryder Pauper Lunatic Asylum'. Rage Against The Machine –

Pauper Lunatic Asylum', Rage Against The Machine – 'Rage Against The Machine', The Prodigy – 'Invaders Must Die (Extended)', The Cribs – 'Ignore The Ignorant', Foals – 'Total Life Forever', Arcade Fire – 'The Suburbs', Weezer – 'Hurley', Mumford & Sons – 'Sigh No More', Pendulum – 'Immersion', The Strokes – 'Is This It'.



The ex-Rascal and Last Shadow Puppet is a solo artist now and a very sleazy one at that

## Miles! The Rascals split, but now you're making a solo album, right?

"It's done. Well, there's three more tracks to mix. I'm totally buzzing."

## What's the vibe?

"It's quite sleazy. A sleazy Lennon record. It's sexy, but it's also got Serge Gainsbourg elements, and I did a duet with an actress called Clémence Poésy. There's a song called 'Happenstance' it's very Gainsbourg-esque."

## Is 'sleazy' an accurate representation of you?

"I always am a bit sleazy, it's just come out a bit more. I suppose it's all about me, girls that I've met, the way I've been treated and how they've been treated. That thing where girls have got boyfriends and you still have a go."

## What was your success rate in that department?

"Er... there's a bit of everything in there. I've got it all covered."

## The first song, 'Inhaler', is out next month. Is it about asthma?

"Here we go! I have asthma, yeah. That riff's quite catchy and psychy, but I didn't have a chorus I wanted a chorus like 'Pump It Up' by Elvis Costello. I was just joking, singing to my mate, 'Inhaler' Inhale-her-er-er-er!"



## We need more tunes about the ailment, don't we?

"Has there ever been one? The verse is about grinding and getting on with a girl, then it's 'inhaler' or 'inhale-ber'..."

## Wordplay. Get it.

"You know what I'm saying?"

## You also worked with Gruff Rhys on the album, didn't you?

"He's a legend. Even when I was working with [producer] Dan Carey, Gruff was singing in the background. There's a track on there called

'Kingcrawler' - that's very tribal and dark. He's doing all these 'ooh's and 'ahh's like a harmony. I also worked with Dan The Automator there's one called 'Come Closer'. We worked on the

drums. He's quite hip-hop. He was like, 'It sounds too much like Lennon.' I was like, 'Yeah, that's the whole point."

## So, what went wrong with The Rascals?

"There was a lot of hype around, because I did the Puppets record. How can a three-piece punk band compare to that, really? There are some great tunes on The Rascals record - they're fucking great and I learned loads from it. It was a great laugh and I've been on a journey and what I'm doing now is a dream. I am living the dream."

## But you played an SLEAZY acoustic Last Shadow RASCAL Puppets show recently in Los Angeles,..

Two "sleazy"

covers we want

on Miles' LP

**YOU CAN BALL** 

ME AL'

Miles updates

Paul Simon's 'You

Can Call Me Al'.

twisting it into

a request involving

Alex Turner's

testicles

'SCOUSE ARREST'

Liverpudlian

Miles tackles

Bryan Adams'

'House Arrest'.

substituting gritty

Canadian growling

for kinky lyrics

about fluffy

handouffs

"Amazing - we had the best week of our lives. We were laughing that much that we came back with six-packs."

## It's a big 'shadow' to step out of.

"It's a tough act to follow. But I've made a record that does stand up to that. It's musically and lyrically as good, and that's all I can do."

## Is there a future for the Puppets?

"Yeah, yeah, yeah, definitely. After I've done this stuff, I guess, I've got a few things up my sleeve. It's up there, you can't see it."

## You're playing live soon - who's on team Kane?

"A lad called Jay Sharrock on

drums - his dad's Chris Sharrock, who plays in Beady Eye. I've got two lads from Cherry Ghost and I've got Eugene McGuinness. A bit of a supergroup. We all look amazing and play amazing."

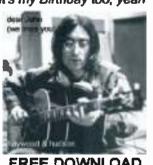
## What's the image?

"Just fucking... five good-looking lads."

## DETROIT SOCIAL CLUB NORTHERN MAN EW SINGLE OUT NOW



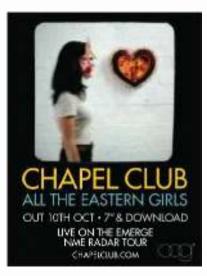
## "You say it's your Birthday, it's my Birthday too, yeah"



## FREE DOWNLOAD **OUT NOW**

...Starting This October 9th .... Give Peace A Chance

www.newgreywhistletest.co.uk



# HERE'S TO THE AFTER HOURS ATHLETE





## Peter Robinson Us ALEX TRIMBLE

The Two Door Cinema Club singer is stupid with money but sensible with his drink



- · Alex enjoys Haribo, but does not insist on it being on the band's rider
- Cocktail sausages do, however, sometimes make an appearance
  - COCKTAIL SAUSAGES!

Hello Alex. Are you good looking enough to be in a band?

"I'd hope so. I read a comment on YouTube that I was too ugly to be a lead singer. So that was a bit of a knock for the confidence but, er, well, it should be about the music. It shouldn't be about my face."

Well it should be about the music, but let's be honest...

"Yeah, it's not. It never is, is it?"

No, I mean your music's fine, even enjoyable at times, but there has to be more to it than that ...

"Exactly. Why else are we doing photoshoots?"

Yeah, otherwise it would just be a lot of words.

'Yeah."

Let's discuss how Two Door Cinema Club are going to pan out over the next 13 years. Do you have plans or are you living in the moment?

"We're just enjoying ourselves at the minute. At first we used to run ourselves into the ground by drinking too much and that, so we're trying to be a bit more sensible so we can hopefully do this for a few more years."

That sounds boring, 'Sensible' is not a word for a rock star...

"Just compared to what we were."

That's better.

"By your average standards, it's definitely not sensible at all (laughs)."

Tell me something un-sensible you've done recently...

"Last night we ended up in a strip club."

Did you earn much? "Huh́?"

Never mind.

"We ended up in a strip club last night and it was very, very drunken and one of the guys in one of our support bands bought, like, a really expensive lap dance and fell asleep at the start of it."

Do you have a pension?

"At the minute, no, I'm being stupid with my money. I'm just buying lots of shit and running out of money. Then waiting to get paid again and spending all that on something else. I suppose I'll start saving for the future at some point. We don't make a lot of money. We've just given up a flat all of three of



us had in London which we couldn't afford and now we're strictly living on tour in order to get by. But things will pick up and hopefully we'll get a bit of money out of touring."

Are you officially no fixed abode? "I'm officially homeless."

So where are your bank statements going?

"I haven't sorted that out yet!"

I love how I just accused you of being boring, then, as soon as you mention the rock star lifestyle of travelling from place to place, my first horrified reaction is about bank statements.

"Well, yes (laughs). But I went green recently, so I'm getting all of my statements online. I still haven't changed my address with the bank but that doesn't matter I don't think."

If somebody wanted to set out to be the next you, what rules should they follow?

"I kind of make new rules for myself every day and break them again."

That's terribly rock'n'roll.

"One of the most important things that's easy to forget is to eat. Another rule is do whatever you want because mostly you can get away with it."

Mostly? Are there times when you haven't got away with it? "A couple of times, yeah."

Tell me about one occasion when you haven't got away with it... "I don't think that's a good idea."

Did it involve masturbation? "Er, no."



KINGS OF LEON 'RADIOACTIVE'

MARK RONSON & THE BUSINESS INTL'THE BIKE SONG'

BRANDON FLOWERS 'CROSSFIRE'

THE HX 4

5 HURTS "WONDERFUL LIFE"

MANIC STREET PREACHERS
'(IT'S NOT WAR) JUST THE END
OF LOYE' COARSE 6

RICKS NUMA J

KANYE WEST POWER

MORRISSEY 'EVERYDAY IS LIKE SUNDAY'

ARCADE FIRE 'READY TO START'

THE DEES I DEOLLY NEED LOVE

CARL BARAT 'RUN WITH THE BOYS'

DARWIN DEER

SLEIGH BELLS

EVERYTHING EVERYTHING "MY KZ UR BE" "=\\e-

ROBYN 'HANG WITH ME'

KLAXONS 'ECHOES'

BOMBAY BREYCLE CLUB 'RINSE ME DOWN' DORCAS'

COUNT & SINDEN FT MYSTERY JETS 'Perfect Stranger

DINOSAUR PILE-UP 'MOKA LISA'



rundown first every Monday at 7pm SKY CHANNEL DIR4 NME:COM/RADIO

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

and learn more about each artist online 7PM EVERY MONDAY AT WWW.NME.COM/ CHART



PLAYLIST

• THE VACCINES 'Wreckin' Bar (Ra Ra Ra)

**SURFER BLOOD** 'Twin Peaks' MAGNETIC MAN FEAT KATY B

**WEARE** 

SCIENTISTS · MT DESOLATION

'State Of Affairs'

OFFICIAL



# 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 conce or less) per artilabel bottle or can. Terms and conditions apply - visit becks, coluk



Shape your music experience becks.co.uk



drinkaware.co.uk for the facts Please drink responsibly

© 2010 InBev UK Limited, all rights reserved

## FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



## One part Brian Harvey to two parts Kate (Bush and Nash)

n a world populated by Peaches, Palomas and Pixies, it's not too shocking to learn that London's latest cred-pop hopeful's middle name is Sparkle. "I was born in water, and my dad said that when I was born I sparkled," grins 18-year-old Walthamstow lass Jess Morgan. "He wanted it to be my first name, but my mum was like, 'No'." Finding the stage name then for her Edith Piaf-meets-Beyoncé down the Lee Valley ice rink act was a darn sight more straightforward than picking "something random, like Flower or Lamppost". Quite.

Despite looking gothier than Zola Jesus before she partied with the bleach bottle - when NME meets this perpetually perky starlet, she's rocking black leather trousers, raven hair, ruby lips and smudged kohl-heavy eyes - she's a bona fide Top to contender. With the prerequisite Brit School background, Spark was primed for pop from a young age, not least because she grew up around the corner from legendary prize plum, Brian Harvey. So she's not too young to have missed out on the charms of East 17, then. "Hell no!" she shrieks. A treasured

Harvey memory of hers is seeing him play the big man down the corner shop when she was a kid. "He was buying something and was like, 'Keep the change' to the guy and then looked at me like, 'I'm Brian Harvey!'" Spark's eyes become misty. "I was like, 'Woah'!"

Penning songs since the age of 12, she was signed at 16, by A&R bigwig Dougie Bruce - the man who bagged Kate Nash, Lily Allen and Adele. Yet her moment of Damascene enlightenment didn't come until the end of last year when she performed Kate Bush's 'Wuthering Heights' at a school show. Switching around her sound to reflect her new-found love of all things strange and synthy, tracks like the glam bass banger of forthcoming single 'Revolving' - out on the ever-excellent Neon Gold label - came thick and fast. With just one solo gig under her belt, the fast-mover headed out on tour with Marina & The Diamonds the day after she left school and nabbed a record deal soon after. Don't be surprised if Spark's chart domination comes just as quickly. Leonie Cooper

 $\mathcal{F}YI$ 

- · Her favourite game is Monopoly. She never loses and claims that she doesn't cheat, "I'm just super good"
- Spark is whittling down from 20 tracks for her debut album, due for release next year. "I have too many songs," she tells us. "I need to stop writing"
  - · Despite naming her Jess Sparkle Morgan, her parents aren't hippies. Apparently she gets asked that a lot

## The Buzz

The rundown of the music, people and happenings setting the blogosphere on fire this week



## ARE BROTHER THE NEW RAY GUN?

Within 24 hours of their LDN Buzz Show, the hype surrounding Brother kicked off. But the more you scoped out Slough's Great White Hope, the more they seemed to have in common with the town's other famous export: *The Office*. It's in everything from their unintentionally gagriddled mini-doc video, which sees the band halfneartedly guerrilla gigging to about seven people ("We're playing for Slough, whether they like it or not!"), to their classic opening gig gambit, "If you're not ready for the future of music, leave now." It's inevitably garnered comparisons to the last hilarious/surreal major label viral, Ray Gun. We're still deciding whether their admittedly catchy Britpop renaissance tunes are hook-laden enough to justify the junior Brentisms.



## 2 TROPHY WIFE'S DEBUT SINGLE

As we've said before, Oxford's throwing out some of the most elegantly imaginative indie we've heard in yonks. OX4dians and Foals' tourmates Trophy Wife have just announced their debut single, 'Microlite', through Moshi. Check the Radar blog in a few weeks for the world exclusive premiere.



## **3 CANYONS**

If Primal Scream had recorded 'Movin' On Up' during the 'XTRMNTR' era, it might have sounded something like this sinister slice of acid house. Technically, Canyons are two Australian DJs, but new single 'My Rescue' is dance music as only rock purists would conceive it. Whatever he's doing now, Weatherall would be proud.



## **4 ARAAB MUZIK**

Inevitably returning from underwhelming solo projects, Juelz Santana, Cam'Ron and Jim Jones set about a Dipset reunion. What's surprising is the kid making the beats for their comeback cut, 'Salute'. This 21-year-old Middle Eastern matey has basically been bought out by The Diplomats after being the hottest sheeeat behind NYC desks for a while now.



## 5 MARK MALLMAN'S MARATHON GIG

You've heard of the guerrilla gig, but leave it to Gayngs man Mark Mallman to wage trench warfare. The indie piano man took to the stage at the Turf Club in Minneapolis on October 7 to play a single song, which took about 78 hours to complete. No word if amphetamines were included in the price of admission.



## BAND

James Buckley, The Inbetweeners

"States Of Emotion are an excellent group. They're from Brentwood. I did one of their videos (for 'The Unsung'). They're just a very good indie guitar band, definitely worth checking out."



This week's impenetrable muso slang decoded

## СНАМРЕТА

Tiring of their native cumbia electro sounds, Colombian dance peddlers have cooked up a bonkers dancefloor trend that melds trance, house, dubstep and reggaeton. Check out Qurrambeat,

Qurrambeat, or scene queens Plastic Caramelo.



## MONA

## FLOWERPOT & ROUGH TRADE EAST, LONDON

FRIDAY, SEPTEMBER 29 & SATURDAY, SEPTEMBER 30



It's been a while since a tribute to someone's grandmother has caused this much fuss. Following bidding wars, vinyl-

only single 'Listen To Your Love' selling out in days, and a record deal with Island signed as they touched down in the UK, the name Mona has been on a lot of lips. So what better way to immerse in the chatter with a week-long trip to London, kicking off with a show at Kentish Town's Flowerpot? Unlike previous US imports with swelling guestlists, Mona's British debut show is a freebie, attracting fans and plenty of A&R types alike.

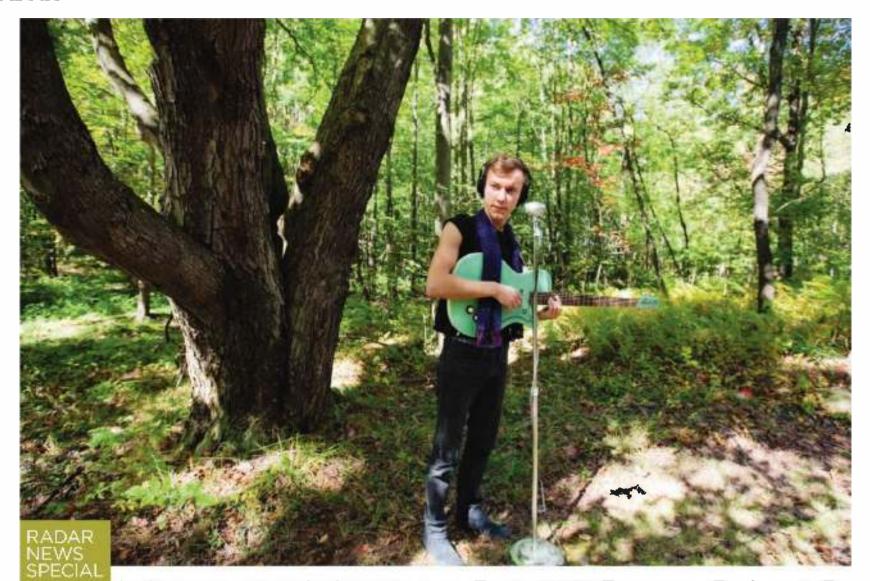
So packed is the room in fact, the hand have to climb over the bar to kick off their seven-song set. Yet despite possessing Kings Of Leon 2010-esque anthems (well, they are from Nashville) – there's something almost bashful about their debut. Though possessing widescreensized songs, tonight they don't soar. Mona seem to be holding emotion within on their big night. Not that the potential isn't evident as My Band's Better Than Your Band blogger Ollie Russian notes: "Watching

Mona's first UK show felt special," he tells NME after "It says something that despite the fact they only inked their record deal last week, there was still a huge turnout of A&Rs to see what all the fuss was about."

The next night it's Rough Trade East, and it seems the adversity of playing to a smaller-than-expected record shop crowd awakens Mona's true colours. Charged with charming punters off the street, frontman Nick Brown's opening night shyness is replaced with the swagger of a young Strummer or Springsteen, wrestling each song out from within his soul.

It's the same seven songs, but this time we get a band worthy of their reputation. 'Listen To Your Love' fizzes with passion, 'Pavement''s tick-tock rhythm is hypnotic, while closer 'Lean Into The Fall' burns with raw rock'n'roll energy.

Mona make it obvious that it's stadiums they are desperate to grace next. Those Kings comparisons will linger on, but as they conclude their second gig in clouds of feedback, Mona prove they're more than just bluster. With their every note ringing with vehement determination, it appears that in Mona we may have found a bigsounding, big-hearted rock'n'roll band to believe in again. Paul Stokes



## THE RETURN OF WOLF GANG

Deep in the north American woods, Wolf Gang readies himself to come back with a little psychedelic help from producer Dave Fridmann. James McMahon heads into the trees

bout an hour from Buffalo, in western New York state, there's a village called Fredonia. As he finishes his as-vet-untitled debut record, it's where you can find 23-year-old Max McElligott, aka Wolf Gang, holed up in a log cabin in the middle of the leafy black-bear populated Leolyn Woods. It's a log-built house-cum-studio complex that belongs to famed producer and sometime Mercury Rev

bassist Dave Fridmann, the go-to-guy for wobbly, expansive indie rock sounds. Just ask longtime clients The Flaming Lips or MGMT, who recorded 'Oracular Spectacular' here in 2008. To get to Fridmann HQ is quite a trek.

To meet Max today, NME took a car to the studio driven by a "proud Republican" taxi driver who explained to us in great detail why it's every American's right to own a gun, how to skin and cook a squirrel and why he goes to bed every night wishing someone would "shoot Obama in the

head". That sound you hear? It's a gulp. It's been a while since we've seen or heard from Max - at least six months since he played an NME Radar Live Show supporting Marina & The Diamonds Upstairs At The Garage in London with a "jazz funk drummer who played everything wrong". In the wake of this disastrous showing he went to ground to "work out his sound" and recruit a new backing band, getting rid of the jazz guy and recruiting the "solid, dependable" Lasse from The Rakes.

He spent some time working with a producer, enigmatically called 'Blue', that didn't work out too, dicking around with "a sound I didn't like at all, that really wasn't me" until he and his manager drew up a wishlist of people he wanted to have another shot with. Dave Fridmann was top of the list. Max was

"I'm so happy here, I don't really want to leave..."

"delighted" when the producer called him back and invited him to come and stay at Fredonia. Max is happy to admit that, with a little help from the indie godhead, Wolf Gang have finally found their sound".

"I've been living in this little room," says Max, sat on the rambow-woolly sheets on the bed in the small room upstairs from Fridmann's live room. "Ŝometimes I'll go downstairs to cook spaghetti, or sometimes I'll watch some of Dave's LaserDiscs," he says, pulling out a pristine copy of Speed on the now-defunct format, "but I'm normally up here, writing lyrics. We've been working so quickly I only finished writing lyrics for the final song on the album last night. I'm so happy here, I don't really want to leave.'

To save money, Max didn't fly his

backing band out to Buffalo, preferring to play all the instruments himself. The results are

impressive, lead single 'Lions In Cages' sounding like Arcade Fire with all the ponderousness shaved off the edges and daytime radio rock sheen added in its place, while live staple 'Back To Back' is pure audio romance, like the Cold War Kids who might actually sell records. Max smiles when we tell him this. He's obviously happy. It's a far cry from the sullen, withdrawn songwriter who graced the stage of our Radar night all those months back.

Testament to this is what happens when our taxi arrives to pick us up from the remote woodland retreat later in the evening. Aware of our prior conversation with the driver about his views on gun ownership, Max picks up one of Fridmann's air rifles, shouts "I'm Billy The Kid!" and goes to run out of the studio door "to give him a shock".

We stop him, obviously. After all, the driver might have a gun and indie rock's best new songwriter really shouldn't be cut down in a bizarre shooting incident in the middle of dense woodland, Especially now he's just found his sound.

**WOLF GANG** 



## 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.







The biggest British comedy in years, **The Inbetweeners** is rude, crude and goddamn funny. **Martin Robinson** meets the cast of the most balls-out TV series on television today

irst of all, the actors from The
Inbetweeners are nothing like their
characters, OK? Yeah, idiots who
can't figure out the reality/fiction
divide always assume that Simon
Bird, Joe Thomas, James Buckley
and Blake Harrison are exactly the
same as Will McKenzie, Simon
Cooper, Jay Cartwright and Neil Sutherland. As if...
Joe: "In real-life it would be embarrassing to vomit

Joe: "In real-life it would be embarrassing to vomit on a child, but on the day it wasn't; I was just trying to hit him... with my fists."

Blake: "And your penis."

Joe: "My erect pents (cue five minutes of snickering)."
Actually, they're exactly the same. OK, Blake is
hardly as dorky as Neil, Joe is far wittier than Simon
and James is waaaay cooler than Jay, but basically their
visit to the NME office is characterised by much

larking about, constant piss-taking and mouthfuls of swearing, much of which is commented on by an exasperated Wi... sorry, Simon Bird.

Basically, they're everything you'd hope they'd be. NME forces them to dress as their *Inbetweeners* characters for the purposes of photographic amusement, and it's hilarious to see them respond like sulky teenagers, complaining that they "fucking hate being in school uniform".

Well, sorry chaps, we love it, and so does most of the country – *The Inbetweeners* is now a Very Big Deal. The current third series about the hapless, sex-obsessed sixth-form losers has been attracting nearly three million viewers per episode, turning the lads into proper stars. Thanks to its inspired, iconic soundtrack – The Drums, The Maccabees, Jamie T, etc – it's certainly right up *NME*'s street. But it's also broken out of the world of the young, becoming so high >

PHOTOGRAPHS Ed Miles



## MEET THE ACTORS the men behind the idiots



SIMON BIRD Will

**Currently into:** Animal Collective

Facts: Won the Best Male Newcomer

at the 2008 British Comedy Awards,

and Best Actor at the 2009 British Comedy Awards. He actually is quite

Series one, episode four - Friday

comes and Will and Charlotte engage

in 'intercourse', with the latter being let down by the experience.

Will: "Sorry to ask: have I just lost

Charlotte: "I'm not going to count

Will: "Can I count it, though?"

Charlotte: "Probably not, no."

posh. He went to Cambridge.

**Best Will moment:** 

my virginity?"

that one."

Age: 26



Age: 26
Currently into: Midlake
Facts: Once appeared in the Chuckle
Brothers' show ChuckleVision. Went
to Cambridge with Simon Bird.
Best Simon moment:
Series three, episode one – Testiclegate! Simon takes part in a fashion
show with his left ball hanging out.
Will: "Didn't you feel a draft?"

I thought it was nerves. Oh God, do you think people saw?" Will: "Yes! It was eye-level for most of the audience."

Simon: "Oh God, no. NO! NO!"

Simon: "Yeah, it was tingling but



JAMES BUCKLEY Joy

Age: 23 Currently into: MGMT

Facts: Not posh - he's from Croydon.
Described attending the NME Awards
this year as "the best night of my life".
Wore a natty Libertines-style jacket.
Best Jay moment:

Series two, episode one - While on a field trip, Jay approaches an elderly lady who he's heard gives blowjobs. Jay: "My Cornetto, do you want to lick it?"

Old lady: "Oh, that is kind. I've had enough ice cream today, though." Jay: "Oh right, bit late am I?" Old lady: "Do you want something else?"

Jay: "Are you the woman who sucks schoolboys off?" Old lady: "Sorry?" Jay: "Can you suck me off?"



## BLAKE HARRISON Nei/

Age: 25

Currently into: Tinie Tempah
Facts: He went to the BRIT School, But
he's not posh, either. Well, he supports
Millwall at any rate.

Best Neil moment:

Series one, episode six - Tries to get off with a teacher at a Christmas party while dressed in a John Travolta suit and doing THAT dance.

Simon: "Honestly, she looked like she was going to slap you, but I think your erection scared her off."

Will: "What were you thinking?" Neil: "I don't know, I think it was the suit."

> profile it's now the centre of Concerned Broadsheet Debate. For some time, TV critics have been tying themselves in knots over whether it was realistic or not, and in bad taste or refreshingly honest. The Guardian said it was "imbued with verisimilitude, from its dull suburban setting to its crap blue school-jumpers", The Independent complained "most teenagers don't view themselves as quite the humorous bubble of awkwardness and charm that they seem here", while The Times' resident fuckwit AA Gill bleated, "I might never have seen [The

Inbetweeners] because it's a horrible title that implies a reality show about pre-op transsexuals, and because it's billed as a comedy series."

Even Gill had to admit the simple truth, though: The Inbetweeners is just fucking funny. Sure, it supplies a vision of teenage life in Britain that's so cringe-makingly recognisable you sometimes want to eat your own fist, but the show's about belly laughs not analysis. You can't analyse a testicle.

"Ah, Testicle-gate," laughs Simon, as Joe shrinks back in shame. In case you didn't see it, in this series' first episode Joe's character takes part in a fashion show and walks the runway with one testicle peeking out. It was the funniest TV moment of the year.

"Some of the scenes are re-enactments of embarrassing moments but aren't in themselves embarrassing, but other things really are embarrassing to film," winces Joe. "For example, the testicle. The audience of extras hadn't been told what was coming because they wanted real reactions. So it was as embarrassing as having to do it in real life."

James Buckley rolls his eyes, "That testicle has overshadowed everything."

he four *Inbetweeners* actors, finally out of school uniform, are all squeezed onto one couch in the basement of Stalag *NME*, expressing surprise at how big the show has become to the point where Joe complains, "People in the street are more familiar with my anatomy than anyone I actually know."

"It started off as just a small show so there wasn't an audience to let down," says James. "We had half a million people on our side so we just carried on mucking about. Then the second series came out, more people watched it,

## "THE MOVIE WILL HAVE EVERYTHING YOU'D EXPECT. GIRLS, NUDITY, VOMITING"









## "TOO '70S? WAS IT **A LITTLE POSH KID** THAT SAID THAT?"

JAMES BUCKLEY

> and we felt we suddenly had to not let people down with this third series. But we managed to pull it off."

Despite the pressure being on them, they all agree that they enjoyed the making of this series more than the others. Simon says, "It was the first one where we properly knew what we were doing. We know the characters so well now that it made the filming process

Intrigued as to what it's like behind the scenes on such a young set, we foolishly ask James what a typical filming day is like.

"Turn up on set at seven. Have some breakfast. Film a scene in the morning. Have some lunch. Film one or two scenes in the afternoon. Finish at seven. Dinner. Little bit of bed."

"That's enlightening" smirks Simon. The boys are similarly blasé about this series apparently being the last, after

the writers Damon Beesley and Iain Morris stated that the boys leaving school at the end brings their story to a close.

"We thought the last series was the final one," shrugs James.

"We're back to thinking we won't do another series," says Joe, "but that's exactly what we thought after we did the first series."

"Plus we've got the film to look forward to," adds Blake.

Despite the soon-to-be-filmed The Inbetweeners: The Movie (see right), their time as workmates is coming to a close and you sense that, beneath it all, they're a bit gutted. Simon says, "We're very lucky 'cos the show wouldn't work if we didn't get on in real life."

"I literally can't remember a day when we weren't friends," Joe comments.

Yes, fans can be reassured that they are actually bezzie mates in real life too, and fiercely protective of each other. When Joe mentions he'd been mocked by some of his old schoolmates for using the word 'banter', prickly southerner Buckley gets indignant, "FUCK OFF! What did they say? That it's too '70s? What do they know about anything? Was it just one little posh kid that said that' (Sticking out his elbow) I'd have given him a sly little dig.'

Biess. Bonded for life they are. And who wouldn't be? Growing up on the same set, baring buttocks and balls and finding themselves at the centre of the biggest and best UK sitcom since The Office. And like The Office, it's just been sold to the States for a US revamp (see panel, right), but God knows how that'll work. What's 'clunge' in American? And more importantly, how will they get a set of actors together like this lot? People who describe the secret formula on set as "farts and hugs".

James winks: "It's really gross when it's at the same time."



The Inbetweeners Series 3 and The Inbetweeners Series 1-3 boxsets are out on 4DVD from October 25 Both include deleted scenes, video diaries

from the cast and full commentaries from cast and crew. Watch the final episode of series three on Mon, Oct 18, 10pm on E4.

## THE INBETWEENERS the Movie

The boys tell us what little they know about the movie version, which is due to be filmed later this year. Simon: "We don't know that much 'cos it's still being written. What we do know is that it's going to be about a lads' holiday after they've finished their A-levels. They go to Malia and it will have everything you'd expect it to have. Girls, drinking, I imagine some male nudity, vomiting, some pissing yourself, some shitting vourself. I imagine there'll be some discussions about my mum's tits." James: "Well, we've got to do something while we're waiting for them to set up."

Simon: "Ah, very good. You mean we'll be talking about my real mother?"

## THE INBETWEENERS USA-

MTV have bought the rights to the show and are planning a US version. James: "I don't get any money for it. I'm not in it. Don't give a shit. It'll be annoying if they do it better than us." Simon: "It'll be a totally different show. What people appreciate about The Inbetweeners is it's about the way teenagers talk. From what Ian and Damon, the writers, say about America, it's very difficult to get the level of obscenity that we do on the screen. So they're going to have to tone it down. You can't show kids drinking on screen, for instance." James: "Good luck to 'em. Who's writing it, Ian and Damon?" Simon: "Yeah."

James: "Am I executive producing it?" Simon: "I think you'll be approached." James: "I'm going to direct it!" Joe: "I'm casting all the girls for it." James: "A lot of Hollywood ass?" Joe: "A lot of babes."



## IN A FIEL

In 18 months of activity, **Wild Beasts** have cemented themselves as possibly the most unique and beguiling band in Britain, delivering one of the decade's finest albums. But, as they tell **Louis Pattison**, they're already working on the follow-up and it's inspired by Frankenstein



n September 7, Wild Beasts travelled to the Grosvenor House Hotel on London's Park Lane to hear the announcement that their second album, 'Two Dancers', had not won the Barclaycard Mercury Prize. To which Hayden Thorpe, the group's flutter-voiced countertenor, heaved an inward sigh of relief "The strange thing about the Mercury is that when you don't win it, you wake up the next morning and it's gone, it's all behind you," says Hayden, three weeks later, between sips from a bottle in a Clapton pub untoucked by the hand of gentrification. "That felt quite liberating.

"We felt like we'd have had people screaming at us if we'd won it and The xx hadn't," says bassist and co-vocalist Tom Fleming.

"But we were really happy for them. They deserved it," adds Hayden. "And that made it all a lot easier." For Wild Beasts, the Mercury announcement brought to a close 18 months of furious activitya campaign which began in January 2009 when four penniless young men walked into what Hayden recalls as a "freezing cold, rat-infested" farm in Norfolk to begin work on a second album they weren't even sure they could afford to promote. "Just around the time 'Two Dancers' came out, I was looking to get a full-time job - I was at the stage where I was thinking I might have to take time out of the band," says Tom. "I went down the job centre and they offered me something, and it was like, do I take this, or go to New York and launch the record out there for the first time? Instead, I picked up my last dole cheque, and two weeks later we had a rave review in The New York Times."

This was no blip. Indeed, 'Two Dancers', even with its very English, lyrical tales of boozing, brawling and sharking, of "brutes bored in our bovver boots" and willing young women from Hounslow to Whitby, seemed to have little problem finding its sea legs. It took the band to France, Portugal, Holland, Australia, across eastern Europe and three times out to the USA. And while they were away quietly, by small increments, Wild Beasts made the move from being a band perceived is a cult oddity to something to be celebrated. "V'e come back to London from the US in March to a sold out KOKO, and it was a sense in all of us like, 'How the fuck did this happen?" says Tom. "It was incredible—we were all quite tearful afterwards."

All this activity put actual music-making on hold The gap is being plugged this November with a couple of surprisingly successful remix 12 inches, which see the songs of Two Dancers' overhauled by the likes of the Junior Boys and Jon Hopkins, not to mention one remarkably zonked ambient drone piece by current synth wünderl ind Oneohtrix Point Never. "This album was supposed to be dance music, of a sort," says Tom. "So it was like, why not make that a bit more explicit?"

Meanwhile Wild Beasts have only been into the studio to record once since 'Two Dancers', somewhat irona a' v, a cover of The xx's 'Infinity', at the band's request. "The long takes a lot from Chris Isaak's 'Wicked Granc' which is one of my favourite songs, and threw it in the reat a funny angle." Wild Beasts' first cover, Hayden describes it as 'quite a creepy'



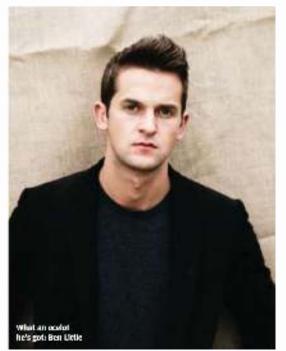
experience: "It wasn't until I really looked at the lyrics that I realised how dark, and how heavy they were. It felt like I had to live in Oliver's skin for a bit. It was quite hard to shake."

In many ways, it's not difficult to see why missing out on the Mercury could have a galvanising effect. In a parallel universe, Wild

Beasts are stood blinking amid the flashbulbs, showered with another round of acclaim for the songs they penned two long years before. Preferable, in a way, to slink back into the undergrowth to plot, plan and spirit something new into the music world.

So in the third week of September, the group returned

to a rehearsal room on Shacklewell Lane in Dalston (all, bar guitarist Ben Little, now reside in London) for five heetic weeks of writing. The album itself will be recorded in Bryn Derwen Studio in the Brecon Beacons. "It's just natural for us to escape," says Hayden. "But it's where Caribou made 'Swim', and



Four Tet have recorded there too, and that organic electronica feel is pretty interesting to us at the moment." For some, the idea of an electronic Wild Beasts might not compute. "But we're not Luddites," says Hayden. "'Limbo, Panto' was deliberately old-fashioned - it was almost about proving ourselves that we can write songs and do something different. But the possibilities are endless. We're working with a guy called Lexxx, who's been building his own software - like, random generative stuff, that remixes itself to sound different every time. We're not afraid of not sounding like Wild Beasts, because I know that whatever we do, we'll sound like us. We always do."

It is early days so far, but one thing has improved. "We used to get notes left in our practice rooms - like, 'Move your stuff!" says Hayden. "Now they say things like, 'Good luck with the album, if you need anything let us know. Here's a little gift...' And if we need to go out to eat, you've got the best Turkish food, the best Caribbean food...

So you're finally getting the respect you deserve. The table crupts into laughter. "You can't start thinking along those lines," says Tom. "If you're a musician, you've got to remember you're always a pariah - you're always a leper."

sk Wild Beasts what the furthest they've ever felt from home is, and Tom Fleming answers in a beat. "North Dakota. Minus 25 degrees," he says with a shiver. "Think Fargo," adds drummer Chris Talbot. Such is the sense of Englishness that runs throughout the songs of Wild Beasts that the thought of them packed into a van, carving through



time, and excess is a way of dealing with that," says Hayden. "You shrink your bubble around you."

"But we are parish choirboys compared to a lot of bands out there," says Tom. "I think it's very easy to get wrapped up in your own character, to become what you are onstage all the time."

> "It's a scary thing," says Hayden. "You can see there's a world right there, and all you nced to do is step into it. You don't even need to look back. Sometimes you open the door just a crack and peek through and go, 'Oh, that looks different.' But you have to realise that we've known each other for so long - I think we've developed that very

important recoil. Because once you've gone through that door you don't come back.'

"We've got each other's backs, almost implicitly," says Tom. "We know what's acceptable and what's not, you know what I mean?"

"It's not like we're going to turn up in... well, we do



## **HAYDEN THORPE**

the icy wastes of rural America feels faintly surreal. In a way, though, thinks Hayden, this cultural difference works in their favour. "I think we are quite exotic to American sensibilities, and that exotic nature can pay off. When I was growing up in a small town in the Lakes, a band from New York sounded like the most wonderful, out-there thing." But it cuts both ways? "I think so. It strikes up a sense of romanticism. People want to get sucked into the story. If we were going out there singing bluegrass songs, sounding like Woody Guthric, we'd get found out."

America remains a place eternally romantic to anyone with a sense of wanderlust. "So much of America is zones without people, and that's one thing I really love about touring," says Tom. "Those interzones you see - airports, late-night service stations, backstage areas that people aren't allowed in, back alleys. You get to know truck drivers."

But this is also a land where wanderlust can lead you to dangerous places, where ambition is run ragged over thousands of miles of straight freeway, and the homesick patch over their sadness with booze from truck-stops and relationships of the most fleeting, transient kind.

In a way, the bawdier lyrics of 'Two Dancers' - 'All The King's Men', with its catalogue of, "girls astride me, girls beneath me", or 'We Still Got The Taste Dancin' On Our Tongues', with its strange conflation of archaic and modern in-lines like, "Frock spill like alcopop around girls' knees" - speak of the sort of decadence familiar to a touring band. Did Wild Beasts set out to sample excess? As a touring band, does it become a duty? "With touring, you're disorientated all the



turn up in leather jackets and shades, but it's been a long time getting there," says Hayden, and the table erupts once again. "There was an amazing moment where we were getting a train from Kendal to the Green Man Festival. We were on the same train on the way down, and I saw those two [points to Tom and Chris] on the platform of Preston station and you had these huge sunglasses on..."

"...With guitar cases, looking like fucking Bono and The Edge," grins Tom.

Is there truth in what William Blake wrote - that the road of excess leads to the palace of wisdom?

"Well, you live it whether you want it or not," says Tom, "Most people who look at our lives would think they were absolutely insane, and I don't mean in terms of rock'n'roll excess - I mean in terms of just getting from place to place, trying to keep a handle on who you are and what you're doing. All day you've got people saying on one hand that you're the greatest thing ever to happen to rock'n'roll and on the other, people saying you're a piece of shit and you're not worth fistening to and..." - he laughs - "...there's nothing in between! Really, it's about keeping your friends close, and trying to keep sane."

And if there is a theme to the next Wild Beasts album, you sense it will spring from this starting point. Today, Hayden talks much of music as something that "comforts and consoles", and, more than ever, you can see the songs of Wild Beasts, with their lush, rolling vistas and heightened sensuality as a balm, a buttress against the transience of touring, and the coldness of the outside world.

Just as the themes of 'Two Dancers' were in part inspired by Arthur Rimbaud, the decadent 19th century poet who boozed and screwed his way across Europe prior to retiring before his 21st birthday, Hayden speculates its follow-up might be steeped in the words and themes of his latest read: Mary Shelley's Frankenstein. "It's a morality tale, really. It's about an alienated creature roaming the earth - he's battleworn and misunderstood, but he's trying to find a home. By coincidence, Dr Frankenstein goes to

the Lakes, to London, to the Swiss Alps -- all places we've visited quite recently. It feels very fitting to our position, in a way. "Being away from home strips you of all the natural human requirements - knowing what you're eating,

where you're sleeping, simple human comforts," Hayden continues. "It is a wrench, but it liberates you, too. It makes normality seem holy. It makes normality

something to strive for.'

Head to NME.COM/artists/wild-beasts for video interviews and more with the band



## HAYDEN'S TOP FIVE LYRICISTS



## JOANNA NEWSOM

"She's almost unparalleled in her sheer volume of words I saw her play last week in Manchester and she recited a whole play, word-for-word pretty much. She's given me a real confidence to employ that sort of archaic language - and the awareness that people will understand if you are generous enough in what you're trying to say."



## **LEONARD COHEN**

"You have to have faith in Leonard Cohen - you have to have faith in him. otherwise his words are just gibberish, and his characters are just miserable, bitter people. But if you believe, then his music has this endearing quality - his music is uplifting in its honesty; it consoles."



## MORRISSEY

"He proved to me that it was alright to be miserable. It was the point that I realised that music could be for different things, and not just for entertainment. The hero worship that his words provoked was pretty unique, and maybe that's become a dangerous thing to him maybe he hasn't wielded that power in the right way."



## **MARVIN GAYE**

"An album like 'What's Going On' answers so many questions. How do you write a record that's a pseudo-political, religious record, but that doesn't sound preachy? That sounds genuine and actually sexy? How do you sing about something that's meaningful in a wider sense, rather than just inward looking? I always go back to that album."



## **KATE BUSH**

"She is so good at being very explicit, very red-hot borderline perverse! - but still have the know-how to never make it seedy and uncomfortable. It's always intimate. I love that first line of 'The Sensual World': 'Then I'd taken the kiss of seedcake back from his mouth...' In terms of the sexuality she puts across, the words are second-to-none."





Bursting out of LA's punk Mecca The Smell in 2005, **No Age** are the godfathers of lo-fi who set the standard for a new generation of slackers. **Laura Snapes** meets the kings of hard graft in a tiny London pub, and learns about their underground ethos of plumbing and guitar-licking





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

t's only just after 9.30pm at the Grosvenor pub in Stockwell, and the booze has nearly run dry.

"We've only got enough left for 20 pints," complains the barman as he caps a Kronenbourg tap with an upturned cup. "I was supposed to finish three hours ago. We haven't had a night like this in two years, and certainly not on a Monday." A chalkboard outside proclaims: 'Open mic night! Any style welcome'. A woman tunelessly pummels an acoustic guitar in the corner, and it's obvious why the Grosvenor's glass doesn't overflow with custom on a regular Monday night. But tonight the open invitation to genres is being stretched to the extreme. Munching on vegan noodles across the pub are Dean Spunt (pictured, far left) and Randy Randall of LA noise legends No Age, stockpiling carbs in preparation for a secret showin the tiny back room in an hour's time.

With its paisley carpets and heavy-drinking punters, the only thing linking the Grosvenor with LA venue The Smell, No Age's spiritual home, is the vegan pizza on the menu. To Dean's dismay, it was snarfed up by an influx of lactose-intolerant/fashionably picky indic coves while the band were soundchecking. The Smell doesn't serve alcohol, just vegan snacks and soft drinks for its all-ages crowd. Thanks to Wavves, Best Coast, Abe Vigoda and, indeed, No Age's presence there, you probably know it as punk's new mecca, with Dean and Randy its youthful godfathers. Or, as one journalist

a community how to run a business, and be smart and ethical about it."

But isn't The Smell just the shabby kingdom of slackerdom, a bricks and mortar hotbox that's managed to dupe people into thinking that getting baked is some kind of artistic statement?

"No way, man," says Randy. "It might seem like nobody's trying, but it's actually a lot of work. Never mind aesthetic; it's enough work just keeping the ceiling up."

And he should know. Until touring commitments took hold (their current tour takes in Russia, America, Canada, the UK and Europe), the two of them worked there most nights. They even helped lay the pipe foundations for the much-needed second bathroom with their bare hands, which says a lot about No Age's DIY work ethic. All in all, The Smell sounds like a pretty incredible place for bands to learn how not to be assholes and how to take care of themselves, eh?

"Exactly," says Dean, thumping the table. "That's why we think it's so cool, because Jim and The Smell have proven that you can do what you want, make your own rules. That's punk. That place is no bullshit. That's what The Smell's about."

Given the pile of glowing reviews that new album 'Everything In Between' is sat atop - many of which praised its gorgeous conflation of the 'Losing Grip' EP's ambience with 'Nouns" balls-to-the-wall noise - "Anyone wanna get high?" offers his friend.

"Let's go smoke a doobie!" deadpans Dean in his best Wayne's World drawl, bounding around the back of the venue. Passing around a joint so aromatic that one toke turns the back alley into a louche LA sidewalk, we peel our tongue from the oh-so-sticky roof of our dry mouth to remind Dean that No Age are supposed to be the clean-living faction of The Smell.

"Well, I don't smoke that much - just a vaporiser from time to time. Not as much as [Best Coast's] Bethany anyway. Woah, I am so high!"

Their Sub Pop label manager appears to tell Dean their car's arrived. "We're leaving to catch a flight to Russia at 4am," Randy explains as we rejoin him. It's past 2 o'clock. "We are not gonna get any sleep."

Dean emails two days later to tell us about Russia: "St Petersburg was amazing. People were so excited to see us play there for the first time. They went absolutely nuts, it was really special. Now we're in Moscow, it's really smoky, and the taxi driver tried to steal Randy's guitar."

n past interviews, Dean and Randy would tell journalists that they bonded on a trip to Hawaii where Dean broke his ankle running along the beach, and Randy, presumably sporting Hasselhoffstyle red shorts, scooped up his wounded pal and carried him to the car. It was a fib (they met through mutual friends, via The Smell, unsurprisingly). But it's no less plausible a fairytale than that of The Smell's actual history - the world's most punk venue paradoxically existing on foundations of openness and inclusiveness, clean living (well, to a certain extent) and hard graft. Its redefining of punk is summed up best in 'Glitter', the first single from 'Everything In Between': "I don't fear anything at all because I know that's where I've been", Dean drawls. No Age and The Smell's ethos is simple, transferable from LA to any band or venue: be a good guy, live by no compromises, no boundaries, no bullshit, and live safe in the knowledge that there'll be no regrets as a result of it.

## "YOU CAN DO WHAT YOU WANT, MAKE YOUR OWN RULES. THAT'S **PUNK. THAT'S WHAT THE SMELL IS ABOUT"** DEAN SPUNT

over-enthusiastically described them, "the Barack Obama" of the scene.

"Hell, no!" says Randy, looking embarrassed by the idea. "That doesn't make any sense."

"I can recognise that we brought attention to it," Dean shrugs, "but it's just where we grew up playing with our friends. We're not more important than anyone else; we just got written about a lot. There's no room for that there."

"I think that Jim Smith who runs it is the Barack Obama, the Teddy Roosevelt, the George Washington of The Smell," Randy adds admiringly. "He deserves all the credit, working there every night as well as having a full-time job. We're just the press secretaries." Still, The Smell and No Age are as crucial to each other as The Haçienda and New Order, or CBGB and Patti Smith. They share a fundamental refusal to compromise and a love of novel subversion: the tenets that punk was built on, but better. They take the best bits of Black Flag and Fugazi's straight-edge, inclusive ideals, but forsake their dogmatic anarchy for something more existentialist and meaningful. And a little more human. No Age may be "healthy, positive and fulfilling", but Dean proves after the show that

hen we started Wives," says Randy of his and Dean's old hardcore band, "no-one wanted us to play. Jim? He said, 'Of course, you guys are my friends and you've been hanging out and volunteering here.' No-one fucking does that." When Wives disbanded and Dean and Randy formed No Age in 2005, he even let the band paint their name across the building for the cover of their debut, 'Weirdo Rippers'. It's still there today.

they're not righteous dullards...

"Most punks wouldn't be like that," Dean says, shaking soy sauce onto his anaemic noodles. "Jim lets people in to make art. He's really teaching

tonight they could have booked a venue five times the size of the Grosvenor. But in true Smell style, they've kept it compact.

"It's more the artist's mentality to want to make things bigger or refuse to play small venues," nods Dean. "To us, that doesn't make sense. Tonight it'll be packed and people will be feeling it, and we like that."

After the last slurp of noodles, a quick fag for Randy, water for Dean and a chat with friends who've brought them homemade vegan sushi, it's into the back room where the audience is already packed tighter than a futomakı roll.

Saying the crowd is "feeling it" is like stating that Brandon Flowers is "quite fond" of Las Vegas; during 'Depletion', there are six crowdsurfers bounding around in a space the size of a double bed. Riled up by the noise equivalent of squishing your eyeballs so hard that orange patterns emerge from the darkness, the crowd are riotous when Dean yells, "Does anyone know the lyrics to 'Six Pack' by Black Flag?" The cover provokes a mammoth stage invasion with Randy surrendering his guitar to the crowd, who twang, stroke and, er, lick it.

We catch up with the licker outside after the show. What made you want to wrap your tongue around

"There are no bands like No Age," says Daniel, still sweating profusely. "In Sydney where I live, there's so much bullshit..." He stops mid-sentence as Randy bounds over, lights another cigarette and starts chatting to him like his oldest pal. We seek out Dean who, totally wired and goggle-eyed, looks as though he's been at the hard stuff.

"Nah man," he says, grimacing with a pint of ale, "playing just does that to me. Euch, how can you drink this stuff?" A friend trades him a herbal, non-alcoholic ginger beer which he accepts with glee. An unfittingly sedate end to a raucous evening, we're thinking.

## **LOCALE HEROES**

Five venues and the bands that made them

AN OUTLET - MANCHESTER By day; a fancy deli café flogging posh coffee. By night; the unassuming home to underground heroes Wu Lyf's monthly £1 entry gigs - before they got rammed with slavering A&Rs.

**BOSUN'S LOCKER - FULHAM Enterprisingly run** by Mumfords' then 17-year-old Winston, Fulham's Bosun's Locker played the duel role of stage and underage drinking hole to

Noah & The Whale

and Laura Marling.

LUNA LOUNGE – MANHATTAN Now a chain venue,

this Manhattan Lower East Side bar has gone through several incarnations. but first and foremost was the

dive where a youthful Interpol and **Elliott Smith honed** their craft and gigs were always free.

THE BLACK SWAN - BRISTOL

The pub that spawned legendary dubstep night Subloaded - and in turn beat dons Pinch, Gemmy and Guido - is never out of the news, whether for its purple lineage or for being shut down by paranoid police.

## RHYTHM FACTORY -WHITECHAPEL

This east London scumhole, selfprofessed 'barometer of London's musical trends' spawned The Libertines and Art Brut, but also Selfish Cunt. Anyone?

# MOST BAFFLING BAND IN BRITAIN?

They can't play live, they hate their best songs and they don't even care if you don't like them. So how exactly did **Egyptian Hip Hop** become the first bona fide indie stars of 2011? **Jamie Fullerton** explains...



gyptian Hip Hop are a decidedly strange proposition when considering the bands that will matter in 2011. Four teenagers from Greater Manchester, they're resolute members of the Post-Parka/Radchester/whatever-thefuck-you-want-to-call-it scene currently setting the city ablaze, while simultaneously existing in a tiny microcosm of cool reserved only for the detached and unclassifiables of this world. Their look, their sound, their attitudes and ethos resonate from a different tuning fork to their breakout peers - and their time is fast approaching.

As every Casablancas, Turner or Koenig will attest, when launching your musical career, as with French kissing and shoplifting, it's all about the timing.

Having built up a quiet buzz at the end of 2009 after dropping a demo of the sparkly Cure-a-like 'Rad Pitt' on MySpace, enlisting Sam Eastgate from Late Of The Pier to produce their first single and even out-weirding mask-wearing indie loons Is Tropical on a joint headline tour, the time for Egyptian Hip Hop's concerted gear shift is now. Their debut EP proper, 'Some Reptiles Grew Wings' has just been released, boasting the hands-down catchiest tune of the year in 'Moon Crooner', a finely polished version of the aforementioned 'Rad Pitt', plus a depth of Hudson Mohawkeproduced krautrock jammery that offsets the poppy immediacy of the aforementioned tunes. With their biggest UK tour to date imminent, the brain-squashing treadmill of gig-record-schmooze is about to kick in. So do these bright young hopes see the happenings of now as a turning point?

We probably should," drummer Alex Pierce chirrups, sat with his bandmates after soundcheck at east London's XOYO venue where they're warming up for the tour. "But we don't." "Not significantly," lank-haired vocalist and keyboardist Alex Hewett concurs, mooching slightly. "We'll gear up for this tour, then we're probably going to gear back down again. Write some more music." Guitarist Lou Stevenson Miller and bassist Nick Delap nod sagely and crack open a bottle of beer.

If their shoe-shuffle casualness seems at odds with the hype hurricane that surrounds them, worry not: there's nothing logical about Egyptian Hip Hop. Their sound shifts like sand in an earthquake, ranging from hyper-pop to the extended brain-jams that characterise the hazy live shows they've been playing on and off throughout 2010. And after only half an hour in their company, it's clear they're not going to do so much as brush their teeth unless it's on their own terms, on their own watch.

They're uncharacterisable, unclassifiable and completely unwilling to submit to any kind of type. They're timeline-snubbing mini-geniuses, and this is why we're so goddam excited by them ...

## THEY HATE THEIR OWN SONGS

They don't finish songs and place them in a trophy cabinet ready to polish up for gigs, oh no; they strap on a load of dynamite and light the tuse. This isn't moody Jon Drums dropping tunes because they "overshadow" the rest, it's simply because new sounds have shoved their way into Egyptian Hip Hop's brains through one car, pushing old ones out of the other. "I wouldn't be interested in 'Moon Crooner' now," Alex H yawns. "Only because we've played it so many times. We wouldn't write 'Moon Crooner' at all now. It's just not where we are." Louis is similarly shruggy

about their biggest tune - also their oldest, "It's not the kind of music I like," he admits. "Moon Crooner' is a pop song. I'm not saying it's bad, it's just pop, isn't it?" And 'Rad Pitt', the song that got them noticed? "Heard it too many times," Louis says. "It's not fun. We played 'Wild Human Child' at our first show but now it's got transformed massively. 'Rad Pitt' has stayed the same forever, basically..."

## THEY'RE RUBBISH LIVE

Part of the reason the Egyptian Hip Hop ascent has been so measured is their lack of live reputation - this definitely isn't some kind of Libertines toilet circuit burn around. No, fans have had to delve under the skin of their clattery live shows, where the irresistible ear-nag melodies are often shrouded in a dossy gaunt that suggests they're bored out of their skulls every night. "Most bands are recording bands," Alex H reasons. "Unless they're incredible live, like The Flaming Lips. We are nowhere near incredible live." "Since the beginning, people have mentioned that we don't really do anything on stage," Alex P sighs. "But



## 'WE ONLY EVER WORK ON OUR OWN TERMS, AND IF WE WANT TO DO SOME POP THEN WE WILL, BUT ONLY IF WE WANT TO"

ALEX HEWETT

it's for listening to music, it shouldn't matter ... " "...whether there's fireworks onstage," Alex H finishes. Nick's cheery analysis? "It kind of weeds out people who aren't interested in us."

## THEY'RE NOT MUSIC SNOBS

They don't dismiss their pop moments because of a nose-scrunch snobbery against the mainstream. It's simply because they happen to be writing what Alex P calls "darker" material right now. That may change in about a week. As Alex H explains, writing planet-sized tunes comes so naturally that they always end up with the hooks that most bands curl out once in a career when they're just, you know, working on some Aztec techno. "I was working on 'Moon Crooner' for ages, the original thing was techno Aztec music," Alex H says. "Just as it got to the end of this five-minute song I realised I didn't like it, so I made a final section for it which turned into a riff, and I was like, 'Wait... this is better than the whole song?" Alex P: "So we just sped it up and added an incredibly funky bassline."

## THEY SET INDUSTRY HONEY-TRAPS

Egyptian Hip Hop might dress like Hoxton Action Man™ dragged through a pantomime dressing-up cuphoard sideways, but they're so suspicious of cocaine-bag music industry sorts that they've got a guy who used to set drug traps for record label chiefs sorting their business details. "Our manager used to be Joe Lean's manager," says Nick. Alex H: "Apparently he'd ask A&R men to bring coke to meetings, but if they actually did bring any they knew not to go with them. I don't know if he [Joe] took any, but he didn't sign with them." Clearly someone turned up without any, as they're about to sign a hush-hush deal in November with an as-yet-unannounced label. Whoever it is better not be expecting any kind of control. As Alex H explains: "We only work on our own terms and if we happen to do something pop then we'll do it, but only if we want to." Oh, and what's Joe up to now? Alex P racks his brains. "I think he's doing narration for children's books for Radio 4."

## THEY'RE INFLUENCED BY EVERY SINGLE GENRE -OH EXCEPT HIP-HOP, THAT IS

Egyptian Hip Hop have tastes so genuinely sprawling it's somewhat amazing that they manage to cram it down their ear funnels and come out with any kind of coherence in their songs. "Tor some bands, each member will be heavily into one thing," Nick muses. "Like, I'll be the techno one, or something." "There are mutual bands we like..." Lou chips in, "...but it's not considered, it's just what we do," Alex P finishes. "And there are some things that we listen to that don't come into our music at all. We're pretty into hip-hop but there isn't really any in our music." "I listen to a lot of 'ambient' music," Louis offers, citing California droners Celer and Brian Eno's 'Apollo', although "everybody loves that". He continues: "My dad turned me on to a lot of good music. Like, [Eno's] 'Another Green World', Steve Reich and Philip Glass. He also lived in Japan in the '80s, so he has a lot of Japanese classical stuff. Oh, and William Onyeabor. He studied in communist Russia then moved back to Nigeria and made 11-minute pop songs." Beyond the parental ear-steering, we ask where they get to hear stuff like Mr Onycabor in the first place. A look of slight disbelief

quickly washes across their faces. "The internet..."

n as much as you can bottle a scream, this is what we love about Egyptian Hip Hop in as much of a jar as we can fit it. But, as our chat with them draws to a close, we'll find space to add Nick's left shoulder to the list - newly adorned with none other than an Egyptian Hip Hop tattoo so fresh it looks like someone's pinned him down and scribbled on him with permanent marker only this morning. "I wanted something to remind me of this important time in my life," he smiles, rolling up his sleeve proudly to parade the stamp to NME. Egyptian Hip Hop might be a band that shift their vision

Watch a video with Egyptian Hip Hop talking about their music and how they formed the band in an interview at NME.COM now

as often as they scuff their feet, but Nick's logo

arm art is one measure of permanence he won't

be regretting any time soon.

# SAME BATRIES

# REVIEWS

### DARKSTAR, THE WALKMEN, THE SOCIAL NETWORK

Edited by Emily Mackay



# KINGS OF LEON

### **COME AROUND SUNDOWN RCA**

Jettisoning innovation and emotion, the Followills go full pelt for mega arena FM glory and end up going... nowhere



uke the fridge. Jump the shark. Hurdle the monkey. Whatever. There inevitably comes a moment in a huge band's career where they lose their common touch and become slightly ridiculous. With Oasis it was Noel Gallagher visiting to Downing Street – then releasing 'Be Here Now' a few weeks later. With U2 it was splurging millions on an overblown feature-film, Rattle And Hum.

And Kings Of Leon? They lost their cool the instant they unleashed the 'Radioactive' video. A monumentally misguided affair, it was shot in the style of a Center Parcs ad, and found the Followills frolicking with a phalanx of beaming black children. It felt enormously phony, and made many of us wonder if the band had genuinely gone a bit nuts.

Then again: was it such a disaster? In a weird way, 'Radioactive' boded well for their fifth album, the follow-up to the eight-million-selling 'Only By

The Night' – a record so successful it achieved the ultimate accolade: one of its songs was covered by Pixie Lott. After all, music is lacking in cartoonish personalities right now: we could do with a few space-cadet rock stars who've utterly blasted off from reality.

After all, if KOL were capable of a flight of fancy like the 'Radioactive' video, perhaps their next album would be a grand, maximalist folly, laden with gongs, harps and male voice choirs. What price an avant-garde odyssey that consisted entirely of Caleb Followill whacking a slab of meat and barking into a flugelhorn? It'd be a talking point.

But no. 'Come Around Sundown' is none of those things. It's not a leftfield swerve. It's a stately modern rock album that's so desperate to prove its own authenticity it forgets to be remotely moving. This is music designed to be blasted from drive-time FM radios, and to waft around arenas big enough to have pigeons nesting (and shitting) in the echoing rafters.

Sonically, it consolidates the band's gradual shift from ramshackle charm to clean-lined grandeur. Guitars twinkle and shimmer, rather than scratch or chug. The album contains one indisputably great song: 'Back Down South', a beautifully subtle country-rock stomp that showcases Kings Of Leon's knack for conjuring sonic drama from the simplest of ingredients: for the first two and a half minutes it's just one bass note and one chord.

That track, combined with the going-back-to-your-roots theme of 'Radioactive' ("It's in the water, where you came from"), would suggest 'Come Around Sundown' is all about the band reconnecting with the Southern soil after the rootless hedonism explored on 'Only By The Night'. Fine. That's a good subject. Trouble is,

they don't see it through. Calcb Followill has admitted he ad-libbed the lyrics ("I freefloated everything"). In other words: he was on auto-pilot. The frontman always had a conflicted relationship with his own voice. On early albums he deliberately sang indistinctly to obscure the fact his lyrics didn't mean anything. The point is: he overcame that on 'Only By The Night'. Say what you like about 'Sex On Fire', it is at least about something: a transcendent one-night stand.

'Come Around Sundown', though, represents a return to opacity. Witness a song like 'The Immortals', which finds Caleb stretching out those trademark grizzled vowel sounds. "Ride away?" "Right away"?. Something about a rooster? Who knows – he could be singing about Subbuteo

in Elvish and we'd be none the wiser.

Manhood'

"They are to '03 what

Oasis were to '94". 9/10

'Aha Shake Heartbreak'

"Freshly shorn and intent on rebuilding

themselves", 8/10

'Because Of The Times'

"This is KOL as one of the

great American bands of

our times." 8/10

'Only By The Night'

"True immortality has

been postponed." 7/10

Ultimately, too many of these tunes are rehearsal room grooves in search of a hook. They're clearly meant to convey a sense of wide-open highway: the feeling of a band cruising in effortless fourth gear. Actually, it just sounds like they're spinning their wheels. Luke Lewis

DOWNLOAD; 'The End', 'Back Down South', 'Radioactive'

Has the Kings Of Leon backlash gone too far?

Join the debate at NME.COM/blogs

### THE PINEY GIR COUNTRY ROADSHOW

JESUS WEPT DAMAGED GOODS



If you're gonna write Springsteen-esque paeans to runnin' away ('40 Days & Nights') or sing lines like "Why can't mankind just get along?" ('Master/

Mistress') or, indeed, call your third album 'Jesus Wept', you need to do it with some fuckin' vigour. And there's no vigour here. At all. What there is, is a relentless backdrop of the sort of insipid, beige cunt-ree music that gives country music a bad name, and lots of passionless drivel on the top. When Miss Gir sings, "I went to your funeral just to check you were dead" (on 'I'm Better Off Without A Piece Of A Shell Of A Man'), you feel nothing.

3

DOWNLOAD: A spine...

DMX KREW

### WAVE FUNK REPHLEX



As Ed Upton's work title DMX Krew suggests, his original obsession was breakdance-orientated electro but that has widened out into a love for

old school acid house, electronische, library music, radiophonic-style ambience and instrumental pop. At their best the tracks off this album share some of the same icy splendour as early Autechre and some of the sinister Roland squelch of AFX's recent Analord material. A couple of the tracks on this lengthy double album reissue are unnecessarily baroque and one or two stumble into muzak territory, but, you know, buy this reasonably priced double and make your own 10/10 compilation. John Doran

DOWNLOAD: 'Btzantium'

### MT DESOLATION MT DESOLATION ISLAND



To anybody who's ever wished that melon-headed warbler Tom Chaplin would check himself into The Priory permanently: witness the horror of MD.

the cliché-spewing parody of alt.country served up by his Keane cohorts Tim Rice-Oxley and Jesse Quin, and be thankful he's normally around to keep them occupied. There are contributions from members of The Killers and Mumford & Sons, too, but even a spot from the reanimated corpse of Johnny Cash couldn't lend any authenticity to frivolous guff such as 'Annie Ford'. It may be earnest, but that doesn't stop it from being anything more than the vanity project of affluent middle Englanders having a group wank over some old Gram Parsons LPs. Ben Hewitt

DOWNLOAD: Some jizz-free Gram Parsons

WOLF PEOPLE

STEEPLE JAGJAGUWAR



The first British band to be signed to fierce-as-its-name US label Jagjaguwar, Wolf People hail firmly from the stable's traditional territory of righteously

bearded, groove-heavy psych-rock. 'Silbury Sands' embroiders a Pentangle-ish folk flourish over Black Mountain-ish muscle, while 'Tiny Circle' is Led Zeppelin leading the children round the Wicker Man maypole. 'Cromlech' calls darker dance, mossencrusted Sabbath-y riffs distorted and warped to the point of witchy grunginess. Just odd enough to escape period-piece pastiche, their deft weaving of different eras and styles makes them akin to a UK version of White Denim, and promises more exciting things from the future. *Emily Mackay* 

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



MATT WARWICK
"Channelling Roxy

"Channelling Roxy
Music, Herbie Hancock
and surf-rock through
the womb to my
as-yet-untitled debut
child. And trying to
ween myself off M&S
Extra Chocolatey
Biscuits: dark
chocolate, natch."



CHRIS PARKIN

"Huffing paint furnes to Grinderman's filthy new album has made me feel randier than a Premiership footballer all week. Which isn't much good when your hands are covered in splinters."



### JOHN DORAN

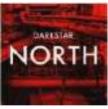
"I have been using the slow function on my Dictaphone while transcribing Nick Cave and Megadeth interviews and listening to Salem, making them sound like the new vocalists. I then took the experiment a step further by transcribing a Salem interview in the same manner but it was frightening, so I stopped."



# **DARKSTAR**

**NORTH** HYPERDUB

Now with added moodiness, for the Londoners it's ta-ra dubstep, and ayup '80s trans-Pennine synths



The north of England, with its coal duststained mythologies, has a legacy of producing pop forged from mechanical parts. OMD, The Human League, John

Foxx: all answered their industrial geography with synthesized music; grey skies equal cold synths. A cliché maybe, but like how music documentaries will always show a shot of an autobahn to the strains of Kraftwerk, one based in truth.

There are times when James Young and Aiden Whalley look like they're aligning Darkstar with such a tradition in a bid to escape the London scene which nurtured them. Their first single is a refashioning of The Human League's 'You Remind Me Of Gold' from the 'Mirror Man' EP into the stooping 'Gold'; 'Under One Roof''s wheezing, bleakly ambient opening feels like it's stripped out of OMD's 'Organisation'; they've called their album 'North'. Y'know, that kind of thing.

Of the 10 tracks here, just one retains the south London syncopations of the Hyperdub 12"s for which they're known - their hit 'Aidy's Girl Is A Computer'. Universally loved a year ago, its fine-grained garage melancholia sits uneasily next to the brooding, introverted pop of Darkstar version 2.0, an outfit who've

swapped making bangers to lose yourself to for making a record to lose yourself in. The titular track is the album's distillation, with industrial snare rolls which recall Portishead's 'Machine Gun' paired with billowing, fibrous pads given to ripping at any moment.

"When it's late there's only you", sings James Buttery, summing up 'North's half-lit angst. Sometimes the bleak textures work their way into your head like a dull ache; it's particularly acute on 'Ostkruez', with a lingering mood balanced on ambient piano chords that mutate into porous minor key synths, like a Vangelis soundtrack shackled to a tragic reality.

Of course, whether you like this new, claustrophobic Darkstar is entirely dependent on how you felt about their remix of 'Videotape' in 2009 – 'Deadness''s skulking minimalism descends into picked guitar strings straight out of The xx school of emotional potency, its cut-up vocals entrenched within the rimshot percussion creating the kind of antsy landscape that Thom Yorke would drag his existential heels through. Ultimately, though, Darkstar's maturation from dubstep's next big things into modern pop classicists continues to intrigue.

Dubstep will miss them; they won't miss dubstep. Louise Brailey

DOWNLOAD: 'North', 'Gold', 'Aidy's Girl Is A Computer'



### THE WALKMEN

**LISBON** BELLAUNION

Emotional New Yorkers use the Portuguese capital as impetus for their blisteringly heartfelt fifth album



It's claimed that, in the average city, you're never more than six feet away from a rat. That distance must feel like an ocean to The Walkmen who, since 2004, have been haunted

by their own musical millstone, 'The Rat'. As venomous break-up songs go it's hard to beat, but for all the song's brilliance it is, despite claims to the contrary, overshadowed by the New York-based band's subsequent evolution.

Take 2008's 'You & Me', a sublime shift for the band, who, having specialised in the pains of the heart, embraced a warmer pathos and wider, brass-infused horizons. After that, it could have been crushing to be confronted with yet more blogs declaring The Walkmen as one-hit wonders. Fortunately Portugal's capital – or rather several trips to it during sessions for their fifth album – intervened.

While not retreating from the expansiveness 'You & Me' heralded, 'Lisbon'

re-embraces the strong percussiveness that pervaded The Walkmen's earlier work.

Opener 'Juveniles' sets the tone with its crashing cymbals and stark guitar line, yet Hamilton Leithauser's whimsical vocals let it trip along intoxicatingly, while 'Angela Surf City' might thunder with Bonham-esque drums, but it's with a wry smile ("Mine is yours, yours is yours") rather than rage. 'Blue As Your Blood' ticks along with a clockwork fury, yet is soothed by bruised vocals that yearn for a lost love, before 'Stranded's mariachi brass crashes its soul onto life's rocks.

This is an album to fall in love to, to break up to, to drown sorrows to, or to bounce around to. One-hit wonders? Well, the wonders part is right. *Paul Stokes* 

DOWNLOAD: 'Blue As Your Blood', 'Woe Is Me', 'Juveniles'

Watch a video interview on the making of 'Lisbon' at NME.COM/artists/the-walkmen

### JIMMY EAT WORLD TEI

INVENTED DGC
If there's four-pie

If there's one thing that this Arizonan four-piece have been masters of since their inception in the early '90s, it's consistently possessing the over-bearing

sentimentality of a teenage girl. Their seventh studio album certainly doesn't veer very far from their past emotional sensibilities. But, thankfully, there is the odd stylistic anomaly to be found here, not least on 'Higher Devotion', a song so ravaged by synths and singer and guitarist Jim Adkins' best Prince impression that you wonder why it sits among tracks such as 'Movielike', 'Stop' and 'Coffee And Cigarettes', which are so reminiscent of their past, embracing the comforting clichés of Jimmy Eat World's 'Bleed American'-era. Ash Dosanjh

DOWNLOAD: 'Stop'

### TEEBS

**ARDOURS** BRAINFEEDER



It isn't surprising to learn that electronica artist Teebs, hailing from Los Angeles' Chino Hills, is also a devoted painter. On 'Ardours', the

23-year-old pores over each of his 18 tracks with a loving meticulousness, starting many on a sparse canvas and then filling them with fragile melodic loops, smattering glitchy beats and minimal low-freq. Picking apart the LP reveals little more than these delicate foundations, yet, as in 'Moments'' fluttering piano trills, the way they coalesce together in his palette to form short segments of flickering beauty gives the work an unconstrained, opulent presence that's greater than the sum of its parts. Simon Jay Catling

DOWNLOAD: 'Moments'

ASH

A-Z VOL 2 ATOMIC HEART

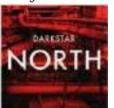


Ash long ago fell prey to the curse of being consistently good, and therefore boring. Cunningly, they reinvented themselves as masters

of the no-concept concept. No more albums (just handily packaged 13-track collections)! An A-Z single series (where the track titles don't start with the right letters!). Anyway, such gimmickry aside, it's refreshing to hear a band 18 years into their careers still sounding as hungry for the prize as they do on the rolling, polished 'Dare To Dream' and the emo-tinged MCRish power pop of 'Insects'. If some moments, like 'Physical World', are comfortably inessential, it's good to have them still around. *Emily Mackay* 

DOWNLOAD: 'Dare To Dream'

Best sleeve of the week



Darkstar - 'North' Clean, classic, creepy. The three Cs we look for in depictions of haunting post-dubstep bleak-pop.

Worst sleeve of the week



### The Piney Gir Country Roadshow -

'Jesus Wept'
This cheap Lichtenstein
pastiche is just another
American cliché in
Piney Gir's arsenal.

Best lyric of the week "Erase you! Just like a drawing/Erase you! Flush you like my toilet" ESG - 'Erase You'

Worst lyric
of the week
"Your come-on legs,
your pantyhose/
You look so precious
with your bloody nose"
Kings Of Leon
- 'Birthday'

Reviewed Vext Week...

 Warpaint - 'The Fool'
 Broken Records - 'Let Me Come Home'
 Let Me In

### THE PHANTOM BAND

THE WANTS CHEMIKAL UNDERGROUND



With all their talk of man's inevitable demise and their pride in selfconstructed instruments, Glasgow's Phantoms play down their wry post-

apocalyptic pop as if it were just scatty, TB-afflicted doom-mongering played on Wickes-own plumbing. But they should believe, these Phantoms. For theirs is confident, muscular, oats-fed folk-kosmische that summons brilliantly the propulsive menace of 'Here Come The Warm Jets'-era Eno, the careworn voice of a Bill Callahan raised in the Gorbals and the clippy-cloppy electronica of Battles. If it weren't for the album's dank mould-spotted soul, it might even be uplifting. *Chris Parkin* 

DOWNLOAD: 'Mr Natural'

### KORT

### **INVARIABLE HEARTACHE CITY SLANG**



Seemingly incongruous pairings have illuminated popular music for decades, from a drugged-out David Bowie duetting with a doddering Bing

Crosby on TV to Isobel Campbell pairing with the Mephistophelian Mark Lanegan. Like these, the beatific tones of Cortney Tidwell are the perfect foil to the raspy, whisky-soaked growl of Lambchop's Kurt Wagner. The voices may be diametrically different, but 'Invariable Heartache' is a record steeped in its own Nashvilleness, as are the players. The juxtaposition of the melancholic with the mellifluous melds majestically atop delicate lap steel, brushed drums and double bass on this country tearjerker. Jeremy Allen

DOWNLOAD: 'Eyes Look Away'

### SHOBALEADER ONE D'DEMONSTRATOR WARP



If you've been taking everyone's face off with brutal, boundary-smashing drum'n'bass for a decade, what the hell would constitute progression?

According to Tom Jenkinson, and his newly assembled band Shobaleader One, Vocoderdrenched electro funk. *Really*? We could have sworn that '80s new jack swing and buzz-saw slap bass was a horrifying musical nadir that should never be repeated, and the feeble robo-pop on show on 'Into The Blue' and 'Plug Me In' doesn't really allay those fears. Sure, 'Maximum Planck''s churchhall hardcore is a little more like old times, but as changes of directions go... well, there's a good reason why Daft Punk feel that they have to hide their identity. *Matt Warwick* 

DOWNLOAD: 'Maximum Planck'

5



### THE SOCIAL NETWORK

SONY PICTURES

### The founding of Facebook played as a geek tragedy



You're on Facebook. Your friends are on Facebook. Even your mum just updated her status. It's an everyday part of millions of lives, but then so is Tesco, and would you

really want to sit through a two-hour film about the business wranglings behind that empire? Actually, yes. If it was written by creator of The West Wing, Aaron Sorkin, and directed by David Fincher, that is.

The Social Network transfers the trademark Fincher gloom from the serial killer-stalked streets of Seven and Zodiac to the mahoganypanelled rooms of Harvard. It was here that Facebook creator Mark Zuckerberg (Jesse Eisenberg) took his first steps to becoming the world's youngest billionaire.

The story flits back and forth between those heady days of algorithms and romantic rejection, and the deposition rooms where he found himself a few years later, being sued by

 among others – his former best friend Eduardo Saverin (Andrew Garfield).

To this story of genius and betrayal, Sorkin contributes dialogue that's fast, finny and forceful. Eisenberg does particularly well out of Sorkin's lines, demonstrating both the arrogance of an alpha geek, and a talent for put-downs (business rivals, the Winklevoss brothers, are grammatically corrected to "the Wînklevî"). While Zuckerberg's reputation doesn't exactly survive unscathed, what Fincher and Sorkin have created is so much more than a gleeful hatchet job. Their Zuckerberg - obsessed with the outward signs of social advancement, yet completely uninterested in real relationships - isn't just a man: he's a metaphor for an age that's made mini-Zuckerbergs of us all, NME 'likes' this. Ellen E Jones

Watch a video interview with The Social Network's Justin Timberlake and get the latest movie news at NME.COM/movies

### FREDDIE GIBBS

STR8 KILLA DECON



Like Jacko before him, Freddie Gibbs was too big a talent to stay in Gary, Indiana for long, but that's where comparisons between them end.

This roughneck swapped the murky world of narcotics export for spittin' rhymes when he moved to LA, the home of his major influence, Tupac. This EP basically showcases his versatility on everything from smooth soulful Common-like fare 'In The Game' to straight-up procedural gansta rap on the title track. Let's be straight about this, Fred is breaking less new ground than a cheese pickaxe but if you miss mid-'90s East Coast rap (with a Midwest spin), then this lives up to its billing. John Doran

DOWNLOAD: 'Oil Money'





### Event In The City panels

Aside from the umpteen amazing bands playing Manchester's in The City, there are also lots of discussion panels. Our picks are: blogging trendsetter or viral hype machine?: and the power of musical communities in the face of floundering record labels.



### DVDSuck

When assembling the cast for this film about undead rock stars, they couldn't have picked better than Alice Cooper and Henry Rollins. Suck details the exploits of a band who suck real blood, not Twilight dick.



### Book Nerd Do Well

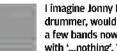
We're due a glut of dire autobiographies (including one from Justin Bieber). But one man whose yarn needs no spinning is Simon Pegg, who's witnessed zombies, death cults and, most terrifyingly, nerds.





### **CLOUD NOTHINGS**

**HEY COOL KID** WICHITA



Limagine Jonny Rogoff, Yuck drummer, would like this song. There's a few bands now with a name ending with '...nothing'. This reminds me of

when, on TV recently, I saw a feature about a man who was asexual. He was on for about five minutes. He said, "I'm asexual." And then Trisha says, "Great..." And they just carried on like nothing happened? Was he supposed to be there?

### LET'S BUY HAPPINESS

SIX WOLVES GHOST ARC



Thave a friend who thinks that Jamie Cullum looks like Ant & Dec's child. What do you think? This song is also called 'Six Wolves', which is the number of wolves

I've seen times six. I guess this reminds me of early 5 Club, before they took drugs and experimented with more psychedelic sounds. I don't think anyone appreciates the impact S Club had on music. It's a shame that they let the drugs take over the music.

### PANDA BEAR

YOU CAN COUNT ON ME DOMINO



I feel that Panda Bear sounds like listening from underwater. Hike that. That's how I mainly listen to music because it's just me and sea creatures.

No-one can disturb me. Just me and the squid.

### I AM ARROWS

**HURRICANE UNIVERSAL** 



I am 'an arrow' is the correct grammar, not Lam 'arrows'. Accuracy in grammar reflects how well you come across to other people... I taught this to Jonny Rogoff when

I first met him and it's definitely carried him to a higher plateau in life. Plateau is a French word that we've integrated into the English language. It comes from the word 'plat' which means 'plate', I suppose. Plateaux.

### **GIGGS**

**HUSTLE ON XL** 



Jonny Rogoff actually showed me Giggs a while ago and I really like it. I initially thought it was the solo project of Ryan Giggs, but that didn't turn out to be true.

I have no idea how to be into football, but I know the name of someone called 'Martin O'Neal', so whenever people are talking about football and I feel left out, Liust say "Martin O'Neal" and shake my head and everyone seems to react quite well. Daniel recently told me that I spelt 'Martin O'Neal' wrong, but that's OK. Who is he?

### LITTLE COMETS

ISLES DIRTYHIT LTD



If the comets are that little then they won't be able to penetrate Earth's atmosphere, which is how the world is going to end in two years - that's what

Jonny Rogoff says but every time he says it I feel like telling him to FUCK OFF because you don't need reminding of that every day. When the world ends, cash machines will start spitting out money, and this will be the summary of the modern world ending.

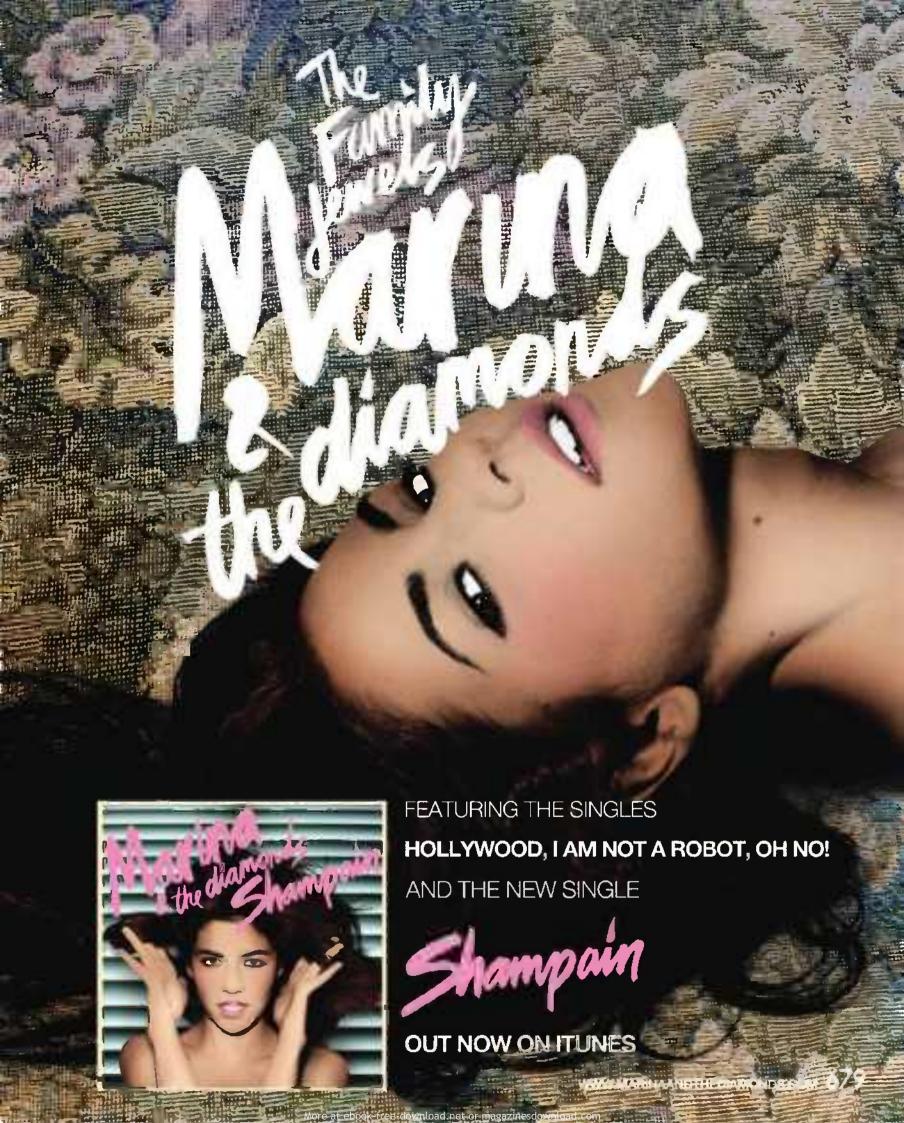
### **ESG DANCE TO THE BEAT OF ESG FIRE**

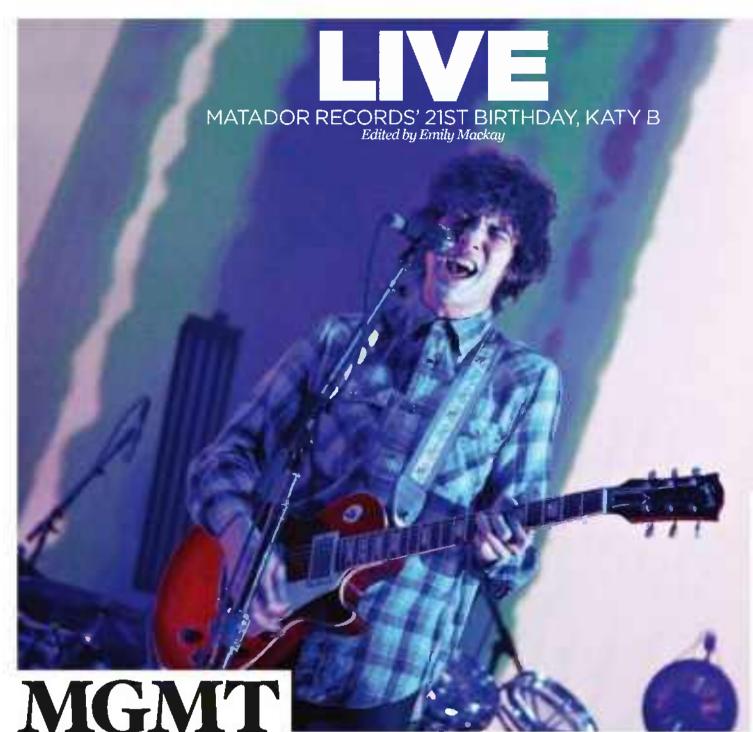


Three greatest hits compilations in a decade might seem excessive, but ESG are justifiably about thrice as relevant as any of the other bands

trotting out best ofs these days, so we're not about to quibble. For the uninitiated, ESG were like the proto girl hip-hop gang in the late '70s - made up of the myriad (and badass) Scroggins sisters responsible for the attitude that rips through MIA's offerings, for bringing hip-hop funk to uptight post-punk, and giving samples to bands as disparate as TLC and Liars. Now they're broke and drive buses for a living. Get this incredible, comprehensive compilation to give something back to a band who gave so much, Laura Snapes

DOWNLOAD: 'Moody'





O2 ACADEMY BRIXTON, LONDON THURSDAY, SEPTEMBER 30

The bravery and variety of their last album, 'Congratulations', make for a compelling live spectacle but the duo have lost something along the way: the fans

n recent years there surely hasn't been a greater and more unjustified fall from indie poster boys to critically and commercially panned underdogs than MGMT. Which other band have pushed the boundaries of backlash so far the ket people questioning whether their second effort was actually just a massive joke?

Or course, 'Congratulations' wasn't in jest, and for those with even a passing interest that stretched beyond the bounting nine-note riff constantly spewing out of 2008's radios then it should hardly have been a surprise. MGMT, you see, never really were that

band. Anyone who witnessed their karaoke singalong of 'Kids' could tell that, far from their signature sound, the singles that made them the nation's darlings were actually the anomalies of the bunch, bar the famous trio ('Kids', 'Time To Pretend', 'Electric Feel') the transition between their two albums is not an unnatural jump at all

Tonight is, undoubtedly, one of the worst gigs we've attended in a long time but through no fault of the musicians. 'The Handshake' and 'Weekend Wars' sound fuller, more layered and generally more realised when sat next to their newer, psychedelia-tinged material. The spiralling soundscapes of their second

album, meanwhile, proffer more variety in a live context – the upbeat swagger of 'Brian Fno' and 'Flash Deltrium' heightened and the woozy introversions made even more absorbing.

Problem is, no one here could give two shits about any of that. A couple of songs in and the sold-out crowd have dispersed to the bar/toilet/smoking area in such droves that we're able to amble, with no effort, straight to the barrier, while, through almost every song bar the obvious, the sound of crowd chatter is as loud as the noise coming from in front. It's ridiculous to the point of being insulting. All we want to do is go up to the pair, give them a hug and tell

them that, actually, channelling Syd Barrett instead of The Killers is probably no bad thing and that, in their own hazy, spiralling way, they're playing better than the \_\_\_\_ r hav :.

SETLIST

Weekend Wars
 The Youth
 Flash Delirium
 Electric Feel
 Indie Rokkers
 It's Working
 The Handshake
 Song For Dan Treacy
 Time To Pretend
 Siberian Breaks
 Destrokk

Kids
Brian Eno
Pieces Of What
Of Moons, Birds
Monsters

Congratulations

MGMT are a classic carrof a band being mis-sold. It would be fair to assume that next tour they won't be filling out venues the size of Brixton, but a smaller crowd of genuine fans might be no bad thing. Lisa Wright

O<sub>2</sub> customers can get Priority Tickets to O<sub>2</sub> Academy Brixton up to 48 hours before general release.

Just register at o2 co.uk/priority



# MATADORAT 2 THE LOST WEEK

PALMS CASINO, LAS VEGAS FRIDAY, OCTOBER 1 -- SUNDAY, OCTOBER 3

Just when you thought the Nevada desert was the place to find peace and quiet...

right light city gonna set my soul, gonna set my soul on fire." Think of Las Vegas, and a thousand images leap before you. Elvis and his white onesic, who immortalised Sin City in song, Sinatra and the rest of the Rat Pack, who made the Nevada oasis their own personal drinking den 60 years ago... and that's before you get started on the gambling and the salacious, showgirl-heavy side of the city with a million secrets.

Today, Vegas is a hangout for Jersey Shore-style frat boys - a point hammered home by the giant neon sign outside the Palms Casino advertising a DJ set from the reality show's very own Pauly D. Two of America's most vital veteran bands, Sonic Youth and Pavement, are about to slay the venue's

basement stage, but the Palms chooses to crow about a man who actually has friends called Snooki and The Situation. The

culture clash inside the casino is more amusing than the choice of signage. Next to the cocktail waitresses, Fred Durst lookalikes and the tragic career gamblers sit the indie boys and girls of America. They don't fit in here, but then they don't really fit in anywhere. For the next three days, though, they will be united in their love of plaid shirts, horn-rimmed spectacles and, above all, Matador Records.

Founded in 1989 by Chris Lombardi, the New York-based indie label has, over the years, been home to alt.rock royalty: Pavement, Interpol, Guided By Voices, Cat Power, Spoon and Yo La Tengo. While more recent signings include Sonic Youth, who joined the stable for 2009's 'The Eternal', and Girls (on Matador's True Panther Sounds imprint). It's easy to reminisce about the label's

their love of plaid, specs and Matador Records

past, and at various points over the weekend during Superchunk, Come, Spoon and The Jon Spencer Blues Explosion particularly, you can see portions of the crowd drifting back to endless summers of their youth; pale, awkward sex, weak beer an' all.

Gerard Cosloy, who has co-run Matador for 20 years, is all for nostalgia, but is just as excited about the label's future.

"This weekend's obviously about heritage and a celebration, but I don't like that term 'heritage artist'," he argues. "Age has got nothing to do with it - Sonic Youth and Yo La Tengo are still making the most amazing records of their career.

"Then we have Cold Cave, Esben And The Witch, Girls and Perfume Genius and others coming through. It's exciting. Sure, the people at the label are getting older, but they're still young at heart."

Also fired up and full of youthful vigour are Fucked Up. Shirtless bear-like singer Damian Abraĥam is typically erratic, veering from snarling and spitting one second, to tender the next, gently falling to his knees to lower a stagediver back into the elbowy pit without hurting him,

and later bringing his toddler son onstage to join in the fun.

Thurston Moore and wife Kim Gordon look five years younger than

they did to years ago, and, as Sonic Youth tear through classics 'Catholic Block', 'Stereo Sanctity' and a fierce 'Death Valley '69', they sound better than ever too.

17, Seattle "I came with my

parents and brother, it's a two-hour flight from Seattle, I love all the bands that

have played, but I especially love the

band Come. I never thought I'd be able

to see them - they

haven't played since

I was two. I got

onstage to clap with

Belle & Sebastian

too. I got this

amazing medal."

For all the big-hitters in their own arsenal, Pavement don't have a hope of matching the devastating brilliance of Sonic Youth's performance. Stephen Malkmus' body language - his back to the rest of the band - casts an icy spell over much of the gig, and the constant sound problems blight the set even further. Guitarist Scott 'Spiral Stairs' Kannberg gets the worst of it and, not long after repeatedly smashing the headstock of his guitar into his amp in frustration, he leaves the stage completely for one song. When the Stockton five-piece keep it together, though,

The kids are united in





Clockwise from left: Sonic Youth show off their fine vintage; the boys they call Girls; viva Las Vegas, home of the lightbull; that is one seriously Fucked Up kid



as they do on 'Stereo', 'Shady Lane', 'Conduit For Sale', 'Gold Soundz' and 'AT&T', it's pretty flawless, but it's hard to fully engage with a band who look as if they'd rather be anywhere else.

The same can't be said for Girls, who make the best of their matinee slot on Saturday, which emphasises how songs from last year's debut, such as 'Lust For Life', 'Laura' and 'Hellhole Ratrace', have become modern classics in just 12 months. That mistress of the modern classic Cat Power, meanwhile, delivers one of the weekend's best performances, her formidable gift for covering timeless songs – namely Fleetwood Mac's 'Dreams' and the Stones' (I Can't Get No) Satisfaction' – and making them her own never failing to impress.

Superchunk and Spoon are both huge successes, but Belle & Sebastian offer a much-needed dash of jollity to the birthday bash, rolling through favourites

old and new from 'I'm A Cuckoo' to 'The Boy With The Arab Strap' with a smile on their face and a spring in their step. "I don't know if this is frowned upon in Matador circles, but I feel like dancing," says Stuart Murdoch. "We're just seven gay lads from Scotland anyway."

Yo La Tengo entertain one of the biggest crowds of the Lost Weekend, but their soulless set is too knowing by half, often breaking down into aimless jams and improvised lyrics.

The festival comes to a triumphant close with Guided By Voices, who have reformed their 'classic' 1993-'96 line-up especially for the occasion, and somehow rattle through 30 songs in 90 minutes, Robert Pollard high-kicking, chatting and drinking throughout. It's a fitting closing victory for those horn-rimmed indic kids, who've carpeted this glitziest corner of Sin City in plaid and love. Viva Las Vegas indeed. *Andy Welch* 



# **KATYB**

### **HOXTON HALL, LONDON**

THURSDAY, SEPTEMBER 30

The voice that propelled dubstep chartwards starts confidently in her own limelight

Depending on who you believe, Katy B's the crown queen of UK funky, a personality-led paradigm in the UK dance trend of faceless, elemental lady vocalists. Or she's a traitor, a BRIT Schooled imposter implicitly responsible for the predictable "popstep" label and for letting non-dub spods think they're well street because they can name all three members of "Magnetic Men". If you genuinely think that, then, frankly, you're a tool lopping off your nose to spite your own perfectly quantized face, and tonight at Hoxton Hall there's no room for such studied puritanism, thank you very much. We're too busy witnessing the ascent of Katy B: the megastar.

Not that it's going to be a simple trajectory. Tonight is Katy's first solo gig with a band, and much as her coy, alluring voice has been one of the year's most particular, it's easy to forget that, until now, we've really not heard anything by the lady herself and we know next to nothing about her.

Bequiffed and grinning impishly, she gets straight into Magnetic Man's 'Perfect Stranger' – her voice is the same fluttering wonder as on record, but the song's original dubstep squiffle is replaced by very un-forward-thinking cheesy lounge grooves. There's already a potential identity crisis brewing. It's the same with 'Puzzle Me' ("produced with DJ Zinc") – "I'm scared about tomorrow/ I wake up and I'm not there", she sings with

the same beguiling but steadfast vulnerability that set 'Katy On A Mission' apart from your common or garden banger, but the backing music is the kind of icky laidback fodder that would see dub fiends barricading themselves behind a fortress of Night Slugs 12"s. After a whisper in the ear of someone from Rinse, NME is reassured that her album sounds nothing like this—thank fuck.

After a few numbers that get lost amidst slap-bass awfulness (it's only a short showcase), it's time for That Song, "Are you ready to sing along?" she says. Before it's even started, someone in the crowd responds with a perfectly timed "oooOOOoooOOOooo", and suddenly the band snap out of their funk fug and into the proper thrusting bass of 'Katy On A Mission'. "You'd bett-ah move oh-oh-vah-ah," she sings, snatching back accented singing from twats like Eliza Doolittle, smashing down layers of pop artifice and dubstep pretension with her no-nonsense attitude.

Some smart type recently wrote that there's nothing worse than the idea of timeless pop – an amazebonk pop song should knock your feet out from beneath you and drag you back to the precise moment you first heard it. This is one of those songs, and even if dubheads and pop fans quibble about what its moment signifies, one thing's for sure – Katy B is goddamn owning it. *Laura Snapes* 



# The NME iPhone App





TAG YOUR FAVOURITE ARTISTS TO RECEIVE PERSONALISED UPDATES



PHOTO GALLERIES AND VIDEOS



THE LATEST NEWS AND GIG ALERTS TAILORED FOR YOU



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

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



# 10 MP3 ALBUMS - CHOOSE 1 FOR £1

RECAPTURE THE SOUNDS OF THIS YEAR'S FESTIVALS WITH NME AND AMAZON.CO.UK -CHOOSE ONE OF THE 10 MP3 ALBUMS BELOW AND BUY IT FOR JUST £1!\*



Simply go to www.amazon.co.uk/MP3 and enter 'NMEPROMO' at the checkout.

**OFFER ENDS 18 OCTOBER** 



\*TERMS AND CONDITIONS APPLY - VISIT WWW AMAZON.CO.UK/MP3 FOR DETAILS



### BOWERY BALLROOM, NEW YORK SUNDAY, OCTOBER 3

If they're having a laugh then this bombastic soft-rock superjoke may have gone too far

Four months on from the release of their ornate and unexpectedly impressive album 'Relayted', the main question that surrounds Gayngs is simply. Are they taking the piss or what? It's a fair question given that the supergroup (comprised of a lengthy roll call of musicians from Bon Iver and Solid Gold, among others) formed out of a love of the classic soft-rock you'd normally hear inside a lift.

That question remains difficult to answer conclusively as they arrive onstage tonight sporting waistcoats, white jackets, comedy headgear and other clobber that only total plebs wear. If they are having a laugh, then some of the giggles are at our expense because, daft get-up or not, Gayngs do have the power to unlock the closeted, '8os yuppie in all of us. Opener 'The Gaudy Side Of Town', for example, takes their unapologetic adoration of rocc and turns it into a seven-minute make-out session. The equally suave and seductive 'No Sweat' could easily soundtrack one of those late-rught soft porn films on

Channel Five, right down to the obligatory saxophone solo which usually comes in when the clothes start to fall off.

But as the night wears on, the decision to record all their songs at exactly the same speed (69bpm for all you tempo nerds) mevitably becomes less and less engaging and things aren't helped by their selection of covers. As you'd expect for a band with 10 live members, their version of Godley & Creme's 'Cry' is admirably grandiose. But things begin to go awry with an Auto-Tune-embellished take on Sade's 'By Your Side', which is probably more of a fun idea on paper than it is to actually listen to. Eventually, that MOR fetish veers into unforgivable territory with an encore of 'Eye In The Sky' - a hit for Brit dullards The Alan Parsons Project which remains truly hideous, irrespective of anyone's attempts at revisionism. Kudos to Gayngs for keeping us guessing about their intentions up to now, but the motivation to figure them out is slowly starting to wane. Hardeep Phull

### DISAPPEARERS

PROUD, LONDON

THURSDAY, SEPTEMBER 30

eople have become so good at hearing without listening", sing Disappearers girl-guy frontduo Gillian and Florian, their caustic gazes and puppy-dog prose cast all over Camden. Wily and clued-up rather than plain and cutesy, their set of teen-trouble tunes shows real depth ~ songwriters' songs sung by sharp young 20-somethings intent on messing with your mind. The punky 'Everything Straight Lies' trips along with zeal and purpose, while 'Quantum Physics In The Sink' is an anthem poised. Tight and confident, this is one of their earliest gigs. You'd hope they keep at it - disappearing won't suit them much at all. Matt Wilkinson

### ZOMBIE ZOMBIE THE DUKE OF NORMANDY TUG BOAT, JERSEY

SUNDAY, SEPTEMBER 26

ittin' on the dock of the bay, the audience of the Branchage Film Festival peers across the dark waters to the stern of the tugboat Duke Of Normandy, moored in St Helier harbour. Below a projection of Sergei Eisenstein's *The Battleship Potemkin*, the tiny figures of French kosmische maestros Zombie Zombie huddle over their drums and synths amidst cranes and chains. Their soundtrack is the perfect foil for Eisenstein's 1925 epic: the sturdy rhythms match the brute presence of the ship, emphatic melody and electronic moise a salute to the steadfast resolve of the revolutionaries. *Luke Turner* 



ORAN MOR, GLASGOW MONDAY, OCTOBER 4

In reality they're a suave but sweaty pop group, in their heads they're stadium stars

Theo Hutchcraft slinks onstage to jabs of melancholic violins, and stands, hands clasped and statuesque, under a beam of blue light, lost in solemn contemplation of the floor beneath his feet. Studied? Hurts are a walking, talking, well-tailored thesis on all surface and no feeling. Stylised? We've seen cartoon violence that was truer to life. Divisive? How could it not be?

Thing is, somewhere along the line, somebody mistook Hurts for something other than a pop band. It may have had something to do with all that talk of Italo disco, which is really nothing but a nice, niche hook to hang the songs on. But a pop band they are. Accept that,

bombast of 'Stay' as "The song we hope to take over the world with" says it all. But he has an unfortunate habit of breaking the spell. First of all, when he announces, in a surprisingly thick Yorkshire brogue that, "It's fucking hot up here... I wish I'd brought my shorts." And secondly, when he miscues a mic stand sweep during 'Blood, Tears And Gold' and sends the microphone flying across the stage. There's a look in his eye that says: "This wouldn't happen at fucking Wembley."

And there's Hurts' dilemma; they're a band for the Big Rooms, currently constrained by the low-ceilinged ones. As majestic as 'Better Than Love' and

'Wonderful Life' sound tonight, you feel you're never quite getting the full intended impact, and Theo, for all the moody poses he strikes, never seems entirely comfortable

on a stage where the audience are close enough to see the sweat stains.

With time, the audiences will gradually grow larger and farther away. And with a little luck, the voices of the haters might die down. Resistance isn't exactly futile, but do you ever wonder what you're resisting against? Hurts are a flamboyant, well-executed, occasionally ridiculous sophisto-pop machine with great songs and visual panache. When you put it that way, what's not to like? Barry Nicolson

# Theo Hutchcraft has obviously been a pop star in his head for some time

more laudable than laughable.

Swooshing around the stage during opener 'Unspoken', clenching his fist in faux-anguish at all the right moments, Hutchcraft has obviously been a pop star in his head for some time now. And as it unfolds in front of your eyes, there's something far more compelling about watching his naked ambition manifest itself than some worthy, awkward indic type shuffling around

reluctantly. Introducing the operatic

and their high-artifice starts to seem

vicolson

Pregnant women in the moshpit, broken tech and massive curry-bloat – all in a week's work for Team Everything, so it seems...

### O2 ACADEMY LIVERPOOL, THURSDAY, SEPTEMBER 30

"I can't believe it's £9 to get into one of our shows!" Jeremy Everything exclaims inside the O2 Academy Liverpool, perhaps sheltered for many years from the broader economic realities of life in modern Britain. Upstairs, The Magic Numbers are getting ready to play their pop hits to the main room (£13). Downstairs, Everything Everything are opening their three-week post-'Man Alive' assault - a-bloody-ssault - on Britain in the smaller, clubbier room, and we're here to witness it. We feel like Martin Bell surveying Sarajevo in 1994. Or John Simpson entering Kabul in 2001. Truly, the hand of history is upon our shoulders.

Much like the Bosnian War, there are a number of teething issues in soundcheck – MIDI drum-pads misfiring, lines not working... The band tense up, act distracted, assure us that everything is going to end in utter, utter disaster. This is very much what they are like – self-castigating perfectionists. Two of these Everythings have been to jazz school, let's remember, and all of them are peas in the same pod of total muso nerdiness: a sense of diligent devotion to their art that may well be their primary characteristic.

Soundcheck over, they retire to a small but perfectly formed curry house at the top of the street. Like the sort of facty infobyters who create run-on lines about Faraday Cages, much of dinner is taken up with band-members plugged into their smartphones, surfing Wikipedia and reading the best bits to each other.

"For most pilots, under massive G-force, their blood drains to their legs and they pass out," Michael Everything quotes from the Wikipedia page of WWII flying ace and double-amputee Douglas Bader. "But he had no legs, so the blood was retained within his body. Which made him an awesome pilot." Everyone agrees that this is awesome. "When he lost his legs, he simply wrote in his logbook after the crash: 'Crashed slow-rolling near ground. Bad show."

They return in time to watch their Manchester-rising buds Dutch Uncles play aggressively disparate post-funk that has clearly been listening to a lot of Everything Everything. Or vice-versa.



"Listen, guys, just so you don't get weirded out by it," Jonathan Everything instructs back in the dressing room, "but there's a pregnant woman going to be standing in front of the crush barrier, stage right. She doesn't want to get involved in the scrum, so they're letting her stand there."

"What if her waters break?" Jeremy asks quizzically.

"That might be an electrical hazard," Michael smirks.

"You'll have to deliver the baby onstage, Jonathan."

And so on. The air is stolid—the atmosphere a mix of carby curry-bloat and first-night nerves. To snap 'em out of it, Jeremy Everything switches the lights on and off a bit. They drum on the walls. They power up the monitor packs on their belts like some kind of indie Ghostbusters, and toy with their rubberised in-ear monitors. Then, one final fiddle-session with the in-ears, and they're away—'QWERTY Finger'-ing their digital nerd-funk into the room. There's a fight in row three, the pregnant woman is digging it, everyone's happy.

Later, the boys herd themselves into the merch booth and sign stuff. There appears to be a strong satirical streak among their fanbase – Everything Everything are asked to sign a credit card strip and a load of Dutch Uncles' merchandise. They pose for photos with huge fans. "Make it look like you're doing a shit," one Liverpudlian with an iPhone and subterranean IQ asks Ionathan Everything,

motioning for a photo. He politely declines. Once. Twice. Three times.

EE pile into their splittervan, quibble about what they put on the stereo, before alighting on something called The Bad Plus. The most abstract, free-est jazz known to man rips through the van. "Wait for it... wait for it..." enthuses Jeremy Everything, cueing up a bit where the cubist jumble of chords resolves itself into something more phlegmatic. A joint goes round. Everything Everything become increasingly high, as, one by one, they are dropped off at their respective lodgings in Manchester.

### BODEGA SOCIAL CLUB, NOTTINGHAM FRIDAY, OCTOBER 1

After five hours crushed into their splitter, Team Everything arrive in the city of Nottingham. The gig is a sell-out – so the

Bodega's management have rewarded them with a couple of complimentary bottles of Veuve Cliquot added to their rider. "It's like telesales is rock'n'roll," Jonathan Everything suggests. "So long as you hit your targets, you make your bonuses..."

They amble about taking a succession of phoner interviews. Jonathan tells of some student press-type who quizzed him. "His first question was: "So, you were on that BBC list [the Sound Of 2010 poll]... How was that?'. Then one of his other questions was: 'Have you seen the film Scott Pilgrim Vs The World?'"

They hit the stage running: 'Photoshop Handsome', 'MY KZ, UR BF', 'Come Alive Diana' – music itself receives an advanced rectal probing from their trapezoidal rhythms and R&B Mensa harmonics. They tell an amusing, yet sadly unprintable story about an act of art vandalism they've committed on a Peter Doherty blood-portrait; Alex Everything talks about being drunk-driven round

Spanish mountain passes by schlocky South African rock 'legend' Arno Carstens, back when he used to be a session keyboard player for the guy.

But by midnight, Everything's party - chatting to a man dressed as a bishop, posing for the odd photograph, being told of their awesomeness by a succession of the good folk of Nottingham - is fully wound down. Their kit is boxed and awaiting a van outside the venue. They pose larkingly on the cobbles with their as yet unopened champers bottles, deciding prudently to bank this one, as they'd rather head off home to get some kip ahead of Glasgow tomorrow. They need to be fresh they're telesellers, plugged into rock'n'roll's autodialling

system, headsets on,

trying to convince the

nation that, yes ma'am,

unbeatable... Everything

this deal is once-in-a-

lifetime, unmissable,

Everything must go.

Gavin Haynes



VIEW. From The

REW

Caz Adcock, sound engineer

"I used to do Au
Revoir Simone and
also Metronomy's
sound. You tend to
find stuff to do on
tour to combat
boredom. Au Revoir
Simone used to knit.
We play Monopoly,
watch TV, chat. I've
been working for
Everything
Everthing since New

Everything
Everthing since New
Year's Eve. They're a
very technical band
open to advice,
but they also know
what they want,
which is good. It's
hard working with
a band who don't."

TOM MARTIN



# SOULWAXMAS

# 2manydjs live Soulwax

plus very special guests

EXTRA DATE ADDED DUE TO PUBLIC DEMAND Friday 17th December (9PM-3AM)

Saturday 18 SOLD OUT Pr (9PM-3AM) London On Linkston Academy

0844 477 2000

www.gigsandtours.com 24hr cc hotline 0844 811 0051

www.myspace.com/2manydjs

An SJM Concerts presentation by arrangement with ITB



THU 09 MANCHESTER ACADEMY 3 0161 832 1111 **BRISTOL THEKLA** 0845 413 4444

OXFORD O2 ACADEMY 0844 477 2000

PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911

**LONDON KOKO** 0844 847 2258

buy online at gigsandtours.com | 24hr cc hotline 0844 811 0051 ALSO ON TOUR WITH PAUL WELLER DURING NOVEMBER & DECEMBER







FRI 22 OCT DUNDEE FAT SAMS SAT 23 OCT GLASSOW ORAN MOR

0161 832 1111 01273 673 311 0870 444 4400

Buy online at gigsandtours.com | 24hr cc hottine 0844 811 0051 ightonlyonline.com www.anyspace.com/onenightonlyonlini



THURSDAY 04 NOVEMBER MANCHESTER RUBY LOUNGE 0161 832 1111

SATURDAY 06 NOVEMBER GLASGOW KING TUTS FIR44 490 9000

MONDAY 08 NOVEMBER LEEDS COCKPIT 0113 245 5570

TUESDAY 09 NOVEMBER LONDON HEAVEN 020 7403 3331

WEDNESDAY 10 NOVEMBER BRIGHTON AUDIO 0844 811 0051

buy online at gigsandtours.com 24hr oc hotline 0844 811 0051

seetickets.com & ticketmaster.co.uk

www.myspace.com/tokyopoliceclub tokyopoliceclub.com

An SJM. Concerts presentation



# WHITELIES

LONDON YORK HALL

MONDAY 22 NOVEMBER 2010

PERFORMING

SONGS FROM THE

FORTHCOMING ALBUM

TICKETS ON SALE IPM FRIDAY 15 OCTOBER EXCLUSIVELY FROM WWW.WHITELIES.COM

# THE NAKED + FAMOUS

14

YOUNG BLOOD

10 NOV MANCHESTER RUBY LOUNGE

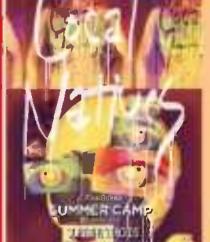
www.seetickets.com

15 NOV LONDON HOXTON BAR + KITCHEN

www.ticketweb.co.uk

16 NOV LONDON THE BORDERLINE

a cob co. sk



### November

- 12 Manchester Club Academy 0181 832 1111
- 13 Glasgow King Tut's 0844 499 9990
- 14 Leeds Constellations 0113 245 4650
- 17 Parismouth Wedgewood Rooms 0239 286 3911
- 18 Bristol Thekla
- 23 London HMV Forum 0070 264 3333

BUY TICKETS CINCINE AT GIGSANDTOURS COM/ SECTICKE"S.COM Debu arbum "Boylea Manio" out new Vinw Direogaluatives.com

NEW SINGLE WINE PRES OU YOU WEFECHOUS

A DE ENATE DE LA SER DE LA

# YWASAYWR

PLUS GUESTS
SUCKERS



### **OCTOBER**

- 19 CARDIFF MILLENNIUM MUSIC HALL
- 20 MANCHESTER ACADEMY
- 21 LONDON ROUNDHOUSE
- 22 NOTTINGHAM TRENT UNIVERSITY
- 23 NEWCASTLE O2 ACADEMY
- 24 GLASGOW O2 ABC

0292 023 0130 0161 832 1111

SOLD OUT

0844 , 7 2000

0844 499 9990

NEW ALBUM ODD BLOOD OUT NOW ON MUTE

WWW YEASAYER.NET

BUY ONLINE AT LIVENATION CO,UK

A LIVE NATION PRESENTATION BY ARRANGEMENT WITH X-RAY

Dennis Music and Back To The Phuture proudly presents

### **GARY NUMAN**

WITH VERY SPECIAL GUESTS

### RECOIL MOTOR

RICHARD H. KIRK (CABARET VOLTAIRE)
MARK JONES (BBC 6MUSIC / WALL OF SOUND)

ACADEMY Manchester M13 9PR
THU 2 DEC • £25.00 + BF

JOHN FOXX
THE WHIP • MOTOR

RICHARD H. KIRK (CABARET VOLTAIRE)
MARK JONES (BBC 6MUSIC / WALL OF SOUND)

TROXY London E1 OHX

FRI 3 DEC • £27.50 + BF

FOR TICKETS VISIT BACKTOTHEPHUTURE.NET





### MIDNIGHT JUGGERNAUTS

BUY ONLINE @ TICKLTWEB CO.UK OR LIVENATION.CO.UK - 24HR CC HOTLINI - 0844 477 1000 MIDNIGHTJUGGERNAUTS.COM. MYSTACE.COM/MIDNIGHTJUGGERNAUTS











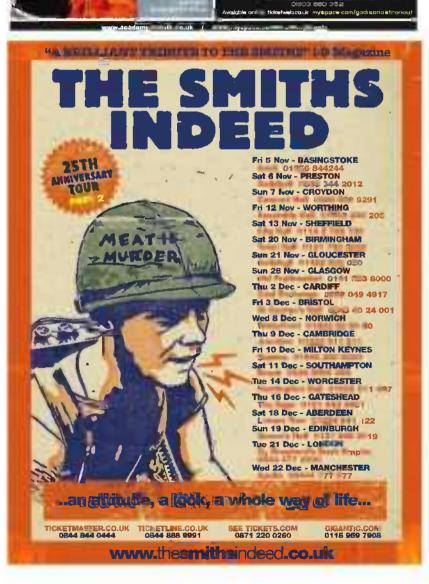
# LIVE DATES

13th Oct Hoxton Bar & Grill, Hoxton Square, Shoreditch 23rd Oct Roadtrip, Old Street, Shoreditch 4th Nov Old Queens Head, Essex Rd, Islington

7" Single 'Tears in the Rain' available at Rough Trade www.thepalpitations.co.uk



Ticket: 0844 477 200 ticketweb.co.u





# PJ HARVEY

SUNDAY 27TH FEBRUARY

0871 230 0010 | 020 7734 8932 | 0844 811 0051 | GIGSANDTOURS.COM

TICKETS ON SALE FROM 9AM FRIDAY 15TH OCTOBER

A MÉTROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH X-RAY www.pjharvey.net

# CL/RE M/\GUIRE



# Tuesday 9th November

Online bookings: www.gigsandtours.com

www.daremaguire.co.uk

1 Metropolis Music presentation by arrangement with 13 Artists







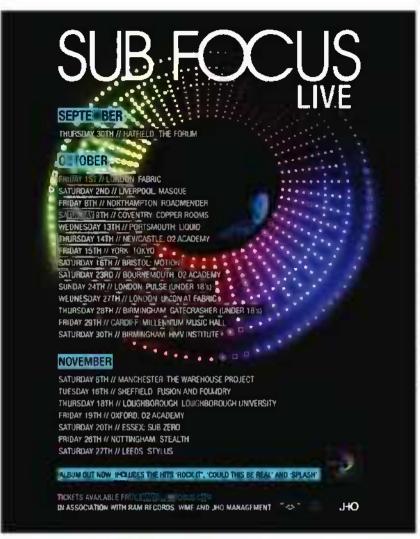
### **Concert in aid of CARE International**

FILM COMPOSERS PERFORM THEIR BEST KNOWN SCORES, INCLUDING:

JOHNY GREENWOOD MADE R HEAP, RICK, WILSON, PALOMA FAITH

MONDAY 18TH OCTOBER - LONDON ROYAL ALBERT HALL
028 7509 8222 18844 BTI 0851 10844 844 D444 Think online-reyalath orthollcoming pigza nellegra, cano
All proceedes to GAPE to bernattune! I wow, concert for case com
A 660 by bills Music, RecTed Price ritine tid each Devil Armid poseritation

lusive live announcements and priority booking; www.gigsandtours com







# THE JOY FORMIDABLE CHAPEL CLUB FLATS

WILDER (London only)

13-Oct Portsmouth Wedgewood Rooms - 023 9286 3911 14-Oct London KOKO - 0871 230 5595

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





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

SPECIAL GUESTS

# Babyskambles BRITISH SEA

THEWHIP

EIGHTIES MATCHBOX B-LINE DISASTER

PLUS

POWER

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

### **PLUS MANY MORE ACTS TO BE ANNOUNCED**

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

\*Based on 8 people sharing a Gold Chalet

# BANDOAI

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



### MY TATTOO IS RUBBISH

I decided to get a tattoo in the rock style, and got one of my cat. Now everyone's laughing at me Do you have any advice to make it look cool? Cool Cat, Birmingham

Normally under these circumstances I would give you the same advice that I gave the drummer of Def Leppard, and simply amoutate the afflicted limb and then learn to play your instrument using an elaborate system of pedals. But in these PC times I am not allowed to do that. The thing to do is simply tattoo over it with something cool - 1 recommend either a skull smoking a spliff or a flaming eyeball, like the one Joe McElderry's got. Uncle Pete

### **WE'RE VIRTUALLY** BRILLIANT

My band have over 2,000 friends on MySpace but nobody ever comes to our gigs. How can we turn a virtual following into an actual one? Online Sensation, Coventry

It's always difficult when your online fanbase is larger than your real one - I, for example, have over 22,000 Twitter followers but I haven't got laid since 2003. And I suspect that one was drunk. What I would suggest is that you counter your large online following by being unpleasantly rude to them - it won't bring anyone to your gigs but it will level the disparity out a bit. Uncle Pete

### MY THROAT HURTS

I am the lead singer of a band that you might call 'screamo' and I get a sore throat all the time. Do you have any recommendations to soothe my tonsils? Raspy Boy, Leeds

My mother has a tried and trusted recipe that she swears by - unfortunately, it's for shepherd's pie so that's not going to help you in this case. The answer to your problem is simple - give your vocal cords adequate periods of rest, so never speak to anyone at all whenever you're not singing. OK, it'll make social interaction hard but you WILL seem aloof and otherworldly and you can't put a price on that. Uncle Pete

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

# **BAND SERVICES**

### RECORDING STUDIOS

### Mill Hill Music Complex 0208 906 9991 London NW7

London NW7

Established 1979

Rehearsals from 82.50-118 per hr (inc PA and full backline)

Recordings, Large lilve roome, great drum sound, Apple Mac 63 & Sounditax desk all from 216-25 per hour PA's, & Backline for hire Main Dealers for Fender, Ibanez, Laney + mery more at great prices

Storage available — outploeards to shings, Drumsticks, Soft Drinks or Pringles for New Quistomers

(Obeck website for first details of offer)

10 Minines from Mr 1025

www.millhillmusic.co.u

### **BonaFideStudio** recording and rehearsal stud Condon EC2; open 24/7

demos + singles + albums + voice overs + sound engineering lutonals + live recording recording + mastering + musing + programming - full production +

ingles + rehearsals

Recording from £12.50 p/h incl enginee

Rehearsals from £5 p/h incl b/lane www.bonsfidestudia.co.uk 1 7684 5350 ar 020 7684 5351



### Rehearsal Space

Visit: www.myspace.com/ CALL: 07515866452

### TUITION

### LEADING VOCAL COACH

To the famous

www.nunk2onera.com Tel: 020 8958 9323

### BANDS & GROUPS

AOTIVATED FEMALE VOCALIST FRONT PERSON WANTED Here is a new project with huge potential.

Various influences incuding Blondie, Nirvana, Queen Adreena + Electro Trash. For more info call - 01634 843924

### **CLOTHING & ACCESSORIES**



### CHAT









WWW. **FANTASYBAND** MANAGER co.uk

- \* New
- \* Free To Play
- \* 3500+ Real Bands
- \* Private Leagues

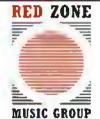


advertise here phone Nicky on 0203 148 2989



### RED ZONE MANAGEMENT

We are looking for newly signed or already established artists to support and manage. We are highly experienced and have an unrivalled contact base.



# RED ZONE PROMOTIONS

Promoting talented unsigned artists just as well as the major labels, if not better, by having the artists best interests at heart. We offer promotion services to radio, TV, press and record labels.

Please call or Email for an informal chat and advice

Parkway House, Eastleigh Works, Campbell Road, Hants SO53 5AD. Tel: 02381 789079
Email: Info@redzonemusic.co.uk
www.redzonemusic.co.uk







featuring

THE DRUMS, EVERYTHING EVERYTHING, FOSTER THE PEOPLE, SUMMER CAMP, AVI BUFFALO, BEST COAST, FRANKIE & THE HEARTSTRINGS, CROCODILES, SLEIGH BELLS, THE JOY FORMIDABLE, CULTS, DARWIN DEEZ, FICTION, CHAPEL CLUB, FREELANCE WHALES, WARPAINT, WASHED OUT, ZOLA JESUS, **GROUP LOVE, EGYPTIAN HIP HOP** 

# NME RADAR The Album OUT NOW-ONLY £7.99!\*





# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# **BOOKING NOW**



ISLET STARTS: London Café OTO, Nov 11

DON'T MISS

We can tell you that Islet's newest record, 'Wimmy', sounds like Mi Ami having an R&B getdown. We can tell you that live, Mark, Emma, JT and Alex canter around the room, making un-struments out of the stage and walls, and that they rarely stay on one instrument for a whole song. What we can't - and seemingly no-one can - convey is how heart-explodingly brilliant and exciting they are. In interviews, journalists trying to figure out what it all means pin manifestos onto their controlled chaos. convinced there must be some kind of clever machination at play. Nope. Islet were born merely of a love of fun. All we can say is that we're obsessed, and can't urge you enough to see them live - this one-off London date marks the end of their UK tour. NME.COM/artists/islet



LIVERPOOL MUSIC WEEK STARTS: Liverpool citywide, Oct 29 Amid ticketed gigs from Warpaint and !!!, LMW hosts free shows from Darwin Deez, Field Music and more. NME.COM/festivals



STARTS: Newcastle Cluny, Nov 22 Engineers bring their meaty soundscapes on tour for the first time in five years, with ambient synth-fiddler Ulrich Schnauss in support. NME.COM/artists/ engineers



BIFFY CLYRO
STARTS: Edinburgh
Concert In The
Gardens, Dec 31
Forget Jools - there's only
one way to spend
Hogmanay: with Biffy Clyro.
NME.COM/artists/
biffy-clyro



LIARS
STARTS: London
Heaven, Nov 11
Following the Thom Yorketoting 'Proud Evolution'
EP the month previously,
LA's scariest add dates in
Leeds and Brighton,
NME.COM/artists/liars



JENNY AND JOHNNY STARTS: 02 Academy 2 Birmingham, Nov 24 Jenny Lewis and her conveniently named boyfriend tour their She & Him-a-like project. NME.COM/artists/ jenny-and-johnny



THE CULT
STARTS: 02 Academy
Leeds, Jan 18
Fresh from a collaboration
with Japanese doommongers Boris, The Cult
return for their biggest
tour in over a decade.
NME.COM/artists/the-cult



GOLD PANDA STARTS: Brighton Audio, Nov 11 Unlike most stoic laptop artists, Gold Panda's live show is a thrusting, glittering work of beauty. NME.COM/artists/ gold-panda



ARCADE FIRE
STARTS: The O2
London, Dec 1
The beardy and the bookish
join Arcade Fire on their
stadium jaunt ~ Devendra
Banhart and Vampire
Weekend will be in tow.
NME.COM/artists/
arcade-fire



STARTS: O2 Academy Leeds, Mar 14 Mani eats humble pie over his Peter Hook "milking it" comments: PS are taking 'Screamadelica' on tour... NME.COM/artists/ primal-scream

**PRIMAL SCREAM** 



SKY LARKIN STARTS: 02 ABC2 Glasgow, Nov 13 Touring addicts take to the road with Les Savy Fav and Cloud Nothings before a late December jaunt. NME.COM/artists/ sky-larkin



ATP STRANGE
DAYS
STARTS: London
Hammersmith
Apollo, Dec 31
See in the New Year with
beautiful misery from Sonic
Youth, Shellac and more.
NME.COM/artists/
sonic-youth



INTERPOL STARTS: O2 Academy Bournemouth, Mar 18 Their reign of darkness refuses to relent as Interpol plan another skulk around the country. NME.COM/artists/ interpol

# PICK of the WEEK

What to see this week? Let us help



### **MARINA & THE DIAMONDS**

STARTS: Portsmouth Pyramids, October 19

NME PICK Pop stars who beat around the bush are so annoving, "We're just doing it for ourselves," they simper. "If anyone else likes rt, it's a bonus." You'd never catch Marina Diamandis trotting out such bullshit. Even from her early days on Neon Gold, she was utterly brazen about how she'd metaphorically harvest her organs in order to be a chart-bothering, stadiumtrotting popstrel. Two years later, and she's only gone and bloody done it. Last time we saw her, closing Sunday night at Leeds Festival, she was in full diva mode with a stage show that comprised costume changes, pouting and preening down the lenses of the assembled photographer throng, and glass-shattering warbling. But in between songs, she was the same chatty gal she's always been. And that's why we love her. NME.COM/artists/marina-and-the-diamonds



Everyone's Talking About KISSES

STARTS: London XOYO. Oct 18

Yacht rock is back, but this time its budgets are tighter. Manning the dinghy of lustful excesses and musical indulgence are Kisses - aka couple Jesse Kivel and Zinzi Edmundson - whose lovelorn pastel disco is the soundtrack to furtive glances thrown across hot tubs and LA dancefloors. These are their first UK shows, so pucker up. NME.COM/artists/kisses



**DARWIN DEEZ** STARTS: Newcastle Other Rooms, Oct 13

If there were a prize awarded for the man who looks most like a human Pez dispenser, Darwin would thrash the competition. The longest neck in pop returns to the UK this month, bringing his snazzy footwork, cutesy nursery rhyme pop and shonky dance troupe with him. It's bound to be, ahem. sweet as you like. NME.COM/artists/ darwin-deez



Radar Star IN THE CITY

STARTS: Manchester citywide, Oct 13

Would someone please hurry up and invent time travel. because as it stands, there's no way we'll be able to catch the scores of amazing new bands at In The City. It's going to be hard enough tearing ourselves away from NME's Radar Stage, where we've got Glasser, White Ring, Spark, Flats, Dutch Uncles and Tribes playing. And it's only £29 for the week. Bargain. NME.COM/newmusic

### GIG GUIDE KEY:

#14 = 14 AND ABOVE #16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW R = FREE ENTRY WA = UNDER 145 WITH AN ADULT UNLESS OTHERWISE STATED ALL GIGS ARE 18+

# WEDNESDAY

October 13

BIRMINGHAM

Bowling For Soup/Forever The Sickest Kids/The Dollyrots 02 Academy 0870 771 2000

Napoleon III/Mat Riviere Hare & Hounds 0121 444 2081 Sound Of Arrows Hare & Hounds

Sparrow & The Workshop 02 Academy 3 0870 771 2000

RRIGHTON thisfamiliarsmile/A Simple Disguise

Prince Albert 01273 730499 Archie Bronson Outfit Komedia

01273 647100 The Bees Resident Records 01273 606 312

David Lutes Latest Music Bar 01273 687 171 Dinosaur Pile-Up Coalition

01273726858 Mark Chadwick Concorde 2

01273 673311 Melt Banana Jam 0871 230 1094

Professor Green Digital 01273 202407 Corinne Bailey Rae OZ Academy

0870 771 2000 Deadless/Calita Start The Bus 0117 930 4370

Drag The River Croft 0117 987 4144 Frazey Ford St Bonaventure 0117 929 9008

I Blame Coco Thekla 08713 100000 Jailbreak The Cube 0117 907 4190 Level 42 Colston Half 0117 922 3683 Lost Patients No 51 07786 534666 Steve Mason Fleece 0117 945 0996 CAMBRIDGE

Plan B Corn Exchange 01223 357851 22-20s Haymakers 01223 367417

Attack Attack! Clwb Ifor Bach (Upstairs) 029 2023 2199 Health Clwb Ifor Bach 029 2023 2199 +14

Threatmantics Tommy's Bar

Killing Joke Button Factory 00 3531 670 9202 Mount Kimbie Academy 2

Thea Gilmore Bongo Club

00 3531 877 9999 EDINBURGH Dan Mangan/The French Wives Sneaky Pete's 0131 225 1757

0131 558 7604 GLASGOW

Alan Panther & The Energy Treadmill Buff Club 0141 248 1777 The Birthday Massacre Classic Grand 0141 847 0820

The Good Knives 13th Note Café 0141 553 1638

Let's Buy Happiness/Skibunny Captain's Rest 0141 331 2722 Rum Shebeen King Tut's Wah Wah Hut 0141 221 5279

Stanley Brinks Stereo 0141 576 5018 Brandon Flowers 02 Academy

0870 771 2000 Erik Mongrain New Roscoe 0113 246 0778

Red Sparrowes Brudenell Social Club 0113 243 5866

**We Are The Ocean** Cockpit 0113 244 3446

LIVERPOOL Heavy Saint 02 Academy 2 0870 771 2000

LONDON **Abe Vigoda** Cargo 020 77**4**9 7840 Al Lewis/Lotte Mullan Monto Water

Rats 020 7837 4412 Cats And Cats And Cats/Lady Cop Old Blue Last 020 7613 2478

Crocodiles Rough Trade East 020 7392 7788

The Dandles The Flowerpot 020 7485 6040

Daughtry KOKO 020 7388 3222 Dearl Poets/Me John & The **Drummer Good Ship 020 7372 2544** Doll & The Kicks Hoxton Square Bar & Kitchen 020 7613 0709

Doris Brendel/Nathan Carter Madame Jojo's 020 7734 2473 Garrison Starr/Alex Berger Old Queen's Head 020 7354 9993

Get Cape, Wear Cape, Fly/The Xcerts Electric Ballroom 020 7485 9006 The Ghost Of A Saber Toothed Tiger Roundhouse 020 7482 7318

The Good Natured Bull & Gate 020 7485 5358 The Illersapiens Social

020 7636 4992 Jonny Get The Gun/Colours Of One

Underworld 020 7482 1932 Kassidy Borderline 020 7734 5547 Kissy Sell Out East Village 020 7739 5173

Mice Parade/Silje Nes Corsica Studios 020 7703 4760

Michael Weston King Dublin Castle 020 7485 1773 No Consequence New Cross Inn

020 8692 1866 Olaf Rupp/Shoji Hano Café Oto 08712301094

Plain White T's 02 Academy Islington 0870 771 2000

Republica O2 Academy 2 Islington 0870 771 2000 Robert Wyatt Scala 020 7833 2022

Shervi Crow HMV Hammersmith Apollo 0870 606 3400 Sky Parade/The Koolald Electric

Company MacBeth 020 7739 5095 Smoke Feathers/Hexicon/The Kemistry Barfly 0870 907 0999 Spiers & Boden The Lexington 020 7837 5387

Tarja Turunen O2 Shepherds Bush Empire 0870 771 2000 Victoria Hume Slaughtered Lamb 020 8682 4080

The Woodentoos/I Dream in Colour 93 Feet East 020 7247 6095

MANCHESTER

Architects Moho Live 0161 834 8180 Brontide/Mazes Night And Day Cafe 0161 236 1822

Doom/Dels/Hudson Mohawke Warehouse Project 0161 835 3500

in The City: No Age/Male Bonding/ Factory Floor/Young British Artists/Deviln/Oh No Ono/Envy/O Children/Totally Enormous Extinct Dinosaurs/D/R/U/G/S Various

venues 0871 230 1094 Secrauber Jenny/The Steals Band On The Wall 0161 832 6625 **Ufformammust Star & Garter** 0161 273 6726

NEWCASTLE

Darwin Deez/Naive New Beaters Other Rooms 0191 261 9755

Everything Everything/Mammal Club Cluny 0191 230 4474 For A Minor Reflection/The Prison

Library Cluny 2 0191 230 4474 Kate Nash 02 Academy 0870 771 2000

March 1989

Attack! Attack!/Straight Lines Arts Centre 01603 660352

Example UEA 01603 505401 NOTTINGHAM

Fenech-Soler/David E Sugar Stealth 08713 100000

OXFORD

Fuzzy Ducks 02 Academy 0870 771 2000

**PORTSMOUTH** 

Emerge NME Radar Tour 2010: The Joy Formidable/Chapel Club/Flats Wedgewood Rooms 023 9286 3911

PRESTON

**Tinle Tempah** 53 Degrees 01772 893 000

SHEFFIELD

**Reniamin Francis Leftwich Forum** 0114 2720964

Duane Eddy Leadmill 0114 221 2828 **SWINDON** 

**The Light Divided** 12 Bar 01793 535713



# THURSDAY

October 14

### RATH

Hook & The Twin Moles 01225 404445

### RELEAST

Fozzy Spring & Airbrake 028 9032 5968

Martyn Joseph Erngle inn 028 9064 1410

Strait Laces Queen's University 028 9024 5133

### BIRWINGHAM

Arrested Development HMV Institute 0844 248 5037

Easy Star All-Stars Hare & Hounds 0121 444 2081

### Groove Armada/Retro/Grade

OZ Academy 0870 771 2000 Skepta 02 Academy 2 0870 771 2000

The Deadstring Brothers Prince Albert 01273 730499

Frazey Ford Ballroom 0207 283 1940 Kissy Sell Out Concorde 2 01273 673311

### BRISTOL

Anti Nowhere League Bierkeller 0117 926 8514

Rate About Rate Croft 0117 987 4144 **Dub Pistols/Lindy Layton Metropolis** 0117 909 6655

### Gavin Thorpe/Benjamin Francis Leftwich Louisiana 0117 926 5978

Ian Hunter O2 Academy 2 0870 771 2000

The Jinx Mr Wolfs 0117 927 3221 Mark Chadwick Colston Hall

0117 922 3683 Melt Banana/Exit International

Thekla 08713 1000000

### Ozric Tentacles Fleece 0117 945 0996

CAMBRIDGE

Chris Wood & Andy Cutting Junction 01223 511511

Corinne Bailey Rae Junction

01773 511511 Mike Peters Haymakers 01223 367417

CARDIFF

My Passion/Dead By April Clwb Ifor

Bach 029 2023 2199

**Steve Mason** The Globe 07738 983947

EDIMBURGH Jakwob Ligurd Room 0131 225 2564

The Lines Whistle Binkies

The 5hee Bongo Club 0131 558 7604

Wild Palms Cabaret Voltaire 0131 220 6176

### GALWAY

O Emperor Roisin Dubh 00 35391 586540

### GLASGOW

Darwin Deez/Little Comets King Tut's Wah Wah Hut 0141 221 5279 Eightball/The Retrofrets The Wise

Monkey 0871 230 1094 Kassidy/Astral Planes Queen

Margaret Union 0141 339 9784 Kate Nash/Brighte Anhrodite/

Sister Lovers 02 ABC 0870 903 3444 Ming Ming & The Ching Chings

Captain's Rest 0141 331 2722 Red Sparrowes Stereo 0141 576 5018

Regiment 02 ABC2 0141 204 5151 The Skints 13th Note Café 0141 553 1638

Twenty Twenty Garage 0141 332 1120 HITCHIN

Count The Days Club 85

01462 432767 INVERNESS

Stiff Little Fingers Ironworks 01463 718555

### LEEDS

The Average Weight Band Duck & Drake 0113 246 5806 Ceremony The Well 0113 2440474 The Charlatans/Shaun Ryder O2 Academy 0870 771 2000

The Delays Cockpit 0113 244 3446 The Jim Jones Revue Brudenell Social Club 0113 243 5866 Lee 'Scratch' Perry University

0113 244 4600 Tift Merritt New Roscoe 0113 246 0778

### LEICESTER

Drag The River O2 Academy 3 0870 771 2000

### LIVERPOOL Brandon Flowers 02 Academy

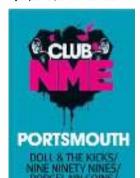
0870 771 2000 Chimaira 02 Academy 2

### 0870 771 2000 LONDON

Adrian Roye & The Exiles Jamm

020 7274 5537 Alan Pownall Dingwalls 020 7267 1577

Andrew Balkwill/Christina LaRocca Hope & Anchor 020 7354 1312 Apolivon Purole Turtle 020 7383 4976



Carla Bozulich/Massimo Pupillo

THE KRAKEN WAKES

02392 RR2 981

Cafe Oto 0871 230 1094 Chickenhawk South Of The Border 0207 739 4202

### Crashdlet/King Lizard/Peep Show

Underworld 020 7482 1932 Doom 02 Academy Brixton 0870 771 2000

Exit Calm Barbican Half 020 7638 8891

Freiva Bull & Gate 020 7485 5358 Gabriel Lynch North London Tavern 020 7625 6634

The Havenots The Gaff 020 7609 3063

Is Tropical/Filthy Boy MacBeth 020 7739 5095

Emerge NME Radar Tour 2010: The Joy Formidable/Chapel Club/Flats/ Wilder KOKO 020 7388 3222

King Charles Cargo 0207 749 7840 The Magoie Operation Gnelik

020 8749 2310 Maybeshewill Wilmington Arms

020 7837 1384 Muscle Club/Jumping Ships/ These Furrows Old Blue Last

020 7613 2478 No Age/Male Bonding/Abe Vigoda

XOYO 020 7729 5959 Paul Smith Rough Trade East

020 7392 7788 Porcupine Tree Royal Albert Hall 020 7589 8212

The Quails Dublin Castle 020 7485 1773

Rob Cowen & The Dissidents Underbelly 0207 613 3105

Sabaton/Alestorm Electric Ballroom 020 7485 9006

Shibuya Crossings Rhythm Factory 020 7247 9386

Shrag The Lexington 020 7837 5387 Ska-P HMV Forum 020 7344 0044 Sophie Hunger Roundhouse 020 7482 7318

Team Ghost/Phantom/Fluker Lover/Andrew Weatherall Camp Basement 0871 230 1094

Tigers That Talked Monto Water Rats 020 7837 4412

Tom McRae O2 Shepherds Bush Empire 0870 771 2000 Tribes The Flowerpot 02074856040

The Wild Mercury Sound Silver Bullet 020 7619 3639 The Winchester Club/Kapsel

Luminaire 020 7372 7123 22-20s/Sam Dale 02 Academy 2 Islington 0870 771 2000

4 Or 5 Magicians/Ace Bushy Striptease/The Diamond Big Chill House 020 7427 2540

### MANCHESTED

Bowling For Soup/Forever The Sickest Kids Academy 0161 832 1111 Catherine AD/Let's Buy Happiness/ Stricken City Ruby Lounge 0161 834 1392

General Flasco Sound Control 0161236 0340

Manic Street Preachers/British Sea Power 02 Apollo 0870 401 8000 In The City: Mount Kimble/Sky Larkin/Monarchy/HEALTH/ Crystal Fighters/Pulled Anart By Horses/Egyptian Hip Hop/oOoOO/

White Ring/Walls Various venues

0871 230 1094 **Professor Green** Academy

0161 832 1111 Rum Shebeen Gullivers

0161 832 5899 NEWCASTLE

Gurf Morlix Cluny 0191 230 4474 This is Theft Head Of Steam D191 232 4379

Tinle Tempah/Chiddy Bang/Bluey Robinson 02 Academy 0870 771 2000 We Are The Ocean O2 Academy 2

0870 771 2000 MOTTINGHER

Attack! Attack! Rock City

08713 100000 The Brute Chorus Spanky Van Dyke

0115 924 3730 Eric Taylor Maze 0115 947 5650

Straight Lines Rock City 087131000000 Young Rebel Set Bodega Social Club

08713 100000

### OKFORD

Mark Ramsden Wheatsheaf 01865 721156

Sparrow & The Workshop 02 Academy 2 0870 771 2000

The Mulatones Cellars 0871 230 1094 PRESTON

Cherry Ghost 53 Degrees 01772 893 000

### SHEFFIELD

**Detroit Social Club/Sound Of Guns** Plug 0114 276 7093

Forever Never/Sworn To Oath Corporation 0114 276 0262 I Blame Coco University 0114 222 8777

The Light Divided Leadmill 0114 221 2828

To Die A Martyr Penelope's 01246 436 025 Yuck Harley 0114 275 2288

SOUTHAMPTON Dinosaur Pile-Up Joiners 023 8022 5612

Y&T/Fury UK Brook 023 8055 5366 SWINDON

Lydia Twenty The Rolleston 01793 534238 Old School Tie The Vic 01793 535713

Very Nice Harry 12 Bar 01793 535713

# FRIDAY

October 15

### AREDDEIN

We Are The Ocean Cafe Drummond 01224 624642

### BATH

Sparrow & The Workshop/Alms Moles 01225 404445

### BELFAST

Desaster Spring & Airbrake

### 028 9032 5968 DIDUNGUAN

Bryan Adams Alexandra Theatre 0121 643 1231

Musgraves Actress & Bishop 0121 236 7426 Ozric Tentacles HMV Institute

0844 248 5037 Y&T/Fury UK 02 Academy 3 0870 771 2000

BRIGHTON Carl Barât Coalition 01273726858 Doom/Dels Concorde 2 01273 673311 Jo Bartlett The Hope 01273 723 568

BRISTOL Doll & The Kicks Louisiana

0117 926 5978 Flashguns/Mr Fogg/Call The Doctor Start The Bus 0117 930 4370 Hells Bells The Tunnels 0117 929 9008 Miss Cecily Mr Wolf's 0117 927 3221

My Passion/Dead By April/Blitz Kids OZ Academy 2 0870 771 2000

CAMBRIDGE **StringerBessant** Haymakers 01223 367417

CARDIFF **Dub Pistois** The Globe 07738 983947

CHELMSFORD Is Tropical Barhouse 01245 356811 DURIEN

Bipolar Empire Academy 00 3531 877 9999 Fozzy Button Factory

00 3531 670 9202 House Of Dolls Crawdaddy 00 3531 478 0225 Mauro Picotto Tripod

### 00 353 1 4780225

Aberfeldy Liquid Room 0131 225 2564 Killing Joke HMV Picture House 0844 847 1740

String Oriven Thing The Caves 0131 557 8989 Tinie Tempah/Chiddy Bang

### Potterow Union D13I 650 2656 GALWAY

Ann Scott Roisin Dubb 00 35391 586540

### GATESHEAD Tom McRae Sage Arena

0870 703 4555 GLASGOW

Detroit Social Club King Tut's Wah Wah Hut 0141 221 5279 Drag The River 13th Note Cafe

0141 553 1638 **Duelling Winos/The Hostiles** Ivory Blacks 0141 221 7871 Islet Captain's Rest 0141 331 2722

Joshua Radin/Justin Nozuka/Rumer 02 ABC 0870 903 3444 LK Audio Barrowlands 0141 552 4601 Spartan Tartan/Edge Of Noise

02 Academy 2 0870 771 2000 The Strange Death Of Liberal England Maggie May's 0141 548 1350 Three Blind Wolves/Brasstronaut

### Stereo 0141 576 5018 GHH DEODG

White Sunday Boileroom 01483 440022

British Sea Power Brudenell Social Club 0113 243 5866 Danwin Deez/Naive New Beaters/

Arron & The Hummingbird Cockpit 0113 244 3446

Earthmen New Roscoe 0113 246 0778



The Erics Thornhill Arms 0113 256 6492

Forever Never Cockpit Room 2 0113 244 3446

Goldblade The Well 0113 2440474 The Lines Milo 0113 245 7101 The Mighty Diamonds Wardrobe

LIVERPOOL Abe Vigoda Shipping Forecast 0871 230 1094

0113 222 3434

Crystal Fighters 02 Academy 2 0870 771 2000 Wolf People Zanzibar 0151 707 1558

### LONDON Alabama 3 Jamm 020 7274 5537

Anais Mitchell King's Head 020 7293 2830 Arrows Of Love MacReth

020 7739 5095

The Bikini Beach Band Bethnal Green Working Men's Club 020 7739 2772 Chris Pureka Slaughtered Lamb 020 8682 4080

The Cockney Rejects Garage 020 7607 1818 Crystal Castles Roundhouse



### KOKO 0844 847 2258 NOTTINGHAM

WILD PALMS/ HOT HORIZONS GATECRASHER 0115 910 1101

The Deadstring Brothers Luminaire 020 7372 7123

The DeRellas The Gaff 020 7609 3063 The Dirty Fakirs/The Scapegoats Hope & Anchor 020 7354 1312 Groove Armada/Retro/Grade 02 Academy Brixton 0870 771 2000

Hercules And Love Affair Debut 020 7407 1617 Human Life 93 Feet East 020 7247 6095

Insect Guide Monto Water Rats 020 7837 4412 Lookout Joe Borderline 020 7734 5547

Luna Belle Silver Bullet 020 7619 3639 Mainas The Flowerpot 02074856040 Mountain Of Love/PoetiCat/Slobhan Parr Windmill 020 8671 0700

Patchwork Grace Dogstan 020 7733 7515

Paul Loraine Cargo 020 7749 7840 Prima Donna Dublin Castle 020 7485 1773

Ray Gelato's Glants Shoreditch Town Hall 020 7613 5533

Saint Jude Bull & Gate 020 7485 5358 Silk Tongue Gambiers 229 Club 020 7631 8310

The Stanley Blacks Rhythm Factory 020 7247 9386

### Zongamin XOYO 020 7729 5959 MANCHESTER

Cherry Ghost Academy 0161 832 1111 Headgear Deaf Institute 0161 330 4019

The Jim Jones Revue Sound Control 0161 236 0340

Plan B Academy 0161 832 1111 Thea Glimore Royal Northern College Of Music 0161 273 6283

Wino Star & Garter 0161 273 6726 In The City: Yuck/Kisses/Andreva Triana/Skenta/Team Ghost/

### Spectrals/is Tropical/Clock Opera/ Ed Drewett/Lady Chann Various venues 0871 230 1094

NEWCASTLE Ambershift Pumphreys Cellar Bar

0191.2603312 Attack! Attack! 02 Academy 2 0870 771 2000

Dave Arcari Cluny 0191 230 4474 ManonaMouse Cluny 2 0191 230 4474 Mugshot The Station 0871 230 1094

### Save Acarde Dog & Parrot 0191 261 6998

NORWICH Bowling For Soup/Forever The Sickest Kids UEA 01603 505401 PP Armold Playhouse 01603 612580.

Steve Mason Bodega Social Club

### NOTTINGHAM Maybeshewill Rock City 08713100000

08713 100000 OXFORD I Blame Coco O2 Academy 2

0870 771 2000 Silecta Pegasus Theatre 01865 722851 PETERBOROUGH

### We Are Fiction Met Lounge 01733 566100

**PORTSMOUTH** The Gutter Brothers Cellars 0871 230 1094 Level 42 Guildhall 023 9282 4355

### **Prolong The Agony Wedgewood** Rooms 023 9286 3911 SHEFFIELD

The Charlatans/Shaun Ryder 02 Academy 0870 771 2000 General Flasco Leadmill 0114 221 2828 Lee 'Scratch' Perry Plug

### 0114 276 7093

SWINDON Fry The Vic 01793 535713

TUNBRIDGE WELLS The Delays The Forum 08712 777101

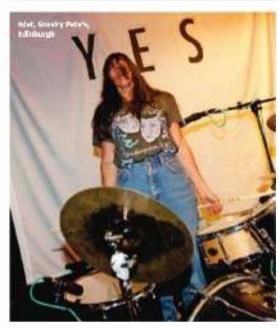
YORK The Buccaneers The Duchess

01904 641 413

16 October 2010 NME 59

# SATURDAY

October 16



Architects Limelight 028 9032 5942 BIRLUNGHAM

The Cat Empire 02 Academy D870 771 2000

Dan Le Sac Vs Scrooblus Pip HMV Institute 0844 248 5037 My Passion/Dead By April

### O2 Academy 3 0870 771 2000 BRIGHTON

The Causeway Occupation Cowley Club 01273 696 104 Fake Blood Digital 01273 202407 Fighting Fiction Prince Albert 01273 730499

Gabby Young & Other Animals Jam 0871 230 1094

Jeff Beck Centre 0870 900 9100 Mauve Latest Music Bar 01273 687 171 Scratch Perverts/Emalkay/Katy B Concorde 2 01273 673311

Sparrow & The Workshop The Hope 01273 723 568

### Alan Clayon & The Argonauts/Alien

Stash Tin Thunderbolt 07791 319 614 Bert Miller & The Animal Folk No 51 07786 534666

Doom 02 Academy 0870 771 2000 Eliza Doolittle Thekla 08713 100000 Jouls Mr Wolf's 0117 927 3221

The Lasting Days The Cooler 0117 945 0999 Psycho-Delia Smith Fire Engine

07521 974070 Wild Palms/Teeth Start The Bus

0117 930 4370 CAMBRIDGE

Carl Barât Haymakers 01223 367417 Mr Scruff Junction 01223 511511

Yr Ods Clwb Ifor Bach 029 2023 2199 **DUBLIN** 

Jay Brannan Crawdaddy 00 3531 478 0225

### DINBURGH

The Ghost Of A Thousand

Bannermans 0131 556 3254 Islet Sneaky Pete's 0131 225 1757 The Jim Jones Revue The Electric Circus 0131 226 4224

Pat McManus Cabaret Voltaire 0131 220 6176 **5tiff Little Fingers HMV Picture** House 0844 847 1740

### GLASGOW

Alan Pownall Captain's Rest 0141 331 2722 Alter Bridge O2 Academy 2 0870 771 2000

Attack! Attack! Garage 0141 332 1120 Childry Bang Arches 0141 565 1000 Forever Never Ivory Blacks 0141 221 7871

Gum Takes Tooth 13th Note Café 0141 553 1638

The Marionettes King Tuffs Wah Wah Hut 0141 221 5279

Pretty Things 02 ABC 0870 903 3444 The Suzukis/Blue Mova Barrowland 0141 552 4601

Tom McRae Oran Mor 0141 552 9224 Wishbone Ash Ferry 01698 360085 **GUILDFORD** 

Assembly Boileroom 01483 440022 HITCHIN

Glass Artery Club 85 01462 432767 INVERNESS

Aberfeldy Ironworks 01463 718555

Bowling For Soup/Forever The Sickest Kids/The Dollyrots 02 Academy 0870 771 2000 **Detroit Social Club Faversham** 

0113 245 8817 Drag The River/Austin Lucas Brudenell Social Club 0113 243 5866 Hardshoulder Thornhill Arms

0113 256 5492 Kate Nash Metropolitan University 0113 283 2600

Moonshine Duck & Drake 0113 246 5806

Rory Hall & The Men New Roscoe 0113 246 0778

Yurk Nation Of Shopkeepers 0113 203 1831

LEICESTER

Little Night Terrors 02 Academy 2 0870 771 2000

LIVERPOOL

Skepta 02 Academy 0870 771 2000

**Skream** Masque 0151 707 6171 LONDON

The Actionettes/Piney Gir 100 Club 020 7636 0933

Castrovalua Bull & Gate 020 7485 5358

Einsturzende Neubauten

HMV Forum 020 7344 0044 Fossil Fools Hope & Anchor 020 7354 1312

Groove Armada/Retro/Grade

O2 Academy Brixton 0870 771 2000 Illness Old Blue Last 020 7613 2478 JD Samson Corsica Studios 0207 703 4760

Killing Joke HMV Hammersmith Apollo 0870 606 3400

Lavo & Bushwacka! XOYO 020 7729 5959

Learn To Swim Rhythm Factory 020 7247 9386

Let's Buy Happiness/Spaghetti Anywhere Barfly 0870 907 0999

Little Axe Luminaire 020 7372 7123 Old School Tie 93 Feet East 020 7247 6095

Peter Broderick St Giles' Church 020 7638 5403

Realicide Windmill 020 8671 0700 Red Lorry Yellow Lorry Metal Works 020 7837 6419

Rialto Burns Purple Turtle 020 7383 4976

Swagga Dublin Castle 020 7485 1773 Talib Kwell Roundhouse 020 7482 7318

Unbroken ULU 020 7664 2000 Y&T/Fury UK 02 Academy Islington 0870 771 2000

MANCHESTER

Attack! Attack!/Straight Lines Sound Control 0161 236 0340 **Brandon Flowers** Academy

0161 832 1111 The Charlatans/Shaun Ryder

02 Anollo 0870 401 8000 Doves/Steve Mason/Mike Pickering

Warehouse Project 0161 835 3500 Endeavours Roadhouse 0161 228 1789

Young Rebel Set FAC 251 0161 27 27 251

### **NEWCASTLE**

The Birthday Massacre Digital 01912 619755

Cartoon Moon Cluny 0191 230 4474 Plan B 02 Academy 0870 771 2000 Stig Of The Dumn Other Rooms

0191 261 9755 **NOTTINGHAM** 

Darwin Deez Bodega Social Club 08713 100000

Fortune Stealth 08713 100000 Mark Chadwick Rescue Rooms 0115 958 8484

Melt Banana Rock City 08713 100000 OXFORD

The Epstein Jericho 01865 798794 Professor Green 02 Academy 0870 771 2000

**PORTSMOUTH** Dirty Sky Jones Cellars

08712301094 SHEEFERED.D

Dinosaur Pile-Up Plug 0114 276 7093 Sabaton Comporation 0114 276 0262

SOUTHAMPTON The Delays University 023 8059 5000 YORK

Dave Arcarl Stereo 01904 612237 Pocket Satellite City Screen Basement Bar 01904 541144

# SUNDAY

### October 17

### BELFAST

Architects Limelight 028 9032 5942 BIRMINGHAM

The Boxer Rebellion Hare & Hounds

0121 444 2081 Jeff Beck Symphony Hall 0121 212 3333

Soweto Kinch Drum 0121 333 2400

### BRIGHTON

Benjamin Francis Leftwich Latest Music Bar 01273 687 171 Eliza Doolittle Komedia

01273 647100 Sabaton/Alestorm Concorde 2 01273 673311

22-20s Audio 01273 624343

### RRISTOL Crystal Castles/HEALTH/Team

Ghost Anson Rooms 0117 954 5810 Dan Le Sac Vs Scrooblus Pip

02 Academy 0870 771 2000 Polly & The Billets Doux Start The

Bus 0117 930 4370 Silentmob/In Your Honour/ Archimedes Croft 0117 987 4144

CAMBRIDGE The Duke & The King Haymakers

01223 367417 Kate Nash Junction 01223 511511

### CARDIFF

Magazine Gap/Under The Driftwood Tree The Globe 07738 983947 The Midnight Beast Clwb Ifor Bach

029 2023 2199 Professor Green Millenaium Centre

029 2040 2000 Three Pairs Of Shoes 10 Feet Tall 02920 228883

The Transpersonals/Broken Vinvi Club Buffalo Bar 02920 310312

DUBLIN **Ozric Tentacles** Button Factory 00 3531 670 9202

Tricky Academy 00 3531 877 9999

EDIMRUPGH Arrested Development HMV Picture

House 0844 847 1740 Tom McRae Liquid Room 0131 225 2564

Wichhone Ach Caves 0131 557 8989

### **GLASGOW**

Aaron Wright & The Aprils Stereo

02 Academy 0870 771 2000

Wah Hut 0141 221 5279

Skenta 02 ABC 0870 903 3444

**Unwinding Hours** Oran Mor

0141 248 6606

Flashguns Boileroom 01483 440022

The Tennessee Three Ironworks

### Total S

Anals Mitchell/Michael Chomey Nation Of Shopkeepers 0113 203 1831

0113 243 5866

### The Vortex New Roscoe 0113 246 0778

Sky Parade 02 Academy 2 0870 771 2000

**Brandon Flowers HMV Forum** 

Crazy Eights Rhythm Factory

020 7607 1818

020 7638 8891 Oberhofer Old Blue Last

Stereophonics HMV Hammersmith

0141 576 5018

### Sickest Kids/The Dollyrots

The Jim Jones Revue King Tut's Wah

Three Card Trick The Wise Monkey 0871 230 1094

We Are The Ocean Cathouse

01463 718555

Lee Mead Town Hall 0113 234 8080 Straight Lines Cockpit 0113 244 3446

Austin Lucas Windmill 020 8671 0700

020 7344 0044

020 7247 9386

Izrael Cargo 020 7749 7840 Michael Nyman Barbican Hall

020 7613 2478 Pama International Dingwalls

Applio 0870 606 3400

### Bowling For Soup/Forever The

Kisses Captain's Rest 0141 331 2722

### **GUILDFORD**

INVERNE

Fenech-Soler Brudenell Social Club

### LIVERPOOL

LONDON

Einsturzende Neuhauten Garage

Wino/Darsombra Borderline 020 7734 5547

### MANCHESTUR

Attack! Attack! Academy

0161 832 1111 Bryan Adams Lowry 0161 876 2000

Fortune Moho Live 0161 834 8180 Joe Satriani/Simon McBride

OZ Apollo 0870 401 8000 Joshua Radin/Rumer Academy

Kodo Bridgewater Hall 0161 907 9000 My Passion/Dead By April Roadhouse 0161 228 1789 Rowf! Rowf! Rowf! Islington Mill

### 0871 230 1094 NEWCASTLE

0161 832 1111

Alter Bridge O2 Academy 2 0870 771 2000

Joe Bonamassa City Hall 0191 261 2606

MORWICH General Flasco Arts Centre

Twenty Twenty Waterfront

01603 660352 Manic Street Preachers/British Sea Power UEA 01603 505401

### 01603 632717 **HOTTINGHAM** Dinosaur Pile-Up Bodega Social Club 08713 100000

0870 771 2000

**PORTSMOUTH** 

Frazey Ford Maze 0115 947 5650 OXFORD The Cat Empire O2 Academy

Willie Nile Bullingdon Arms 01865 244516

Crux Wedgewood Rooms 023 9286 3911

Spunge Drift Bar 02392 779 839 SHEFFIELD The Birthday Massacre Corporation

### 0114 276 0262 SOUTHAMPTON

The Longest Day Joiners

023 8022 5612 VIv Albertine Stereo 01904 612237



### **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 18

### ARERDEEN

Bowling For Soup Beach Ballroom

### BELFAST

Ozric Tentacles Limelight

### 028 9032 5942 BIRMINGHAM

Badly Drawn Boy Town Hall

0121 605 6666

Brandon Flowers 02 Academy 0870 771 2000

Che O2 Academy 3 0870 77I 2000 Random Hand Flapper 0121 236 2421

Travie McCoy O2 Academy 2 0870 771 2000

### REIGHTON

Flashguns/i Dream in Colour The

Hope 01273 723 568

Oysterband Komedia 01273 647100 Peter Broderick St Mary's Church 01273 698 601

Professor Green Concorde 2 01273 673311

### BRISTOL

Anals Mitchell St Bonaventure 0117 929 9008

**Arrested Development Metropolis** A117 909 4655

Joe Satriani/Simon McBride

Colston Hall 0117 922 3683 The Midnight Beast Thekla

08713 100000

Wolf People/The Liftmen Louisiana 0117 926 5978

### CAMBRIDGE

Dinosaur Pile-Up Haymakers 01223 367417

### CARDIFF

Alms/Barefoot Dance Of The Sea/ Joe Whitby 10 Feet Tall 02920 228883 DUBLIN

Yeasayer Olympia 00 3531 679 3323

The Boxer Rebellion/The Domino State Cabaret Voltaire 0131 220 6176 Mount Kimbie/Dam Mantle Sneaky

Pete's 0131 225 1757 Polar Bear Voodoo Rooms

01315567060

Robert Plant Usher Hall 0131 228 1155 GALWAY

I Am Not Lefthanded Roisin Dubh 00 35391 586540

Bryan Adams Sage Arena 0870 703 4555

### GLASGOW

Doom The Arches 0141 565 1000 I Blame Coco King Tut's Wah Wah Hut

Joe Bonamassa Royal Concert Hall 0141353.8000

Rohyn O2 ABC 0870 903 3444

The Strange Death Of Liberal England Stereo 0141 576 5018

### **GUILDFORD**

Our Time Down Here Boileroom 01483 440022

### LEEDS

Annasald The Well 0113 2440474 Attack! Attack! Cockpit 0113 244 3446 LIVERPOOL

Crystal Castles/HEALTH 02 Academy 0870 771 2000

### LONDON

Benjamin Francis Leftwich

Slaughtered Lamb 020 8682 4080 Blueneck/Heirs Dublin Castle 020 7485 1773

Cave/Muestar/Hush Arbors Luminaire 020 7372 7123



Corinne Balley Rae Royal Festival Half 020 7960 4242 Demons/Sick Llama/Helm

Grosvenor 0871 223 7992 Fortune Old Blue Last 020 7613 2478

The Invasion Of... The Lexington 020 7837 5387

Karma Junkie 93 Feet East 020 7247 6095

Kate Nash O2 Shepherds Bush Empire 0870 771 2000

**Kill It Kid** Garage 020 7607 1818 Kisses XOVO 020 7729 5959 Laps Hope & Anchor 020 7354 1312

The Last Republic 02 Academy 2 Islington 0870 771 2000

La Fieur Fatale Monto Water Rats 020 7837 4412 Little Mammoth Windmill

020 8671 0700 Patch Williams Bull & Gate

020 7485 5358 Soap & Skin Union Chapel

020 7226 1686 Stereophonics HMV Hammersmith

Apollo 0870 606 3400 Steve Winwood Roundhouse

020 7482 7318 Talons Barffy 0870 907 0999 Vices/Akala Social 020 7636 4992

The Virginmarys Hoxton Square Bar & Kitchen 020 7613 0709

### MANCHESTER

Guns N'Roses/Sebastian Bach Evening News Arena 0161 950 5000

The Havenots Star & Garter 0161 273 6726

Tinie Tempah/Chiddy Bang/Bluey Robinson Academy 0161 832 1111 We Are The Ocean Academy 0161 832 1111

### NEWCASTLE

Mark Ronson & The Business Intl University 0191 261 2606

Melt Banana Star And Shadow 0191 261 0066

Memphis May Fire 02 Academy 2

0870 771 2000

Vaudeville Class Clury 0191 230 4474

### NORWICH

Fozzy Waterfront 01603 632717 NOTTINGHAM

Carl Barât Rescue Rooms 0115 958 8484

Tricky Rock City 08713 100000 22-20s Bodega Social Club

### 08713 100000 OXFORD

Canterbury 02 Academy 2 0870 771 2000

The Charlatans/Shaun Ryder 02 Academy 0870 771 2000

The Oli Brown Band Bullingdon Arms 01865 244516 PRESTON

Plan B 53 Degrees 01772 893 000 SALFORD

Perfume Genius St Philip's Church 0161 834 2041

### SHEFFIELD

Dutch Uncles Forum 0114 2720964 +18 Steve Mason Harley 0114 275 2288

### SOUTHAMPTON

Sparrow & The Workshop Joiners 023 8022 5612

# TUESDAY

October 19

### BELFA

Krystle Warren Black Box

00 35391 566511

### CODUMENAM

Anals Mitchell Hare & Hounds 0121 444 2081

Tinle Tempah/Chiddy Bang/ Bluey Robinson HMV Institute

0844 248 5037 We Are The Ocean 02 Academy 2 0870 771 2000

22-20s Hare & Hounds 0121 444 2081

### BOURNEMOUTH

The Cat Empire O2 Academy 01202 399922

### REIGHTON

Gavin Creel Komedia 01273 647100 Jay Brannan The Hope 01273 723 568

### The Charlatans/Shaun Ryder

OZ Academy 0870 771 2000 Darwin Deez Thekia 08713 100000 Helio Mexico Fleece 0117 945 0996

### Mosaj Thing/Free The Robots Metropolis 0117 909 6655

CAMBRIDGE

### KT Tunstall Junction 01223 5,11511

CADDIE Colour Of Fashion/Kid Keep Dancing/Magden Audio/Hit Or Miss

Clwb Ifor Bach 029 2023 2199 Dan Le Sac Vs Scroobius Pip University 029 2023 0130 Yeasaver/Suckers Millennium Centre

### 029 2040 2000 CHELMSFORD

Flood These Walls Barhouse 01245 356811

### DUBLIN

The Duke & The King Academy 00 3531 877 9999

### EXETER General Flasco Cavern Club

01392 495370 GATESHEAD Marty Wilde Sage Arena

0870 703 4555 GLASGOW Bryan Adams Royal Concert Hall

### 0141353.8000 Crystal Castles/HEALTH 02 ABC

0870 903 3444 Ozric Tentacles 02 ABCZ

Steve Mason Stereo 0141 576 5018

### **Tricky** The Arches 0141 565 1000

Attack! Attack! Ironworks 01463 718555

### LITTE

Gurf Mortix Santiago 01/3 244 4472 I Blame Coco University

### Memphis May Fire/Broadway

The Well 0113 2440474 My Passion/Dead By April Cockpit

### 0113 244 3446 Richard Peyton's Big Damn Band Brudenell Social Club 0113 243 5866 LONDON

Aloe Blacc Jazz Cafe 020 7916 6060 A Genuine Freakshow Old Queen's Head 020 7354 9993

Claudia Georgette Underbelly 0207 613 3105

Damnation Angels Purple Turtle 020 7383 4976 Dinosaur Pile-Up Kings College

020 7834 4740 Dosh The Lexington 020 7837 5387 Easy Star All-Stars Scala

### 020 7873 2022 Echo Lake/Over The Wall/Still Corners Social 020 7636 4992

The Ex/Nisennenmondal/Trash Kit Dome 020 7272 8153

The Invasion Of... The Lexington 020 7837 5387

Jackhatch Hope & Anchor 020 7354 1312 Joshua Radin/Rumer Roundhouse

020 7482 7318 Kissy Seli Out ULU 020 7664 2000 Larsen B Bull & Gate D2D 7485 5358 McFly 02 Shepherds Bush Empire

0870 771 2000 Perfume Genius Cecil Sharp House

020 7485 2206 Pierre Bastien Bush Hall

020 8222 6955 Professor Green KOKO 020 7388 3222 The Shee Slaughtered Lamb

020 8682 4080 Skepta O2 Academy Islington 0870 771 2000 Sophie-Rose Enterprise

### 020 7485 2659 Tom Williams & The Boat The Flowerpot 02074856040

Toys In The Forest Dublin Castle 020 7485 1773

### MARCHETT

Amy Macdonald O2 Apollo 0870 401 8000

The Boxer Rebellion FAC 251 0161 27 27 251

Dave Arcarl Ruby Lounge 01618341392

Demons/Sick Llama Islington Mill 0871 230 1094

Gold Teeth Deaf Institute 0161 330 4019

Peter Broderick Academy 0161 832 1111

### Robyn Academy 0161 832 1111 MEWICASTLE

Bowling For Soup/Forever The Sickest Kids/The Dollyrots

### 02 Academy 0870 771 2000 The Jim Jones Revue Cluny 0191 230 4474

Attack! Attack! Waterfront 01603 632717 The Raw & The Cooked Arts Centre

### 01603 660352 MOTTINGNAM Twenty Twenty Rescue Rooms

HÖRWICH

0115 958 8484 +14 Wilder Bodega Social Club 08713 100000 OXFORD

Magic Kids Jericho 01865 798794 PORTSMOUTH Fenix TX Wedgewood Rooms

### Marina & The Diamonds Pyramids 023 9235 8608

Hadouken! 53 Degrees 01772 893 000

### SHEFFIELD

0114 279 9090

PRESTON

Arrested Development University 0114 222 8777 Ellen & The Escapades Boardwalk

### Fozzy Talking Heads 023 8055 5899 Manic Street Preachers/British Sea Power Guildhall 023 8063 2601

The Wombats Joiners 023 8022 5612 YORK

Egyptian Hip Hop Fibbers 01904 651 250





# THIS WEEK IN 1967

DAVID GETS HYPED. A MONKEE FARMS, PLONK REVEALS





### **KEEPING UP WITH** THE JONES

The Monkees' Davy Jones is interviewed although not without "zany interruptions from Micky [Dolenz]" - on the Hollywood set where they are filming. It is the first anniversary of the band, and things are going well. "Hey, did I tell you I'm buying a farm?" Davy asks NME. "It's in Malibu, not too far from the beach. It's really groovy."



### **FACING THE MUSIC**

Keith Altham interviews Ronnie Lane at his Earls Court flat, and gets a sneak preview of The Beach Boys' LP 'Smiley Smile'. He writes that it "might as well have been titled 'Music To Get Stoned By'," but also that it is "another masterful piece of production". Ronnie agrees: "The Beach Boys were getting too intricate and intellectual - but there's some nice, nice simple things here."

### WILL HE OR WON'T HE?

ast week's NME had come in a wrap-around cover advertisement with a giant picture of his face proclaiming "something NEW is in and on the air today..."; next week's cover will bear another advert that says, "If there's anybody who doe nt know the name I avid McW illiams, soal th m in the sound of 'I wil IcWilli m !' This week, the mil in id i un declares, "The days of D ivid McW illiams have arrived He is hanging the scene with two hits on on hat rine in le." The hype, it's fair to a reubstantial

His pre-ious two albums have not been accessful but, with the help of aggressive marketing from influential manager Phil Solomon, it is hoped that 'Days Of Pearly Spencer' will be a hit. It is a fine record (one which will be covered by Marc Almond years later), and it is on the radio non stop, but fails to make a dent in the Hit Parade Another full page advert on page five boasts: "Soon he will be very famous, selling millions of records all over the world, signing lots of autographs and appearing on TV. But for the first time we are telling you about a pop singer before he becomes a star and EVERYONE knows EVERYTHING." By the next year, David McWilliams will be languishing in obscurity.

## Also In The Issue That Week

- Number One in the NME Top 30 is Engelbert Humperdinck - who earlier in the year had stopped 'Strawberry Fields Forever' from hitting the top spot with 'Release Me'. His current hit is titled 'The Last Waltz'
- · Atop the albums chart, however, for the 20th week running, is 'Sgt Pepper's Lonely Hearts Club Band'
- Pink Floyd are announced as the support act on The Jimi Hendrix Experience's tour of the **UK in December**
- The Who's single 't Can See For Miles' is described as being "charged with dynamite" and "an ear-shattering wall of sound, with penetrating, rasping guitars, heavy-handed drumming and constant cymbal-crashing"
- · A satirical cartoon depicts four Beatle-alikes on a swirling patterned vehicle called "the psychedelic bandwagon"



NMEEDITORIAL

Editor Krissi Murison
Editor's PA Karen Walter (ext 6864)
Deputy Editor Martin Robinson (ext 6871)
Assistant Editor Hamish MacBain (ext 6894)
Associate Editor Paul Stokes (ext 6862)
Peatures Editor Hilliams (ext 6854)
Reviews Editor Emily MacKay (ext 6866)
Sistant Reviews Editor Laura Snapse (ext 6860)
Mews Editor Jamie Fullerton (ext 6858)
New Music Editor Jamie Holdgron (ext 6856)
New Music Editor Jamie Holdgron (ext 6856)

Art Director Joe Frost Deputy Art Editor Mr Hobbs Sonior Designer Wango

ire Director Marian Paterson (ext 6889) 17 Picture Editor Zoe Capstick (ext 6889) Researcher Madeleine Macrae (ext 6888) Picture Assistant Patricia Board

Acting Production Editor Sarah Lotherington (ext. 6879) Senior Sab-Editors Kathy Ball (ext 6878), Alan Woodhouse (ext. 6857) Sab-Editors Nathaniel Cramp (ext. 6861), Tom Pinnock (ext. 6875), Lee Gale

### NME COM

PANIE COM Editor David Moynihan Deputy Editor Luke Lewis Assistant Editor Tim Cheste Picture Editor Sarah Anderson (ext 6852) Producer Will Hawker (ext 6909) Senior Video Producer Phil Wallis (ext 3374)

### ADVERTISING

ADVERTISING

4th Fioor, Blue Fin Building, 110 Geuthmark Street,
London 551 05U

Group Advertising Director's PA Tribha Shulda (ext 6700)
Group Advertising Director's PA Tribha Shulda (ext 6733)
Bigital Media Business Director Andrew Sanders (ext 6708)
Bigital Media Business Director Andrew Sanders (ext 6707)
Ad Manager Chris Dicker (ext 6709)
Display & Guilles Sales; Record Labels
Victoria Bell (ext 6703); Adam Bulleid (ext 6704);
Hollie-Anne Shelley (ext 6725)
Live Ads Busequive Emma Martin (ext 6704);
Hollie-Anne Shelley (ext 6725)
Live Ads Busequive Emma Martin (ext 6705)
Sponsorship & Brand Solutions Blanagers
Jonathan Boakes (ext 6722),
Jade Bousfield (ext 6706),
Chris Dehaney (ext 6722)
Ad Bousfield (ext 6706),
Chris Dehaney (ext 6724),
Rob Hunt (ext 672)
Beaging and Sales (ext 6765)
Busight Manager Verity Annos Piggott (ext 6732)
Regional Business Bewalengment Manager
Oliver Scull (016 872 2152)
Ad Production Alex Short (ext 6736)
Classified Sales Nanager Nicula Jago (ext 2608)
Classified Sales Manager Nicula Jago (ext 2608)
Classified Sales Bases Team ext 2989
Link OVATOR — INSERT SALES

INNOVATOR - INSERT SALES

### Ad Manager Zoe Freeman (ext 3707) Account Executive Roxanne Billups (ext 3709) PUBLISHING

PUBLISHING
Group Production Manager Tom Jennings
Production Manager Tom Jennings
Production Controller Usa Clay
Hand of Marketing Tim Pearson (ext 6773)
Marketing Winanger Ellie Miles (ext 6775)
Events Assistant Tom Dobbs (ext 6776)
Head of PR., inspire New & Music Knick Woods (ext 6779)
iroup Digital Editor, inspire New & Music Anthony Thornton
International Editions Blanca Foster-Hamilton (ext 5490)
Pablisher Faith Hill (ext 6833)
Editorial Director Steve Sutherland
Director of Digital Devel opment Kevin Heery
Digital Development Manager Mike Dixon
Publishing Director Paul Cheal
Publishing Director's PA Elizabeth Pledot (ext 6751)

& IPC Inspire Production of any material without permission is strictly forbidden



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

Compiled by Trevor Hungerford



# A BAG OF NME SWAG



### **CLUES ACROSS**

1 Belle & Sebastian put pen to paper with passion (5-5-4)

8 Book about Arcade Fire is a gas (4-5)
9+34A The 'College Dropout' who turned up with
'Late Registration' before making 'Graduation' (5-4)
11 Batman's very much at home with album from Brooklyn hand Radio 4 (6)

12 Sounding very surprised that it's Kaiser Chiefs (2-2 3)

14 Finley \_\_\_\_\_, whose 'Mavenck A Strike' album earned him the 1997 Mobo Award for best

reggae act (5)
17+24A Could somehow unworthy hits be attributed to Carl Barât? (3-4-3-4)
19 Adopted forename of singer-songwriter born

Myra Ellen Amos (4) 20+10D At last! A due about Linkin Park (2-3-3)

22 '\_\_\_ Interceptor' by Ash or '\_\_\_ Of Harlem' by U2 (5)

23 Gallows had the guts to do this 'In The \_\_\_ Of A Shark' (5)

24 (See 17 across)

25 "Daniel is travelling tonight on a plane/I can see the red tail lights heading for \_\_\_\_\_\_", Elton John (5) 26 Kasabian number just part of a girl's fantasy (1-1-1)

27 Shout an exclamation of pain - it's Coldplay (6)
29 'Release Me' from a band similar to one from

31 A bit of stereo volume on this Peter Gabriel

album (3)
32 Spherical act now with new 'Metallic Spheres' (3) 33+21D Prolific musician and producer whose name is honoured by track on MGMT's album 'Congratulations' (5-3) 34 (See 9 across)

### CLUES DOWN

1 Make tracks in a noisy manner for Example (4-2-7) 2+6D "The silicon chip inside her head gets switched to overload", opening line to 1979 hit (1-4-4-7) 3 A hig for 'Hooligan' people (7) 4 The Fratellis' very immature number '

Fratelli' (4)

5 This is how we got a false impression of Guns N' Roses 20 years ago (3-4-8) 6 (See 2 down)

7+18D Rock band that had to 'Jump' to it in the

'80s (3 5)

10 (See 20 across)
13 Returning to the classic sound of Dusty
Springfield (5-4)
15 A place to go and listen to a song by The

Drifters or whole album by Kenickie (2-3-4)
16 The Smiths' sound on compilation album was 'I ouder Than 1(5)

18 (See 7 down)

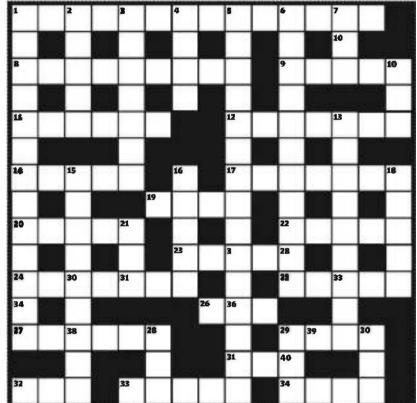
Limp Bizkit (3)

21 (See 33 across) 28 "There am't no 21 (See 33 &Cross)
28 "There an't no\_in my head", so no conflicting thoughts from Blur about 'Good Song' (3)
29 'Slowcore' band that came out of Gallows (3)
30 '\_My Goal' by Collapsed Lung or '\_You Alive' by lone Brief (2)

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 19, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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





### SEPTEMBER 18 ANSWERS

ACROSS 1 Housewife, 5+33A Tarot Sport, 8 After Dark, 9+30A Yes, I'm A Witch, 12+24D Immaculate Fools, 14 Ice-T, 15 Grand Prix, 18 Krauss, 26 More, 28 Oil, 29 Jam, 32 Meg, 34 Keane.

Heartsink, 2 Sleep, 3•20A Wedding Present, 4•24A For Emma Forever Ago, 6 Rascalize, 7•10A Temper Trap, 11 Arena, 13 Cud, 16 Pye, 17 Us, 19 Ure, 20 Pigbag, 21 Sum, 22 North, 23+5D From Me To You, 25 Rollo, 27 Fire, 29 Jet, 31 Can.

# SEVEN INCH STORIES BY PHILLIP MARSDEN









# FANMAIL

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

Edited by Jaimie Hodgson







FACEBOOK.COM/ NMEMAGAZINE



TWITTER.COM/ NMEMAGAZINE



NME.COM/BLOGS



# FEMINISM VS PORN

From: Sarah P To: NME

I wanted to write in to say how offended I am by the sexism in NME. Your comments on stars like Marina and Florence are always focused on the way they're dressed, as if that matters at all. You never pass judgement on the clothing of male rock stars, nor do you talk about what their bodies are like at any given opportunity. Have some respect and just grow up. You come across as a right sad bunch of idiots. Look up 'feminism' on the internet. It'll give you some respite from all the porn.

NME's response...

### From: NME To: Sarah P

By the sounds of it, we're a bit more up to date with feminism than you are, Sarah. Third-wave feminism is all about celebrating what makes each and every gal different. Do you think when Flo stole Morticia Adams' wedding gown and dragged it through a hedgerow or when Marina decided to conceal her modesty with a giant cartoon hippo's face,

that either independent young woman would have thought to themselves: "Shit, I really hope that no-one notices this frack, or, God forbid, passes comment on it..." – JH

### From: Sarah P To: NINE

Yes, but I don't see you treating the boys in the same way. When it comes to them it's all about tunes and attitude.

### From: NME To: Sarah P

Er, hang on! We devoted this exact spot a fortnight ago to a detailed deconstruction of Yannis Foals' latest choice of knitwear. You're talking about the publication that took 18 months to get over Brandon's flirtation with facial hair. But what with your brain being a third of the size of mine, you probably can't get your head round that, luv – JH

### DRUMMING UP A STORM

### From: Alex To: NME

It's a weird situation to be in: to not be a fan of The Drums. It feels like everyone around you has gone mad. Still, even their most ardent supporters must've found something fishy about Jonathan's comments on his AWOL guitarist (NME, October 2). To recap; he feels hurt and betrayed (sure, fine), but it's OK because he didn't write any songs and didn't play on the album (why was he in the band again?) and if you're going to lose a member, you may as well lose the one who contributed the least (I thought you were friends?). Above all, though, he won't be replaced properly, just with a touring member (how is that ANY different to what he already was?). He couldn't even bring himself to slag off Nicky Wire for calling them soulless. He just took it. Even I could have Nicky fucking Wire, at the very least verbally.

### From: NME

### To: Alex I must admit indie bands

these days do seem to be getting increasingly conceptual with their definitions of what constitutes members, session douches etc. I blame - as I generally like to with everything - newfangled technology, and folks being able to whip things up on their own without even getting out of bed. The Drums album was almost all written and recorded before Adam and Connor were roped in to play, but Johnny was very vocal in his rhetoric about wanting the band to have that 'classic four-piece' line-up. Those boys are openly all about

the romance of the image, that's what makes them. They arrived in a gust of 'band of brothers'-esque rhetoric, and for Adam and Johnny, things ran deep, what with them having played together since they were 18 with their first signed band, Elkland, So a departure must have cutdeep... In terms of what the difference will be between a touring guitarist and Adam, I think it'll be a matter of not appearing in photos and interviews. As well as having to sit on a different table at post-gig meals, and maybe having bread rolls thrown at them - JH

### PLEASE STOP DRUMMING UP A STORM

### From: Elle To: *NME*

If it's anyone's fault that 'Let's Go Surfing' got ruined, it's the music industry and the music press for giving it too much attention and overplaying it on the radio. Why don't you think about the consequences of your actions a bit more? Oh, and by the way, it's not just "the catchiest whistling tune since Peter Bjorn And John", it's the ONLY whistling tune since Peter Bjorn And John.

### From; NME

### To: Elle

The Black Keys - 'Tighten Up', Mystery Jets - 'Flash A Hungry Smile' and the NME office's favourite, United Nations Of Sound -'America'. There's three off the top of my idiotic head. And yes, you're right, good pop songs should definitely have strict caps on how much everyone can play, listen to and talk about them. Perhaps we could utilise the SAS to stake out radio stations monitoring playlists, holding Edith

Bowman at rifle point. In fact, regardless of whether this gets green-lighted or not, let's not throw out the whole Bowman/rifle idea with the bothwater – JH

### (IT'S NOT WAR) JUST A MOANY EMAIL

From: James McBean To: *NME* 

Sorry, whats'erface, but I'm afraid that I have to agree with Nicky as regards the subject of new bands. I don't think that anyone has replaced the Manics yet. either. However, speaking as someone who was vaguely involved in what passes for a music scene in Glasgow. and been somewhat disenchanted with the backstabbing, bitching, clique mentality and frankly piss-awful bands I may be even more cynical than Nicky. If I come across as a grumpy old tosser, apologies in advance.

From: NME
To: James McBean
Don't worry James, we won't
hold it against you - JH

### ON THE WIRE

From: Lewis Touhig To: NME

I've been really listening to the new Manic Street Preachers album 'Postcards From A Young Man' and, to say the least, I think it's fantastic. It really lifts me up with hope-bringing songs, and thought-provoking lyrics. After reading Andrew Kilgour's remarks about Nicky Wire (NME, October 2), I have to ask, being a Manics fan, how can you not know what Nicky's about by now? He is mouthy, and has some amazing quotes. He is very opinionated, and that is something we are lacking lately, with see-through fakes pretending to cause controversy. Overall, what do you think of Nicky? Opinionated but right? Self-righteous and a bit of an arsehole?

From: NME
To: Lewis Touhig
Riddle me this Lewis, how
does one pretend to cause
controversy? Surely, the
controversy is dependant on
the reception of whatever
action or statement the
protagonist inflicts upon
her/his Unsuspecting public.
Therefore it is not within
their control whether it is



STALKER
From: Warren and Matt
To: NME
We met Andrew from MGMT
after their gig at 02 Apoilo
Manchester. It was such a
great night.

controversial or not, but at the mercy of those for whom it concerns, Oh, and Nicky Wire? One word: girthy – JH

### CONGRATS 'CONGRATS'

From: Delboy To: *NME* 

I liked the first MGMT record for all the wrong reasons: 'Time To Pretend' and 'Kids'. The rest, I barely listened to. After all, most records are made up of two wellpolished singles and eight fillers, aren't they? When I heard 'Congratulations' for the first time, though, I thought I'd stumbled into another dimension. It is such a relief to hear something fresh and uncompromising. It had nothing immediately recognisable or as formulaic as most mainstream music or as catchy and foottapping as the singles from its predecessor, but it was something else entirely! It was liberating and completely unsulfied by comformity. And so I went back to their first album and listened to those fillers and learned to love it anew. Thank God the world of music has a band like MGMT in it to stop it becoming nothing more than the boring corporate enterprise it wants to be.

From: NME
To: Delboy
Delboy, you had me gripped
for the first few lines, SHOW
ME THE CHORUSES! Then
the rest of your letter just
merged into one wishywashy sludge of little
squiggles and dotty
nonsense. Much like the
second MGMT album.
Bazzzzing! I have one
question to all of life on
earth: WHY ARE WE STILL
DISCUSSING THIS FUCKING

The highlight of this week's NME.COM blogs

GLASTO
SELL-OUT

SHOCKER

The annual Glastonbury ticket scrum is over for another year after just four hours on sale, though if you register at glastonburyregistration.co.uk you may still have a chance when cancelled tickets are resold. The experience no doubt left hundreds of thousands of wannabe Glastonbury-goers nursing RSI from clicking 'refresh' all day.

It's surely high time organisers upgraded to a new super-server that can cope with demand. It's not like it can possibly come as a surprise to them anymore. And isn't that exactly what the £5 booking fee on each ticket should be invested in?

Then again, why would they go to all that expense, when they know the festival will self out anyway?

Read Luke Lewis' blog in full on NME.COM

Best of the responses ...

Although I am happy to have secured my tickets for my 25th Glastonbury, it is wrong that buyers can keep the booking screen open, and order as many tickets as they wish for friends, relatives etc. Why do they give you the option to order again? subtitlesonly

I'm sorry but seetickets sold 140,000 in four hours. That's not bad going. The site didn't crash. The people complaining are the ones that missed out. Jon

There are more people trying to buy tickets than there are

tickets available. A super server would just sell all the tickets quicker. Mike Eccleshall

I got tickets again this year, but my suggestion is that they introduce some sort of loyalty scheme. Jon Martell



RECORD!?!?!? Jesus Christ... It was MEH. With a capital M-E-H. It wasn't 9/11, it wasn't the crucifixion, let's just move on and wait for the next. Jeepers - JH

### THE BIG BONOWSKI

From: J To: *NME* 

I have just watched The Big Lebowski for the second time, and the similarity between The Dude's friend Walter (played by John Goodman) and Bono struck me. You know, the huge sunglasses, the clothes, the dodgy "religiousness", the haircut... It set me wondering whether Bono was in fact used as a model for the character of Walter. Of course, they seemed very insistent that, "Any similarity to actual persons, living or dead, is purely coincidental" (they showed the message four times actually), but then they always are, aren't they...

From: *NME* To: J

There's very few films that are more annoying to hear discussed and deconstructed at length than The Big Lebowski, and they are, as follows: The Matrix, Inception, The Sixth Sense, and anything that Simon Pegg has ever been in ever, especially Shaun Of The Dead and Hot Fuzz - JH



STALKER
From: Tom
To: NME
When Mumford & Sons
played 02 Apollo
Manchester, me and my
mates met Marcus Mumford.

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 magazinesdirect.com/iteg

# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

### **QUESTION 1**

You created and published your own line of sci-fi fanzines as a teenager. Can you name three of them? "Cosmos, Faun and Tinderbox," Correct. He also published Sci-Fi Showcase, Mantis and Adventure

### **QUESTION 2**

How long is your tongue in inches? "I'm sorry, I'm straight. I'm a heterosexual. It's very long. It has a spit and dry cycle and it can whip up a good damn froth. For somebody who likes the sound of his own voice it's good having a tongue like mine. It's food for the gods."

Wrong, Seven inches

### **QUESTION 3**

What happened to you on New Year's Eve in 1973?

"I was in bed. Not alone but I was in bed."
Wrong, You accidentally set fire to your
bair (which was coated in bairspray)
while firebreathing at a gig at the
Academy Of Music in New York
supporting Blue Oyster Cult
"Well, that happened at 9 o'dock and
I was still in bed."



### **QUESTION 4**

Who taught you to fire breathe? "A magician called Amaze-0."

Lorrect

"How am I doing in the Gene Simmons trivia so far?"

Not too bad "WAY TO GO!"

### **QUESTION 5**

Which famous '80s film did you turn down the lead role in?

"Well, there were a few. There was a role in *Flashdance*, and I was asked to be a villain in one of the James Bond movies. The lead role in *Flashdance* was Nick Hurley, if I remember right."

Correct. The part went to Michael Nouri

- who is also Dr Neil Roberts in The OC

- in the end. Simmons did appear in 1986
borror movie Trick Or Treat, alongside
fellow rocker Ozzy Osbourne, though

# GENE SIMMONS (KISS)



### **QUESTION 6**

You are famously quoted as saying you've slept with how many women? "(Pause) Oh, about 4,700."

Correct. Despite his vociferous sexual appetite, Simmons has been with his long-term girlfriend and former Playboy Playmate, Shannon Tweed, for 22 years. Simmons claims the reason they are still in a relationship is primarily down to the fact that they never got married

### **QUESTION 7**

Which school did you teach in the first season of Rock School?

"I taught self empowerment. The belief in

yourself to pick up a guitar and try to form a band, take responsibilities for your decisions and show up on time. The way I see it is any teacher worth their songs should be teaching you to believe in yourself. I taught



them that anything worth doing is worth doing well. I don't know the name of the school though!"

Wrong. It was Christ's Hospital School. Year 9 pupils formed a band called The Class with Simmons' help. After a difficult start, they went on to support Motörhead at Hammersmith Apollo in London



### **QUESTION 8**

Which Kiss song features in the Guitar Hero: Warriors Of Rock game? "Love Gun!." Correct

### **QUESTION 9**

How many gold-selling albums have Kiss bad in the US? "We now have 24 or something like that." Correct

### **QUESTION 10**

Complete these lyrics: "Born in the ashes of ruin at the birth of your kind..."

"Oh God, you're killing me, I've written so many songs, there's too many, (Pause) I don't know, what is it?" Wrong. It's "In the dawn of creation you conjured me in your mind/Love thy neighbour as you love yourself". Taken from 'Weapons Of Mass Destruction' off the 2004 solo album, 'Asshole' "You're right."

*Total Score* **6/10** 

"Well that gives me 60 per cent. I got 60 per cent on me – I like that." Coming Next Week

OutWEDNESDAY Öctober 20

(and the more they want to be on it, the less chance they have)

HEARTSTRINGS ON THE ROAD

**COMEDY GOLD TASTE REVEALED!** 



RIZIA It's what you make of it.