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PREVIEW ISSUE



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TO READING & LEEDS**

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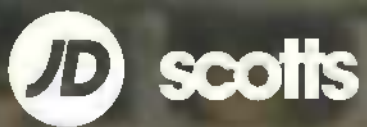
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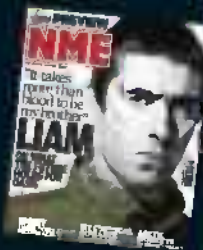
V FESTIVAL 2009 p6

Keane and MGMT also covered
Oasis, but stand-in headliners
Snow Patrol drew the biggest
cheers at V Chelmsford with
their version of 'Wonderwall'

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The former Stone Roses frontman reveals what it would take for them to reform

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Yeah, we know, but they've sold shitloads. Like, way more than your favourite band

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YOU HAVE TO HEAR



SOUNDTRACK SWEETNESS

1 KAREN O AND THE KIDS All Is Love

Art-punk priestess Karen O has always had a childish side, from working with Tiny Masters Of Today to raiding the dress-up box for her stage outfits. Just the girl, then, to soundtrack ex-squeeze Spike Jonze's film adaptation of best kids' book *EVER Where The Wild Things Are* (out Dec 11). Sweet vocals, giddy drums and wide-eyed glee: it's a date with the cute.
On all major download sites now



PUNK-POP UPPERCUT

2 WEEZER (If You're Wondering If I Want You To) I Want You To

Well well well! We thought we'd lost them forever to moustachioed, semi-ironic, turgid Foo Fighters-esque FM rock, but the neurotic indie-punkers seem to have been chugging less on the kegs and more on the elixir of youth recently. This taster from their forthcoming album 'Raditude', out October 26, is a fresh, bouncy, power-poppy puppy of a thing, that might just start humping your leg if you're not careful.

On YouTube now

3 FILTHY DUKES FEAT. WILEY Tupac Robot Club Rock

In which Wiley muscled in on Filthy Dukes' collaboration with Plastic Little, leaving the Philly party rappers with just a chorus while he makes off with verses like "I graduated and now I'm a scholar/The UK don who the kids wanna follow" and ridiculous Italo-house piano. Next thing, he'll be wearing their Rolex.

On NME.COM/mp3blog now

FREE
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4 WILDBIRDS & PEACEDRUMS My Heart

Folk doesn't come much more alt, or much more lovely, than Sweden's Wildbirds & Peacedrums. This gorgeous ballad, also available on blood-red vinyl, finds singer Mariam Wallentin addressing her own aorta, telling it to slow down, and not to stop. We just wish she'd have a word with ours as well.

On NME.COM/mp3blog now

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5 **BAD LIEUTENANT** Sink Or Swim

**FREE
DOWNLOAD**

The first track from Bernard Sumner and Phil Cunningham from New Order's new band is hardly a massive step forward, being as it is a breezily emotional slice of radio-friendly guitar rock lacking only a Hooky bassline and a bit of keyboard to make it a New Order track. What it lacks in novelty, though, it makes up for in sweet melancholy.

Free download at badlieutenant.net now

6 **GOOD SHOES** The Way My Heart Beats

**FREE
DOWNLOAD**

The return of south London's lovelorn indie-poppers is heralded not by a fanfare but by a salvo of spiky guitars. Good job, because a fanfare would be totally out of place in this typically taut tale of love gone wrong.

The world may have changed, but Good Shoes' formula of hooks'n' heartache remains the same.

Free download from
www.goodshoes.co.uk



8 **HADOUKEN!** MAD

DARK RAVE-UP

They're back in black and, as befits their more sombre look, this comeback single from the rave rabble is the most aggressive, hardest thing we've heard from them yet. James appears to be offering the entire world for a fight, tooled up with crunching hardcore techno and bawling "You wanna go some? You wanna spar?" like Keith Prodigy if someone pulled out his piercings in the pub. The video, featuring a cat-and-mouse fight that makes Itchy & Scratchy look like, er, pussies, has to be seen to be believed.

On NME TV now

9 **GET BACK GUINOZZI** Low

Sweet-voiced tropical weird-pop sounds from this French five-piece, fronted by the Coco Rosie-ish vocals of Eglantine Gouzy, whose lyrical oddity the band describe as "English in a baboon style", this dreamy, sparkly, lovers rock reggae-tinged cutie is aural piña colada.

On NME Radio now



7 **INVASION** METAL REVELATION Spells Of Deception

Metal: no longer just for corpse-painted muppets and ironic hipsters, thanks to the Sabbath-Indebted blast of colour that Invasion have injected into the genre. Marek Steven's alternately doomy and thrashy three-string guitar attack, Zel Kaute's battering drums and Chan Brown's hellbound soul diva bellow make up a primal, gutsy sound that's as mystical as it is visceral: not only that, but a hell of a lot of fun. This limited 10-inch, preceding their forthcoming, and rather ace, debut 'The Master Alchemist', works like a charm.

On MySpace now

10 **THE HOT RATS** Can't Stand It

The fun that Supergrassers Gaz Coombes and Danny Goffey are having with Radiohead producer Nigel Godrich for some rough'n'ready cover versions, is infectious, particularly on this cocky take on The Velvet Underground. A bit stompy, a bit Stonessy, a lot awesome.

On NME Radio now



Virgin Festival

REVIEW

CHELMSFORD

Hylands Park Saturday August 22



Brandon: back in black



Peter Doherty won the crowd over by lighting a fart



Lily Allen: vest in show



There's no holiday for Dizze with all these festivals to play

Wino and song

A brilliant-but-business-as-usual Killers set means it's left to a certain 'Rehab' escapee to provide the headlines by joining The Specials and snogging Pete Doherty

Is there a better way to kick off the post-lunch festival frivolities than with a show by glam-flunking viral plonkers **Raygun**? Well, yes frankly – and rolling around semi-naked in a puddle of Portaloo overflow is one of them. “So, where’s my mojito?” asks Theramin-frottaging frontman Ray Gun, while flicking his bowl-cut and swivelling his eel hips like a confused member of Ocean Colour Scene doing a bad Steven Tyler impression. You’d think the fact that the crazy camp of ‘Rocketblast’ sounds like a lost Shania Twain banger would go in their favour. Turns out it doesn’t.

VV Brown, courted up to the eyeballs in MC Hammer pants and ludicrously collared leather jacket, brandishes her mini-megaphone and lone drumstick for the harmless guitar funk of ‘Game Over’. But even the two-step Andrews Sisters riffs of ‘LOVE’ and her rowdied-up version of Kings Of Leon’s ‘Use Somebody’ are hard to get into when there’s a site-wide pilgrimage in the direction of one **Dizzee Rascal**. A pint-flinging pit welcomes the PM of grime, who bounces across the stage 10 to the dozen for opener ‘Jus’ A Rascal’, safe in the knowledge that he’s been one of this summer’s biggest festival draws.

Paring down the bargain bin Bat For Lashes look she’s been rocking for the past few months, with just a flash of blue and silver glitter across one eye, **Lily Allen** admits she’s nervous playing to a UK crowd after a host of far-flung shows and, shimmying on her fuck-you heels and giggling coyly between songs, it kind of shows. Peppering an acoustic ‘He Wasn’t There’, drum’n’bass ‘Smile’ and piano house ‘Not Fair’ with occasional cricket-based queries, today she’s cutesy, girly Lily, not bolshy, mouthy Lily – which is a crying shame.

As **The Specials** dish out assorted blocks of ska-pop bullion – ‘Gangsters’, ‘Rat Race’ and ‘Stereotype’ included – you wonder how we did without them for so long. “Ain’t you heard of contraception?” sings Terry Hall to the V crowd, who evidently have, seeing as huge swathes of the site are covered in condoms and accompanying wrappers,



The Specials and Amy Winehouse. It was, er, special



Note to Brandon: new jacket required

Brandon wants “to turn this field into a giant dancefloor”

thanks to a fastidious safe-sex drive (which, it’s fair to say, the punters aren’t taking terribly seriously). What they are taking seriously, though, is the cameo of the year – a turn from a sprightly **Amy Winehouse** on ‘You’re Wondering Now’. Though her appearance later in the day during **Pete Doherty**’s set is perhaps more memorable seeing as she snogs the fella onstage midway through set, then returns to sit vacantly on the drum riser, struggles with the mic-stand, repeatedly tries to coerce him to play a guitar solo until he clasps his hand over her mouth to shut her up. Maybe not so sprightly after all then...

Playing to a criminally underfilled tent are **Howling Bells**, whose morose Aussie desert blooze twists and quakes like a

jaded Vegas showgirl on her 13th whiskey of the night. Meanwhile **The Ting Tings** prove the building, burning drop-pop of ‘We Walk’ is far from disposable, but the nonsense, glitchy squeak of ‘Fruit Machine’, on the other hand, definitely is.

The unanticipated arrival of **Razorlight** sees Johnny Borrell swank onstage in dark shades, jacket and wholly unnecessary scarf, more covered up than he’s been in an age. New drummer David Sullivan-Kaplan might be as excited as a seven-year-old on Christmas Day, but even though their

perfunctory takes on ‘Golden Touch’ and ‘Before I Fall to Pieces’ inspire mass singalongs, it’s hardly the stuff dreams are made of. ‘America’,

however, which they play just as darkness starts to swathe across the site, just might be – we’ll have to get back to you on that one.

And then **The Killers**, playing their 1,234th festival headline set. ‘Human’, silly as it is, takes on an epic quality when it’s so dark you can hardly see your hand in front of your face. Sure, their between-song banter might be cheesy (“We want to turn this field into a giant dancefloor!”), but the ‘Pull Up To The Bumper’ beats of ‘Joy Ride’ make up for it, as do the impressively camp rolling pink clouds on the screen behind them during ‘Read My Mind’ and the orange sunset for ‘When You Were Young’. Another day, Brandon, another fistful of British festival dollars. **Leonte Cooper**



VV Brown: she was, er, mega

✓ Festival

virgin media REVIEW

STAFFORDSHIRE

Weston Park Saturday August 22

Liam: turns out he got the fever

Katy Perry: girl who plays guitar, sort of

Tom Clarke: Enemy's hair-raiser

Biffy's Simon Neil: rest of band also topless, just out of shot

Last disorders

Laryngitis makes tonight rather than tomorrow the final UK Oasis show for now, plus there's new MGMT songs, a naked Biffy Clyro and very short pants on Katy Perry

The rubber webbing is down, the trendier-than-thou types are moaning about the *Hollyoaks* cast members onsite and confused-looking men are staggering about wearing dresses. Into this setting comes the lovely glitter of **Björn Again**. Later, if you listen carefully you can hear people use words like 'soulful' about **Ocean Colour Scene**, 'authentic' about **The Proclaimers** and 'underrated' about **The Lightning Seeds**. What fun!

Reel out the same old complaints if you like – but there's little denying that, for not the first time ever, V Festival boasts one of the summer's most impressive line-ups. Things get serious mid-afternoon with **Biffy Clyro** powering up the V Stage. The only disappointing thing is that they're not headlining (next year) and that there isn't any more new stuff (next month). But as well as powering open with 'That Golden Rule' we get a debut airing of the lush 'Bubbles', which mines the early heartbreak swagger of '27' but with added pop harmonies. Simon Neil's eyes are more manic than ever and the whole band is topless. Which is kind of a result.

Later, in the Virgin Media Union tent, **Mystery Jets** premiere a new song, too; unveiling a streamlined version of themselves that they're telling us sounds like "driving music". And seriously, after 'Two Doors Down', why aren't they bigger than **Katy Perry**?

There's nothing wrong with her, of course. Over on the 4Music Stage she rocks some lovely red hot pants and reveals 'Hot N Cold' as a late contender for the greatest pop song ever. Whipping out a guitar and pretending to play it, she almost outmanoeuvres **Lady Gaga**'s fire and thud for awesome pop fakery.

Ladyhawke, of course, outclasses them both when it comes to playing, but hey, we never doubted her for a second.

If we're talking about pluck, the winners are **Joe Lean & The Jing Jang Jong** for a) actually still existing after going back to the drawing board with their debut album and b) giving the 60-or-whatever people that turned up the highlight of their day and c) debuting some impressive glittery plastic pants. Which makes them more exciting on all levels than **The Twang**.



Ladyhawke, wind and ire



MGMT swap headbands for boxers

Across the field, **The Enemy**'s forced underdog status now suits them ('Sing When You're In Love' revealing itself as quite a tune); and **MGMT** disappoint at The Arena only because they don't get to mash out for 45 minutes after closing with amazing new song 'Congratulations'. Andrew VanWyngarden wisely thanks the people that do turn up for not going to see Oasis, and it's hard not to sympathise because, for all the glowsticks, they never stood a chance.

Weirdly, it's Noel who, straight after tonight's show, posts up on his blog (sorry, NOT a blog) that he "feels like he's coming down with summat". Weird because it is, of course, his brother's laryngitis that forces **Oasis** to pull out

of tomorrow night's Chelmsford slot. Tonight though, they soldier on. Liam has finally got out of that green parka (and into a not dissimilar black one), while Noel, by his own admission, doesn't "enjoy it one bit". But as 'Supersonic' careers

down upon V Staffs, only a heathen, or perhaps Lady Gaga, could fail to do a little emotional wee. Blur's 'Trimm Trabb', to be sure, does not have this kind of power. **Dan Martin**

NME WOULD LIKE TO THANK: Red Stripe, Coca-Cola Jägermeister, Red Bull, Rustlers, X Bites, Ginsters, Burts Chips, Dominos and thank you to **Kia** (www.kia.co.uk) for the seven-seater MPV for getting our staff to the Stafford site on time

Weirdly it's Noel, not Liam, who says he's "coming down with summat" afterwards

Elbow don't need to try any more, so the fact that they do makes their nightfall show on the V Stage all the more otherworldly and magical. There's no surprises here, just the 15th best ever rendition of 'One Day Like This' at a festival, which leaves the whole of the park with a big bouncing heart. Having upped the emotional stakes, Weston Park collectively hallucinates and finds **Keane** transcendent and **Snow Patrol** edgy. Who needs Amy Winehouse to run onstage when sad arena rock songs are saying so much? It's that kind of day.



Joe Lean & The Jing Jang Jong: back, back, back



Mystery Jets: two doors down and one field across



WHAT'S HAPPENED. WHAT'S HAPPENING

Edited by Paul Soto

PLAYING AT
READING
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Stone me!

Ian Brown names price for Stone Roses reunion

As he gets set for Reading And Leeds, the singer tells *NME* he'd have to be in the gutter to reform his old band

Ian Brown has admitted for the first time that he would consider a full Stone Roses reunion – but only if he was “begging on the streets”.

Despite persistent rumours of big-money offers to reunite the Manchester legends, both Brown and guitarist John Squire have continually stood in the way of such a lucrative reunion.

However Brown, who releases his new solo album 'My Way' on September 28, has told *NME* that something would have to go seriously wrong for him to even consider it.

“Maybe if you see me begging on the streets you might find me doing The Stone Roses the next day,” declared Brown, adding that, bar a few notable exceptions, he’s disheartened by

the wave of bands who have chosen to reform in the last few years.

“They all do it for the money. And I’m proud there’s someone that can’t be bought at the moment,” declared the singer, who is playing live under his own steam at this weekend’s **Reading And Leeds Festivals** (August 28-30).

“I was glad when the Sex Pistols got back because they never really got paid. And I heard that The Specials’ shows were really good, and I think it’s great that guys like that can get paid as well. That’s what reunions are about really, it’s just about getting paid,” explained Brown. “But that isn’t why we did the band, we did it because we wanted to change the world, we didn’t do it because we wanted to be millionaires.”

THE 2009 NME FESTIVAL SURVEY

So Ian Brown isn’t budging – unless he’s begging – on a Stone Roses reunion, but are the Manchester legends the band you really want to see headlining festivals next summer? And what about this year’s festivals? Who are this year’s winners and losers? What have been the summer’s anthems? Do festivals give value for money? The annual *NME* Festival Survey will be going live next weekend and it’s your chance to let the festival organisers know what you think and influence next year’s events. Head to NME.COM from 11pm on Saturday (August 29) and have your say. The results will appear in a special issue of *NME* in two weeks.



Nicholson and (below) with his new band

Arctic who?

Ex-Monkey joins Book Club

While his ex bandmates have a 'Humbug' on their plates, Andy Nicholson has a new band

While Arctic Monkeys are gearing-up for headline slots at the Reading And Leeds Festivals this weekend (August 28-30), their founding bassist **Andy Nicholson** has told *NME* he is ready to return with his new band **Joe Carnall And The Book Club**.

The Sheffield act is the brainchild of former Milburn man Carnall who, along with the ex-Monkey, is gearing up for musical action once more following his band's split last year.

"Joe said he'd written some new songs," Nicholson told *NME*, explaining how the friends decided to get together for the project. "I said, 'If you're not going to play bass on 'em, I'll do it'. We both really enjoy it." The Book Club played their first gig at The Shakespeare pub in Sheffield last month and followed it with an appearance at the city's Tramlines festival. They have also posted some demos on MySpace.com/thebookclubofficial.

The tunes showcase a Strokes-influenced indie-rock sound, with the band now expanded to a five-piece including other ex-Milburn members **Louis Carnall** (guitar) and **Joe Green** (drums). The demo sessions saw Nicholson return to the scene of the early Arctic Monkeys recordings - Sheffield's 2 Fly Studios - with Milburn producer and studio owner **Alan Smyth**. "We went to 2 Fly, which is where every [Sheffield] band ever went [to begin with]," he explained, adding that one of

the reasons that he was keen to join up was because Milburn were one of the main reasons the Monkeys formed. "Milburn were one of the first bands we saw," he explained. "They made us believe we could be in a band, so we started a band."

Nicholson added that his rap/indie collective Mongrel, which also featured Jon McClure, was on the back-burner, but he'd "like to do a bit more of it" soon. He also said that he was still friends with his former bandmates and that he wasn't bitter about missing out on this weekend's bill-topping slot at Reading and Leeds.

"It's always going to be nice to headline a massive festival," he said of his former band's booking. "That'd be nice, but it didn't work out, did it?"

Turn to p28 for our Arctic Monkeys interview



NANOS

MILES AWAY

Miles Kane has left The Rascals, he has confirmed to *NME*. The sometime Shadow Puppet will now work on his own solo material in the coming months. *NME* will have more soon.

IN THE 3-D LAND OF SUBMARINE

Yellow Submarine is to be remade as a 3-D film. The psychedelic Beatles cartoon adventure will be adapted by Disney for a 2012 release.

NOEL JOINS A NEW BAND

Noel Gallagher is to play with dance band The Amorphous Androgynous at Matter in London on September 17. The Oasis man will play 'Falling Down' to mark the release of the group's new compilation which is out this October. See *NME.COM* for tickets.

BLUEPRINT 3 TAKES SHAPE

Jay-Z has confirmed that Sleepy Jackson and Empire Of The Sun frontman Luke Steele will appear on his new album 'The Blueprint 3'. Rihanna, Kanye West, Mr Hudson and Alicia Keys are also on the album, out September 11.

WHERE THE WILD KAREN IS

Yeah Yeah Yeahs' Karen O has composed the music for the Spike Jonze film *Where The Wild Things Are*. Billed as Karen O And The Kids, the singer has called on her bandmates along with members of QOTSA and The Raconteurs for the project. The film is released on December 11 in the UK.



Celeb hook-up?

THE TEMPER TRAP: 'BEYONCE, GRIZZLY BEAR AND US?'

Band hope meeting will lead to collaboration

The Temper Trap are hoping a chance meeting with Beyoncé will mean she'll work with the Aussie band.

The group, who have just released their debut album 'Conditions', managed to chat with the soul diva earlier this month, although strangely they had to get through Grizzly Bear in order to gain an audience with the singer.

"We were at a party and she was there," explained singer Dougy Mandagi of The Temper Trap's encounter with Beyoncé in Japan. "She had a couple of security guards there, but she was literally just sitting at the table next to us chatting to the guys from Grizzly Bear, strangely enough - I think they knew her sister. It was all pretty casual, so I thought, 'Oh man, I've got to meet her.' I saw her getting ready to leave and I kind of just timed my walk across to her and went, 'You alright? Hi! I just want to tell you I really love your music!' and she's like, 'Oh thank you so much!'"

The band told *NME* that they hope they've made an impression, as Beyoncé is on a list of R&B and hip-hop-orientated acts they want to work with in the coming months. Roots Manuva and DJ Shadow are also in The Temper Trap's sights, with the band hoping they can be persuaded to remix tracks from 'Conditions'. However, having spent long enough with their collaboration daydreams, the band now resolve since their encounter with Beyoncé - "the Aretha Franklin of our time - and a lot better to look at, to be honest!" noted Mandagi - to go out and actually make them happen.

"We're slowly learning how it works," explained drummer Toby Dundas. "You have to go up and approach these people in person."



The Doctor will see you now...

The 'psychiatrist' to The Mighty Boosh's Noel Fielding and Dave 'Bollo' Brown tells *NME* his patients are "improving"

The Mighty Boosh's latest musical spin-off – *The Doctor And The Pencil* – are set to play further shows after their debut public performance.

Noel Fielding and Bollo actor Dave Brown unleashed their bizarre DJ personae, who first appeared in an art film in the third series of the TV show, on the public at the Macmillan Brick Lane Takeover (August 13) in London. They played the likes of Iggy Pop's

'Lust For Life' and Justice Vs Simian's 'We Are Your Friends' while The Doctor (Fielding) drew psychedelic pictures for fans, sharpened The Pencil (Brown) with a giant sharpener and leapt into the crowd to kiss punters.

Recovering from the night at east London's Vibe Bar, the pair sent *NME* a doctor's note from "Dr Hedgebracket, Head Of Therapy at the Sunnyvale Institution For The Criminally Insane", suggesting (we think)

that they enjoyed themselves and are keen to do it again.

"I have seen a marked improvement in the behaviour of patients T Doctor and T Pencil following a course of charity DJ work they undertook last Thursday," the note reads. "I've never seen The Pencil looking so sharp and The Doctor has only screamed 'MAKE THE CALL' 487 times so far this week."

We'll take that as a yes to more gigs...

RICHARD JOHNSON



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THE NEW 7" EP
FEATURING
THE LOVEBIRDS
&
THE PALPITATIONS**



NANOS

**SIGNED, SEALED
DELIVERED**

The **NME** Signing Tent is set to return to both sites of this year's Reading And Leeds Festivals. For the full list of who will be taking part and the times you can catch them, head to **NME.COM** now.

**ARCTIC
WARM-UP**

Arctic Monkeys were due to play a special warm-up show for the festival as **NME** went to press. The band were due to play the O2 Brixton Academy on Wednesday (August 26) ahead of headlining the festival. See online for a full report.

TOUT WARNING

Fans have been warned about tout websites in the build-up to this year's festival. Organisers have stated that **Readingfestival2009.com** is not authorised and festival-goers should ignore all requests from them for personal information including credit cards, etc. Anyone contacted should get in touch with their local Trading Standards office.

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OFFICIAL PAPER - 2 DAYS TO GO...



Flagged up at Glastonbury, June 2009

Exclusive

Are festival scenes like this a thing of the past?

Fans divided as event bans flags from site

Forget the price of beer or even who should be headlining, flags at festivals have become a surprise summer flashpoint after bosses at **Reading** And **Leeds Festivals** banned them.

Organisers of next weekend's bash (August 28-30) have told punters they can't bring flags into the arena, because "they restrict the view of people behind".

And it seems the decision has split fan opinion, with hundreds of festival-goers getting in touch with **NME** either campaigning to save flags - or calling for a wider ban.

"Flags are a big part of UK festivals, just like mud at Glastonbury, I can't imagine a festival without them," wrote Sarah Kelly from Nottingham, adding they were very practical. "When trying to meet up with friends, how many of us have told them, 'We're next to the

'Philip Schofield is my bitch' flag'? How will people find each other in a large crowd?" Londoner Tom Eves added that **Reading** And **Leeds Festivals** would suffer from the ban.

"[They] can either learn from Glasto, which has the best atmosphere anywhere in the world," he said, "or simply carry on the path towards [becoming] a glorified outdoor gig."

But not everyone is sorry to see them go. "I cannot stand flags at festivals," **Reading** resident Ashley Wilkinson told us. "There's nothing worse than getting a great position, then fools in front of you arrive with a huge flag." Adam Briscoe from Stevenage thought that flags give "festivals a cheesy, novelty feel".

JOIN THE DEBATE

Head **NME.COM** now. Then check out our festival preview which begins on page 28

ON THE NME STEREO?

What we're listening to this week

THE GET UP KIDS ACTION & ACTION (VAGRANT)

This classic dose of soppy pop-punk is in celebration of the Kansas City emo legends' recent UK comeback shows.

FUCK BUTTONS TAROT SPORT (ATP RECORDINGS)

The noise-kamikazes return, as epic as ever, with their second album.

BAD LIEUTENANT SINK OR SWIM (TRI-STAR ECHO RECORDS)

Barney Sumner returns, and this sounds more vital than anything New Order have done since 'Crystal'.

CORY CHISEL & THE WANDERING SONS BORN AGAIN (BLACK SEAL)

The Wisconsin man co-wrote this with Brendan Benson. So, yep - it's brimming with melodic know-how. Surprised?

THE CABIN FEVER CATS ARE COOLER THAN DOGS

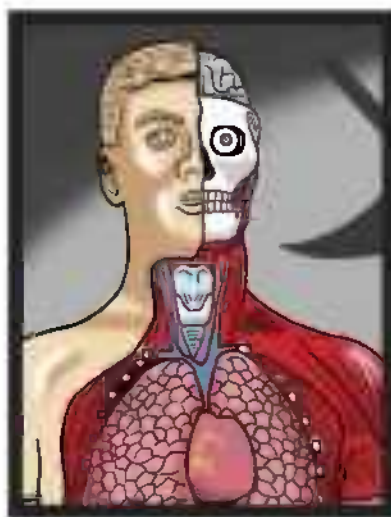
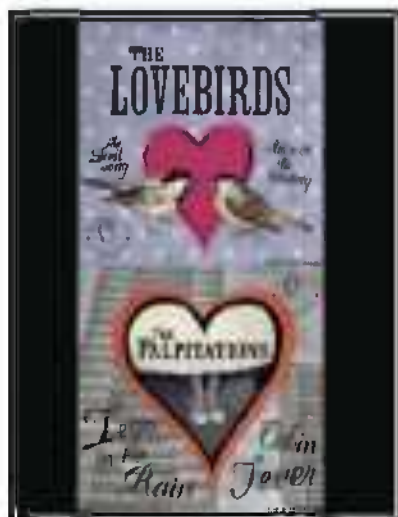
(WHITE LABEL)

Unhinged, irreverent excellence from Southampton's very own answer to Daniel Johnston.

NME RADIO NEW ON THE PLAYLIST...

- Wolfmother - New Moon Rising
- Arctic Monkeys - Cornerstone
- Radiohead - These Are My Twisted Words

Find out more on Channel 4's **NME** radio show at 10pm, Friday 11th or at **NME.COM**



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One R&L of a weekend

Patrick Wolf throws the mother of all hissy fits onstage at C/O Pop Festival in Cologne, lobbing chairs and mics at the crew, presumably angry that his vulture-feather cape and head-dress ensemble hadn't been properly primped by the herd of greased transsexual midgets he'd specified on his rider. At Summer Sonic in Osaka, Placebo's Brian Molko is carried offstage having passed out in anticipation of the rockiest event of the summer, or a dodgy teriyaki kebab. At Bloodstock the crowd perfect their aim, cracking Cradle Of Filth's guitarist on the bonce with a missile (thereby, according to organisers, ruining the vibe and "camaraderie" of a festival called *Bloodstock* - what next, Oktoberfest ruined by 'a few drunken louts?') and declaring themselves ready for Fall Out Boy.

It's the Summer Of Chaos. Festivals across the globe are descending into bloodshed, artist Vs crew warfare and mild overheating issues. It can only mean one thing: the world is warming up for Reading and Leeds; each festival season's *End Of Days*.

Oh, there might still be Bestival to go, but that's just like an annual convention for all of the idiots you see dotted around the rest of the season dressed as Batman who gather there because they've taken so many drugs they've started to think that life is one big festival season and they never have to sober up and go back to work at an estate agents. No, the event-formerly-known-as-the-C*ri*ng-Weekend is the traditional final blow-out and I've felt both sharp and blunt ends of the madness. One year watching Muse I helped throw out the giant bouncing



Cripes, Horrors fans have cheered up a bit

READING HAS ALWAYS BEEN MORE GUANTANAMO BAY THAN WORTHY FARM

moon-balls from the photo pit; another year, during another Muse show, I was attacked in the crowd by a random, rugby-tackling stranger. One year I headlined the Lock Up Stage dressed as Jack White with a tumultuously received karaoke cover of 'Seven Nation Army'; another year I DJed post-show for two hours at the Rivermead to a seated audience of four. There's none of the laid-back attitude of Glastonbury, where you know that, somewhere out there, the party's going on all night;

Reading and Leeds has the happy hour mentality of knowing the rock's on a curfew. Here's every band you need to see this year in one place, and here's a strict 36 hours in which to see them all. It should be the subject of a *Panorama* on the dangers of binge rocking.

As a punter on my first trips to Reading, I could instantly tell it was more Guantánamo Bay than Worthy Farm. It was full of metalheads and goths for a start; metalheads and goths, indeed, not afraid to piss on my tent while I was trying to sleep in it. The site itself was a grotty exercise in human cattle-herding liberally dotted with rat fajita stands, the drugs weren't drugs and the campsites rang with frustrated

campfire cries of "bollocks!" until dawn. For some unfathomable reasons, probably based in masochistic self-loathing, I loved it.

It wasn't until the poisoned chalice of music journalism granted me entrance to the hallowed halls of Reading's inner sanctum - well, the Renaissance Hotel bar - that I saw the full, horrific extent of this orgiastic festapocalypse. Here bands, PRs, A&Rs and journalists ran rampant through the halls and cubicles in Caligulan scenes of degradation and minibar-rape. Indie bassists were our playthings; major label expense accounts our whores. The entire bar would try to sign their tabs to Graham Coxon's room, knowing he'd probably just think he'd drunk it all; 3 Colours Red's Chris McCormack would grab the megaphone from the manager trying to clear the bar at 5am and shout, "I've got all the drugs! Party in my room". There are two sets of people I'll never forgive: the receptionists who refused to let me into the hotel sauna at dawn simply because I was accompanied by two strippers and the band who allowed me to drink the can of cider they'd been using as an ashtray. If I ever remember who they were, they're finished.

Then the Renaissance got wise, the police brought sniffer dogs and the bands ran off to the Malmesbury or straight up to Leeds. These days it's only the hacks that remain; a couple of years back the once booked-solid Renaissance had to start double-booking us with wedding receptions. Instead, it's the site that's packing them in. Festival Republic has gained permission to allow another 10,000 punters into the Reading site, a piece of news that reminds me of looking at 'studio' flats to live in recently. Having been dragged around dozens of shoeboxes that made the *NME* stock cupboard look like the Palace Of Versailles, I expected at some point to be shown into a room lined with stacked-up cages and told, "This is yours, Number 497, £850 a month, you just slide yourself in there and feed through this tube".

Try shaking that image as you're shoving your way into the Festival Republic tent for The Big Pink...



Is it the Monkeys? Or is it QOTSA?

ARCTICS HOMME PLUS

WARNING: the following sidebar includes some positive words written about Mark Ronson.

The celebrity producer: a lucky dip. Hire Andy Weatherall and you might luck yourself into a 'Screamadelica'. Book Geoff Barrow and your weedy garage mewlings might end up sounding like 'Primary Colours'. Even Mark Ronson managed to restrain himself from smothering The Rumble Strips or Kaisers albums with '60s Motown horns, understanding that he's not necessarily a member of the band he's producing. Simple? Not always. For every Alex Kapranos making a Cribbs album shine, there's a Josh

Homme stamping his mighty desert boot across the face of Arctic Monkeys' 'Humbug'. Is it a Monkeys record? Is it a QOTSA record? It's hard to tell, so eager was Homme to do backing vocals and turn everything up to 'R'. It sounds more like a collaboration than a production job, and thus a disappointment for anyone eager to know where Turner might turn next. Does it mark the Monkeys out as too impressionable? Or Homme as a one-trick pony? Whatever, it's a dire warning to celebrity producers to leave their ego at the studio door. So we've got a new QOTSA album played by Arctic Monkeys - can we have the new Arctic Monkeys record now?

WHAT I'VE BEEN LISTENING TO...

- The xx - 'Teardrops'
- Animal Collective - 'Strawberry Jam'
- Arctic Monkeys - 'Humbug'

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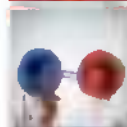
MY MUSIC

JACK PENATE

PLAYING AT
READING
2005
LEEDS
2006

Right now I'm loving...

'BITTE ORCA'
DIRTY PROJECTORS



"I've been listening to this non-stop, really. I've been into them for a bit but this seems to be the first record on which they've really got their 'sound'. There's a lot of complex harmonies and melodies and they all float in between each other's melodies with really interesting guitar that's kind of Afro-beat and folky. 'Stillness Is The Move' is the pop track of the record and it's got an amazing video."

A tearjerker...

'IT MAKES NO DIFFERENCE'
THE BAND



"I got obsessed with *The Last Waltz*, which is a Scorsese rockumentary about The Band's last gig. I think it's the best song in the film. It's sung mostly by Rick Danko, who's the bassist. He has this expressive voice and it sounds like he's almost crying during singing it. It's a really naïve song, but I'm a sucker for those."

I wish I'd written...

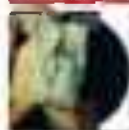
'LOVER, YOU SHOULD'VE COME OVER'
JEFF BUCKLEY



"I get some people wondering why I like him, because he's pretty sentimental, but Jeff's one of those people I fell in love with when I was a teenager. It's pretty hard to shake them off once they have that part of your life. The lyrics are really Bob Dylan I think, they're straightforward but in the most difficult way! It's kind of the perfect song."

My karaoke song...

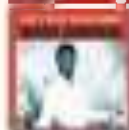
'THIS MUST BE THE PLACE (NAÏVE MELODY)'
BLANK HEADS



"I know all the lyrics to it, so I'd be able to really go for it. I'd pull out every move I can do - I'd even try to do the worm at some point. It'd be great to buy one of those big suits David Byrne wears. It talks a lot about home; it's the perfect tour remedy. I listen to it a lot on tour and, as the title says, its lyrics are ridiculously naïve but it has a complete intelligence about it..."

Before I die I'd play...

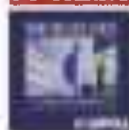
'A CHANGE IS GONNA COME'
SAM COOKE



"I find his voice the most angelic and soothing voice, more than any other soul singer. I think to die with Sam Cooke's voice in my ears, you couldn't really get any nicer than that. It's a reaction to the troubles in America and the civil rights movement, so it's not about love, it's just about hopefully some time coming where people will be respected."

An underrated song...

'CAVEMAN TV'
JC CARROLL



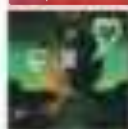
"I really love this song - it's about the sky and obviously the 'Caveman TV' is a sweet metaphor for the sky. The caveman in question goes to the Pyrenees and lies on the ground and just spends all night looking at the stars and marvelling. Everyone I've played it to has fallen in love with it. It's from a concept record about England called 'New English Blues Vol 1.'"



Peñate has full memories of MJ

A record by a hero...

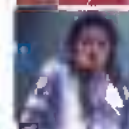
'PINK MOON'
NICK DRAKE



"I find his whole career fascinating, almost like a cautionary tale for any musician, in that he had a pretty tough time but carried on perfecting this sound. I always find it really interesting that he started off with high production and then ended with 'Pink Moon' just being a record that's him and his guitar, an incredibly sparse and quite a painful record. He kind of sounds like he was in real life, like he was at the end of something. I always go back to it - it's got something mystical about it."

My first gig...

MICHAEL JACKSON'S 'BAD' TOUR, WEMBLEY STADIUM 1988



"My parents bought the whole family tickets because my mum loved Michael Jackson. I have these really, really vague memories of being there, they're not very strong at all. I remember just loads of lights, huge lights and screens and a big crowd of people - that is pretty much it, it doesn't go further than that! Then I saw him a couple of times after that as well - those I've got full memories of because I went when I was about 10."

GUY DUFFEL

ARCTIC MONKEYS

PETER ROBINSON VS

IAN WATKINS (Lostprophets)



His band's top of the R&L bill and his solo act is in disguise. Just don't tell your grandad...

Hello, Ian. We kept missing each other on the phone – this has been a much-delayed interview. Are you excited?
“I like to do that every time. You want to build up the excitement. Or, possibly, build up to an anti-climax.”

It can only disappoint, given the ingredients. Me, you, some chat about Reading and Leeds...

“As long as we're set up for disappointment it can't be as disappointing as if we weren't.”

What surprises can we expect at Reading?
“If I answer that it negates the surprise.”

How about you tell me what's happening at Leeds, then whether it does or doesn't happen at Reading will be a surprise.

“Ah, very true! What's happening at Leeds? Well, we are going to try and play as low-key as we can get. Which isn't really low-key at all. We're doing the tent for the first time since 2001. Last time all the barriers collapsed. Although that was because we went and unscrewed all the barriers before our show so it looked like we were popular.”

Did you?

“No, not really Peter, we'd get a lawsuit for that.”

You've been remixing people like White Lies and Britney Spears under the name L'Amour La Morgue [Ian is DJing under this moniker at R&L]. Why not just the



functional and unambiguous title of 'Ian Watkins'?

“It's nice doing things under an alias because people come to it without the preconceived notion of what they're going to get. All the people I've done remixes for didn't know who it was. I'm sure White Lies wouldn't have agreed if they'd known who it was.”

Because you're deeply uncool.

“Yes. But I revel in that.”

Have you ever been cool?

“No. I don't even know what that would be like. I can't FATHOM.”

It's hits all the way, is it?

“Yes. Big hits. Well, obviously that's subjective. Or objective?”

Subjective. So does your album sound like Lostprophets? Is it basically a racket?

“Um, yes. It's always a racket. But this is more racket.”

Are there any tunes?

“It's CHOCK-FULL of melody. We want to be getting out there again. All these bands have had long enough messing around – now daddy's home.”

Daddy's home, he's had a bit to drink, he's going to start an argument.

“Yes. 'Daddy's had a long day, toys away, get to bed, stop showing off. Daddy is not in the mood.'”

So, sorry to push you on this, but how good is the new album?

“The best. The best a man can get. And a woman. And a girl and boy. And the elderly. Well, maybe not the elderly.”

By your reckoning the elderly are different from men and women. At what age does one become generically elderly?

“Shania Twain could answer that better. But it's an album for everyone. It's very 'me' lyrically. Me with my bad grammar. I'm trying to redefine the English language. Shoot for the moon – if you miss, you land in the stars.”

What a beautiful sentiment. And a lovely way to end the interview.

“(Laughs) A lovely way to get the fuck off the phone.”

FYI...

■ Ian has a terrible anecdote about Britney – don't let him tell it

■ It starts off quite well but just ends up as desperate nothingness

■ A bit like a Calippo, really

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LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Priya Eian*



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

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Letter of the week

Overrated feature: 'overrated'

Hey, *NME*, love you... but wtf?! The Beatles? Oasis? The Killers? Mika? Kasabian? Overrated? (*NME*, August 15) I'm sorry, but I think Patrick Wolf just named a list of brilliant fucking musicians who he can't be better than and people (like me) prefer and he doesn't like it so he just slates them... twat! Love you, *NME*!
Lucy Askew, via email

Just one of the many letters we received on the topic. But at least Lucy loves us. Here's some more – PE

DEAR NME, YOU'RE RUBBISH

NME, why on Earth did you give valuable space in your otherwise fine magazine to the bunch of nobodies? The Big Pink say The Beatles are crap, what the fuck? They won't be remembered in a year, let alone 40. Patrick Wolf is a disgrace; I noticed he's slagged people off who have sold a lot more records than him, it stinks of bitterness. But the award for biggest tosser on the planet goes to Paul Carlin from Dananananaykroyd. So people who like Bob Dylan only do so because they know nothing about music? What a load of bollocks... [*Loads of fascinating stuff about how good Bob Dylan is – PE*].
Alan Proctor, via email

I was reading through *NME* last week when I came across the overrated feature. I skimmed through the list of readers' views and was extremely annoyed to find that Green Day were number 13 [*Loads of fascinating stuff about how good Green Day are – PE*]. Obviously I was wrong!
Meg Pascoe, via email

So Patrick Wolf said The Killers are abysmal and Brandon Flowers looks all Primark with the Casio synthesizer. What the fuck is he on about? To be honest, his music belongs in a computer game like *The Sims*. And didn't he do a photoshoot wearing a FEATHER JACKET?! I think he needs to go check his wardrobe before saying shit about other peoples' clothes!
Beth, Ayrshire

I have to say that whenever I see one of those 'best bands ever' lists (which includes Bob Dylan, Oasis, U2) I react very badly to being told what I should like. Several plays of 'The Best Of Bananarama', then a trip to Casa Stonhenge to sacrifice some goats all named after members of Kasabian, soon sorts me out... – PE

EPIC SARCASTIC LETTER ABOUT ALL INDIE MUSIC

Nice to hear from Julian from The Strokes (*NME*, August 22)! When the fuck are they coming back for good? God they were good, making skinny jeans a fashion must and making leather jackets come back in fashion faster than you could say, "I'm indie, me". It got all a bit exciting, didn't it? You could go to one of the rare vintage shops, pick up a pair of vintage jeans and a top claiming how much you loved Led Zeppelin, all for less than £20. Then the stylish fuckers at Topman and H&M decided to join in and sell brand new shit classed as vintage and people bought it. How did music turn so shit in such a short time? The 'indie scene' was so bustling once, with Kaiser Chiefs yelling "na na na na" and Razorshite gabbing on about



The Strokes: wait, they're style icons?

STALKERS

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



CHRIS LAMABELL

"This is me with one of your Future 50, Miss Elly Jackson, at her album launch gig at London's Forum"



JESSIE BELLE, LONDON

"This is me with Orlando Weeks from The Maccabees, he was absolutely lovely!"



KANA, VIA EMAIL

"The Horrors played in Japan, I wish I could be Ryhs' geisha girl someday..."

'America', it's what we all wanted, wasn't it? Was it fuck! Maybe it's not cool or hip to like popular music? Maybe so, but the death of mainstream indie is upon us again. It comes in cycles. Well, it seems this way. Remember 'Bitter Sweet Symphony' hammering the nail in the last batch of indie coffins? It seems like we're sat about waiting for the next band to do the same. 'Sex On Fire' came close, didn't it? My iTunes tells me I've skipped it more times than played it! So many bands jumped on the indie bandwagon and, let's be honest, ruined the whole genre. Copycat bands that ripped off The Strokes and The Libertines have caused the death of indie as we know it! **Josh, Teesside**

Oh Josh, what a back-handed complimenter you are! You're basically blaming Julian for everything bad that happened to music and fashion this decade. Not

fair, but perhaps you have a point; in retrospect they never should have recorded 'Is This It' on the site of that old Native American burial ground... - PE

WE'RE (PEARL) JAMMING...

Finally, *NME*, an interview with Pearl Jam (*NME*, August 15) that is flattering and much overdue! Thanks so much for printing this, especially the week before I go to see them in London. I was less than impressed with the 'coverage' you printed about their set at Reading '06, but James McMahon, I salute you! The line "don't like them because Kurt Cobain didn't? Well, that's silly..." was brilliant. Yes, this band has a huge, insane worldwide fanbase, but people have been denying themselves the joy of listening to their albums because of that silly little 'feud' that is way past its sell-by date. Almost 20 years later, and practically unsigned, with nine albums and countless numbers of live albums, DVDs etc etc, this band are just as good, if not getting better year by year. I'm glad some people are mature enough to make their own choices, musically, and I suggest, if you haven't already, give Pearl Jam a chance. You won't regret it! **Amanda Goggins, via email**

Personally, Pearl Jam's career has kind of passed me by, although I've always imagined that 'Jeremy' would be playing during that pivotal hitchhiking scene in *Priya: Portrait Of A Teenage Runaway* when it finally gets its made-for-television premiere on ITV8. But it's good to know they are still going and making deep-voiced men in big pants happy the world over - PE

HANDS OFF THE HUNGERFORD!

Hey Leroy from Bristol (*NME*, August 15)! I have been doing the *NME* crossword every week since 1971 (yep, I am 51 years old) and regularly manage to finish it without using the internet. Then again, I am a bit of a smartarse. Keep it up, Trevor. **Jasper, via email**

We're a bit like that. Every week we go a bit 'Asperger's kid in Games Workshop' with the crossword and attempt to do the whole thing. But it never works without Mr Google - PE

XX... CELLENT

I've just listened to The xx's debut album via your website and I have to say it

sounds absolutely amazing! It's the only debut I've heard in a long time that actually exceeds expectations. The songs are almost identical to their demos, which is ironically really rather refreshing, when so many artists' songs get over-produced in reaction to the hype and end up sounding like a shadow of their original. It's definitely my current Album Of The Year. **Matt, via email**

Matt, we're in total agreement. The xx made a quietly mind-blowing debut. It's all the better that they've done this without the need for the lofty claims and hype induced mania of their peers, which suggests a stay in *Promises Malibu* is in order - PE

LADY GAGA: THE DEBATE RAGES

Dear Lady Gaga, fuck off. **PJ, Des Moines**

Last week when I opened *NME* and flicked through the pages I noticed the 'Most Overrated Bands Ever' article and was shocked to see in the 'So what did you think?' bit Lady Gaga was first! She is amazing and anybody who has seen her live will realise she is actually talented and musical. **Toby, via email**

Despite the fact that Lady Gaga's *Glastonbury* set was one of the highlights, we still find it hard to trust anyone who's worked with Akon - PE

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AND ANOTHER THING...

In case you've still not made your point

LOOKY-LIKEYS PART 11,145

Has anyone else noticed Ronnie Vannucci's similarity to Freddie Mercury? In looks that is, not as a performer.

DAVID SMYTH, VIA EMAIL

They're the SAME PERSON! Call M Night Shyamalan! Now that's a twist! - PE

HA HA BONK

What is a baby's favourite band to sleep in? The Cribs. What band is best to serve with biscuits? MGMT. What band ends up in hospital after too much sun? The Strokes. What happens when a lion runs into a nightclub? Panic At The Disco. **MATT AND TEO, BRIGHTON** A harrowing example of the tell-tale symptoms of 'indiepunitis', the scourge sweeping the *NME* Subs' Desk - PE

PARENT AGREEMENT CORNER

My dad says Ryan Jarman has rubbish hair. To be honest, I would have to agree with him. **MATT, VIA EMAIL**

Matt, we're pretty sure you'll be surprised by Ross Jarman's new barnet: he's shaped Katie White's hat into a La Roux-like quiff, sprayed it a marmalade colour and stapled it to his temple. It's pretty special, obviously, and well worth appreciating - PE

INTOLERANCE CORNER

Why the HELL are N-Dubz here? There should be a law against them invading this magazine! **EMILY, VIA EMAIL** Because if they weren't we'd just have to do another feature on Carl Barat's hat collection, and no-one needs that - PE

WE DIDN'T MAKE THIS ONE UP, HONEST!

Just thought I'd send you a message to say you and the *NME* team are doing a fab job. I bought my first *NME* today because I love indie music and the mag has opened my eyes up to the many other great bands out there (eg Nurses, they are awesome) and it's made me want to buy more of your mags in the future, so thanks! **PREETI BOLA, BRADFORD**

YOUR CHANCE TO WIN AN NME PHOTOGRAPH

Enjoy going to gigs? Love taking photographs? Then why not combine the two and snap for a music magazine?

Ever thought about taking photos of rock stars for a living? You should. It rocks. So does the fact that the people at Freederm, experts in skincare for spot-prone skin are running a potentially life-changing competition. One NME reader who fancies themselves as a rock photographer will bag a night as an NME photographer's apprentice. They'll accompany them to a gig to fire off live shots with the pro, down the front of the pit with a triple-A pass slapped on their thigh and the singer desperately trying to make eye contact. It could be the start of something beautiful – a bit

important. If you do happen to be part of a group of hip young guitar-slingers you can't go around with people sticking camera lenses in your mush all day without feeling cool about how you're scrubbing up. Much in the same way that it kind of sucks trying to pluck up the courage to offer your extra gig ticket to that hottie two doors down when you're worrying about what's on your face. Yup, as anyone who's seen an early Arctic Monkeys snap knows, having a load of spots kicking around can be a bit of a bummer.

But hey, having spots is just a part of life. But if making sure you've always got Freederm's skincare range – comprising exfoliating facial wash, cleanser and zone balancing moisturiser – is part of your life too,

FIRE OFF LIVE SHOTS FROM DOWN THE FRONT WITH A VIP PASS

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To win the prize, the winner will have to impress the judges with the best photograph they've taken so far. Feeling confident? Well, "Confidence is a preference of the habitual voyeur of what is known as... Parklife!" Or so the Blur boys decreed over their summer of reunion gigs to rather impressive effect. That sentence has way too many syllables for us to properly understand, but if it's something vaguely related to the importance of what Damon Albarn so eloquently calls "confi-dahnse", then we're with them all the way.

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then it needn't be for much longer. Freederm's range is available from supermarkets and chemists nationwide. It's specially formulated to provide expert cleansing, exfoliation and moisturisation for spot-prone skin. Helping you stay as smooth as a Dizzee Rascal bass-line.

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ANDY WHIFTON
NME Photographer

HOW TO BECOME AN NME PHOTOGRAPHER

Are you an aspiring rock photographer?
Then take heed of these tips Andy has
plucked from his camera bag...

- If you've no money when shooting stills of a band then shoot outdoors for light. Play around with compositions and angles to make the shots more dynamic
- Get a website! A Flickr account is a good start, but your own domain with good quality pictures is worth its weight in gold [term, websites don't weigh much - Ed]. This makes you accessible to a world-wide audience. Update regularly, shoot as often as possible, the busier you are, the better you'll become
- Never let your shots go for free - at least get a credit. You deserve it
- A tip for shooting bands live: count the timing of their beat. It makes anticipating the shot easier. The person you'll be shooting is usually the most animated and, like the crowd, they react to the beat of the drum. If you see something you like but miss it, find another point in the song that could replicate the image... learn from missing shots
- Always pack a flash in your bag, you never know when it's going to come in handy. You may have to shoot indoors or it may need to be done at night, so a flash gun is your get out of jail free card. Keep it portable and battery-powered.

RADAR

FINDING THE BEST NEW MUSIC *Edited by Jaimie Hodgson*



PIETER VAN NATHAN

The Drums (l-r) Jacob Graham, Connor Hanwick, Jonathan Pierce, Adam Kessler



NME LOVES

Surf-pop's back and, thankfully, it still doesn't own a board

THE DRUMS

The Drums are in demand. Jonathan Pierce – the floppy-fringed, Colgate-smiling lead singer of New York's official Coolest New Band – is midway through a story about sneaking across the Mexican border through five miles of underground piping when he breaks off to read a text from New York's official Uncoolest Band. "Eugh, it's The Bravery. Again. They want list for the show tonight. Why don't they get that we don't like them? I'm just gonna ignore it."

Next, we're BlackBerry interrupted by a query from a leather jacket company who want to discuss designs for the custom-made pieces they're giving to the band. And soon it's messages from the two different major UK labels who have flown out to bear arms in a record deal bidding war, accompanied by constant updates from manager Dave (who also looks after some shitty little outfit called Coldplay). We never find out if Jonathan found the light at the end of the illegal immigration tunnel.

Just two months ago The Drums didn't even exist and none of the future members had ever picked up a guitar. "We haven't learnt to play chords, so every song is just leads," says 'guitarist' Jacob Graham. "If you asked us to get an acoustic guitar and play one of our songs it would be impossible."

The warp-speed of their ascent might have made another band throw up in terror, but The Drums aren't fazed. They are, however, focused on making the breeziest blast of summer surf-pop since Brian Wilson's stag weekend at Club Tropicana. Their debut single is called 'Let's Go Surfing'. The fact they've never actually been on a board is reassuring to anyone who's heard Reef.

"We have this unwavering vision – simple, straightforward and classic," they declare. That means sand-swept guitar lines, schoolyard handclaps and timeless Americana grooming which they perfect in a slightly peculiar two-hour pre-show ritual of snipping

one another's hair and parading in front of the mirror in varying degrees of denim.

Preening and pop were unlikely life choices for Jonathan, who grew up in a devoutly religious family. "Both my parents are ministers," he recalls. "I found it hard to relate to them, we differ on so much. So I'd spend a lot of time in my bedroom, pretending I was a rock star."

Does he share any of his parents' beliefs? "I know that if I say that I don't believe there's an afterlife, I'll be on my deathbed freaking out about going to a fiery lake in the middle of the earth with all the people who don't accept Jesus Christ as their saviour."

The Drums' sound gives a nod to the Christian pop that Jonathan spent Friday nights dancing to at an underage roller-disco. But the band's misery-stricken lyrics about

never ending up with the one you want don't exactly inspire much faith. "Even our happiest-sounding song is about hating your life," says Jonathan. "I come from a long line of relationships that last years.

**"EVEN OUR
HAPPIEST SONG
IS ABOUT HATING
YOUR LIFE"**

But I fall out of love in the first two weeks. That's when the frustration kicks in."

All that introspection evaporates when they take to the stage at SoHo nightclub Don Hill's. Their squirming backing vocalists and Bez-eclipsing tambourine punishing are giving a throng of grumpy Brooklyn hipsonites a startlingly rare and unexpected endorphin workout. The onstage jives are unrelenting; this might be the most contagiously energetic NYC band of the past 10 years. And tonight, the only frustration radiates from a sullen-looking Bravery, who had to pay on the door like everyone else. *Sam Wolfson*

NEED TO KNOW...

What: Gleefully twangling '60s surf'n'roll
For fans of: Vampire Weekend, The Beach Boys, The Byrds
Download: 'Let's Go Surfing'



EURO CURRENCY

The girl behind that rumoured Chris Brown diss **EVA SIMONS**

At the start of this year, there was a rumour going round that Rihanna and Lady Gaga had found time between S&M-Christmas-Tree-decoration dress-fittings to record a duet called 'Silly Boy' in response to Chris Brown's uh, heavy-handed behaviour. Well, like Jeff Goldblum's sad and untimely passing, it proved to be a load of internet phooey. In fact, 'Silly Boy' turned out to be the debut from Holland's Eva Simons. And the Auto-Tuned truth is that Simons – a former singer on the Dutch *Dancing With The Stars* – sounds more gaga than Gaga could ever hope to be. 'Silly Boy' is a gale-force statement of intent that can't deny its innate 'popness', in the same

way Calum Best can't hide his sexuality. It's a track that has walked into popworld carrying a bag of crazy, squirting up the type of Red Bull-snorting synths that would make Haddaway blush and featuring melody lines Girls Aloud would have discarded for being 'too hooky'. It's the sound of a scary-looking lady stomping on the musical tombs of Daphne, Celeste, Kelis and Ace Of Base in stacked heels. By the end, you want the tune's insane bliss to stop just so you can hit 'repeat'. *Prtya Elan*

NEED TO KNOW...

What: **Sitting, Red Bull-snorting Europop**
Download: 'Silly Boy'

INDUSTRY WHISPERS

Kitchen sink minus plughole and tap

COSMO JARVIS

Cosmo Jarvis is the Rev's new labelmate. And while Mr McClure continues to take the just-talking-about-how-it-is-like vibe to the 18-25s, young Cosmo seems to be in charge of Wall Of Sound's attempt to groom the 13-18s demographic. Brooklyn-born, Devon-raised, a filmmaker with the looks of a nightclub bouncer, yes-this-is-my-real-name Cosmo sings from his weird heart, writing little social-realist portraits, like a more Cat Stevens take on the glut of kitchen-sink bands who trailed the Arctic Monkeys. A natural with hooks, his gift is sadly cursed by a desperately clunky lyrical imagination. Seriously clunky. Like Jamie T if he had been locked in a cupboard from the age of 11 and had to get most of his

developmental experiences from watching *Hollyoaks* through a tiny crack in the cupboard wall. He wonders about how "you sit there with cups of piss in your bedroom, because you reckon you'll be gone soon" (yikes!) and scribes in hand-wringing terms about an alcoholic mum doing the ironing. On 'Jessica Alba's Number' he fantasises about hooking up with Jessica Alba (no twist here, he just does) and generally oafs around displaying a naivety that would be endearing if it weren't so bloody clunking on the ears. *Gavin Haynes*

NEED TO KNOW...

What: **Knuckle-dragging doss-pop douche**
Download: 'Jessica Alba's Number'



INDIE FRINGES

The playful antidote to shoegaze austerity

NURSES

There's a sordid malady roaming the bandosphere (and no, I'm not talking about Raygun). An affliction that's been plaguing music's grubbier quarters after a few Billyburg hipsters discovered The Jesus And Mary Chain's back catalogue. A gripping fever of serious craftsmanship that's overshadowed how playful epic music can and should be. That's not to say that male Nurses Aaron Chapman, John Bowers and James Mitchell aren't earnest about what they do – they certainly are – but there's a childlike enthusiasm that clings to their debut album, 'Apple's Acre', like a pre-schooler to a *Hannah Montana* DVD. It's a blithe record that tinkles with the delight of Animal Collective and the

vocal wranglings of The Incredible String Band that looks set to sooth your post-shoegaze ills. "We weren't consciously trying to make the record childlike. But we do like having a playful side to what we do," chirps Chapman. "But I don't think the record is without seriousness." Indeed, 'Caterpillar Playground' may dance with teetering drumbeats around coltish whistles but, with its key line, "Paid them off with our disease", it's clear Nurses are intent on medicating that boorish malady their way. *Ash Dosanjh*

NEED TO KNOW...

What: **Nalve dreamadelic Portlanders**
Download: 'Caterpillar Playground'

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Xeno And Oaklander

SCENE REPORT

Cold wave

Louis Pattison gets frost-bitten by New York's chilliest club sound



Opera De Nuit

There's a new sound in New York clubland. Well, not new. In fact, it's a throwback - a wormhole to the '80s when a bunch of serious European kids, inspired by the punk and primitive electronic music issuing out of the UK, took up guitars and synths and made their own. They called it *la vague froide*, 'cold wave', and it spread across the continent, but the stars of the movement - bands like Opera De Nuit and Asylum Party - never scored a hit in Britain, and by the time the history books were written it was just a footnote in the post-punk chapter.

The roots of New York's cold wave can be traced back to 2001, when DJs Gilles Le Guen and Glenn Maryansky started promoting Decadanse. The club brought together a lot of the musicians who would make up the scene - including Pieter Schoolwerth, whose Wierd Records imprint and parties would become a touchstone for the sound. Schoolwerth believes cold wave music and its synthier cousin, 'minimal wave', is more relevant than ever. "This elegantly romantic sound is just what an empty and 'abstracted' world of manufactured pop music needs," he argues. "You can feel the human 'self' behind the songs, determined to survive in a time where

the physical body is disappearing into an isolating world of 'screens'."

A whole tribe of new bands have sprung up around Wierd. Probably the most classic cold wave band is **Blue Ice**, the outfit formed by Decadanse DJ Glenn Maryansky. Their new album 'Midnight Of The Century' is brooding post-punk with anthemic choruses. The scene's synthier, electronic side, meanwhile, is best

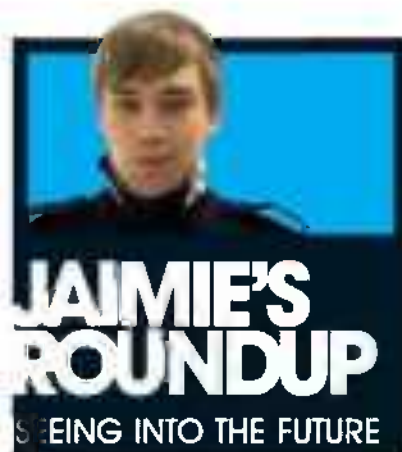
IT'S NOT A NEW SOUND, IN FACT IT'S A THROWBACK - A WORMHOLE TO THE '80S

represented by the work of Sean McBride who, as solo performer **Martial Canterel** and one half of **Xeno And Oaklander**, makes fantastically bleak electro-pop out of vintage keyboards and clanking beats. And Wierd has even picked up some bands from further afield.

Montreal's **Auromelodi** play woozy downbeat disco (extra authenticity points for French singing), while **Frank (Just Frank)** blend lyrical melancholy

with chiming guitars like some great lost Factory Records band.

Cold wave is now packing out Manhattan's Home Sweet Home every week - and it's making waves beyond. "I first got into that music from a friend who had been given a compilation that Pieter made," says Joe Daniel of Angular Records. "I was so hooked I went to Paris to visit Bimbo Tower, the most incredible minimal wave record shop. Later I happened upon Pieter's club and freaked out at the obscure sounds he was playing." Now, the pair have collaborated on 'WIERD Records Presents: Cold Waves and Minimal Electronics', a compilation of the '80s bands, which will see the light of day later this year. Three decades on from its birth, cold wave is finally lapping up on the UK's shores. Wrap up warm.



JAIMIE'S ROUNDUP

SEEING INTO THE FUTURE

I heard a rumour a few days ago that made me question everything I've ever learned, yet weep gigantic tears of quasi-orgasmic relief. I heard Klaxons are going into the studio with Ross Robinson in an attempt to reappraise what's fast-becoming the most eagerly anticipated indie record of this millennium.

Robinson, for those who didn't fawn over metal mags between 1994 and 2001, was the man who sculpted possibly the least vogue genre in semi-existence, nu metal, with albums for Korn, Slipknot and Limp Bizkit. Yes, at first the whole Klax scheme seemed madder than a snake full of bleach, but the more I considered it the twisted genius became clear. By moving from their comfort zone to territories that seem alien and, let's be honest, quite silly, they're going to get something gauged out of them that no standard shmindie rent-a-bod à la Flood, Youth, Street (sorry Steve...) could dream of - something no-doubt strange and new, adjectives they've always professed to being all-about. It got me thinking that when the most successful records - the last two Black Eyed Peas, ahem, smashes, for instance - aren't even *really* songs, more a roll-call of last month's buzz studio effects set against random Tourettes-delivered selections of dead-eyed 'party' catchphrases, this behaviour is damn-near talismanic.

Moreover, it seems the most exciting breakthrough acts are those gut-laughing at any flow or grain in their vicinity. Giggs, for instance: a UK MC offering an antithesis to the sanitised fad-chasing of grime's fallen heroes-turned-quick-buck-chasers (Skepta, Tinchy). He's making bleak, thugged-out UK rap indebted to Young Jeezy's doomsday dirty south stagger. Keep eyes peeled and backs watched.



Ross Robinson

Jaimie Hodgson
New Music Editor

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PLAYING
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THE JOSHUA CODE.

Words Hamish MacBain

Pictures Tom Oxley

Out of the desert and into the headline slot everyone is waiting for come the all-new **Arctic Monkeys**

Alex Turner: "So, right, what would happen if you had a one-way mirror and you looked through it – there's nothing in your peripheral, but there's enough light, and nothing in your peripheral, and... (to Helders) stop me if I get this wrong, you're looking a bit like... so you're, like, looking through a one way mirror and across from that is a mirror and there's a mirror there (to the left), and a mirror there (to the right)..."

Matt Helders: "...but there's some light coming in though, like natural light. But you can't see it because the mirror's too tall. This (opposite) is a mirror and this is a one-way mirror so you can see

through that way, so you see reflections. What does it look like? I can't figure out what it would look like because no-one's ever seen a mirror without a reflection in it. Either themselves or the sky."

Um, surely that mirror just reflects you, no?

Helders: "But you won't see you, because it's just a one-way one."

Yeah, but you'll see your reflection in there, won't you?

Helders: "No, because that's a mirror on that side. Like mirrored sunglasses, so you can see out but you can't see in. So you'd just be able to see forever. It might cure blindness. We need to try it. It's like, you know, like on *Big Brother* and they film through mirrors. It's like if someone puts a mirror there, will it just explode?"

Alex: "That's what the next album is

going to sound like."

Jesus, Joshua Tree and Josh Homme: just what the hell have you *done* to Arctic Monkeys?

Discounting the webcasts, the YouTube clips, the leaks and all other such modern pitfalls, 'Humbug' has been officially with us for two days now. Doubtless you are all still, shall we say, "getting your head around it". Because it is a get-your-head-around-it affair, that's for sure: an obtuse third album which signals that the band who made it are perhaps intent on shedding the 'saviours of British rock'n'roll' skin they so reluctantly wore from almost the first moment they struck a chord. Certainly not a record that can be easily digested on first listen. You will be aware – unless you

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yourself have been living underneath a rock in a desert these last few months – that Arctic Monkeys decamped to Josh Homme's studio out in Joshua Tree to make it, with the QOTSA leader on production duties and, one imagines, 'vibes'. Homme himself has described 'Humbug' as "the record where they get weird, grow up and trip out". This seems fairly accurate. The desert – as we will discover – has left quite an impression on Alex Turner, Jamie Cook, Nick O'Malley and Matt Helders. You only have to look at the hair to see that.

Anyway, that was then, back in late 2008. Now it's back to a more familiar reality, and doing the do. Today Arctic Monkeys are in Chicago, in a bar next door to the city's 1,100-capacity Metro venue, where tonight they will play a midnight warm-up show in preparation for tomorrow's late-afternoon appearance at Lollapalooza. Two nights ago they were in Boston, two nights before that in NYC, where Helders' new pal P Diddy made his way into the moshpit ("He came and said 'hello' before, he gave me a cuddle and stayed throughout"). Late on tonight, celeb-wise, they will have to make do with Depeche Mode's Martin Gore, the tall one out of The Killers, their new mentor Josh Homme and Brody Dalle.

For now, maybe because it reminds him of his new home, Alex pulls out a no-longer-fake ID and orders a pint of a lager called Brooklyn. The other Monkeys follow suit. There will be much opportunity for informal chatter with a variety of Monkey combos over the

than the last few times. That's why maybe this time it seems a lot easier to talk about."

Consider: what would the no-nonsense, anti-bullshit Arctic Monkeys of 2006 have made of a band using words like "journey" to describe the making of their third album?

"I know what you mean, like," says Matt Helders, "but it just seemed like the next thing to do rather than discussing it for ages. It was just a fun thing to do as well. Like, we didn't think too much about it. It was just a place to get out to."

Alex: "And it was probably a bit – like you said – we did approach it like a bit cocky and, like, '(Adopts stoner Jim Morrison twang) Oh right, man, we'll go to the desert.'"

Jamie Cook agrees.

"I think when we first got there, we were being a bit smart-arse about it and... you know, when someone goes, 'You gotta come to this place'? In England you can't really isolate yourself, can you? You're always half an hour, at the most, away from civilisation. So when you first get to the desert, you're a bit, 'Wow, this is...'"

Nick: "...heavy!"

Jamie: "I mean, like, none of us had ever been anywhere like that. We just sat on the wall outside the ranch or just, like, looked at the

"Alex's lyrics are not that pin-pointed on things. I like the direction he's gone in"

Jamie Cook

next few days, but for official interview purposes, after some discussion, this afternoon, they will talk in twos: Helders and Alex; Jamie and Nick. "Makes things easier" is the consensus. Before the tape is even rolling, something else makes things easier as well: the fact that they seem confident in what they have made. Much more so than before.

"There's a thing with this record that feels like we own it a bit more," begins Alex Turner, "and so it's easier to talk about. It just feels like, before, we were trying to catch up with ourselves constantly and this time it doesn't feel like that. It felt considered and more thought out. And while it was still... we never really had a plan or anything like that, and it was still kind of chopped and channelled to some degree, but it just seems to be more... thorough."

Jamie later concurs: "I suppose

mountains. Never seen anything like it."

Nick: "And staying in the room that Gram Parsons stayed when he pegged it. I think things like that summed it up. Staying in that room made you feel like you were staying in a historical place."

Alex: "I mean, I feel like I've said this sentence a hundred times already, but the desert definitely did make a better environment and definitely introduced possibilities that wouldn't have been there without it."

"It's like, we've never recorded outside of England," says Nick O'Malley. "It was a long way away from the kind of environment we're used to. With an American producer and stuff."

Ah yes, Mr Homme. Later that night, from the balcony, the QOTSA leader spends all of the Monkeys' set nodding his head aggressively along to the disjointed groove of opener 'Pretty





have noticed about 'Humbug', even on first listen, is that the QOTSA leader's voodoo prints are all over it. Now, could we perhaps have five words, gentlemen, to describe your new guru?

Nick: "Big... friendly... giant... erm, let me re-think."

Jamie: "He pushes you - he's like the motivator. Very..."

Nick: "...focused. Big... nah, leave big out, 'cos we'll have giant anyway. Friendly, giant, focused, motivator... and hilarious."

Alex: "He's a bad-ass. We say he's like Bill Sykes. You know the way Bill Sykes eats an apple (*mimes skewering an apple with a VERY big knife*)? But the apple he's eating with a knife is just the task in hand."

Helders: "(Laughs) Yeah. He deals with the task. He deals with the task the way that Bill Sykes would deal with the apple."

And how did the whole 'Can you make it sound more like a pyramid?' thing sit?

Helders: "Yeah, he would use a lot of... examples."

Alex: "But then again, I've always known exactly how to make it sound like a pyramid."

Helders: "Yeah, it didn't seem mad. When you just said it just then it seems a bit funny, but it don't when he's saying it."

Nice answer, we'll take it.

Alex: "I did like the accent you had there."

Helders: "Er, I was trying to clear my throat at the same time."

Alex: "That'll sound good back on the Sanyo, that."

That the tape recorder at which Alex Turner has peeked down at for maybe a split second over the last hour or so is, indeed, a Sanyo perfectly illustrates that now-famous eye for detail. Plus, just say that sentence back to yourself: "Sound good back on the Sanyo." Flows beautifully, don't it? Put together, these two skills amount to what in the trade is called 'lyrical flair', and 'Humbug' is awash with it. During the cab ride of 'Cornerstone', Alex "smelt your scent on the seatbelt", while in 'Pretty Visitors' he notes "a tramp with a trampoline under his arm". Wonderful. And so it goes on. There is plenty of the sarcastic sneering that so characterised the earliest Monkeys recordings ("She'll detect the fiction on your lips and dig a contradiction up" goes 'Dance Little Liar'), a LOT of unbridled lust ("Let's make a mess, lioness!" from 'Dangerous Animals' being the peak) and a healthy dose of fucking nonsense that just sounds good (much of 'Potion

"How would I describe Josh Homme? He's a bad-ass. Like Bill Sykes"
Alex Turner

It's not like he's spacing out or whatever. He just says it and it's like, 'Yeah'.

"None of us have ever been, like, music theory-minded anyway," adds Nick O'Malley later. "And we've never learned music theory. So the whole Josh describing things in that kind of 'make it sound more oblong' way, it makes more sense to us."

Jamie: "We're not, like, amazing musicians, you know what I mean? Plus, we all taught ourselves. We all play around each other a lot, so I suppose we have our own way of communicating stuff to each other anyway."

Alex: "We sort of had all these ideas and different tunes and loads of lyrics worked out and I think he helped us filter it and draw up the blueprint for the rest. He helped us, like... he really helped us crack the code - the Joshua Code."

And there we go, albeit with tongue slightly in cheek, back into rock'n'roll mythology, "journey" territory. Perhaps fair to say that these phrases symbolise the extent to which Arctic Monkeys have evolved, from the days when everyone was forever banging on about how they were 'anti rock stars'?

Helders: "(Deep voice) Because then we were anti-rock stars and now we're rock stars (laughs)!"

Approaching'). For all the musical shifts, Alex Turner's lyrics remain the most striking thing about his band. And here more than ever, due in the main to a shift that sees him narrating almost entirely (and intimately) in the first person. A conscious thing?

"Maybe... yeah... (long pause). No... (long pause). Like, a natural shift," he says. Alex is not so much awkward when talking about his lyrics, more cautious and considered. "Maybe it's something having to do with having written more. You get more confident about it. And it's the first time we've put the lyrics in a print on the sleeve and that. Like everything on there, I feel more comfortable with it all, really."

There definitely seems to be less character stuff and more... you.

"Yeah, that was conscious, I think. Maybe it was just through listening to other things. I think it's cool coming up with people, or extensions of people, but there comes a point when I thought, 'Why should anyone give a fuck about these characters?' I reached a point where... I thought I didn't want to go crazy with all that and simultaneously I was writing, well, I wrote a load of songs I intended to be for other people."

So what you mean is they were in the

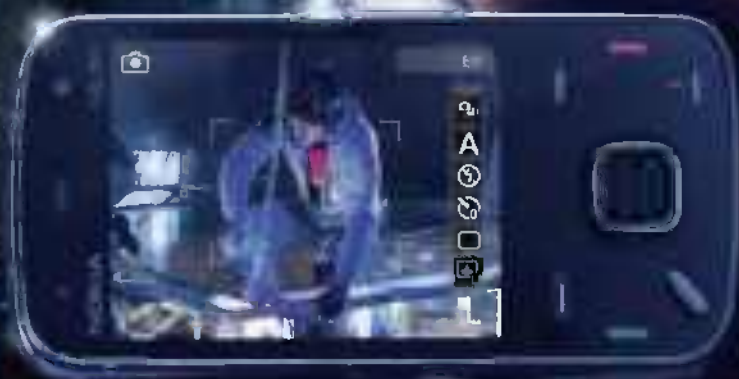


GLOOMY LIGHTING BUT STILL SNAP HAPPY.

Facebook update: 'Gig set up going well. Excited!' Slide lens cover open. Low light not a problem. Zoom in-out-in. Left a bit, right a bit, got it. More pics. This angle. That angle. Click to upload on Ovi share. Album title: 'Light work'.

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"No, I don't know who he is either. Where's Andy gone?"

first person anyway...

"...and in doing that I've kind of poured more into it with the idea that someone else would be singing it."

So they won't know it's you, you mean?

"Yeah. And then I just got to thinking, 'Actually, let's claim this back!' And I suppose another thing that makes it easier to put in more personal stuff is that way it was written. It's not so exposed."

But now there are a lot of songs that are about, let's say, you and a girl, or your girl or whatever, so people will just immediately assume that it is about you and your girl. There's a lot of songwriters who would go, 'Oh no, no, no...'

"It's the objective correlative (*laughs*)!"

But you're quite happy to say, 'Yes, these ones are about me.'

"Yeah. But then, like, not like..."

Explicitly?

"Yeah, not unanimously. There's a bit of it all. Sometimes I did start out writing something and think, 'I want to take the traditional approach to this'. I was joking about the objective correlative, but I suppose you can't help but become familiar with writing about this entity or thing that is this extension of this situation that has happened, or that you would like to happen. It's just a whole load of words disguising one phrase in the centre that is something that you do want to say."

And how good is the disguise? How easy, for instance, do his bandmates find these songs to decipher? Have they looked into them much?

Jamie: "Yeah, yeah. Maybe not that much until we get to the studio..."

"None of us are music-theory minded, so the way Josh works really helped us"

Nick O'Malley

Nick: "...but recording stage I think, yeah."

Do you ever ask him what specific songs are about?

Nick: "Yeah."

Jamie: "Yeah."

Which ones on this album?

Jamie: "Er, I don't know. This album's been good in that sense, 'cos they're more about... I don't know; they can be about a lot of things. They're not that pinpointed on something and I quite like that. I really like the direction he's gone in."

There's a lot more introspection on this one. Like, he's not afraid to write about him and who he is. It's written in first person and all that.

Nick: "Yeah."

Jamie: "Definitely."

Nick: "I really prefer to try and work it out myself rather than asking him, most of the time. Unless it's something I really don't know about, then I might ask. Plus, like, you always think he might lie anyway (*laughs*). That he's not telling the truth. I think, like, some of it's personal to him, so he'd be quite reluctant to say 100 per cent what it's about. But you can kind of tell anyway."

Four o'clock in the afternoon the next day and Arctic Monkeys are on the main stage at Lollapalooza.

Of a 14-song set, five are taken from the new album, six from 'Favourite Worst Nightmare', the now fairly regular cover of Nick Cave's 'Red Right Hand' and but two songs - 'I Bet You Look Good On The Dancefloor' and 'The View From The Afternoon' - from their debut. The reaction that greets their walk onstage verges on hysteria; the applause after they've twisted and turned their way through 'Pretty Visitors' (no-one knows it yet, of course), by contrast, is... polite. 'Brianstorm' raises the pace once more and as they blast on through 'Crying Lightning' and 'The View From The Afternoon' and 'Fluorescent Adolescent' and a closing '505' it locks people in. But this is very much a 'hope-you-enjoy-our-new-direction' festival set. In fact, most of the sets in recent weeks have been thus. Arctic Monkeys appear to have little interest in buoying their live show with too many moments from their past, which is admirable. However, on the eve of headlining Reading and Leeds, is it also wise? "Mmmmm. Yeah," smiles Alex.

"I mean, it's not a new concept for bands doing new albums to feel it's superior. I dunno. There's an impetus to want to play some of those older tunes and then there's others that seem a bit like your old homework, you know? '...Dancefloor' I love; 'The View From The Afternoon' still seems to have, like, this life. Whereas other ones don't."

Later, Jamie will pick up this thread: "I think when you play festivals, I think it's always a different ball game, innit? I think at a festival you can't go on and play your new album back to back. It's not your show is it? Well, you could do. We've been playing a lot of new ones. 'Cos obviously it's exciting for us. And hopefully exciting for people coming and watching us."

Alex: "Yeah, dunno what to do about it really. [At festivals] those little pockets of familiarity can kind of help you... put wind in the sails."

Helders: "Yeah, that's the thing..."

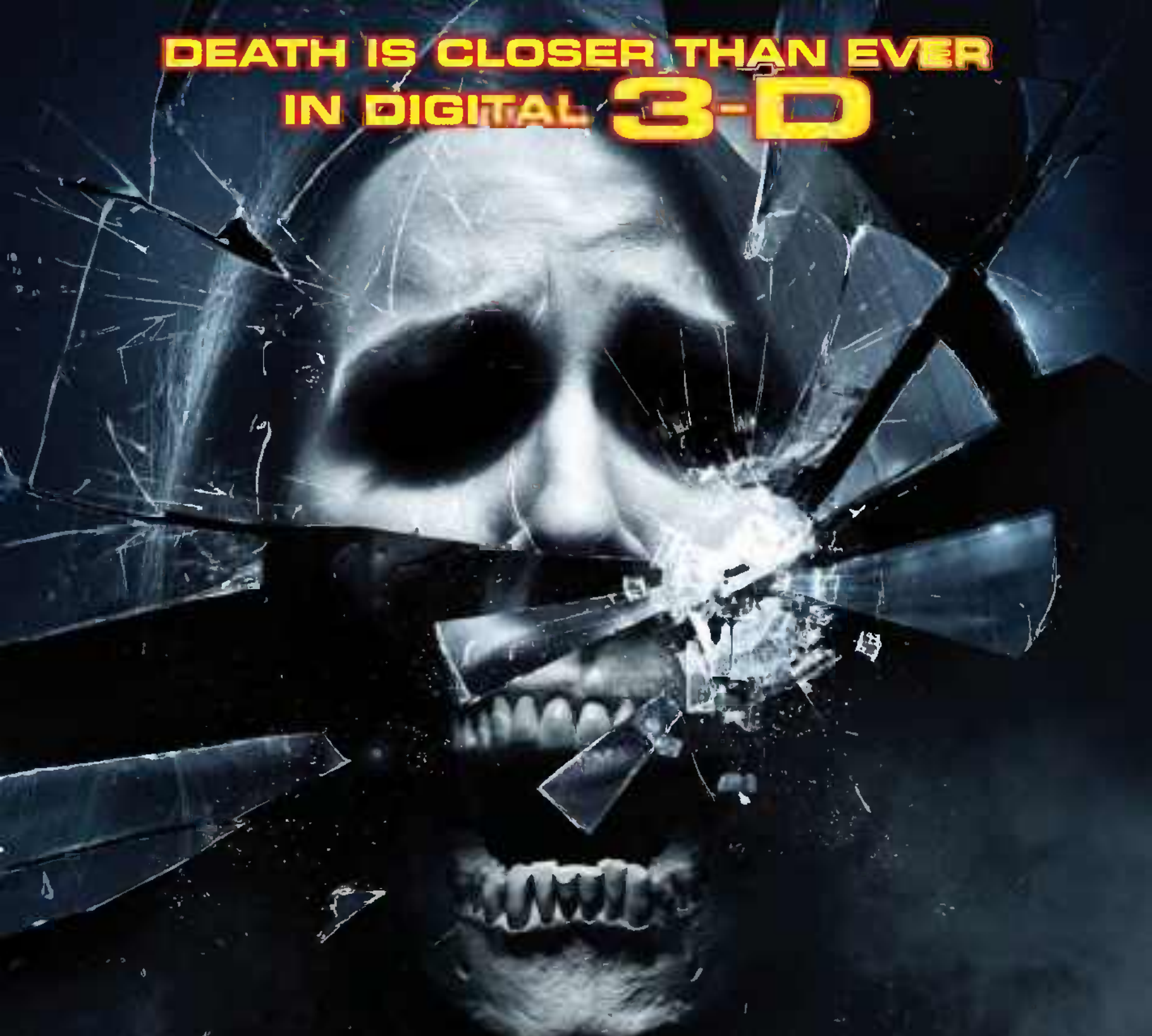
Think the Followills are sat around having similar dilemmas? Thom Yorke and Jonny Greenwood? No, us neither - they know exactly what they doing, where their "journeys" are going these days. But Arctic Monkeys? You just don't know. Their shows are the must-see sets of Reading and Leeds, but merely one more chapter in this story.

And there's going to be many, many more to follow...

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THIS BAND HAVE SOLD MORE SINGLES THAN KINGS OF LEON, ARCTIC MONKEYS AND RADIOHEAD



So what the hell is the unclassifiable racket of 3OH!3 doing stuck out in a mid-afternoon slot on the Dance Stage?

Much of the time, the British and American pop charts look suspiciously similar, like two pupils cribbing from the same test. But just as America has only hazy notions of Oasis as 'that stuff English people listen to', so too, there's plenty of 'stuff' that gets lost mid-Atlantic coming the other way. Tag Team's mid-'90s hip-house banger 'Whoomp!

(There It Is)', for instance, is not one of our Top-10 highest-selling records of all time. In America, Quiet Riot's 'Metal Health' may have outsold 'Thriller' for part of 1983, but try finding anyone east of Penzance who can whistle a bar of it. Why, no-one here would get out of bed to vomit on the doorstep of a big US cheese like Chamillionaire, and, to us, 3OH!3 are still a small gloopy spot of neon on a far horizon, not the chart

throttling oil-slick of lurid rave-crunk they have become Across The Pond.

While you're nodding along earnestly to Radiohead this weekend, chew on this: Thom and his artsy pals' highest-selling single ever only sold a fraction of what 3OH!3 have in the past few months. Two million downloads of 'Don't Trust Me' into their fledgling career and 3OH!3 are rocking the suburbs, just like Jon Bon Jovi did. While you're nodding along rootsily to Kings Of Leon, be aware you are nodding along to a band who have 40million fewer MySpace plays than

Like many of history's great play-dumbs, they're smarter than they look

another band – one who are appearing over on the Dance Stage mid-afternoon, sandwiched somewhere between Master Shortie and Chipmunk, just downwind of The Qemists. Compare the duo's 200million MySpace spins to the stats of returning heroes the Arctic

Monkeys – still in the paddling pool with a piddly 14million plays.

Impressed? You shouldn't be. 3OH!3 are awful. But awfully successful all the same.

They've scooped a nation's mallrats to their teats like no-one since Tiffany, creating a photo-negative of emo's introverted guitar-punk with their cheerily chauvinistic electro-indie. What happened to mainstream emo USA once Gerard faded out 'The Black Parade', Panic At The Disco shut up shop and Pete Wentz's lot were laughed out of town? They all started listening to this... stuff. No-one's still quite sure of its title.

Horra-hop? Scene kids? Their cousins are acts like the Valley Girl-tectro of Millionaires

and brokeNCYDE's

screamo-hop – ventures repossessing hip-hop beats, Auto-Tune and Dirty South synths, but repositioning them – in the time-honoured tradition – for a younger, whiter audience.

3OH!3's *Dude, Where's My Car?* sense of humour has positioned them in the lucrative spot held variously throughout history by acts like Blink-182 and the Bloodhound Gang but, like many of history's great play-dumbs, they're brighter than they look. These, after all, are two dudes who met in a university physics class and bonded over super-credible underground hip-hop like that on the anticon label. Sean Foreman and Nathaniel Motte say they dreamed up "a hundred joke side-projects" before hitting pay dirt. One was a DJ, the other

an MC who'd won local rap battles in Boulder, Colorado.

After a minorly-successful debut record on a tiny indie label, they found themselves being courted by ex-PATD producer Matt Squire, who ended up helming their second, 'Don't Trust Me' – written in collaboration with

Britney-producing 21-year-old Benny Blanco – began snagging the ears of radio programmers. With their second album, 'WANT', already pushing 300,000 sales in the US, them and the horra-hop/scene kid/whatever massive are ram-raiding their way into proper pop – playing the Warped Tour, supporting Katy Perry and popping up on *Last Call With Carson Daly*. Now, in a move designed to strip the dying embers of this already-humiliated decade of its last vestiges of dignity, they've written the theme tune to MTV's *The Real World: Cancun*. A series in which they are also guest appearing. Yes, the sound of warm lager hitting the mammaries of a barely-legal co-ed while a bunch of thicknecks holler witless exhortations behind her can have no finer musical companion.

So nod acerbically along while Arctic Monkeys steam into 'Crying Lightning', you English, with your yellow teeth and your obsessions with soccer and town-centre violence, your commie NHS and your inability to spell aluminum. Remember, while somewhere in the background of your consciousness 3OH!3 will be flailing aerobically for a half-dozen irony-drenched hipsters over in the Dance Tent, back in America (where it's better anyway) that pecking order would be reversed.

Can you spot the big penis-like object?

'IF I HAVE TO SELL OUT TO GIVE BACK TO THE SCENE THAT HELPED ME, I'M PROUD OF IT'

Finally, an interview with **Gossip** in a music magazine! Take it away, Beth...

Yesterday, she informs us about halfway through our interview, Beth Ditto's doctor diagnosed her with Attention-Deficit Hyperactivity Disorder. "Literally," she stresses. "For real."

People have told me before that they thought I had it but I thought they were just joking. I guess it kind of explains a lot about the way I am."

That's certainly one way of looking at it: the most common symptoms of ADHD include things like chronic impatience, switching frequently between activities, talking non-stop, acting without regard for consequence and showing emotion without restraint. Over the course of our interview Beth Ditto will tick all of these boxes, but you sense that the irony of it all – that, far from constituting a disorder, these are actually the very qualities that have made her famous – is not lost on her. Not when she says things like, "Sometimes, I feel my greatest gift in life is just talking, you know?"

Beth Ditto loves to talk. And since she strode confidently into popular consciousness in stack heels and skin-tight Lycra with *Gossip* a few years back, we've been all ears. Subsequently, she's now more cultural figurehead than pop star – stateswoman of the size-zero debate, riot grrrl goddess, sometime agony aunt... our appetite for her opinions knows no bounds.

As bandmate Hannah Blilie puts it, "Beth's personality is so big people want to pay attention to her. She's saying and doing things other people are too afraid to. A fat woman in the fashion mainstream is a radical concept, and it's really cool she's filling a position nobody has before. She does it with humour and self-deprecation, but she's putting out ideas – of feminism, of riot grrrl, of ending fat-phobia – that haven't been out there for a long, long time."

"Having said that," Blilie adds as a caveat, "I wouldn't want it for myself." Yes, even iconoclasm has its drawbacks. While it's obvious Beth enjoys the attention – or at least, the idea of it being lavished upon someone as unlikely as she is – it's not always of a positive nature. And as targets go, they don't come much bigger or much easier than Beth Ditto.

"Do you have *The National Enquirer* over there?" she asks, referring to the notorious US supermarket tabloid which frequently runs unflattering pictures of her next to screaming headlines like 'HOLLYWOOD'S DEADLIEST DIETS' and 'WORST BEACH BODIES OF THE SUMMER!'. "They're even crazier than, like, the *Daily Star*. They'll have headlines saying things like, 'Aliens Land On The White House Lawn', stuff like that. Anyway, they've printed things about me a couple of times, and every time my uncle will send me an email that says, 'There's no such thing as bad publicity' with a little winking emoticon next to it. I know that not everybody can be your friend." More pertinently, while we can't seem to get enough of Beth herself, after 'Standing In The Way Of Control' (*Gossip*'s one and only song, so the theory goes) became as ubiquitous as

oxygen, it got tempting to view the band simply as her soapbox. The media personality and – to use a spot of loathsome marketing lingo – the *platforming* thereof suddenly seemed to matter more than the music. And therein lies the stuff backlashes are made of.

"Here's the thing," says Ditto when we ask her if she feels like more of a celebrity than a musician these days. "I'm only 28 years old, and I should be allowed to do whatever I want. I'm not one of these people who are like, 'Sarcasmically' It's all about the music, man'. When I think of people who are 'all about the music' I just imagine guys who have Jim Morrison posters on their bedroom walls and talk at length about Jimi Hendrix. I mean, I love The Doors and Jimi Hendrix, but that's not the point. The point is, to me, that's just the most boring, clichéd idea of all time."

Truth be told, Beth Ditto has never been 'all about the music'. She's not even 'mostly about the music'. In fact, she barely even considers herself a musician in the first place. "I do not think of myself as a lyricist in the least, and I don't consider myself a songwriter at all. There are so many songs on our albums where I'd just make up one verse and one chorus and repeat it over and over again. 'Standing In The Way Of Control' – the whole record – was just a variation on that, you know? All because I felt self-conscious about writing lyrics. I feel like I'm a singer, and I feel like I'm a performer, but I don't feel like a songwriter."

Beth Ditto? Self-conscious about something?

"I don't consider myself a lyricist or a songwriter"

BETH DITTO



Frock'n'roll star: Beth hangs with Kate Moss

Self-conscious about anything? No way...

"Everybody says that!" she exclaims. "But with my body, I don't have any modesty because I don't really think there's anything to be self-conscious about. When it comes to writing lyrics, though, I feel like the worst lyricist of all time." Indeed, even the routine act of showing a producer a lyric sheet before recording a song was enough to have her wracked with fear.

"On the last record I told the producer, 'You are not gonna get a lyric sheet out of me'. Just the idea of it felt so humiliating, it made me want to throw up. I felt like I was back at high school having to eat lunch with the cheerleaders again. I got away with it at the time, but on the new album, Rick [Rubin] insisted I had to give him one if we were going to make a real record."

"He brought me over to his house to sit down and go over the album lyric by lyric. I thought that I would have to completely rewrite every lyric, every melody, start everything from scratch... but it didn't end up that way at all. In fact, 90 per cent didn't need anything."

All three band members talk about working with Rubin on new album 'Music For Men' in almost spiritual terms. Beth likens him to a therapist "who gave me permission to do things I hadn't done before," while Hannah describes him as a "gentle, Zen-like presence that instantly makes you feel comfortable." Guitarist Nathan, meanwhile, says simply that, "he's a guru. I learned a lot of things about life from him, about patience and improvisation. I remember Beth

asked him how we were going to make this album and he just said, 'Well, we won't know until it's done.' And I liked that sort of mythic approach to making a record." And yet, while that approach made 'Music For Men' arguably their most satisfying album to date, they've had to endure the sell-out barbs that follow every band from an indie label to a major.

Ditto's ascent (or descent, depending on your view) from renegade punk-rock outsider to mainstream-media über-entity only exacerbates them. About this, however, Beth is utterly unapologetic.

"You know what?" she says. "I didn't love being poor. A few years ago I had surgery and all my friends had to rally round, putting on benefit shows just to help pay for a simple medical procedure. I'm glad that I get to give back to that community now. Starting a grant, giving money to the Rock 'N' Roll Camp For Girls... all that stuff is real. Being able to give back to the scene that took care of you when you were sick, it's the most amazing feeling. And if I'm only able to do these things by selling out, then I'm totally proud of selling out."

So there you have it: they have sold out, and they're proud about it. They were never all about 'The Music'. And there really is no such thing as bad publicity. These sort of statements are anathema to most bands. Coming from Beth Ditto, however, they sound like a clarion call to those who still believe there's a good fight to be fought. We don't love her because she doesn't give a fuck. We love her because she does.

Everybody's talking about them (l-r) Nathan Howdeshell, Beth Ditto, Hannah Billie

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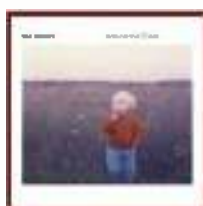
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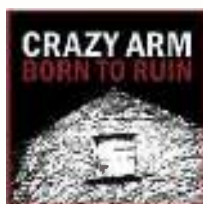
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SPEED DIAL DEV HYNES

(LIGHTSPEED CHAMPION)

US: LONDON, 5.30PM
HIM: NEW YORK, 12.30PM

Coming out of hibernation for Reading and Leeds, Dev tells us his grand plans

Hello Dev. Are you OK? You haven't been in *NME* for bloody ages... "Yeah, I kind of disappeared away from everything. A year ago I decided to move to New York and I haven't really played any music in ages - I've been working on comics and stories and stuff more than music. Then, out of the blue, I got asked to play Reading and Leeds. I've been thinking that I really need to learn how to play the Lightspeed Champion songs again..."

All of which leads me on nicely to the obligatory festivals question. Do you have anything special planned for the shows?

"I have, actually. I want to do this kind of obscenely over-the-top rock opera thing over the two shows. I've been writing lots of really short, minute-long songs about the festival and I want to play them as kind of segues between the other songs. I think it might happen."

Wow. Normally bands just say, "Um... no" to that question and I feel really awkward. "Well, I like to make the effort."

So, I've been thinking: in a time when every old bunch of idiots seems to be getting reunion fever... it's time to get Test Icicles back together, surely? "Um, but... honestly, would anyone want to see that?"

Fuck yeah. There's about half of the *NME* office who would kill to see you play again.

"Well, thank you. But I don't think there would be many people other than you guys. I mean, the people there would be really excited, but there wouldn't be many of you. It's funny you bring this up actually; I was only listening to them the

other day. I don't own the record or anything, but there's a MySpace someone has set up with the songs on it. It definitely makes me think I've got worse as a musician since those days. I don't think I'm good enough to play that stuff any more."

Do you still listen to much metal?

"Yeah, but I haven't really heard anything new and good in a while. I was trying to learn how to play the Megadeth record 'Countdown To Extinction' the other day. Do you know it?"

Yeah, man. 'Sweating Bullets' is a classic...

"I love that song. To be honest, I'm actually trying to relearn it. When I was 16 I could play all of it all the way through. Actually, I think the last metal album I really liked was Darkest Hour - the 'Undoing Ruin' record. That's an



sleeve... he's actually credited with conducting the 'synth orchestra' on there too!"

"I want to do this obscenely over-the-top rock opera thing over two shows at Reading and Leeds"

incredible record. Me and Sam used to play all the riffs during the Test Icicles soundchecks. Have you been listening to much metal recently?"

Yeah, I'm really enjoying Every Time I Die and the Godflesh reissue on Earache. And the *NME* office has been battering 'November Rain' today. Just 'cos, well, it's 'November Rain' and everything...

"Oh, fuck yes! You know what I love most about that song? I love the fact that, as well as 'vocals', 'piano' and all the things you'd expect Axl Rose to be credited with playing on the

While we're nerding out, what comics are you reading at the moment?

"I'm pleased you asked, actually - there's this guy called Fletcher Hanks I really like. He was a late 1930s comic artist who mostly did kids' stuff, but he did these insanely sci-fi, scary, surreal drawings too and Fantagraphics has just put out a collection of his works. He did 50 comics in a three-year period and then completely disappeared off the radar."

Anything else?

"Well, there's this guy called Jason. He's Norwegian and he draws everyone as

animals. He's incredible, he tells these stories - really dark, seedy stories. It's all a bit Woody Allen really, but they're so funny and the fact that everyone is so drawn to animals adds a whole other level of surrealness to it all."

You need to stop reading comics and start learning your songs, Dev.

"The thing is, I don't really care so much any more. I played a gig the other Wednesday and I didn't even play under the Lightspeed Champion name, I played under the name of Blood Orange, which is this new thing I'm doing. Actually, it's not that I don't care. It's just that I forget to tell anyone I'm playing gigs and stuff."

You're playing just before La Roux - do you know anything about her? "I don't. She's big though, right? Her mum is in *The Bill*? That's outrageous. I'm really, really out of touch. I'm looking forward to getting to Leeds and Reading and working out what's going on in the UK right now. I mean, I didn't even think *The Bill* was still going..."

Love at first scowl: Rich Machin (left) and Mark Lanegan 'hit it off'

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DARKNESS ON THE EDGE OF TOWN

WORDS: MARTIN ROBINSON PHOTO: STEVE GULLICK

As Kaiser Chiefs churn out *The Hits on the Main Stage* and Jamie T makes the tent bounce, **Soulsavers** will elsewhere be bringing their beautiful laments to this weekend's festivities

Crack. A quiet crack... The sound of Mark Lanegan's knuckles is the only thing that breaks the deathly silence that hangs in the air.

Notoriously untalkative, just off a plane, shortly to get on another, he's sat a foot to our right in the restaurant of a south London hotel. He is here to promote *'Broken'*, the desolate-but-beautiful new record by Soulsavers, nine of whose 13 songs he lends his vocals chords to. But he is not a fan of interviews. "It's not my favourite thing to do," he grimaces. "I've never been one to explain my interpretation of the lyrics to anybody. To me it kind of defeats the purpose. I mean, I never heard Bob Dylan tell anybody what one of his songs was about. It's for the listener to figure out." Opposite him sits Rich Machin, chief architect of the Soulsavers sound. He is a chatterbox in comparison to his sometime vocalist, but also a fan of letting said music do the talking.

"That would be ideal," he smiles.

A brief bit of history: Mark Lanegan was the singer with one of the finest bands of the Seattle grunge scene in the late '80s/early '90s, Screaming Trees. Since then (and intermittently during that time), he has participated in a number of collaborative projects (see right), as well as releasing solo albums (the most recent of these, 2004's *'Bubblegum'*, being among the finest). Soulsavers, meanwhile, have been in existence since the turn of the century, releasing their debut, *'Tough Guys Don't Dance'* in 2003. On beginning work on the self-funded, less electronic follow-up, Rich drew up a list of vocalists. "I'd been a big fan of Mark's for a long time," he says. "At the time I had no idea how to get in touch with him. Then I was talking about it to a mutual friend [Jeff Barrett at Heavenly Records] who told me he knew him and asked for some stuff to pass over. I got a call from Mark asking to meet up and that was it."

That album, 2007's *'It's Not How Far You Fall, It's The Way You Land'* ended up being characterised by Lanegan's voice and in support of it he joined the Soulsavers as a touring entity. The experience as a whole was such a good one for all concerned that they swiftly began work on *'Broken'*. Again, Lanegan is not the only vocalist featured but again, he dominates. "I see it as Rich's thing that I'm a part of, and I enjoy being a part of it," he says. "I'm getting a piece of music that's already been developed by somebody else. I'm doing something to something that's already there. I might have a suggestion about arrangement or whatever, but it's basically to facilitate the singing part."

Rich, however, counters this. "I think there's some modesty in that – particularly on this record. Mark brought some ideas which pushed me a lot harder to really make the tracks what they were. A lot of his changes are what make certain tracks."

A genuine collaborative process, then, *'Broken'* is a dense, brooding, often gothic collage of gospel, alt.country, jazz and electronica-tinged soundscapes, over which Lanegan sings his world-weary, beautiful laments. "*No-one at all to grow my graveyard flower*", he rumbles on *'Death Bells'*; "*Cold morning stars seem to shimmer unknown/Tide takes you under, rolling along*", runs the waltzing *'All The Way Down'*; "*The archangel sighs, feeding his blues*", goes *'Shadows Fall'* and so it goes on: these are the dark tales of a man who knows what rock bottom looks like (Lanegan having struggled for much of his life with drink and drugs). Musical reference points, meanwhile, if you require such things, would be the best work of Spiritualized or Death In Vegas. As with the previous record (which

position and can just call up people like that and have them come down and work. I do feel incredibly fortunate about that."

Said guestlist is certainly impressive. Jason Pierce shows up to share the vocal on *'Pharoah's Chariot'* ("A killer performance," says Rich), while elsewhere Will Oldham and Richard Hawley also pop up. Butthole Surfer Gibby Haynes adorns the aforementioned *'Death Bells'*, and Mike Patton of Faith No More fame turns up on *'Unbalanced Pieces'*. "It didn't seem that strange to us," shrugs Lanegan. "Mike was a fan of the last record, and I've known him for a number of years as well. He's someone who's done many different types of things, I don't think you can pigeonhole him as a singer. He's amazingly versatile – he's got a wide range of scope for music."

"One of his big things is that whole kind of Italian film soundtrack world which is a huge influence on what we do," adds Rich. "It was Mike who hooked me up with Daniele Luppi, who does the string arrangements for the whole

"I never explain my lyrics. I never heard Bob Dylan tell anybody what his songs were about"

MARK LANEGAN

featured a version of the Stones' *'No Expectations'*), there is a cover version, this time a sprawling, eight-minute take on original Byrd Gene Clark's *'Some Misunderstanding'*. Another of the album's high points comes in the shape of the piano-led, Will Oldham-as-Palace-Brothers-written *'You Will Miss Me When I Burn'* (featuring Lanegan opining: "*When you have no-one/No-one can hurt you*"). There are instrumental interludes, there are the aforementioned other vocalists, but the whole thing feels very much like the work of an actual band rather than a studio-based project with some guests. In fact, whenever Rich talks about Soulsavers, despite the fact that he is the starting point for all of it, he talks about it as *'we'*. Observe. "The intention of Soulsavers was always to have something that gave you the opportunity to work with many different people who I've got a lot of respect for and, y'know, a lot of friends," he notes. "We've been fortunate that some of the people we chose wanted to work with us. There's not many people who are in that

record. If it wasn't for Mike I would never have met Daniele and Daniele's stamp on this record is massive. So that's all down to Mike too." See, this is the way Soulsavers works: one close tie leading to another, one friend opening a door to another new one. This is why *'Broken'* sounds more like the work of a family rather than a 'collective' or whatever.

And so the Soulsavers show rolls back into action this weekend – following a short, intimate warm-up tour – at Reading and Leeds. The same time as they appear on the Festival Republic Stage, Kaiser Chiefs will be wheezing through *The Hits again*, and Jamie T will doubtless be making the *NME*/Radio 1 Stage grin and bounce up and down (Mike Patton's on just afterwards with Faith No More, too, so you never know...).

But anyone who feels a little bit alone, anyone in search of something with a little more... *substance*, anyone who feels their soul needs saving? They know where to be.

FAMILY OF A FORMER TREE

Mark Lanegan has been involved in many different musical ventures over the years. Here is a selection of some of the finest...

SCREAMING TREES



Lanegan's first band, whose take on grunge was more blues-y and psychedelic than any of their contemporaries. Their catalogue is both extensive and mostly stunning, but best of all are their later records: notably 1992's *'Sweet Oblivion'* and 1996's *'Dust'*.

QUEENS OF THE STONE AGE



First appearing on 2000's *'Rated R'*, Lanegan became a full time Queen for the release of *'Songs For The Deaf'*, touring in support of the record (Josh Homme had previously helped out Screaming Trees). "My relationship with those guys is one of the most satisfying I've had," he says of QOTSA.

ISOBEL CAMPBELL & MARK LANEGAN



The teaming of this none-more-dark soul with the former Belle & Sebastian chanteuse may have seemed a strange one at first, but their two albums together – *'Ballad Of The Broken Seas'* and *'Sunday At Devil Dirt'* – are both spine-tinglingly beautiful.

THE GUTTER TWINS



Having also previously participated in Greg Dulli's *Twilight Singers* project, last year Lanegan and the former Afghan Whigs frontman released the album *'Saturnalia'* on Sub Pop, to massive acclaim.

MARK LANEGAN



Mark's six solo albums are all awash with great moments – not least his most recent effort, 2004's classic *'Bubblegum'*. It's also well worth seeking out his 1990 debut *'The Winding Sheet'*, which features Kurt Cobain singing back-up (on *'Down In The Dark'*) and playing guitar (on a version of *'Where Did You Sleep Last Night?'*).

GOING UNDERGROUND

Sonic Boom Six

PLAYING AT
READING
2009
LEEDS
2009

This year's Reading and Leeds sites are packed with amazing punk rock. Ben Patashnik from *NME.COM*'s 'Notes From The Underground' picks out 10 highlights

Not only has punk rock – both homegrown and imported – never been better represented at Reading and Leeds, but the quality's equally high. So with that in mind, we thought it'd be a crime to let some of these rare lot go unnoticed; yeah, The Bronx and their Mariachi alter-egos are going to tear shit up, but that won't surprise anyone. Take a chance and get up early, or duck by the Lock Up Stage at almost any point and we promise you'll leave muttering something about 'holy-shit-that-was-the-most-awesome-thing-I've-ever-seen-dude...'

1 SONIC BOOM SIX

They've gone from sleeping on their fans' floors to one of the biggest stages in the world, and not a second too soon for the 10-legged soundclash known as SB6. Their backstory is interesting enough – genre-mashing Mancs make a fiercely DIY stand and bleed the sound of modern multicultural England (with all its joys and nasty social problems) into a bafflingly brilliant series of albums, tour the world on their own, do it again – but would mean nothing if they sucked. But they don't even remotely suck! They're one of the most truly stimulating live bands ever to whip an apathetic crowd into devotion, and their grassroots army of support stands testament to that. What's more, their billing is a victory and inspiration for everyone who writes songs with their mates and dreams of something better.

■ **Opening Main Stage, Friday Reading/Sunday Leeds**
■ **Download: 'A Bright Cold Day In April'**

2 A WILHELM SCREAM

When you talk of intensity, of violent music being used intelligently and crafted symphonically, and of live shows being ecstatic celebrations of something powerfully nameless, you talk of A Wilhelm Scream. Having toured relentlessly almost since records began, their last three albums ('Mute Print', 'Ruiner' and the staggering 'Career Suicide') have seen them win plaudits both critical and popular, but it's the sheer thrill of watching five dudes absolutely killing every time they step onstage that endures. Boil it down to maths: massive riffs plus throaty giganto-choruses plus (belting anthems times speed) to the power of punk fury equals AWESOME. And maths never lies, does it?

■ **Lock Up Stage, Saturday Reading/Friday Leeds**
■ **Download: 'The King Is Dead'**

3 THE COMPUTERS

Look past the Costello-on-glue outfits, the slick greaser hairdos and the sad fact they're not comprised of circuitboards and diodes and The Computers' philosophy can be expounded thusly: we are going to rock your fucking

balls off. Replete with buzzsaw guitars and neck-snapping drums this Exeter foursome care not for such minor conceits as the time of their billing (probably somewhere around the time much of the festival vomits themselves awake) because they know they are a truly fearsome alarm clock in punk rock form. Here's a tip: just stay up from the night before to ensure you don't miss them. But don't blame us if you die from fatigue immediately after.

■ **Opening Lock Up Stage, Saturday Reading/Friday Leeds**
■ **Download: 'Love The Music, Hate The Kids'**

4 BOUNCING SOULS

Yes, that band your older brother used to be into are still around – and they're still brilliant. The New Jersey survivors might look a bit creaky after two decades on the piss, but Greg Attonito's still got his lunging lounge-lizard drawl, and the likes of 'True Believers' and 'Kids And Heroes' are just as powerful as ever; provided, of course some guy you met seconds before has wrapped himself around your soul and poured half a pint of warm lager down your face. Be prepared for colossal singalongs.

■ **Lock Up Stage, Friday Reading/Sunday Leeds**
■ **Download: 'True Believers'**

5 STREETLIGHT MANIFESTO

Whisper it – horns aren't only for Vikings. Streetlight are a living riposte to all those fools locked in the past who think chunky power chords married to soaring brass immediately means Reel Big Fish-like idiocy, and they're also the best chance you'll have to play air-trumpet the



Alexisonfire

Bouncing Souls

Streetlight Manifesto

A Wilhelm Scream

Frank Turner

Anti-Flag

AFI

entire weekend. Far less cheesy than Mad Caddies (who are on the same stage on Saturday at Reading/Friday at Leeds), go see them if you like deeply noir storytelling set to a rich, cinematic soundtrack; avoid if you're scared of telling your friends you like bands with brass sections. You massive sissy.

■ **Lock Up Stage, Friday Reading/Sunday Leeds**

■ **Download: 'A Moment Of Silence'**

6 SNUFF

Yes! Snuff are back! And they are - as anyone who saw them support NOFX a couple of months ago - as delightfully ramshackle as ever. Long, meandering between-song banter, a singing drummer who sounds like he's selling onions dahn Stepney Market and frenetic, drunk anthems such as 'Nick Northern' and 'Martin'... Kings Of Leon they certainly ain't. But Snuff's charm lies in their immense likeableness, that and the fact they plainly don't give the merest of shits that they're a total anachronism in the world of Das Musik V2.0. They probably won't be playing again for another few years (because they can't be arsed), so don't miss the chance to have a bit of a shout.

■ **Lock Up Stage, Saturday Reading/Friday Leeds**

■ **Download: 'Nick Northern'**

7 ALEXISONFIRE

Actual, certifiable gods in their native Canada, their double billing is the surest sign that the mainstream is cottoning onto the fact that these chaps could/should/will be vast. Expect big tunes (and loads of Noah And The Whale fans to collectively cack themselves in abject fear) when they play the cavernous Main Stage, and something approaching

vicious chaos later the same day on the Lock Up, but throughout both there'll be the feeling that if the entire world was run through the democratisation of circle pits it'd be a much better place.

■ **Main Stage/Lock Up Stage, Friday Reading/Sunday Leeds**

■ **Download: 'Boiled Frogs'**

8 FRANK TURNER

He's been reading your texts, y'know, and Turner knows exactly why you're at Reading: to get heroically smashed and forget about the world. It's scientifically impossible to leave an FT gig and not feel like, yeah, the planet's pretty rad despite everything - especially because the whole tent'll be bellowing along - so get some positivity up you before Radiohead destroy all happiness. He's not the only shouty troubadour from a legendary band (Hot Water Music's Chuck Ragan is playing the Lock Up on Saturday Reading/Friday Leeds), but ex-Million Deader Turner's certainly the most likely to get thousands of people infused with a sense of righteousness/general pissedness. In a good way.

■ **NME/Radio 1 Stage, Sunday Reading/Saturday Leeds**

■ **Download: 'The Ballad Of Me And My Friends'**

9 ANTI-FLAG

Anti-Flag's To-Do List for Reading and Leeds: 1) Bring the righteous mosh; 2) Make Billy Talent, who'll be waiting nervously in the wings to go on afterwards, sweat copiously with the fear that there's no way they'll be able to touch them in terms of intensity or passion; 3) Slam a hefty dose of politics

and social relevance into the faces of festival-goers hitherto unprepared for such cranial activity; 4) Bring a bit more righteous mosh; 5) Fill their ferocious melodies with loads of bits where everyone goes "Woocoooooaaah" and pumps their fist; 6) See points 1 and 4 again; 7) Repeat.

■ **Co-headlining Lock Up Stage, Friday Reading/Sunday Leeds**

■ **Download: 'Die For Your Government'**

10 AFI

There's something about AFI that inspires true devotion; if you're the guy at their gig without a tattoo of Davey Havok's Top Five hairdos then you're the weird one. They've always concerned themselves with making the underdog feel like a superhero and provided a haven for the tender circus of freaks who follow them. There's no time like the present to dip into their world - just make sure both feet are on the ground when they play 'The Days Of The Phoenix'.

■ **NME/Radio 1 Stage, Sunday Reading/Saturday Leeds**

■ **Download: 'The Lost Souls'**

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ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Hamish MacBain*



Ignorance is bliss



THE CRIBS
IGNORE THE IGNORANT
(WICHITA)

8

The Jarmans – now, of course, with added Marr-man – make their finest album yet

Say what you like about The Cribs (they look like their mum cut their hair, that bleeding-all-the-time thing was a bit gross, the phrase 'ethical indie' was the most ideologically flawed utterance of 2007), but you have to admit they've demonstrated an intriguing approach in choosing the people who produce their records. Duties for 2004's eponymous debut were handed to Chicago's avant-garde protest singer Bobby Conn, the following year's 'The New Fellas' was realised perfectly by Orange Juice man Edwyn Collins, while two years ago Franz Ferdinand's Alex Kapranos lent

'Men's Needs, Women's Needs, Whatever' the pop sheen that assisted the band's long-anticipated savaging of the mainstream. Eclectic selections for sure, but you can't help but admire the band for not just picking Paul Epworth, a man who's certainly helped make some great records but who must think, "God, not another shitty guitar band who want me to save their career" every time his studio reception phone rings.

Not that the Wakefield band need anyone to save their career; the success of 'Men's Needs...', along with their almost veteran pop status (how many bands get to make more than two

albums in 2009?) has more or less allowed them the freedom to do what they want from here on in. This time round they've gone for Nick Launay, a name which might not be familiar unless you really enjoy reading record sleeves, yet that he engineered Public Image Ltd's astonishing 'The Flowers Of Romance' gives a clue as to where we're going. Wistfully awkward, reverential of the period of '80s alternative pop ridiculously compartmentalised as 'post-punk' and, as such, often cold and uncomfortable, once you get beyond opener 'We Were Aborted', album number four is often unlike anything the band have done before.

Which isn't to say the band have lost the nous of writing the kind of lingering hooks that often come easier to people who know three chords rather than a thousand ('We Share The Same Skies' is so delightfully poppy it might be viewed as a homage to 'Brotherhood'-era New Order), rather it's become apparent they've now learned the knack of

making a song's empty space ring out as loud as the bits they've atypically filled with Gary Jarman's West Yorks appropriation of Kurt Cobain. It's a trick they deploy on the ramshackle 'Hari Kari' and on the record's best song, 'The City Of Bugs', which opens like an amalgamation of Slint's 'Nosferatu Man' and Fugazi's 'Promises', yet eventually finds a groove that's eerily dystopian in tone and which, unlike the most impassioned rants of their past, knows when to be quiet and when to roar.

One song which knows that trick better than most is 'Save Your Secrets'. More a ghost of a tune than a full-bodied song, it's undoubtedly the most vulnerable The Cribs have ever sounded on record; Ryan Jarman's stretched backing vocal adding to the beauty of the song, a whistled melody leading the way to the tune's coda. And speaking of the once-bloody one, while the majority of the record's singing has been handed over to his less atonal twin, there's some charismatic guitar playing throughout. 'Nothing' has a locked-down chug that's reminiscent of the US indie-rock influenced playing that Graham Coxon tried his best to ruin Blur songs with, while the album's opener, where two guitars collide with only a whisper of pre-feedback to separate them, announces that, just in case you're oblivious to the sycophantic bleating that accompanies Marr's every guitar lick (he's a good player, a seminal player even, but he was also in The Healers), The Cribs now have an honorary Jarman on board.

Marr is a welcome addition; whereas the former Smiths man's principal significance in guesting with Seattle's Modest Mouse was in shining some star factor on an unfairly overlooked band, his new role is one of enhancement. The record's title track is the moment where 'Panic' and The Cribs' traditional lo-fi stomp align, while his playing on 'Last Year's Snow' is chiefly concerned in wrangling the six-string beauty befitting a title so evocative. You imagine a man as humble as Marr would never wish to take credit for a band who were beloved by those of a certain disposition long before his arrival, but it is telling, despite the song title seemingly ripped from the pages of the riot grrrl fanzines the Jarmans have long espoused as being close to their hearts, that closer 'Stick To Yr Guns' swaggers with a grace befitting his unparalleled portfolio of work. This is The Cribs' best album to date. Well, until they ring up Trevor Horn for the next one. Oh, Lordy, make that so! **James McMahon**

DOWNLOAD: 1) 'The City Of Bugs' 2) 'Save Your Secrets' 3) 'Last Year's Snow'

NME.COM

Head to NME.COM/video to watch the video for 'Cheat On Me'

**DAVE CLOUD & THE
GOSPEL OF POWER**
FEVER (FIRE)

7

Despite being unknown here, Cloud has been Nashville's veteran outsider for 25 years. Here he matches three original tracks with a nightmarish spin on three classics (the title track, The Beau Brummels' 'Try Just A Little' and the Stones' 'The Citadel'). Unhinged as ever, and with the backing of scuzzy '60s garage, lo-fi psychedelia and dirty blues, Cloud's feral gutter-snarl rattles, rasps, and wheezes stream of consciousness tales of love, regret, debauchery with the ragged tonsils of Iggy or Beefheart. On 'Try Just A Little' he claws away at the pop sheen of the original, getting to the emotional core, while his band stumble drunkenly around his voice on the brink of collapse. *Tessa Harris*
DOWNLOAD: 'Try Just A Little'

RAMONA FALLS
INTUIT (SOUTERRAIN TRANSMISSIONS)

7

A side-project of Portland, Oregon's experimental pop trio Menomena, Ramona Falls finds its protagonist Brent Knopf exploring his softer, more wistful side. Starting life as an acoustic proposition, the songs have since been fleshed out to fulfil his kaleidoscopic ambitions. At first listen it's tempting to write 'Intuit' off with such loaded terms as 'pleasant' and 'interesting'. But while both of those unfortunate adjectives apply, they don't evoke the calibre of the beguiling moments scattered throughout. True, there's nothing as earthy or memorable as his day-job band's finest moments, but this album's mix of kitchen-sink instrumentation and Knopf's way with a melodic twist-and-turn have an uncanny way of creeping up on you. *Tom Edwards*
DOWNLOAD: 'Bellyfula'

HECUBA
PARADISE (ANIMAL VINYL)

8

This LA two-piece do '50s-Influenced spook-electro, with sparse keyboards building atmospheres pregnant with dread and desire, while Isabelle Albuquerque croons nightmare-logic lyrics, one minute a victim, the next a femme fatale. 'Miles Away' is Kraftwerk stuck on the Lost Highway, a spectral noir with an ungraspable storyline, while 'Humanize' could be the ghost of The Shangri-Las. All these songs twist and turn and fuck with your head, especially when they suddenly turn into pop tunes, as with 'Even So' which could be Kylie if it didn't keep dodging choruses. But 'Suffering' discombobulates most. After an album of Suicide-isms, it sounds like Soft Cell doing Grease and a fitting end to an inventive, darkly addictive album. *Martin Robinson*
DOWNLOAD: 'Suffering'

**ISA & THE FILTHY
TONGUES**
ADDICTION (CIRCULAR)

6



Ex-Goodbye Mr Mackenzie mainman Martin Metcalfe seems to have finally tired of being overshadowed by former member Shirley Manson, who became a chart fixture in the '90s fronting Garbage. But he could have found a better way to express this than joining a band that sound like a Radio 2-friendly Garbage. Metcalfe assumes the role of all the cool dads in black suits while potty mouthed Stacey Chavis is Isa, the belligerent goth pop frontwoman in debt to Polly Harvey and, yep, Ms Manson. And while on cuts such as 'I'll Do What I Want To' the studied couldn't-give-a-fuckness comes across as a lazy pop rip-off of Hole, Metcalfe's Bunnymen shimmer makes this an above-average effort. *John Doran*
DOWNLOAD: 'Nae Tongues'

NURSES
APPLE'S ACRE (DEAD OCEANS)

5



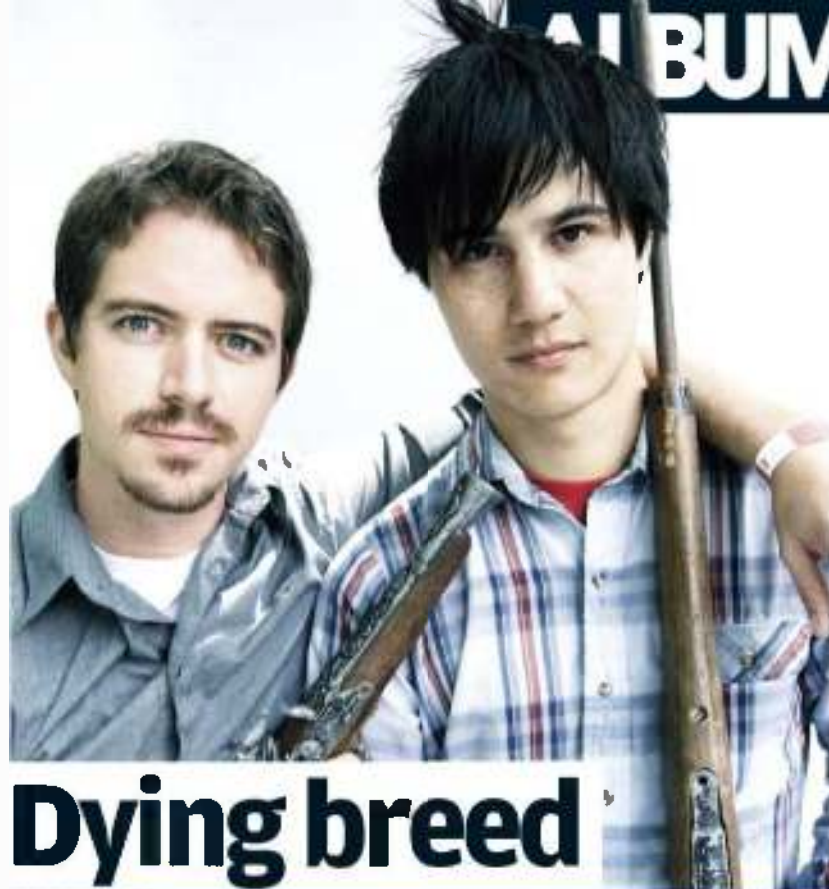
It is, of course, natural that as Animal Collective nab Brian Wilson's surfboard for a splash towards the mainstream, a new wave of freak-pop weirdos come out to lark around in the brine. Nurses are a trio from Portland, Oregon, and their debut album does that chasm-bridging thing between traditional Americana and blotto invention, lining up creaky porch folk and gospel hymns and then shunting them full of budget electronics and bizarre rhythms. Sadly, 'Apple's Acre' often confuses genuine invention with squawky whimsy - the title track is so sweet it'll rot your teeth - but kudos for the offbeat percussion, which sounds like hillbilly beatboxing and someone thwacking a tin bath with a wooden spoon. *Louis Pattison*
DOWNLOAD: 'Caterpillar Playground'

VARIOUS ARTISTS
TEN YEARS COCOON IBIZA (COCOON)

6



The best (only?) reason to visit Ibiza in 2009, Sven Väth's Cocoon night is 10 years old this summer. La Isla Blanca's most cutting-edge party, Cocoon's focus on electro, then minimal house and techno, was the adrenalin shot that brought Ibiza out of a commercial trance-induced coma. Not one for nostalgia, this double CD sees Loco Dice and Ali 'Deep Dish/Dubfire' Shirazinia deliver two interesting, rather than exhilarating, of-the-moment mixes. 'Ten Years' arrives, bus-like, at the same time as Cocoon's outstanding new label collection, 'Compilation I'. Of Johnny D's ecstatic, woozy 'Brasil', or Kollektiv Turnstrasse's echo-laden, minimalist heartbreaker, 'Dead Room', it's the latter which provides the truly evocative snapshot of contemporary dance music, summer '09. *Tony Naylor*
DOWNLOAD: Jin Choi, 'Carnivores'



Dying breed

THE DODOS
TIME TO DIE
(WICHITA)

5

When a 'talk-of-the-blogosphere' band step out into the real world, this happens

If the internet as we know it, imploded tomorrow, what's the worst that could happen? OK, industry and commerce would grind to a halt, banking systems would collapse, governments would certainly crumble, there'd be widespread looting and rioting in the streets, hospitals would overflow, martial law would have to be imposed and you'd miss out on Lily Allen tweeting about the cricket. But hey, on the upside, you'd be blissfully unaware of The Dodos, a band who would clearly struggle to survive if removed from their natural habitat: nestled next to pretentious digital camera snaps of abandoned gas stations at sunset on the MP3 blogs of earnest American college students.

With their carbon-neutral acoustic instruments, rooty fingerpicking techniques and yearning vocals, The Dodos might fool you into thinking they're a real band. But they've patently been concocted in a laboratory out of old bits of Clap Your Hands Say Yeah and The Spinto Band in an attempt to clone Animal Collective with all the weird (ie interesting) bits removed.

Maybe we're being excessively mean. 'Fables' is a pretty tune, worthy of The Shins (who, you won't be surprised to learn, share a producer with The Dodos). The vibraphone playing of new member Keaton Snyder is a welcome cushion to frontman Meric Long's occasionally coarse strumming and 'Acorn Factory's

ringing, raga-like repetitions finally achieve a bit of that beardy back-porch bliss that proper psych-folk outfits such as Espers conjure up in their slumber.

Mostly, though, The Dodos' little quirks - the lack of bass, the blustery drumming, the lyrics that threaten to say something profound but never do - irritate rather than intrigue. There's an air of self-satisfied primness to the whole endeavour that makes you want to go and smash stuff up while listening to digital hardcore.

Why did The Dodos make this record? Judging by the opacity of the lyrics, it's not as if they had anything they were burning to tell the world and it's not like the melodies are gushing out of them like waterfalls. 'Time To Die' doesn't even sound like it was much fun to make. No, they made it because they could and the complacent sentinels of US indie rock let them. This is not a terrible album, there's just no reason for it to exist. For these Dodos, extinction beckons. *Sam Richards*

DOWNLOAD: 1) 'Fables' 2) 'Acorn Factory' 3) 'This Is A Business'

NME.COM

Head to NME.COM/win to bag yourself lots of Dodos goodies



Marine diamonds

NOAH AND THE WHALE
THE FIRST DAYS OF SPRING
(YOUNG AND LOST CLUB/MERCURY)

9

London folkies grow up and cut back their chirpiness to turn in a corker of an album

As concept albums go, a trudge through the aftermath of a break-up hardly makes for a tale as fantastical as 'Tommy' or 'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars', but even so, 'The First Days Of Spring' is a story we could listen to again and again.

Noah And The Whale might have hijacked last summer with 'Five Years Time' - which was lovely the first few times you heard it, but the hundredth listen kinda made you want to build a wicker whale, fill it with all the recorders in Britain and take a blowtorch to it - but now is the time for forgiveness. The band have changed their tune to that of a sunny swoon, filled with regret, pain, poignant optimism and fewer zany instruments. The six-minute-plus title track sets the unhurried pace, with spiralling, blockbusting indie-folk that's big on the cinematic; handy, seeing as, like Tommy and Ziggy, there is also a film to accompany the whole record. Mournful but shot through with hope, the song's echoes of '80s troubadour Lloyd Cole crescendo into a chamber-pop odyssey that could stop Arcade Fire in their tracks.

On 'My Broken Heart' Charlie Fink's worldly wise yet still tremblingly naive baritone pitches him as both man and boy. It's the same on 'Stranger', where Fink laments "Last night I slept with a stranger/For the first time since you've gone" over sticky morning-after-the-

night-before fingerpicking before seeing light at the end of the regretful shag tunnel by way of some cheery old-school Noah piano, acoustics and harmonies. 'Slow Glass' impresses further, with its pondering, Pavement-esque lo-fi guitars, and if anything quite as exquisite as 'Blue Skies' has been released this year, then we haven't heard it.

Artful experimentation also gets a look in with two instrumentals - featuring an orchestra tuning up, pealing church bells and melancholic electric guitar plucking - book-ending 'Love Of An Orchestra'. Sitting snugly in the middle of the record, it opens with an unaccompanied choir and is the most obvious link to the band's more upbeat and decidedly twee-er tracks of yore, a high-gloss intelli-pop number that comes on like Belle And Sebastian when they started skipping arm-in-arm with Trevor Horn. It's yet more proof that the quirky band with that perky tune haven't disappeared, but they have done a hell of a lot of growing up. An immense album. **Leonté Cooper**

DOWNLOAD: 1) 'The First Days Of Spring' 2) 'Love Of An Orchestra' 3) 'Blue Skies'

NME.COM

Watch the trailer for *The First Days Of Spring* at NME.COM/video

BRENDAN BENSON
MY OLD, FAMILIAR FRIEND (ECHO)

7

Since the release of his last solo album, Brendan Benson has become much more of a household name following his stint in The Raconteurs with his buddy Jack White. His extra-curricular activities, though, haven't altered the music he releases under his own name. No bad thing - his powerpop-fuelled meditations on his love life had gained him a cult following way before he composed 'Steady, As She Goes' with his famous pal. So rabid fans will lap up highlights such as the rollicking garage rock of 'A Whole Lot Better', beautiful, stately piano ballad 'Gonowhere' and the queasy psych of 'Lesson Learned'. Hopefully his higher profile will mean more people check this out - after all, it's miles better than that Dead Weather record. **Alan Woodhouse**
DOWNLOAD: 'A Whole Lot Better'

MONOTONIX
WHERE WERE YOU WHEN IT HAPPENED?
(DRAG CITY)

7

In their native Israel, Monotonix struggle to get booked, so notorious are their gigs, where they eschew the stage to play on the floor in a cartoon fight cloud of beer, sweat and flames. The title of their debut album, then, could be read as 'No way, you missed the dude drink beer from his shoe while crowdsurfing?' and it's certainly not easy to capture such abandon on record. Ami Shalev's querulous, somewhat deranged vocals battle with the rampant groove of 'Flesh And Blood', the lo-fi studio echo of 'As Noise' and the hypnotic drum-powered minimalism of 'Set Me Free' to create a record that spices rock classicism with the odd anarchic thrill. Keep an extinguisher handy. **Luke Turner**
DOWNLOAD: 'As Noise'

JIM O'ROURKE
THE VISITOR (DRAG CITY)

8

O'Rourke may be best known as a producer (Sonic Youth, Wilco, Joanna Newsom) but thankfully he steps out from behind the desk occasionally. This sequel to 1997's instrumental, acoustic 'Bad Timing' should be played to any musician who thinks that making something as 'straightforward' as a mellow, smoker-friendly unplugged album of guitars accompanied by other unplugged instruments as a warning to shape up or give up. Put simply, this album is shot through with a rare genius. It isn't just his ear for melody that will keep you coming back, but the way he applies avant-garde notions of recording to an album which sounds as if it was captured with the assistance of angels and the spirit of Brian Eno and Arthur Russell. **John Doran**
DOWNLOAD: The whole thing, it's one track

THE VOLUNTARY BUTLER SCHEME
...AT BREAKFAST DINNER AND TEA (SPLIT)

2

Some folk have a talent for making likeable music beyond their basic level of talent, a magical X factor you might dub 'charm'.

Then there's the opposite quality - artists who can string together competent bits of songcraft, elegantly pitched, primped and cantilevered, that nonetheless make you want to take an iron bar to their ribcage. See where this is going? Rob Jones is an essentially dislikeable singer-songwriter from the more dislikeable end of the West Midlands, who has given his big years-in-the-making solo project an instantly dislikeable name that doesn't really make much sense anyway. He's an irritatingly cloying, self-satisfied, faux-humorous milquetoast with the voice of a slightly pathetic version of George Formby. He specialises in proper instruments and solid middle-eights that sound a bit like they might have been produced in a 'hit factory' somewhere between the Brill Building and The Archies' cartoon studio, in a lift. Three minutes of this stuff and it seems a harmless enough pitch for a spot on the Mosh! Mosh! roster between Slow Club and The Wave Pictures, but like any poison, it takes time to build up toxicity in the bloodstream. By the time 'Dancing With Ted Danson' rolls round it's murder on the tweefloor. By 'The Eiffel Tower & The BT Tower', you realise that Jones' key influences aren't Motown and Marc Bolan as claimed but Babybird and The Divine Comedy, and that he should therefore be evicted from the human race forthwith. Nothing in this world is worse than enforced jauntiness, and this is basically like being raped by someone playing 'The Chicken Song' on a kazoo. **Gavin Haynes**
DOWNLOAD: The internet. All of it. Go on. We dare you...

JAMIE JONES
DON'T YOU REMEMBER THE FUTURE
(CRESTOWN REBELS)

5



We live in a post-minimal world. In dance music's test bed, Berlin, the Sam soundtrack is no longer avant-garde techno, but a warmer, deeper synthesis of jacking house and precision production, still warped by minimal techno's psychedelic aesthetic. One of the few Brit DJ-producers taken seriously in Techno Town - with releases on Berlin labels like BPitch and Get Physical - Jamie Jones has that sound down, and, at his best, the brilliant, Prince-ish 'Summertime'; 'This Is How'; the percolating electronic pop of 'Absolute Zero', he impresses. However, compared to, say, the delirious lightness of Johnny D tracks, or the tangential strangeness of Seth Troxler, 'Don't You Remember...' sounds staid, safe, a bit straight. **Tony Naylor**
DOWNLOAD: 'Summertime'

JULIETTE LEWIS

TERRA INCOGNITA (ROADRUNNER)

7



Our favourite Hollywood hellraiser is back, having ditched the Licks and summoned The Mars Volta's Omar Rodriguez-Lopez to help her go it alone. Whereas Lewis' previous material felt wincingly OTT, here the numerous paths she treads are way more rewarding. She's unpredictably fearsome and, well, pleasantly surprising throughout. The sultry-adultery persona adopted in 'Hard Lovin' Woman' is a case in point, and could have come directly from a Tarantino bar brawl scene. Rodriguez-Lopez' role is remarkably subtle until we get to the epic 'Female Persecution', swamped in ATD-I guitars. For once, we're left wanting to hear more, rather than see the Tinseltown try-hard head back to the silver screen. **Matt Wilkinson**
DOWNLOAD: 'Female Persecution'

TINCHY STRYDER

CATCH 22 (ISLAND)

6



Here's a Catch 22. Risk your artistic credentials for some potential platinum, or stay true to your roots at the expense of mainstream success. It's an issue that both Wiley and Dizzee have tackled; but now it's arguably more of a rhetorical question for Tinchy Stryder, as his pop nous has resulted in Number Ones with N-Dubz and Amelle Sugababe. On one level, Tinchy's second album is incredibly depressing; an indictment of a world where edge has been sacrificed for a bored-sounding flow, prosaic lyrics and a chorus that's easy to chirp along to from the loos in Faces nightclub. On another, it's demented to try and deny the catchiness of the likes of 'Number 1' or 'Spotlight'. Weird. Is Tinchy Stryder the new Ja Rule? **Priya Elan**
DOWNLOAD: 'Spotlight'

MAGAZINE

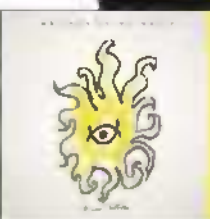
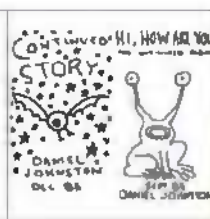
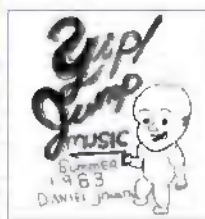
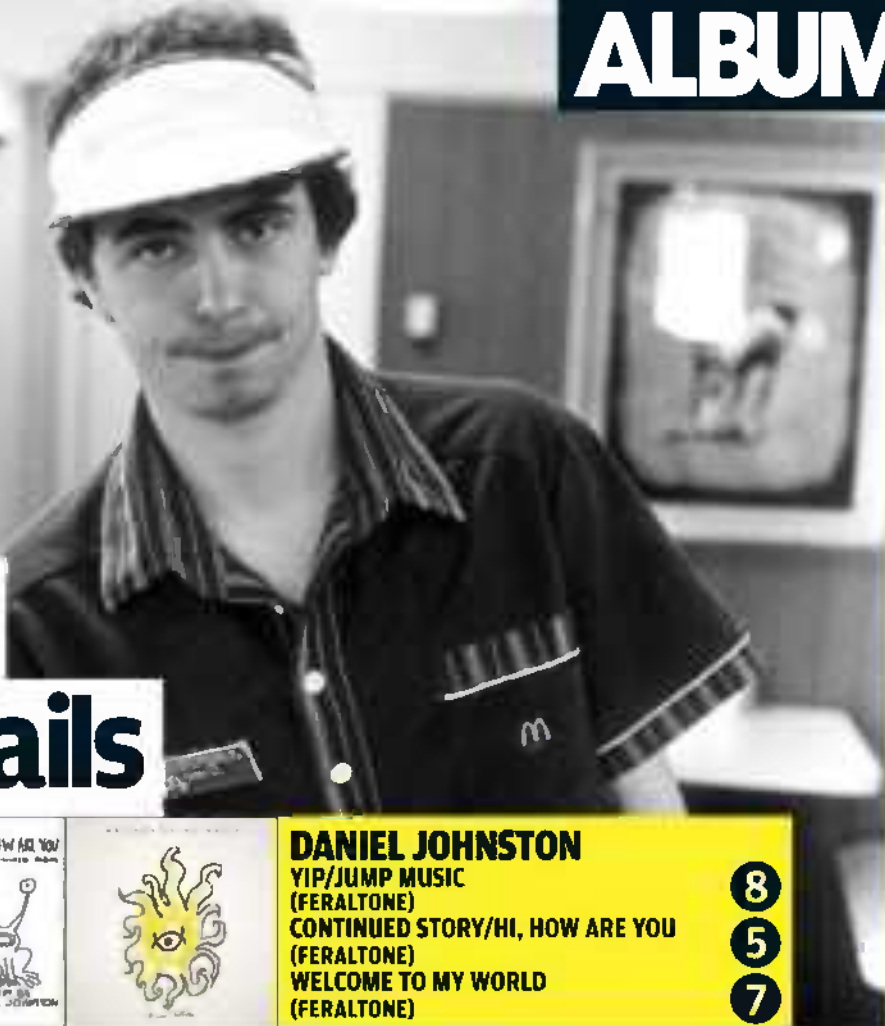
PLAY+ (VIRGIN)

8



Way back when this reviewer was but the twinkle in his dad's car as he took his mum on their first date, there existed a band called Magazine. They were the best post-punk band of all the post-punk bands and released one of the best albums of the '70s ('Real Life'). Three months later they played most of the songs off that album at Manchester's Lesser Free Trade Hall and now, about a hundred years later, it's finally getting a release (as a double CD package alongside a 1980 gig in Melbourne). Let's not fuck about: it's quite simply one of the most important bands ever at the absolute peak of their game, and a must-own. "Imagine we're in your front room," Howard Devoto goads at the start. Now there is no need to imagine... **Tim Chester**
DOWNLOAD: 'Burst'

Devil in the details



DANIEL JOHNSTON

YIP/JUMP MUSIC

(FERALTONE)

CONTINUED STORY/HI, HOW ARE YOU

(FERALTONE)

WELCOME TO MY WORLD

(FERALTONE)

8

5

7

Flawed but charming reissues from Kurt's favourite songwriter

Even if you've never heard Daniel Johnston, you've heard about him. Maybe you've heard he's a hero, a damaged genius whose ultra-lo-fi songs inspired lo-fi/alternorawk luminaries like Conor Oberst and Kurt Cobain. Maybe you've heard he's a freakshow, a tragic case with a mental illness nudged onstage to play half-baked songs for the entertainment of gawpers. Ignore it all. The only way you'll really find out if Johnston's music is for you is by listening, and finding out if these often amateurish, always heartfelt songs about Casper The Friendly Ghost, The Beatles, and falling in love – always falling in love – touch you, or turn you off. But, as you listen, bear in mind that

Moldy Peaches, Jeffrey Lewis – hell, anything you might hear on a self-conscious indie flick circa-2009 – owe their existence to these songs.

Johnston rose to notoriety with his cassette album 'Yip/Jump Music', recorded in his brother's garage in Texas on a \$59 boombox, two years before he was diagnosed with manic depression. It's almost impossibly amateurish, all detuned ukelele and halting organ. But despite – possibly because – of their simple renderings, the songs shine: listen to him sing, "Pretty girls have taken you for a ride/Hurt you deep inside/But you never slowed down" on 'Speeding Motorcycle' and try not to wilt a little inside. 1985's 'Continued Story' is slicker and worse for it, mostly

consisting of rock songs recorded with El Paso punks The Texas Instruments – but a spare piano take on The Beatles' 'I Saw Her Standing There' and 'Dern Blues', a hilarious a capella from Johnston's unfinished '83 album 'Hi, How Are You' still rule. Finally, there's 'Welcome To My World', a 21-track compilation that plucks tracks from across Johnston's career. Oddly, it feels patchy – oddly, at least, until you realise why. Like all Greatest Hits, it tries to airbrush out the imperfections – and with Daniel Johnston, that was always part of the appeal. **Louis Pattison**

DOWNLOAD: 1) 'Speeding Motorcycle' 2) 'Casper The Friendly Ghost' 3) 'Dern Blues'

PATRICK CLEANDENIM

ORANGE MOONBEAM FLOORSHOW (BROKEN HORSE)

6



A former attendee of NYC's Cooper Union for the Advancement of Science and Art, this is Patrick Cleandenim's second full length set of electronic art pop. "There ain't no sound louder than high heels on cobbled stones", he croons robotically on opener 'Hotel Gansevoort' over arpeggiated bleeps. Yep, we're in new romantic territory. And while the likes of 'Kandi's Door' employ some Hot Chip-style percussion and an intriguing lyrical bent, essentially we are on unremarkable turf throughout. **Liam Cash**
DOWNLOAD: 'Kandi's Door'

YACHT

SEE MYSTERY LIGHTS (DFA)

8



Jona Bechtolt is one talented hombre. Like a schoolkid wielding a pair of safety scissors over tragically unyielding bits of card suddenly unfolding a concertina snowflake, the Portland laptop artist's 2007 opus 'I Believe In You. Your Magic Is Real' was an unexpectedly inspired goof. It was a record that bathed in The Breeders' and Tom Tom Club's privileged aura of precocious people larking about. But with no day job to frame its occasional excesses, it felt like a minor work. With one new vocalist in Claire L. Evans and a record deal with DFA to separate them, 'See Mystery Lights'

could change all that. It's sharper of focus, truer to its vision and generally so fresh-sounding it should come with a set of complementary new ears. The MO of glitchy, pathologically leftfield pop remains, of course, but tracks like 'The Afterlife' plug into LCD Soundsystem's urbane gospel and successfully expand Bechtolt's playful repertoire. With the tune quotient stuffed indecently high ('Psychic City', 'We Have All We Ever Wanted') and Evans bringing a sly commitment to the material, it's a quirkily compulsive collection of grooves that should soundtrack your Indian summer. **Alex Denney**
DOWNLOAD: 'The Afterlife'

LIVE!

UPFRONT AND BACKSTAGE

by *Anthony D'Alessandro*



Bono gives The Invisible Woman a cheeky bum-squeeze, the old cad

Don't push Adam Clayton: he's close to The Edge



Glourious basterds



U2
HAMPODEN PARK, GLASGOW
TUESDAY, AUGUST 18

There's sentimentality, shocking omissions and too much new stuff... but somehow it all works

In more ways than one, going to see U2 is a lot like going on a rollercoaster. Before you crucify us for lazily resorting to

journalistic cliché, however, we should state that we're not talking thrills and simple, giddy nausea here. We're talking, first of all, about the waiting. The endless, anticipatory, gridlocked hours of it. Then comes the 'ooooing' and 'aaaahing' as the bells, whistles and general whizz bang-ery comes into view; this time in the form of a giant, four-pronged crab-like contraption in the centre of the stadium. After that, there's the pulse-quickening realisation that said waiting is almost at an end. And finally, there are a series of peaks, troughs, swerves and swivels that leave you wondering if it was all really worthwhile.

To cut to the chase – it is. Eventually. U2 are as grand a live spectacle as you're ever likely to see, but the first third of tonight's set frustratingly focuses on their rather pedestrian new album. So you have an anticlimactic opener in the shape of 'Breathe', followed by the staid 'No Line On The Horizon' and then 'Get On Your Boots', which sounds a bit like your dad urging you onto the

dancefloor at your grandfolks' silver jubilee. Brandon Flowers often makes a lot of noise about wanting to sound like U2 but, as they slide into middle age, you realise that, more and more, it's actually U2 who are desperate to sound like The Killers. And frankly, they're not so hot at it.

Still, things pick up immeasurably when 'I Still Haven't Found What I'm Looking For' shimmers into earshot and reminds you of the power they can summon at the press of a guitar pedal, while a dirty, distorted 'Elevation' veers as close to punk rock as they probably allow themselves to get. An acoustic rendition of 'Stuck In A Moment You Can't Get Out Of' is another nice touch. Bono's messianic tendencies take a welcome backseat



to the music too, save for a mid-set dedication of 'Walk On' to Burmese political prisoner Aung San Suu Kyi which is rather cruelly – or comically, depending on your point of view – neutered by the PA cutting out for half of it.

In terms of the setlist, there are a few regrettable omissions – how the tepid 'City Of Blinding Lights' can warrant inclusion when 'The Fly' doesn't is a source of supreme bafflement – but nothing that leaves you feeling short-changed. You do wonder if their faith in their post-'90s output is misplaced, though. For our money, U2 are at their best when they're at their loudest and brashest – as a riotous 'Vertigo' daftly and deftly demonstrates – as opposed to overwrought and unbearably worthy (closing with 'Moment Of Surrender'? Whose idea was that?).

By the time 'One' comes around, though, even the most cynical of observers (ie us) are swept up. You can't not be. Sure, every song utilizes the same sturdy pseudo-Christian metaphors – there's much lifting, carrying and general peaceable co-existence – and their gonzo stadium-art albums ('Achtung Baby', 'Pop') are disappointingly overlooked, but why argue with 50-something thousand people singing 'Sunday Bloody Sunday' or 'With Or Without You'? Ultimately, U2 are just too good at these sorts of gigs for you to leave totally unmoved or at least a tiny bit impressed, even if it goes against one's better critical faculties. They can thrill, they can bore, they can make you cloyingly sick with sentiment, but, at the end of the day, the ride remains just about worth it. **Barry Nicolson**

SHORT SETS

PEARL JAM
O2 SHEPHERD'S BUSH
EMPIRE, LONDON,
11/08/09

Is this bizarre world? Because the kings of over-earnest bombast, Pearl Jam, are brilliant fun tonight. Eddie Vedder's cracking jokes, Ronnie Wood strolls on for a jam through 'All Along The Watchtower', and the gnarly Seattleites are clearly loving this comeback. Of course, they've never really been away, but following the reissue of 'Ten' everyone's come out of the closet and the reception they get is extraordinary. 'Why Go', 'Alive' and 'Last Exit' are riotous, but newie 'The Fixer' is best, with Vedder resembling a homeless Justin Timberlake. **Martha Robinson**

TEETH OF THE SEA
RELENTLESS GARAGE,
LONDON, 18/08/09

So drowning in hipness and pretence is London's homegrown scene you'd be forgiven for missing a band like Teeth Of The Sea, submerged in their apoplectic post-rock. Tonight TOTS assault ears with their brazen and unruly onslaughts. 'Swear Blind The Alsatian's Melting' carries with it a lamentable drunk-sounding trumpet and a primordial drum pummel that leaks into their futuristic soundscaped space odyssey of strained guitars and foreboding bass lines. Welcome to the future sounds of London. **Ash Dossanj**



BLANK ROCK



AMANDA BLANK
HOXTON SQUARE BAR
& KITCHEN, LONDON
TUESDAY, AUGUST 18

Say what you want about Amanda Blank's cape and knickers combo, but it certainly has legs. There's other reasons why we notice the outfit first. As the latest garlanded electro duchess to hit London in a wave of glitter and hype, expectations for Philadelphia's Amanda Blank aren't exactly high. The whiff of performance art surrounds, the Spank Rock/Diplo axis from which she springs peaked a good two years ago (kryptonite for a hipster) and, sexist as this sounds, the 'saucy robo-temptress act' is starting to feel as generic as the four-piece indie band. Chrome fatigue, anybody? None of which, of course, is Amanda's fault.

Sure, the evening might have a little more buzz were it not for so many people twittering into handhelds. But, gyrating against Moog-y, chunky beats, the raven rapper shows herself to be a fantastically compelling performer. Animated by the electricity of Amanda's charisma, the songs sound a heck of a lot more vital than on her forthcoming debut 'I Love You'. Tetchy 'Make It Take It' remains the signature tune, but it's when she slings low that she really shines, outclassing Gaga and outsaucing Peaches although, strangely, 'Make Up' manages to make the act of getting dolled up to the nines sound eternally more filthy than 'Might Like You Better' manages to do for the act of casual fornication.

The way she splits seductively over Santigold's 'I'm A Lady' on 'A Love Song' imbues the backing track a helluva lot more heart and soul. Most surprisingly, the most magnetic moment of all comes at the end when she delivers smouldering jam 'Leaving You Behind' in a classic old soul purr at the end. "That's for everyone dumping somebody tonight," she teases. More of this letting the mask slip to reveal the human beneath, and Amanda could turn into something properly special indeed. **Dan Martin**

SAFE NOT SORRY

Festival season is nearly over, but that doesn't mean you have to take any less care of yourself. It's simple, if you're going to take drugs, don't drive

THINK
Search for 'drug drive'.

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FESTIVAL PUNTERS SPEND AN AVERAGE OF £130 ON ALCOHOL AND ONLY £60 ON FOOD OVER THE COURSE OF A WEEKEND

If you've been to a festival before, chances are you'll have encountered drugs of some kind. Maybe you've had the odd spliff to Ian Brown, inhaled a couple of laughing gas balloons, or spent three days off your head believing your friends were knights of Cydonia before collapsing into a hedge and crying yourself to sleep. Or maybe you've just seen hordes of wide-eyed zombies walking around site.

Either way, there's something important to consider if you or your mates are experimenting with drugs this summer: don't drug drive. While getting off your face can be dangerous enough in some circumstances, if you're behind the wheel at the same time the consequences could be devastating.

Aside from the very real threat of killing yourself, your friends or complete strangers, the legal consequences are severe. The police take drug driving very seriously, as seriously as drink driving in fact, and they have a variety of roadside ways to find out if you're under the influence. The penalties for drug driving are a fine, a ban and a criminal record. The fine alone is up to

£5,000, plus there is the possibility of six months in prison, too.

Just think what £5,000 could buy you. That's 30 iPod Touches, 313 band T-shirts from the NME.COM store. An average of about 33 festival tickets, meaning you could go to one every week from now until April.

So if you're planning on getting wasted this summer, whether on booze or anything more serious, make sure you know how you're getting home. Designate a driver, buy train tickets in advance or get a group together for the bus - there are plenty of safe options. And remember, drug driving, your eyes will give you away.

THE POLICE HAVE ROADSIDE WAYS TO FIND OUT IF YOU'RE UNDER THE INFLUENCE

For more festival facts head to:

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SHORT
SETSTHAT FUCKING
TANK

**THE SOCIAL,
LONDON, 17/08/09**
It's Monday night: best hide and immerse yourself in sludge, for That Fucking Tank are here to punish us all with their two-man riff-based wrecking crew. But among the baritone barrage there are shards of light – a downtuned but still weirdly danceable version of Bruce Springsteen's 'Dancing In The Dark', the opening bass solo to Metallica's 'Anesthesia (Pulling Teeth)' showing TFT's playful spectrum of influences – that make the rest of the show feel so delightfully nasty. Finally: a band who live up to the aceness of their name.

Ben Patashnik

DANNY
CONNORS AND
THE LADDERS

**THE 100 CLUB,
LONDON,
13/08/09**

The once-noble genre of 'rhythm and blues' has been bastardised so much it now describes no more than some squeaks and farts snatched off GarageBand. Tonight Danny Connors is here to claim it back. The former singer with The On Offs has corralled a new gang of acolytes to aid him in his quest. They're part Stones swagger, part James Brown showmanship, part P-Funk, and all awesome. They could be the band to save us from a world of Akon and Flo Rida.

Joel Reynolds



Norwegian good

GRIZZLY BEAR

OYA FESTIVAL, OSLO, NORWAY
THURSDAY, AUGUST 13

Not too many
lake fans in the
audience, then

The indie favourites get used to going global – even Beyoncé wants to hang out with them now

It's really like night and day, to be completely honest," says chief Grizzly Bear Ed Droste, big sad dark eyes looking a little bewildered as he takes it all in in the hotel bar. It's Thursday, so this must be Norway: beginning their European festival dates at Oslo's small-but-perfectly-formed Oya Festival, to precede a tour that will see them play to bigger audiences than ever before, the band have just flown in from Osaka and are Sweden-bound straight after their show.

Though the growth of their profile in the US has been steady, on this continent Grizzly Bear have suddenly clawed their way blinking from the comfy cave of Pitchfork-reader niche into the big league with the release of third album 'Veckatimest'; and they're still adjusting.

"Both KOKO and the Barbican shows in London have sold out in, like, five days, and we're, like, 'But, England doesn't care... right?'"

laughs Ed. "I remember playing in a small room in Leicester and there were, like, 25 people and the fire alarm kept going off and we were like, 'Why are we doing this?! The hotel cost more than the £50 we're getting to do this show'. So I'm really excited to come back with an entirely new fanbase."

Surprising as Grizzly's sudden introduction into the European wilds has been, though, there's nothing like meeting a real global megastar to put indie levels of fame into perspective: while playing at Summer Sonic festival in Tokyo a few days previously, it transpired that Beyoncé Knowles' sister is a huge fan and demanded a meeting with the boys. And guess who tagged along too...

"It was just the most surreal thing, because I'm a huge fan," enthuses Ed. "She was super down-to-earth, really funny... It boggles your mind, because you're just like, 'You could go to any country in the world and people will know who you are'. Personally, I would never want that, but it's really interesting to meet someone who has it and watch how they deal with it. It was, like, us sitting there and these three bodyguards with their clubs..."

They may not yet need Beyoncé's hired muscle to keep the global unwashed at bay, but there's certainly more than a few Norwegians down the front at Oya who know exactly who Droste, Daniel Rossen, Christopher Bear and Chris Taylor are.

And yet Grizzly Bear, as Droste admits, are an unlikely festival band: "We're not four-to-the-floor, we're not a party band like CSS. There are some bands who are made for festivals, because it's just all about getting pumped. But you know what, you have to own what you are."

And this unassuming four-piece's quiet, firm command of their subtly bewitching sounds ensnares the attention in its own way. In fading evening light, beneath trees bedecked with silver and red foil stars, the ringing, reverberating tension-and-release of album opener 'Southern Point' has charms to soothe the most savage crowd, and the Bear cubs rammed saucer-eyed up to the tiny stage are immediately entranced. The soft, Deerhunter-ish spook-psych-folk of 'Cheerleader', with its Wilsons-in-purgatory harmonies, deepens the trance, Droste's sonorous voice flooding out into the mild autumn air.

Older tracks from second album 'Yellow House', like the gorgeous, yet unsettling 'Lullabye', are greeted as warmly as the 'Veckatimest' material that makes up the bulk of the set. 'Knife's' bittersweet doo-wop psych finds small blonde girls hysterically shrieking and bouncing: there's no beard-stroking here.

Victoria Legrand of Beach House joins Droste onstage to sing on the jaunty, spectral sunshine-pop of 'Two Weeks', the audience visibly swooning a little as Ed pleads, "Would you always? Maybe sometimes?". As they close with the divine 'While You Wait For The Others', Daniel Rossen's tremulous Paul Simon-ish tones cutting through a rich torrent of sound, all four voices mingling in radiant harmony, it's clear the Grizzly Bear, though not a native species, has northern Europe firmly in the grip of its furry paw. *Emily Mackay*



Flutes:
the new
rock'n'roll?

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MR HUDSON

NOVEMBER 2009

11 LONDON O2 SHEPHERDS BUSH EMPIRE
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12 MANCHESTER ACADEMY 2
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14 GLASGOW KINGS TUTS
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PETER DOHERTY

Plus guests

Saturday 19 September
LOND **GOLD** RUNDHOUSE

Sunday 20 September
LEAMINGTON SPA ASSEMBLY
01926 523 001

Monday 21 September
MANCHESTER APOLLO
08444 777 877

Wednesday 23 September
GLASGOW BARROWLANDS
08444 999 990

24 Hr CC hotline: 0871 2200 260 / On-line: www.sectickets.com

A Metropolis Music & DF Concerts presentation in association with Popway Talent International



JAY REATARD

PLUS GUESTS

NOVEMBER

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WED 11 GLASGOW KING TUTS 08444 999 990

THU 12 MANCHESTER ROADHOUSE 0161 832 1111

FRI 13 LONDON UNDERWORLD 0844 477 1000

SAT 14 BRISTOL CROFT 08713 100 000

SUN 15 LIVERPOOL MASQUE 0844 847 2424

0871 2200 260 / WWW.GIGSANDTOURS.COM

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Metropolis Music, SJM Concerts, DF Concerts & Academy Photos by arrangement with Fisher Sisker present

delays

Plus guests

October			
17 Southampton The Joiners	SOLD OUT	21 London The Borderline	SOLD OUT
19 Glasgow King Tut's Wah Wah Hut	08444 999 990	22 Leeds Brudenell Social Club	0113 245 4650
20 Birmingham O2 Academy 3	0844 477 2000	23 Manchester Night & Day Café	0161 832 1111
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HYLANDS PARK SAT 22ND AUGUST 2009
WESTON PARK SUN 23RD AUGUST 2009

the
KILLERS

RAZORLIGHT

THE SPECIALS

LILY ALLEN

THE SCRIPT • TAYLOR SWIFT

STARSAILOR • McFLY

WESTON PARK SAT 22ND AUGUST 2009
HYLANDS PARK SUN 23RD AUGUST 2009

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JAMES

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OCEAN CLOUD • ROBERT DUDLEY**

KATY PERRY

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THE TING TINGS

THE WOMBATS

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HIGHLIGHT • JESSIE J • MONTY
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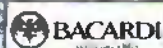
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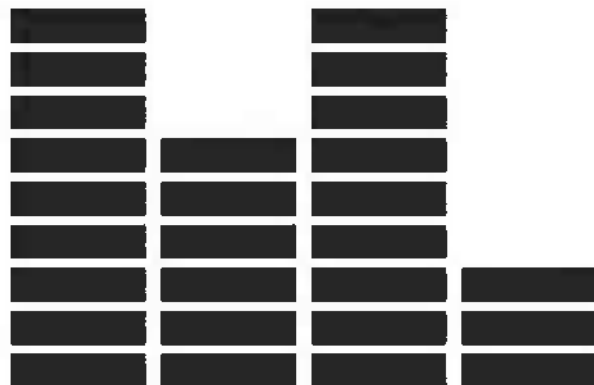
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THURSDAY 22 OCTOBER
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TUE 13 COLCHESTER ARTS CENTRE
THU 15 PORTSMOUTH WEDGEWOOD ROOMS
FRI 16 LONDON ELECTRIC BALLROOM
SUN 18 OXFORD O2 ACADEMY
MON 19 NORWICH WATERFRONT
TUE 27 MIDDLESBOROUGH EMPIRE
WED 28 LEEDS COCKPIT
THU 29 BIRMINGHAM O2 ACADEMY 2
FRI 30 SHEFFIELD LEADMILL

0161 832 1111
0871 310 0000
01392 647 080
01206 500 900
023 9286 3911
020 7403 3331
0844 477 2000
01603 508 050
01642 247 755
0113 245 5570
0844 477 2000
0870 010 4555

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17
18
20
21
22 LOND

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TUE 01 ABERDEEN MUSIC HALL 0844 499 990
THU 03 GLASGOW ACADEMY 0844 499 990
SUN 05 MANCHESTER ACADEMY 0161 832 1111
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
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MON 07 MANCHESTER O2 ACADEMY 0844 477 2000
TUE 08 LINCOLN ENIGMA SHED 0844 499 990
WED 09 NOTTINGHAM ROCK CITY 0871 310 000
FRI 11 SHEFFIELD O2 ACADEMY 0844 477 2000

SAT 12 BIRMINGHAM O2 ACADEMY 0844 477 2000
SUN 13 BRISTOL O2 ACADEMY 0844 477 2000
MON 14 NORWICH O2 01903 508 050
WED 16 OXFORD O2 ACADEMY 0844 477 2000
THU 17 PORTSMOUTH PYRAMID 023 8252 4355
FRI 18 LONDON NEW FORD 0844 847 2400
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
SAT 19 LONDON NEW FORD 0844 847 2400
MON 21 LEEDS O2 ACADEMY 0844 477 2000
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TUE 22 LEEDS O2 ACADEMY 0844 477 2000

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MANDO DIAO



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Tue 15 London O2 Islington Academy 0844 477 2000
Wed 16 Birmingham O2 Academy 2 0844 477 2000
Thu 17 Manchester Club Academy 0161 832 1111
Fri 18 Brighton Digital 01273 606 312
Sat 19 Bristol Thekla 0870 444 4400

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Mon 30 **Southend Cliffs Pavilion**
01702 351 135

December

Tue 01 **Ipswich Regent**
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Thu 03 **Bournemouth Opera House**
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Fri 04 & Sat 05 **London Brixton O2 Academy** (BPM-2AM SAT ONLY)
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Mon 07 **Cambridge Corn Exchange**
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Tue 08 **Sheffield O2 Academy**
0844 477 2000

Thu 10 & Fri 11 **Leeds O2 Academy**
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Sat 12 **Liverpool University**
0151 256 5555

Mon 14 **Newcastle City Hall**
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Tue 15 **Edinburgh Picture House**
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Wed 16 **Glasgow O2 Academy**
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Tue 3 Glasgow Barrowland **SOLD OUT**
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THE RAKES • FIGHTSTAR

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WEEKEND**

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THE LIVING END

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WED 21st CARDIFF - BARFLY
THU 22nd MANCHESTER - ACADEMY 3
FRI 23rd DERBY - ROCKHOUSE
SAT 24th BRISTOL - COOLER
MON 26th YORK - DUCHESS

TUE 27th SHEFFIELD - LEADMILL
WED 28th EDINBURGH - ELECTRIC CIRCUS
THU 29th GLASGOW - ABC2
FRI 30th NEWCASTLE - CLUNY

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MON 14	WOLVERHAMPTON WULFRUN HALL	0870 320 7000
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SAT 26TH	PRESTON 53 DEGREES	01772 893000
SUN 27TH	NORWICH WATERFRONT	01603 508050
TUE 29TH	HERTFORDSHIRE UNI FORUM	0871 2200260
WED 30TH	LEEDS UNI STYLUS	0113 3801371

OCTOBER

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OK SO, PUT YOUR HANDS WHERE I CAN SEE THEM, DOUCHERONOMY. SELL YOUR SOUL...

Andy Gill (drums): "We're a unique band who play emotive piano pop, trying to avoid comparisons with Scouting For Girls, Keane and Coldplay."



TAPE

HMM, ALL STRONG UNIT-SHIFTERS, PUZZLING. OUTLINE YOUR UNIQUE SELLING POINTS?

"We have two gingers and a girl. And one guy who lived in Oman all his life but has got a Scottish accent because his family are from Dundee."

IS THE GIRL FIT?

"Yes, she's beautiful, stunning. Her name's Charlotte, she plays bass and she's great."

AND THE GINGER ANGLE?

"Well, there's me, although I'm balding, but Toby the singer has a ginger quiff."

LA ROUX'S CAMPAIGN HAS SEEN AN INCREDIBLY REACTIVE RESPONSE WITH THAT...

"I know! It's the rise of the gingers at the moment: you've got La Roux and Florence... and then you've got Toby from TAPE! People will be dying their hair ginger, it'll be a revolution!"

SUPERB MERCH OPPORTUNITIES - I SEE FOAM VISORS GIVING YOU A GINGER QUIFF.

"Yeah, like The Cartoons [90s chart dance act]."

YOU'RE ALL DRUG ADDICTS, RIGHT?

"We're working on it. We're willing to take up class As to work with Blaine Truth."

CRYSTAL METH IS HOT IN AMERICA RIGHT NOW. WE NEED A NEW BAND ON IT OVER HERE.

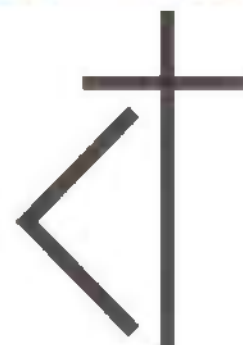
"We'd be up for that. We've got ginger quiffs and we do crystal meth. If they're not great USPs then I don't know what is..."

NOW YOU'RE SPEAKING MY LANGUAGE.

WWW.MYSPACE.COM/TAPEUK

PITCH YOUR BAND

If you're in an unsigned band and fancy going head-to-head with Blaine, email letters@nme.com with a link to your MySpace page plus a contact email and phone number and the subject line "A&R wanker"



www.myspace.com/catwalktrash

NME SAYS: Sassy, Scout Nibett-ish one-woman guitar menace from Cape Town

You Tube

LITHIUM BABY - HOMEWRECKER

★★★★★

Homewrecker "Lithium Baby" Video



HOMEWRECKER - Steve Zeffert with Scarlet Beulah in a terrifying blend of mind-terror, abused-guitars short-skirts and brightly coloured sweets.

They launch their debut single 'Lithium Baby' this week with this impressive video, its got a freshly medicinal theme with quirks, and we reckon the production and direction is in the top notch. www.youtube.com/watch?v=_wKVy28jfw

youtube.com/watch?v=_wKVy28jfw

NME SAYS: Industrial grunge-punk



The Debut single - So You Know by London based Indie Singer/Songwriter Candy Rose is available now from i-tunes, amazon & other digital music retailers. Get Yours! Now!

www.myspace.com/icandyrose

www.facebook.com/icandyrose

NME SAYS: Fizzing, eclectic girly pop

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I WANT TO SOUND LIKE... RED LIGHT COMPANY



Phoebe Spence, 17, Plymouth: "Our new band (we're beginners) want to get that 'Scheme Eugene' sound and write songs like it. Can you help?"

THE SOUND

Melodic anthems focusing on the darker side of life are Red Light Company's stock-in-trade. The quintet's frontman Richard Frenneaux is happy to reveal that the songs from the band's debut album 'Fine Fascination' were heavily influenced by David Bowie, in particular his soundtrack to the 1981 cult film *Christiane F.*

THE GEAR

To get the RLC sound on the cheap get the following: to copy Richard's kit, get a **Squier Vintage Modified Tele Custom**, while for fellow guitarist Paul Mellon purchase an **Epiphone Dot ES-335** semi-acoustic. A **Stagg MB-300** bass, a **Korg MikroKorg** synth and a **Pearl Export** drum set should complete your collection.

IN THE STUDIO

Producer Adrian Bushby (U2, Jamie T) made the songs sound huge. If you haven't got big studio facilities there are still lots of things you can do; for example, creative panning (placing of sounds from right to left speaker) allows you to make everything sound bigger. You can pan, say, one guitar extreme left and another extreme right. Another trick is to record parts so that they go through to an amplifier in another room and then mic that room up. Finally, adding effects such as delays, flanges (ie "wobbles") and reverb (ie "echo") to your parts all help increase the width of your sound.

THE TECHNIQUE

Simple major ('happy') chords underpin 'Scheme Eugene' - D, G and A. In the chorus a B minor ('sad') chord is thrown in to change things up a little. Aside from rhythm guitar, you need to play a clean, trebly (ie high-sounding) single-note lead part as a counter-melody. You can either just pick out all the notes in the chord individually (what is known as an 'arpeggio') or pick out a nice-sounding melody that fits with the chord changes. Finally, get your drummer to learn about syncopated drum beats. Normal rock drumming involves hitting the bass drum on beats one and three while hitting the snare on beats two and four. In syncopated drumming, you hit the snare at different points to create an original feel. As well as 'Scheme Eugene' check out The Beatles' 'Ticket To Ride' to see how this works.

BEST TRICK

Adding dark lyrics to a celebratory melody is a classic trick in pop and rock music, but one that's in no danger of losing its power.



NEXT WEEK:
Michael Jackson

Words by John Callaghan from...

Guitar September issue
out now



BAND SERVICES

ARTISTS WANTED

16 year old pop/rock musician looking for another (pop/rock) musician to write songs with and later make a band. Must be roughly 15-17 years of age and should be able to sing and/or play guitar. Contact me on: 07811516972

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GIG GUIDE

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

448 GIGS
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PICK OF THE WEEK...



PICK OF THE WEEK

RIVAL SCHOOLS

WHERE: MANCHESTER ACADEMY (WED), LONDON FORUM (THURS), LEEDS FESTIVAL (FRI), READING FESTIVAL (SAT)

United by fate. The alt.rock quartet from New York solidify their on/off relationship by announcing a handful of UK dates and the promise of a new studio album. Supporting the likes of Sacramento's mighty rock monsters Deftones at London's Forum, this tour is not to be missed.

WWW.NME.COM/artists/rival-schools

EVERYONE'S
TALKING ABOUT

BOMBAY BICYCLE CLUB

WHERE: BRECON BEACONS, GLANUSK PARK (FRI-SUN)

The sublime indie-rock four-piece head out to this weekend's Green Man Festival before embarking on their own headline tour.

WWW.NME.COM/artists/bombay-bicycle-club



PICK OF CLUB NME

THE BRUTE CHORUS

WHERE: CLUB NME CHELMSFORD, BARHOUSE (FRI)

Get ready to sing your heart out. Garage rockabilly quartet of no little excellence The Brute Chorus head out to Chelmsford this week for some Club NME action.

WWW.NME.COM/clubnme



DON'T MISS

PEACHES

WHERE: LONDON CLAPHAM COMMON (SUN), BRIGHTON CONCORDE 2 (TUES)

The shameless Canadian high priestess of electro-dance Merrill Beth Nisker, aka Peaches, heads to the UK for a few select dates following the release of her fifth studio album 'I Feel Cream' earlier this year.

WWW.NME.COM/artists/peaches

RADAR STARS

FACTORY FLOOR

WHERE: LONDON BARDENS BOUDOIR (FRI)

Former Kalto frontlady Niki Colt manufactures a whole new take on post-punk krautrock alongside bandmates Gabe Gurnsey and Dominic Butler in their new outfit Factory Floor. Mass-produced this certainly is not.

WWW.NME.COM/artists/factory-floor



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WEDNESDAY

AUGUST 26

NME New Music Editor Jaimie Hodgson and video director Price James join Iain Baker at 4pm for this week's Forum

NME

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Suicide Tuesday Rockhouse

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Dinosaur Pile-Up Sneaky Pete's

0131 225 1757

Ian Broudie Cabaret Voltaire

0131 220 6176

Sarah Jane Morris Queen's Hall

0131 668 2019

Vertis The Ark 0131 228 9393

Andy Meads Mono 0141 553 2400

Late Night Confession Rockers

0141 221 0726

Mahn Sparks 13th Note Café

0141 553 1638

The Trembling Bells Stereo

0141 576 5018

Grand Valley Speedway Bolleroom

01483 440022

Capital Blackfire Sandtristal

0113 305 0372

The Wildhearts Cockpit

0113 244 3446

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THURSDAY

AUGUST 27

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0141 221 4583

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0141 221 5279

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0141 333 9637

Mad Caddies Cathouse 0141 248 6606

Oaslaught Ivory Blacks 0141 221 7871

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FRIDAY

AUGUST 28

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Satellike Underground ABC2
0141 204 5151
Soulmover Nice'n'Sleazy
0141 333 9637
The Travelling Band Classic Grand
0141 221 4583

Hold Fast Boilerroom 01483 440022

The Rumble Strips Square
01279 305000

NITCHIN

Bleed From Within Club 85
01462 432767

LEEDS

Leeds Festival: Arctic Monkeys/The Prodigy/Maximo Park/Ian Brown/The Courteeners/Enter Shikari/Eagles Of Death Metal/The Rakes/Frightstar/Marichi El Bronx/Gossip/Glasvegas/White Lies/The Maccabees/Rival Schools/You Me At Six/Delphic/Dinosaur Pile-Up
Bramham Park 0871 230 1094
Hireda Royal Park Cellars 0113 274 1758

CLUB NME
CHELMSFORD
THE BRUTE CHORUS
BARHOUSE
01245 356811
LONDON
KILLA KELLA + MPH0
KOKO
020 7388 3222

The Swindle's New Roscoe
0113 246 0778
Tom McRae Brudenell Social Club
0113 243 5866
Tunji Elbow Rooms 0113 245 7011
The Wild Hogs The Owl 0113 256 5242
Will Hall Superna 0113 246 8043

LIVERPOOL

Apple Jam O2 Academy
0870 771 2000
Bear Arms/Ray/Chasing Ora/The Ice Storm Dublin Castle 020 7485 1773
Belief Bar Rumba 020 7287 2715
Coppers For Karma 12 Bar Club
020 7240 2622
Exit Hero/The Pinstripe Mafia
Monto Water Rats 020 7837 4412
Factory Floor Barden's Boudoir
0770 865 6633
Gentlemen's Dub Club Rhythm
Factory 020 7247 9386
The Grand Majestic/Fuzzy Logic
Good Ship 020 7372 2544
Jemima Willard Biag Club
020 7243 0123
Led With Luminaire
020 7372 7123
Lightspeed Champion Garage
020 7607 1818

An Emerald City The Lexington
020 7837 5387
Bear Arms/Ray/Chasing Ora/The Ice Storm Dublin Castle 020 7485 1773
Belief Bar Rumba 020 7287 2715
Coppers For Karma 12 Bar Club
020 7240 2622
Exit Hero/The Pinstripe Mafia
Monto Water Rats 020 7837 4412
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LONDON

Apple Jam O2 Academy
0870 771 2000
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The Grand Majestic/Fuzzy Logic
Good Ship 020 7372 2544
Jemima Willard Biag Club
020 7243 0123
Led With Luminaire
020 7372 7123
Lightspeed Champion Garage
020 7607 1818

Louisiana Red & The Michael Messer
Band 100 Club 020 7636 0933
Maps Cargo 0207 749 7840
Sean Paul Indigo @ The O2 Arena
0870 701 4444
Sex Slaves/Belter
Hope & Anchor 020 7354 1312
Snuff/The Chinese Fireworks
Company Barfly 0870 907 0999
Solree For The Bushers/Pacar/Rosey Does Bull & Gate 020 7485 5358
The Special K's/Dead Letter Office
Proud Galleries 020 7482 3867
Subhumans Underworld
020 7482 1932
Thirteenth Sign Peel 020 8546 3516
This Tawdry Affair/Elephants
93 Feet East 020 7247 6095
The Wang Dang Doodles Troubadour
Club 020 7370 1434

David Goo Fuel 0161 282 6040
Everything Everything Moho Live
0161 834 8180
John Fairhurst Ruby Lounge
0161 834 1392
Selfish Lovers Night And Day Café
0161 236 1822
Skinny White & The Goods Bar
Centro 0161 226 6082

Babafango Dog & Parrot
0191 261 6998
Maggie Ross Egypt Cottage
0191 232 0218
Robert Masako Cluny 0191 230 4474

Friction Stealth 08713 100000

The Hamsters Bullington Arms
01865 244516
Sam Warti Met Lounge 01733 566100

The Hustlers Old Orleans
0118 951 2678
Kaldi Tatham Jazz Club
0118 950 0950

Reading Festival: Kings Of Leon/Faith No More/Kaiser Chiefs/Picabo/Fall Out Boy/Deftones/New Found Glory/Alexisonfire/Jamie T/Friendly Fires/Florence And The Machine/The Horrors/Little Boots/Soulasavers/Black Lips
Richfield Avenue 0871 230 1094

Jeffrey Lewis Harley 0114 275 2288

SOUTHAMPTON

Broken Links Jokers 023 8022 5612
SWANSEA
Lone/Hate Sin City 01792 654226

SWINDON

The Boy Done Good/The Plastic Fiction The Furnace 01793 534238
Kill Casidy The Vic 01793 535713
Saxoe 12 Bar 01793 535713

Colt 44 Snooty Fox 01924 374455
The Jives/Tokyohead! Escobar
01924 332000

And So I Watch You From Afar/Lost
From Atlas Fibbers 01904 651 250
Buenos Aires City Screen Basement
Bar 01904 541144

SATURDAY

AUGUST 29

Gold Panda Moles 01225 404445

Bell XI/Duke Special Custom House
Square 0871 230 1094
Radioactive Man Menagerie
028 9023 5678
Tabulah Does The Huia Spring & Airbrake 028 9032 5968
Bolt Thrower Asylum 0121 233 1109
Over The Line Actress & Bishop
0121 236 7426

Fake Problems Freebutt
01273 603974
Here They Be Monsters The Albert
01273 730499
Saint Etienne/The Fall Beachdown
Festival 0871 230 1094

Angry Panda Louisiana 0117 926 5978

The Donda Stars Chw Ifor Bach
029 2023 2199
Nini Alexander The Globe
07738 983947

The Bouncing Souls Academy
00 3531 877 9999
Keywest Academy 2 00 3531 877 9999

God Save The Queen Fat Sam's
01382 228181

Albi The Ark 0131 228 9393
Attic Lights Sneaky Pete's
0131 225 1757
Wetherheads The Electric Circus
0131 226 4224
The Bridges Cabaret Voltaire
0131 220 6176
The Japanese Popstars Picture
House 0844 847 1740

Avarus Phoenix 01392 667080
Juney Summer Globe Inn

Drongos For Europe/Rigid Digits
Three Tuns 0191 487 0666

Black Sam 13th Note Café
0141 553 1638
Counterparts Classic Grand
0141 221 4583
Decoy/Marshall Chipped
Nice'n'Sleazy 0141 333 9637
Injuns King Tut's Wah Wah Hut
0141 221 5279
Psycho Candy Pivo Pivo
0141 564 8100

The Raw Kings ABC2 0141 204 5151
Rosewood/The Crows Ferry
01698 360085
Streetlight Manifesto Ivory Blacks
0141 221 7871
2 Many DJs O2 Academy
0870 771 2000

Creamfields: Friendly Fires/Tiesto/Miyo/Fitty Dukes/Burn The Negative/David Guetta/Laurent Garnier/Erol Alkan
Daresbury Estate 0151 707 1309

All Time Low Metropolitan University
0113 283 2600
Brulse Adelphi
01943 468615
The Prowlers New Roscoe
0113 246 0778

Leeds Festival: Radiohead/Bloc Party/Yeah Yeah Yeahs/Vampire Weekend/Brand New/The View/Noah And The Whale/Kids In Glass Houses/AP/Cal lows/The Gaslight Anthem/Crystal Castles/Passion Pit/Metronomy/Frank Turner/Lethal Bizzle/Deadmau5/Broadway Calls/In Case Of Fire/La Roux
Bramham Park 0871 230 1094
Waterloo Irish Centre 0113 248 9208

LONDON

The Brute Chorus/Televised
Crimewave/The Bridport Dagger
93 Feet East 020 7247 6095
Copious/Little Liam
Hope & Anchor 020 7354 1312
Galahad/Haze/The Final Conflict/Credo Peel 020 8546 3516
Glamour Of The Kill Underworld
020 7482 1932
Greg Holden/Blue Skies Luminaire
020 7372 7123
Grovesner Cargo 0207 749 7840
Henry's Phonograph/Naked
Shout/The Melting Ice Caps Good
Ship 020 7372 2544
Hold Fire/Will White/Jamie Ley
Barfly 0870 907 0999
Man-Flu Buffalo Bar 020 7359 6191
Nodazz Old Blue Last 020 7613 2478

God Save The Queen Fat Sam's
01382 228181
Albi The Ark 0131 228 9393
Attic Lights Sneaky Pete's
0131 225 1757
Wetherheads The Electric Circus
0131 226 4224
The Bridges Cabaret Voltaire
0131 220 6176
The Japanese Popstars Picture
House 0844 847 1740



Gossip, Reading Festival

Pleasure Mob Monto Water Rats
020 7837 4412
Rayne/The Familiar Ones
Dublin Castle 020 7485 1773
Sam Kills Two The Fly
0870 907 0999
Teenagers Intokoyo Proud Galleries
020 7482 3867
Virgin In Skint 12 Bar Club
020 7240 2622
Zaffron Bull & Gate 020 7485 5358

MANCHESTER

The Blow Waves Night And Day Café
0161 236 1822
Coupe De Ville Jilly's Rockworld
0161 236 9971
Los Salvadores Retro Bar
0161 274 4892
Magazine Bridgewater Hall
0161 907 9000

Mental Defect Roadhouse
0161 228 1789
Tom Mayne Fuel 0161 282 6040

Liquid Neon Plough Inn
0871 230 1094

Desert Snow Head Of Steam
0191 232 4379
Is Shepherd Cluny 0191 230 4474

Jeffrey Lewis Arts Centre
01603 660352

New Found Glory/International
Superheroes Of Hardcore Rescue
Rooms 0115 958 8484
Subhumans Bar 7 0115 970 4662

Thin Green Candles Wheatheaf
01865 721156

Reading Festival: Arctic Monkeys/The Prodigy/Maximo Park/Ian Brown/The Courteeners/Enter Shikari/Eagles Of Death Metal/The Rakes/Frightstar/Marichi El Bronx/Gossip/Glasvegas/White Lies/The Maccabees/Rival Schools/You Me At Six/Delphic/Dinosaur Pile-Up
Richfield Avenue 0871 230 1094

GET IN THE
GIG GUIDE

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE BIGGEST AND BEST 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

SUNDAY

AUGUST 30

BEDFORD

Utah Saints Pail 01234 212161

BIRMINGHAM

Mangrootez Yardbird
Polka Party Flapper 0121 236 2421

BRIGHTON

Super Furry Animals/Mia Maria
Beachdown Festival 0871 230 1094

BRISTOL

Edenheight Mr Wolf's 0117 927 3221
Jackov & Kallendar Croft
0117 987 4144
James Hollingsworth Tobacco
Factory 0117 902 0344
Minotaur Show Start The Bus
0117 930 4370

CARDIFF

Blue Gillespie The Globe
07738 983947

DERBY

Kings Of The Delmar/The Maybeez
The Victoria Inn 01332 74 00 91

DUBLIN

And So I Watch You From Afar
Academy 2 00 3531 877 9999

EDINBURGH

Edoff Reader Queen's Hall
0131 668 2019
Magazine Picture House
0844 847 1740
Song By Toad Sneaky Pete's
0131 225 1757

GATES HEAD

Spartan Three Tuns 0191 487 0666

GLASGOW

The Black Velvetens/Delta Audio
Club/Borthwicks Nick'n'Sleazy
0141 333 9637
Cosmic Rough Riders King Tut's Wah
Wah Hut 0141 221 5279
Fur Hood/Ex-Wives/Weenilz
13th Note Café 0141 553 1638
Nadja The V Club 0141 333 9919
The Vagabonds Ivory Blacks
0141 221 7871

GUILDFORD

Subsource Bolleroom 01483 440022

HALTON

Creamfields: Basement Jaxx/
Dizze Rascal/2ManyDJs/Calvin
Harris/Dirty Vegas/Example
Daresbury Estate 0151 707 1309

LEEDS

David Guetta O2 Academy
0870 771 2000

Jersey Budd Brudenell Social Club
0113 243 5866

Joker Nation Of Shopkeepers

0113 203 1831

Leeds Festival: Kings Of Leon/Faith

No More/Kaiser Chiefs/Placebo/Fall

Out Boy/Deftones/Funeral For

A Friend/New Found Glory/

Alexisonfire/Jamie T/Friendly Fires/

Florence And The Machine/The

Horrors/Little Boots/Billy Talent/

Leftover Crack/Soulsavers/Black

Lips/Bombay Bicycle Club/

A Place To Bury Strangers/The Big

Pink/Fight Like Apes/The Temper

Trap/Amazing Baby/Marmaduke

Duke/The Ghost Of A Thousand

Bramham Park 0871 230 1094

Rulers Of Tomorrow New Roscoe

0113 246 0778

Ryan Spendlove Angel's Share

0113 307 0111

Ullerbryte The Subculture

0113 245 0689

LIVERPOOL

The Script Olympia Theatre

0151 263 6633

LONDON

Andy Waiton/Genivo/Carpet Bang

Bang Good Ship 020 7372 2544

The Angry Years/Complete Radio

Silence Windmill 020 8671 0700

Autoban/The Side/Svenigall/

Earls Of Enkajon Dublin Castle

020 7485 1773

Heart Of A Coward/Osmium/Feral

Eve Barfly 0870 907 0999

Lot Lizards Ryan's Bar 020 7275 7807

Get Loaded In The Park: Orbital/

Roni Size And Reprazent/Peaches/

Sneaky Soundsystem/Telepathe/

Royksopp/Essex Clapham Common

0871 230 1094

Plugs Cargo 0207 749 7840

Postmortem Promises Underworld

020 7482 1932

The Silver Factory/The Martial Arts

Legion 020 7613 3012

The Silm Jhn Phantom Trio Monto

Water Rats 020 7637 4412

Suspect Parts 12 Bar Club

020 7240 2622

MANCHESTER

Bonobo/TM Juke/Mr Thing Kro Bar

0161 232 9796

NEWCASTLE

Archie Brown Egypt Cottage

0191 232 0218

The Proper Boys The Tyne

0191 265 2550

NEWPORT

Madness/Kid Creole & The Coconut

Carisbrooke Castle 01983 523112

NOTTINGHAM

Body Electric Bodega Social Club

08713 100000

OXFORD

Love/Hate O2 Academy 2

0870 771 2000

READING

Reading Festival: Radiohead/Blac

Party/Yeah Yeah Yeahs/Vampire

Weekend/Brand New/The View/

Noah And The Whale/Kids In

Glass Houses/AFI/Gallows/The

Gaslight Anthem/Crystal Castles/

Passion Pit/Metronomy/Frank

Turner/Lethal Bizzle/In Case Of

Fire/Broadway Calls/La Roux/

Lightspeed Champion/The Rumble

Strips Bramham Park 0871 230 1094

SHEFFIELD

A Flock Of Seagulls/Scarlett Soho

Plug 0114 276 7093

Billy Martin Jnr/The Call/Johnny

And The Prison Didn't Help Boys

New Barrack Tavern 0114 234 9148

Deborah Bonham Band Boardwalk

0114 279 9090

Milk Kan/Sergeant Buzzfuzz Red

House 0114 2727875

SOUTHAMPTON

I Am Forever Joiners 023 8022 5612

JC & Angelina Grimshaw Platform

Tavern 023 8033 7232

SUNDERLAND

Jeffrey Lewis Independent

0191 565 8947

SWANSEA

Dirty Sin City 01792654226

SWINDON

Fry The Vic 01793 535713

Kola Koca The Rolleston

01793 534238

WAKEFIELD

RadioRed Escobar 01924 332000

YORK

This City/The Xcerts/Dressed In

Their Best/Error State Fibbers

01904 651 250

MONDAY

AUGUST 31



Amazing Baby, Sneaky
Pete's, Edinburgh

BELFAST

Blitzen Trapper Auntie Annie's
028 9050 1660

BIRMINGHAM

Lowish Lower/Copious/The Epics
Sound Bar 0121 2362220

BRIGHTON

Sleeping States Freebutt
01273 603974

BRISTOL

Loc/Dharmata/Rayden/Kabuki
Mono Louisiana 0117 926 5978
Nektar Thekla 08713 100000

CAMBRIDGE

The Remnant Kings/Yo Yo Yo
Litvinenko Haymakers 01223 367417

DUBLIN

Chris De Burgh Gaiety Theatre
00 3531 475 8555

EDINBURGH

Amazing Baby Sneaky Pete's
0131 225 1757
Jeffrey Lewis Cabaret Voltaire
0131 220 6176

GLASGOW

Jack's Mannequin QMU
0141 339 9784

Survive Atlantica/Temperalm/Out
Of Samsara/Always Read The Label
Captain's Rest 0141 331 2722

LEEDS

Boneyard Babies New Roscoe
0113 246 0778

Ryan Spendlove The Ow
0113 256 5242

LONDON

Controller/Tape/The Incredible
Flight Of Birdman/Hearts In Pencil

Dublin Castle 020 7485 1773

Dark Pariah/Aghast/Picture

Pretty/Slack Planet Hope & Anchor

020 7354 1312

Dbanj Indigo @ The O2 Arena

0870 701 4444

Duke Special ULI 020 7664 2000

Love/Hate Underworld

020 7482 1932

Mark Morris Hoxton Square Bar &

Kitchen 020 7613 0709

Oppenheimer Analysis Old Blue Last

020 7613 2478

Set Your Goals/This City/Fail

Safe/The Season Finale Garage

020 7607 1818

MANCHESTER

Bane/Down To Nothing Moho Live
0161 834 8180

NEWCASTLE

Paige O2 Academy 2 0870 771 2000

NORWICH

Drongos For Europe/New York
Scum Meters/Shakeout/Washed
Up/Danger's Close/Saloon Kiss

King Edward VII 01603 403703

NOTTINGHAM

Electric Revelators Running Horse

0115 978 7398

SHEFFIELD

Neon House Funk Boardwalk

0114 279 9090

SOUTHAMPTON

Typhoeus Joiners

023 8022 5612

STOURBRIDGE

Porpoise Katie Fitzgerald's

01384 374410

ST ALBANS

Apply The Breaks Horn

01727 853143

WAKEFIELD

Midnight Jive Escobar 01924 332000



TUESDAY

SEPTEMBER 1

LEAMING

The Script Waterfront 028 9033 4455

BIRMINGHAM

The Dodos Glee Club 0870 241 5093

BRIGHTON

Cherbourg The Albert 01273 730499

Peaches Concorde 2 01273 673311

CARDIFF

Nektar/Strange News from Another

Star/Right Hand Left Hand Barfly

029 2066 7658

COVENTRY

Doll & The Kicks The Twist

01206 562 453

DUBLIN

Chris De Burgh Gaiety Theatre

00 3531 475 8555

EDINBURGH

Combat Rock Bongo Club

0131 558 7604

GLASGOW

Amazing Baby Captain's Rest

0141 331 2722

Arrian Wilson Royal Concert Hall

0141 353 8000

The Flatliners Stereo 0141 576 5018

Jeffrey Lewis Oran Mor 0141 552 9224

GUILDFORD

Open The Skies Boilerroom

01483 440022

LEAMING

The Bookhouse Boys The Lexington

020 7837 5387

Dry River Winton Water Rats

020 7837 4412

The Dust Poets 12 Bar Club

020 7240 2622

Harptallica Bull & Gate 020 7485 5358

Jay And The Boys/Elvin Hoxton

Square Bar & Kitchen 020 7613 0709

Kite Sensor/The Lie Awakes/

Thefancydressparty/Dave Moss

93 Feet East 020 7247 6095

Sam Baker Luminaire 020 7372 7123

Tommy Antonio/Camarilla/Latimer

Road/The Conservatives Comedy

020 7839 7261

MANCHESTER

A Wilhelm Scream Moho Live

0161 834 8180

Jack's Mannequin Academy 2

0161 832 1111

MARGATE

Paul Potts Winter Gardens

01843 292795

NEWCASTLE

A Flock Of Seagulls O2 Academy 2

0870 771 2000

Martha Scanlan Cluny 0191 230 4474

NORTHAMPTON

Subhumans Racehorse 01604 456373

NORWICH

Stella Goodey The Green Man

01603 782693

PORTSMOUTH

Harper Cellars 0871 230 1094

READING

The Hares Old Orleans 0118 951 2678

SOUTHAMPTON

Ignominious Incarceration

Hampton's Bar 07919 253 508

Louche Manouche Platform Tavern

023 8033 7232

ST ALBANS

Fyrefly Horn 01727 853143

YORK

Twisted Wheel Fibbers

01904 651 250



Twisted Wheel, Fibbers, York

GIGS

TICKETS ON SALE!

BOOKING NOW



A windswept Evan Dando

THE LEMONHEADS

STARTS: GLASGOW AND, SEPTEMBER 10

Come on and feel The Lemonheads. Evan Dando takes his ever-evolving band on the road in what will be their first tour since the release of their wittily titled covers album 'Varshons'.

WWW.NME.COM/artists/lemonheads



THE TENEBROUS LIAR

STARTS: NOTTS THE HORN, SEPTEMBER 25

Having recently finished recording their new album 'Jackknifed & Slaughtered', famed photographer Steve Gullick and his fellow rock maverick bandmates celebrate by hitting the road.

WWW.NME.COM/artists/tenebrous-liar



THE TWILIGHT SAD

STARTS: NEWCASTLE CLUNY, OCTOBER 10

Following the release of their second album 'Forget The Night Ahead' this autumn, the Scottish four-piece embark on their mission for global domination, starting with Newcastle first.

WWW.NME.COM/artists/the-twilight-sad



SHEARWATER

STARTS: LEEDS BRILKINELL SOCIAL CLUB, SEPTEMBER 12

The Austin quintet takes a break from recording their second record since last year's alt.folk-rock gem 'Rook' and make a welcome trip to the UK. Do not miss.

WWW.NME.COM/artists/shearwater

O₂ customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at o2.co.uk/priority

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

O₂

GEAR

STUFF WE LOVE *edited by Ben Paton*

G-SHOCK WATCH

What's the time? Time to get ill! What's the time? Time to enter our crossword if you want a chance of winning one of two Paul Woolford (yup, the superstar DJ) G-Shock collaboration watches. Both resilient and stylish – kinda like Sean Connery. If you think about it – these are ideal for glancing at and seeing it's 5.34am before thinking, "Sod it, I'll dance a bit longer".

£250

WIN THIS!
ENTER THE NME CROSSWORD BELOW

ALISTREAM TO RADIO

Now, I know we feature a lot of DAB radios, but this one's a doozy. When hooked up to your WiFi connection it can also stream Internet radio stations, and also link to a hard drive so it can stream tunes off there to play through its high-end speakers. Hello, the future?

www.alistreamradio.com

FROM
£7.50

NME ONLINE STORE

DEPECHE MODE T-SHIRT

Here are two DM puns: feel free to pick and choose your favourite. 1) Your own. Personal. T-shirt. 2) Just can't get enough (clothing). Just can't get enough (clothing). Kinda run out now, but this T-shirt's nice, innit?

www.nme.com/store

USB SURFBOARDS

So you're at uni and need to print your dissertation out, but your printer at home's bust and all those pie charts are just too big to email to yourself! What's more, you want to look pretty radmatic at the same time... so use one of these USB memory sticks (either 2GB, 4GB or 6GB), which are shaped like surfboards and only the size of a lighter. Problem: solved.

www.tribetech.com

THE NME CROSSWORD

WIN A G-SHOCK WATCH...

CLUES ACROSS

- 1 In an emotional state and thunderstruck? Humbug! (6-9)
- 9+10A They've both taken steps to go along with the music of Wild Beasts (3-7)
- 11 Lee, frontman of Ten Years After or Stardust, popstar with a 'Jealous Mind' (5)
- 12 It was actually this summer that The Doves went up 'Hill' (6)
- 13 Machine Head hit taken from Coldplay (3)
- 14 Pete Dinklage's band that told 'The Story of the Blues' (3)
- 15 Muse would be lost without '... Of The Problematic' (3)
- 16+21D Richard Ashcroft perhaps getting by on NME tour (5-2-4)
- 18 "So if you're lonely, you know I'm here waiting for you", 2004 (4-2-3)
- 21 A bit of country from Nelly Furtado (3)

- 22 Led Zeppelin live album 'The ___ Remains The Same' on their own label Swan ___ (4)
- 23 Pulsating beat that came with nickname of Primal Scream's Robert Young (5)
- 25+26A The Foo Fighters could only go forwards after this hit (2-3-4)
- 29 No sets arranged to showcase this Neil Diamond album (6)
- 31 Ian Brown spells out his problem (1-1-1-1)
- 33+32A Texans with an 'Octahedron' (4-5)

CLUES DOWN

- 1 The Cibs turn to each with NME (5-2-2)
- 2 (See 4 down)
- 3 Blink 182 number? Maybe a little later (3-3)
- 4+2D Jet to take a view of their past performances (4-4-5-4)
- 5 Now Sky do long arrangements of Beach Boys' music (3-4-5)

- 6 "___ is the night, lying by your side", 1999 (6)
- 7 Nice time to include a rapper (3-1)
- 8 'That's Not What I Heard' of their debut album (6)
- 15 Osmonds' wig doesn't look right for My Vitriol (10)
- 17 (See 24 down)
- 19 The attraction of Bombay Bicycle Club (6)
- 20 ___ Van Leeuwen of Queens Of The Stone Age or ___ Tate of The Teardrop Explodes (4)
- 21 (See 16 across)
- 24+17D "I'll be glad to see you later/All they got inside is vacancy", 2001 (5-5)
- 27 Bassist for White Lies or a single by Muse (4)
- 28 Female rap group that featured Lisa 'Left Eye' Lopes (3)
- 29 Soul legends ___ & Dave who had hit with 'Soul Man' in the '60s (3)
- 30 Not all the side given by a Sex Pistol (3)

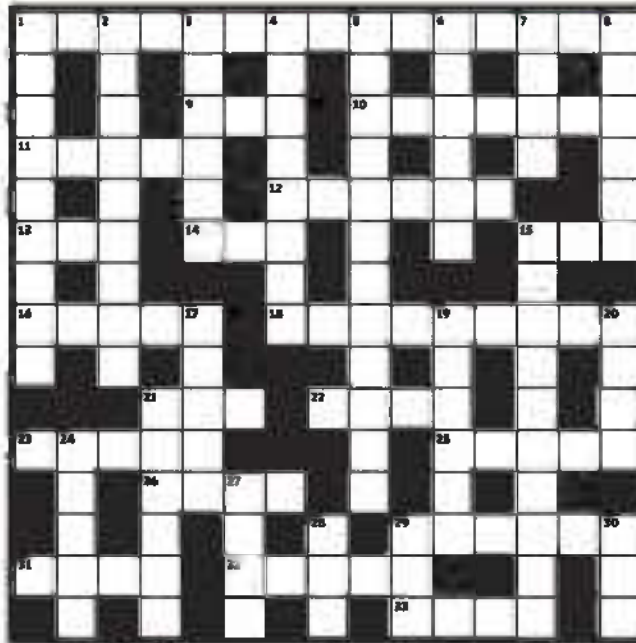


Compiled by
Trevor Hungerford

AUGUST 1 ANSWERS

ACROSS
1+10 Slits 'N' Stones, 5 Sulphur, 9 Oxford Comma, 10 ACT, 11+20A Anarchy in the UK, 12 Skin, 16+14A Stay With Me, 18 Days, 19 True, 21 Change, 22 Red, 24 Fraser, 30 Essex, 31 Sasha, 32 Byrds.

DOWN
2 Infirmary Land, 3+28A Karma Police, 4 NYC Man, 5 Some Cries, 6 Leafy Mysteries, 7 Human, 8 Rent, 15+13D Enter Shikari, 17 I'm Easy, 18 December, 23+26D Ebony Eyes, 27 Kiddy, 29+25A The Model.



Simply cut out the crossword and send it, along with your name, address and email, to: NME Crossword, c/o NME, 25 Abchurch Lane, London, EC4N 3DF. Closing date: 31st August 2009. Winner: 1st prize: £100. 2nd prize: £50. 3rd prize: £25. All prizes are subject to availability.

PICK OF THE WEEK



FROM THE BEGINNING: MUSE

Looking at your favourite bands from birth to the present with all their best vids from along the way. Muse have never been ones to shy away from blowing a wad on lavish production, so sit back and set your TV to widescreen.

Sunday, August 30, 11pm

PLUS...

WEDNESDAY

TWOS UP

Double helpings of Gossip, Florence, Biffy and more.

August 26, 9am



THURSDAY

RADAR

With Slimy, Marina And The Diamonds and Mini Viva.

August 27, 5pm



FRIDAY

NME LOVES

This week we're mostly loving The Stone Roses.

August 28, 1pm



SATURDAY

MICHAEL JACKSON: KING OF POP

He would've been 51 today.

August 29, 8am, noon, 5pm



SUNDAY

FROM THE BEGINNING: COLDPLAY

From the ground up.

August 30, 10pm



MONDAY

CLUB NME CHART

With La Roux, White Lies and The Prodigy.

August 31, 10pm



TUESDAY

THE PRODIGY VS BLOC PARTY

Our money's on the Prodigy.

September 1, 10pm



Full listings: NME.COM/NMETV



1 FRIENDLY FIRES KISS OF LIFE

2 KASABIAN WHERE DID ALL THE LOVE GO?

3 DIZZEE RASCAL HOLIDAY

4 LILY ALLEN 22

5 CALVIN HARRIS READY FOR THE WEEKEND

6 LITTLE BOOTS REMEOY

7 BLOC PARTY ONE MORE CHANCE

8 DOVES WINTER HILL

9 ARCTIC MONKEYS CRYING LIGHTNING

10 KINGS OF LEON NOTION

VOTE NOW!

Go to WWW.NME.COM/NMETV to have your say

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NMERADIO.CO.UK

IN OUR STUDIO



BLEECH

Power-pop trio Bleech came to see us early one morning recently and were blown away by the red walls in our basement boudoir-cum-state of the art studio. The band were waiting to see if they'd won Road To V and the chance to play V Festival, but got the bad news they hadn't during their visit. They did have a good old chinwag with presenter Samantha though.

Came in: Tuesday, August 4

COMING UP...

SAMANTHI

Tune in to Samantha's morning show to win tickets to a very special Twisted Wheel gig at the Camden Monarch as part of Dr Martens Live.

Thursday, August 27, 10am

GILL MILLS

Gill is in covering for Samantha this Bank Holiday Monday with all the news, reviews and backstage gossip from the Reading And Leeds Festivals.

Monday, August 31, 10am

ON THE PLAYLIST...



THE DEAD WEATHER Bone House

THE BOXER REBELLION Semi-Automatic

CORNERSHOP Who Fingered Rock'N'Roll?

THE ENEMY Be Somebody

MEMORY TAPES Bicycle



BLACK LIPS Drugs

I WAS A KING Norman Bleik

EDDY CURRENT SUPPRESSION RING Which Way To Go

DAN AUERBACH Heartbroken, In Disrepair

REVEREND & THE MAKERS No Soap (In A Dirty War)



FLORENCE AND THE MACHINE Drumming Song

WHAT ROCK'N'ROLL HAS TAUGHT US...

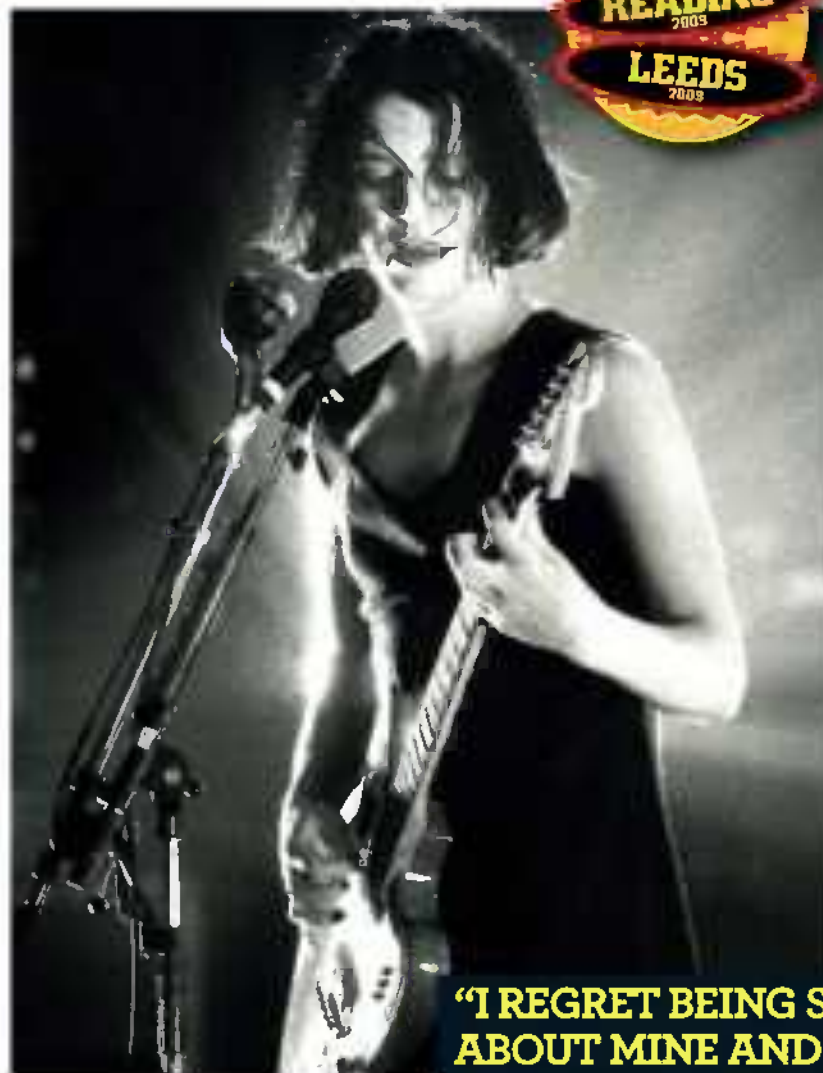
by **BRIAN MOLKO**

Placebo's frontman tells us about wearing dresses and hanging out with David Bowie

FOR THE MOST PART, PRODUCERS ARE PRETTY ODD PEOPLE. "A lot of producers spend a lot of time by themselves with computers and machinery that normal, everyday earthlings don't understand. So often, their people skills aren't really that developed, and in the past we've had fractured relationships with producers. I remember on the first day of recording 'Meds', the producer Dimitri [Tikovoi] - who is also my best friend - stopped treating me like a best friend so I threw a diva fit and walked out of the studio. Dave Bottrill [who produced Placebo's latest album 'Battle For The Sun'] isn't like that so much. He's one of those people who does have a lot of people skills and makes you think that everything you do is worthwhile. Working with him is the best experience we've had in a studio."

YOU CAN ONLY LIVE THE ROCK'N'ROLL LIFESTYLE FOR SO LONG. "There was a point in Placebo where myself and Stefan [Olsson, bass] made a real concerted effort to leave the concerns of young men behind. It was as though Steve [Hewitt, Placebo drummer from 1996-2007] was still concerned with holding on to the lifestyle that's associated with being in a band. We felt we'd invested too much to walk away from it, but it was also clear that Placebo couldn't continue in its current form so, for the future of the band and Steve's health and happiness, we decided that parting ways was the best decision for everyone. With our new drummer [Steve Forrest], we're allowing him a pretty free reign, but we have imposed certain limits. For example, there are no class As because they eat you up. Trust me, I've been there..."

IF YOU'RE GOING TO STAND OUT, BE PREPARED FOR THE BACKLASH. "We were making quite a political statement in the context of that macho Britpop world during the mid-1990s by doing things like appearing on *Top Of The Pops* wearing dresses. We wanted to stand out like a sore thumb. But what it did was create



a caricature of the band - like I'd see cartoons of me wearing a dress and having hairy legs. When you see that, you know you're a caricature. I regret being so frank about mine and Stefan's sexuality because it freaked people out so much but, then again, it was important for us to stand up and be counted. It was about freedom and tolerance and acceptance in a prejudiced world. It was something that people related to and things aren't that bad any more. We played with Gossip at a festival recently and you can see that Beth Ditto is an icon. The music world is a lot more accepting now and I think we played our own little part in that."

THAT DAVID BOWIE FELLA KNOWS A THING OR TWO. "I learned a great deal from David. We really built a relationship because we were his favourite support band early on, so we ended up supporting

"I REGRET BEING SO FRANK ABOUT MINE AND STEFAN'S SEXUALITY BECAUSE IT FREAKED PEOPLE OUT"

him on two albums' worth of tours. There is a certain amount of magic surrounding people like that - they have been through everything and so, just through spending time with them, you glean little bits of wisdom almost through osmosis. I remember him saying to me and Stefan, 'Never, ever, ever lose your spontaneity. If it's getting a bit old, you need to start looking for something else. Oh, and read as many books as possible!' It was a very educational experience. He's a good laugh too, is David..."

IF YOU'RE A BIT OF A HORNDOG, MUSIC IS THE MEDIUM FOR YOU. "Music is about expressing things you can't in everyday life. A lot of what has pushed me forward is desire and I have expressed that in my songwriting - perhaps because it's safer! I've

always found music that is carnal very attractive but not in the most obvious way. I remember the first song I ever heard by the Pixies was 'Bone Machine' and, in the first verse of that, Black Francis talks about being molested by a priest. That to me was completely eye-opening. A lot of Polly Harvey's early work was tapped into a sense of yearning and desire which I understood."

THE ONE THING I WILL UNDOUBTEDLY TELL MY KIDS ABOUT IS PLAYING IN CAMBODIA. "We played at Angkor Wat last year, which is a 12th-century Buddhist temple, to raise awareness about human trafficking. At any point in time, there are around 2.5million people being trafficked against their will - they're kidnapped, beaten into submission and sold like livestock. So we wanted to highlight the pitfalls for young people in Cambodia and make them aware that it was something to watch out for. We thought it was one of the most important things we could do with our careers. We visited shelters for people who have been rescued and it was incredibly moving and humbling. It would have been a shame to go there and just play to expats so we made sure the ticket prices were really low so Cambodians could come. It

was mostly Cambodians in the audience actually. We played a semi-acoustic set and you could really tell that people were listening rather than screaming

and jumping around. I think it was quite an exciting thing for them to have a rock band play there rather than say [opera legend] José Carreras - who was the last person to play there before us."

DID YOU KNOW?

■ Placebo made a cameo appearance in the 1998 glam-rock flick *Velvet Goldmine*. They also contributed an uncannily similar version of T.Rex's '20th Century Boy' to the soundtrack

■ In the video to the 1997 hit 'Nancy Boy', Placebo's then drummer Steve Hewitt's face was blurred out because he was still contracted to another band

■ Before they decided on the name Placebo, Brian and the boys called themselves Ashtray Heart after a Captain Beefheart song

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