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top 5
Gallagher
bust-ups!
p8

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AFTER 18 YEARS...

OASIS RIP

**Noel: "I take with me
glorious memories...
Goodbye"**

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NOEL QUILTS OASIS p6-9

On Friday night, with Reading and Leeds in full flow, news of Noel walking out of Oasis broke through a brief post on the band's website. Is this just the latest in a long line of Gallagher spats, or really the end?

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All the headliners, the best new bands, backstage gossip and the sets that made the weekend. All in all, it was a blinder...

RADAR

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Your Twenties bring back Britpop, plus The Hickey Underworld, Giggs and more

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THE UK'S No 1 GIG GUIDE STARTS p67

10 TRACKS

YOU HAVE TO HEAR THIS WEEK

BITTERSWEET BEDROOM BLISS

1 **METRONOMY** Not Made For Love (Alalal Remix)

Lo! The return of our favourite bedroom electronicists, in their new four-piece guise. Rather than slam back with a twisted banger in the vein of 'Radio Ladio', Joe Mount's opted to worm his way under our skins with a glimmeringly low-key paean to doomed romance. This remix from Paul Epworth associate Alalal adds another level of bittersweet bliss.

On hypcm.com now

HEAVINESS WITH A HEART

2 **A PLACE TO BURY STRANGERS** In Your Heart

They're gothy, they're noisy, they're a little bit scary, but the New York trio who love to abuse our cochleas are diehard romantics underneath all the bluster. Like early New Order getting into a bar brawl with The Jesus And Mary Chain, this is all seething surly emotions, inspired by girls and the way that sometimes they are not very nice to you. We'd tell them to have a nice cup of tea and a sit down, but they're just too sexy when they're angry.

On NME Radio now

3 **THREE TRAPPED TIGERS**

It starts with an electronic yawn, like the rumble from the maw of some digital whale shark, but from there on in the opener of TTT's second EP alternately twinkles and booms like a star being born. With glitches and guitar flourishes falling over each other in a bid to massage your *nucleus accumbens*, this feels like being hugged by a computerised god.

On MySpace now



4 **LA ROUX** I'm Not Your Toy (DataA Remix)

It's probably the track on her fantastic, fantastic album that had us hairbrush-singing into the mirror most often, a sheer melody thrill that's compulsively singable. This remix treatment by Parisian DJ DataA lets Elly's shrill vocal attack take the lead over muscular synths and violent stabs of disco strings, bucking like some sort of bequipped fidget house robotic bronco.

On hypem.com now



5 JOY ORBISON Hyph Mngo

Melding the sound of UK funky and dubstep in a track that's both exuberant and spooky at the same time, this track from Londoner Mr Orbison is so irresistible it makes us want to start a tribute act named Roy Division.

On Pitchfork.com now



6 CHICKENHAWK I Hate This, Do You Like It?

Leeds based Chickenhawk are a group of riff thrashing metal bastards from the wrong side of your worst hangover. Take note, their drummer hits harder than the last time you dreamed you were Todd Trainer. This is the perfect raw vocal antidote to chirpy summer singalongs.

On MySpace now



SENSITIVE SYNAPSE-SHREDDING

8 LIGHTNING BOLT Colossus

The first track to be released from Lightning Bolt's fifth studio album, 'Earthly Delights', is, as expected, a gargantuan beast of Herculean ferocity. But for a noise rock duo notorious for having a back catalogue shrouded in stealthy gore and glory, 'Colossus' is a slight change in tack, in that it's teased open with an esoteric droning bass and whale-birthing-esque hollars before unleashing a barrage of filthy distortion, relentless drums and an existential gibbering vocal. Proving that even these clamorous Rhode Island noise goblins have a sensitive side too – just.

On Pitchfork.com now

9 LEWD ACTS Nightcrawlers

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When a band specifically pegs themselves as "opting to embrace their pre-1988 punk and hardcore influences" you know shit's getting heavy without a side-swept haircut in sight. And Cali's Lewd Acts are precisely, thrillingly so: gruff of throat and crunchy of guitar, this cut from new record 'Black Eye Blues' is a melodic welt to be worn proudly. Play loud, thrash hard, rinse, repeat.

Free download from NME.COM/notesfromtheunderground



GLAM-FOLK GENIUS

7 BETH JEANS HOUGHTON I Will Return, I Promise!

Think 'Radio 2 Single Of The Week' isn't an accolade that screams indie cred? Think again. This track, taken from Newcastle glam-folk legend in the making Beth Jeans Houghton's new EP, 'Hot Toast Vol 1', will definitely see Terry Wogan enjoy his coolest foray into the limelight since his Franz Ferdinand namecheck. This is fresh, funny and exciting.

On MySpace now

10 WOLFMOTHER New Moon Rising

In which the sweaty Australian power-rockers embrace dubstep influences, abrasive synths and sub-bass... no, don't be silly, of course they don't. Ridiculous, farcical, ludicrous meaty, beaty big and bouncy classic raunch rock, for when there's just too much serious in your life.

On NME Radio now



NEWS

WHAT'S HAPPENED. WHAT'S COMING

By Matt Collar and Dave Karger



*"Please don't put your
life in the hands of a
rock'n'roll band, who'll
throw it all away"*

OASIS

THE TRUTH

BEHIND

THE SPLIT

Following Noel's walk-out in Paris at the weekend, *NME* explores the reasons why the guitarist felt he had to leave his brother and the band behind for good...

Oasis imploded in spectacular fashion this weekend as **Noel Gallagher** blamed his bandmates for giving him "no choice" but to quit the band after a brawl in Paris at the weekend (August 28).

Following a fight with Liam backstage at Paris festival Rock en Seine, the guitarist surprised fans by posting his own short statement up on Oasis' official website minutes after the scrap.

However, Noel saved his biggest bombshell for the next day, claiming in a blog that he had felt "intimidated" being in the group and that neither his management or bandmates have done anything to support him.

"The details are not important and of too great a number to list. But I feel you have the right to know that the level of verbal and violent intimidation towards me, my family, friends and comrades has become intolerable. And the lack of support and understanding from my management and bandmates has left me with no other option than to get me cape and seek pastures new," declared the guitarist, adding that he had been ready to play the recent V Festival, but had felt let down that "other people in the group weren't up to it."

According to eyewitnesses backstage at the French festival, Noel's time in Oasis came to an end after a "bloody brawl" in the artist area which climaxed with Liam snapping one of Noel's favourite guitars before throwing it over a fence and telling his brother "That's history for you!" Initially fans in Paris thought Bloc Party were joking when they announced from the stage Oasis would not be playing, forcing organisers to post a message on the big screens declaring, "Because of an altercation in the band the Oasis concert has been cancelled."

Chris Tomson, drummer with Vampire Weekend who were also playing the event, said that many fans took the news badly. "There were

some people out in the crowd crying," he told *NME*. "We went and consoled them. We saw some people in the front row starting to cry. They were sad – they wanted to see Oasis."

Taken completely by surprise, the band went into lockdown – although sources near the group told *NME* that Liam is vowing to continue declaring, "Noel has quit Oasis, not me". The singer even commented onstage at Wembley last month that the band "hadn't even started", and rubbished split speculation in the tabloids after the V headline slot was cancelled. Noel, however, is a different story. He has often spoken of his desire to record outside of Oasis, claiming that he has a bunch of songs that wouldn't suit his band. So maybe we'll get a Liam-led Oasis smashing

through the hits every other night, and Noel exploring the more psychedelic territories that his scheduled guest appearance with freakbeat mixologists Amorphous Androgynous (support: Hawkwind!) next month might suggest.

NME understands that Noel even has studio time booked to record a solo project and, although arranged before the split, it seems now that with "pastures new" on the horizon the guitarist finally

had the confidence to contemplate a future without the band.

Concluding his statement, Noel apologised to fans who had tickets for both the shows Oasis will now not play, admitting that "Apologies are probably not enough, I know, but I'm afraid it's all I've got."

Despite enjoying a turbulent career (see how this latest dust-up caps two decades of sibling rivalry) Noel said he would look back on his time with the band favourably. "I would like to thank all the Oasis fans all over the world," he said. "The last 18 years have been truly, truly amazing. A dream come true. I take with me glorious memories."

As *NME* went to press we were waiting for Liam's response. We assume he's got a lot to say, so head to *NME.COM* for the latest.

Liam has vowed to continue with Oasis, Noel has booked studio time for his solo record

LOOK BACK IN ANGER: OASIS' FIVE BEST BUST-UPS

So this is the final Gallagher spat, and it caps a glittering career of sibling rivalry. We salute nearly two decades of Noel and Liam fisticuffs

1) WIBBLING RIVALRY, APRIL 1994

Fresh from getting deported from Holland after making trouble on a cross-channel ferry, relations between Noel and Liam were not good when the pair sat down with *NME*'s John Harris at the Forte Crest Hotel in Glasgow. What followed was one of Oasis' defining moments as the pair bitterly argued with the tape recorder running, climaxing with them discussing how much they hated each other. "Well, I hate this bastard," Liam told Harris. "That's what it's all about. That's why we'll be the best band in the world, because I fucking hate that twat there... Yeah, well I fucking hate him. And I hope one day there's a release where I can smash fuck out of him, with a fucking Rickenbacker, right on his nose, and then he does the same to me, 'cos I think that we're stepping right up to it now. There's a fucking line there and we're right on the edge of it." Released as a single, it seemed the only thing the pair agreed on was how much they hated each other.

2) WHISKY A GO GO, LOS ANGELES, SEPTEMBER 1994

Just a month after releasing debut album 'Definitely Maybe', Oasis were apparently no more, after Noel and Liam had a falling out onstage on their first US tour. Tipped to break America, the pair in fact nearly came to blows after, as *NME* reported at the time, "Liam twats Noel around the head with a tambourine" and then spent the rest of the gig making the wanker sign at him. Noel's reaction was to 'borrow' \$800 from the tour manager and disappear, saying the band "was over". He was later spotted in San Francisco and Las Vegas, apparently on a quest to stay up for 78 hours, believing if he achieved his target he would "never sleep again". The lost weekend actually yielded celebrated B-side 'Talk Tonight' and, although the band were eventually brought to their senses, the matter must have rankled

as, when the track appeared on the flip of 'Some Might Say', Liam told *NME* how the band had "recorded a shit B-side".

3) HOUSE HUNTING, AUGUST 1996

This one had been simmering for days. Liam had dropped out of Oasis' MTV Unplugged slot at the last minute with a "sore throat". Noel claimed it was a hangover and was then not amused when the poorly frontman heckled him throughout the gig. Four days later it really kicked off when Liam then didn't turn up for the US tour, claiming he needed more time to house hunt. Three days later Liam finally made it out, but after three shows it was Noel's turn to go AWOL and he left the tour on September 11. Cue the first real 'Oasis to split' headlines, although as their press office at the time explained: "No-one knows what's going on apart from Noel and Liam... it will all come out in the wash". Fortunately, that time it did.

4) BARCELONA, JUNE 2000

This time a row with Liam sees Noel leaving the tour claiming he's quit touring abroad "for good". Five European dates are cancelled but Liam is resolute and goes it alone with replacement guitarist Matt Deighton. As the singer declares at the first Noel-free gig in Milan on June 10: "No-one's dead, let's be cool, let's have it!" It seems Noel agrees and eventually rejoins the band in Dublin five days later. The brothers shake hands onstage, before the singer celebrates with a "15-pint binge".

"We're the best band in the world 'cos I hate that twat there"

**NOEL AT LIAM/LIAM AT NOEL
DELETE AS APPLICABLE**

5) ITUNES FESTIVAL, LONDON, JUNE 2009

An early warning sign: from the first song Liam was raging after being hit by a pint glass from the audience. However Noel's comments that everyone should "calm down" had the opposite effect as the singer changed the lyrics to 'The Shock Of The Lightning' raging "When someone throws crap onstage you just stand there like an ice-cream".

He then added, "You want it? Let's do it here." Instead the internet was the battleground. Noel blogged Liam had been on his "man period", Liam tweeted "Man period? You've been on since the first gig in Seattle!" before adding, "Regarding shortarse's comments on my behaviour at the roundhouse-Pretend rage? It's called rock'n'roll darling, you wanna try it sometime."

BUT THEY'RE STILL BROTHERS AFTER ALL

They may be at loggerheads most of the time, but when someone else harms them, the Gallaghers have shown they can be fiercely loyal. Take last year's incident when a stage invader pushed Noel over, breaking two of his ribs during Oasis' Toronto show. "It's not nice when you look down and see your brother on the deck," Liam told Sky News afterwards. "If it was up to me, I'd have cut [the attacker's] dick off and made him eat it." Altogether now, ahhhh.



REVIEWS COLUMNIST





Happier times at the Creation Undrugged concert, 1994

Brothers grim: Noel and Liam in 1994



"Stop starting, our kid..."

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The Fab Four's real Starr

When people find out I'm a music journalist there's a set line of questioning they tend to follow. First will be, "What's your surname?", followed by a look of mock-recognition, a flattering set-up to, "Can you get me a ticket for Kings Of Leon?" Then will come more of a statement than a question: "No, I won't have sex with you and these three other girls, and can you please stop stealing my food?"

Finally, the classic: "What's your favourite band?" I know what they want me to say. They want me to degrade them with a withering snarl, make them feel like an ignorant maggot on my cultural boot-heel (the *slaaags*) and sneer, "The Monks, obviously". Or they want me to reel off an endless list of Big Pinks, xxs and David Sitek's Spunky Backpacks that they can memorise and repeat back at the call centre in order to look like an SAS sniper scout of rock'n'roll. Or, if it's someone in IT, they want me to say Radiohead.

In all cases, I disappoint. After a lifetime of hunting out the best new music, my favourite band remains The Beatles. Sorry. I am that mythical music critic who really does believe that 'Revolver' is the best record ever made. I would swap a million smack-slurry Peter Doherty demos to get my mitts on the forthcoming remastered Fabs' back catalogue. I felt *privileged* to get to chat to Sir Macca himself for next week's *NME* Eggmanstravaganza. Yes, if only I was an ex-public schoolboy, a failed musician and had once shagged a Geldof I'd tick all the boxes on the roll call of honking music hack clichés.

But the next question – "Who's your favourite Beatle, then?" – has stumped



Ringo could always go one better than Macca

HE LUCKED IN AT THE LAST MINUTE, BUT RINGO WAS THE BEATLES

me of late. George wrote my favourite Fabs song ('While My Guitar Gently Weeps') but Paul was overall the best tunesmith and John the Fucked-Up Cool One On Druugs. But, as each of their legends has towered over rock, and as every solo album has dragged us further and further from their Big Bang genius, it's slowly dawned on me that perhaps the best Beatle was Ringo.

That's right, Ringo. OK, he could make hitting a snare drum sound like

punching a wet dachshund. Yes, he had a voice like a flock of diseased geese fighting over a clown's car horn. True, he was the pugly one who lucked in at the last minute. But Ringo was The Beatles. He was the novelty factor without which they would've been just *showing off*. He made these Godly records resolutely *human*; a constant, toneless reminder that The Beatles weren't superhuman beings from Planet Shittingclassics, but three very talented blokes from Liverpool with a comedy drumming mate. With his wonky kiddie-pleasers delivered in the style of a pub-singing brickie, he was the clown

in the Fabbo's *Hamlet*, the fun to their flair, the epitome of their free-for-all attitude to music: they let him sing 'Yellow Submarine' on the same album as 'Tomorrow Never Knows', for Christ's sake. It was like getting Matt Groening to do the cartoons in *The Satanic Verses*.

How come Wings were so cheesy? Because there was no Ringo to be the fall guy for Macca's intrinsic novelty bent. Why was John's solo material so po-faced? No Ringo to lighten the mood. Ringo, this totem of playfulness, was the essence of The Beatles; without him the band members' solo efforts lacked the ridiculousness that had gilded their previous band's brilliance with a tongue-in-cheek charm.

It's good to see Ringo's kept keen his sense of the ludicrous well into grumpy "don't call me by my stage name" middle age. Just last year he made an internet video appeal to stop people sending him things to sign, which, to paraphrase a tiny bit, went something like this: "Peace and love, peace and love. Will all you cunts fuck off and leave me alone? Peace and love, peace and love. If I get one more copy of 'Sgt Pepper's...' to sign I'm going to come round your house and shove it so far up your arse you'll be playing 'When I'm Sixty-Four' on your pancreas. Peace and love..."

So all hail Ringo. By far the best Beatle. Alive today. Apart from Paul, obviously.

WHAT I'VE BEEN LISTENING TO...

- The Beatles – 'Revolver'
- The Beatles – 'The Beatles'
- The Beatles – 'A Hard Day's Night'

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Right now I'm loving...

'ROCK BOTTOM'
ROBERT WYATT

"It's a pretty weird album, and probably one of Robert Wyatt's best known. I've recently had it on my iPod again and it's perfect plane music. It has this lovely woozy Vicodin-type effect on me which really takes the sharp edges off travelling. He has a lovely purity to his voice and an amazing sense of melody, really unique."

A tearjerker...

'SUCH A SMALL LOVE'
SCOTT WALKER

"His influence crops up in loads of places from Bowie to Jarvis and of course The Last Shadow Puppets [who Ford produced and played drums for], but no-one can pull off the widescreen drama like Scott Walker. The wonderful eerie string arrangement on this tune still gets me every time. It's like the closing theme to an epic film that never got made."

I wish I'd written...

'MERRIWEATHER POST PAVILION'
ANIMAL COLLECTIVE

"This is definitely one of the best albums of this year so far, and I'm really glad they are getting so much recognition for it. They have slowly been developing their own unique sonic world through their albums, and it really comes together on this record. I think it's great futuristic psychedelic pop music that sounds like nothing else."

Everyone should hear...

'NUCLEAR REACTION'
BILL WYMAN

"Bill Wyman did a lot of solo records outside of The Rolling Stones. Maybe the most famous is '(Si Si) Je Suis Un Rockstar'. This song is from the same album, but it's a Kraftwerk-inspired number with lyrics about nuclear reactions and outer space. It wouldn't sound out of place among the cosmic disco around at the moment!"

My karaoke song...

'IGNITION'
R KELLY

"R Kelly is a genius. This song is a modern classic. His lyrics are astounding. Anyone who can get away with lyrics like 'I'm about to take my key and stick it in the ignition' is doing something right! It became my karaoke song after I saw Matt Helders completely nail the 'hotel lobby' falsetto section complete with backups from Dizzee. It was truly awe-inspiring."

A record by a hero...

'A WIZARD, A TRUE STAR'
ODD RUNDGREN

"This album is one of my favourites. The production is wonderfully over the top and I bet it was astounding in the '70s: everything is swirly and juicy sounding and there are some brilliant songs. We [SMD] used Todd's voice on a track on our new album, 'Synthesize'. He was a reference for the track with Gruff Rhys too. He is performing this album in its entirety early next year. I'm there with bells on!"



Listen to James' choices at WWW.NME.COM/BLOGS

My first record...

'PURPLE HAZE'
JIMI HENDRIX

"The first record I really connected with was 'Purple Haze'. I remember being blown away by its wild and unhinged energy. It was also the first thing I ever tried to work out on a guitar. I think I found it among my dad's records. The first time I actually spent my pocket money on an album was for [Guns N' Roses] 'Appetite For Destruction', which I haven't heard for ages but I imagine is still a pretty good record. 'Welcome To The Jungle' is really complicated. Definitely not just meat and two veg-rock."

A big influence...

'HERE COME THE WARM JETS'
BRIAN ENO

"Anyone who has ever tried to make a record probably knows about Eno and some of his brilliant ideas about the creative process. He has pretty much written the Ten Commandments of producing. I really like his work as an artist especially though. His voice is quite plain but really charming and his lyrics are great. 'Here Come The Warm Jets' was the first Eno record I really got into and I still really enjoy hearing it today. It's full of original sounds and ideas and is still a great wonky pop album."

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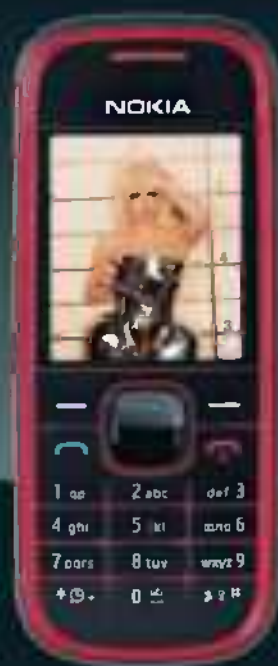


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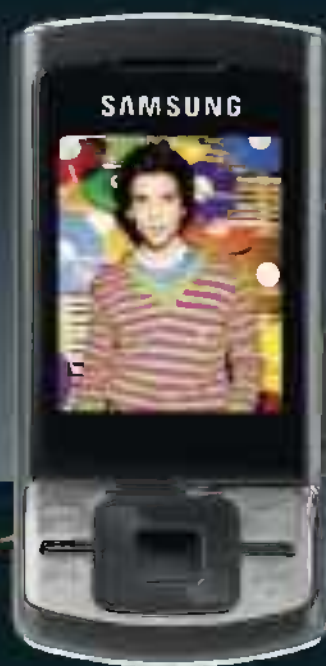
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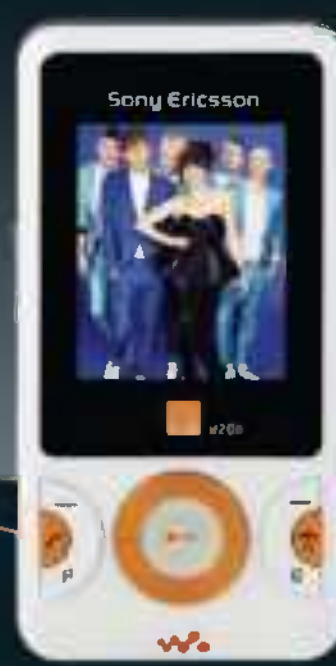
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PRESTON

He "sold out", but the ex-Ordinary Boy is still trying not to be "a twat"

Hello, Preston. You sound very distant.
"I'm pacing. I'm quite nervous about this. I think previously I wouldn't quite have been able to handle myself in this situation, but I'm a bit more grown up now so hopefully I'll be alright."

It will be fine. And I guess it's difficult to walk out of a phone interview, isn't it?
"(Laughs) Well, yes, exactly. At least you can't see my sequinned cardigan. That's the beauty of a phone interview - I could be wearing anything..."

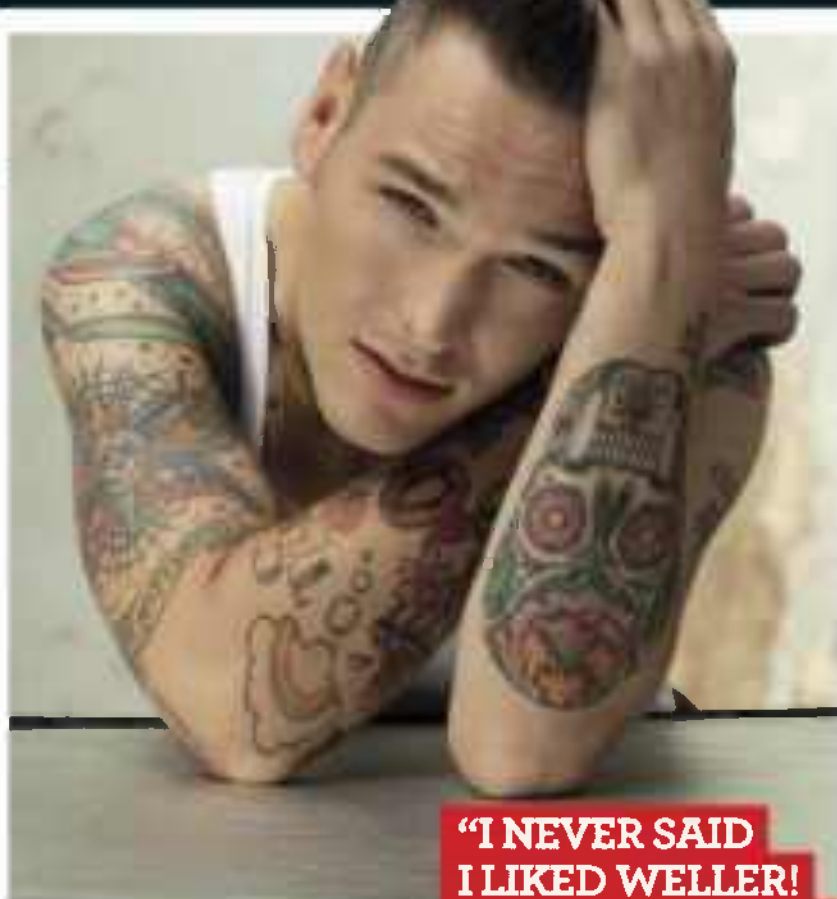
And what are you wearing?
"I got an order of records in the post..."

Where from, the late '80s? Who orders 'records' in the 'post'?

"I just like vinyl. So anyway, I bought some vinyl and with it I bought a Major Lazer T-shirt - it's got Major Lazer on the front in his beret. I'm wearing that."

Are you tempted to go in for the beret look? It's a bit of a statement.
"I did, actually. I got in trouble. My mum lives in the south of France, and she'd bought me a beret for Christmas. I wore it and ended up in a magazine with 'Preston looks like a twat!'"

At least it wasn't the photo of you that Heat had where it looked like someone had inflated you then beaten you up.
"There's something quite comforting in knowing that if you're in a gossip magazine you won't be able to get away with letting yourself slip."



"I NEVER SAID I LIKED WELLER! I DID IT FOR THREE PAGES IN NME"

It's very public-spirited of them. In a few of the interviews you've done about your Exciting New Electronic Direction you seem almost apologetic. Are you happy?
"I just think I handled myself very badly in the past - not necessarily the decisions I made. I tried to come across as a sulky, moody indie rocker, all very serious, but it's like, well, I hate those people. I think they're fucking idiots and I can't imagine why I would have thought it was a good idea to pretend I was like that."

It's 'default new band frontman' mode...
"Yeah! Now I look back and I realise I should have been, like, giggling all day."

Because I was having a great time. Instead I was going "(Adopts silly Johnny Borrell accent) Yeah, man, rock'n'roll!"

So everyone thought you were a twat, and then you went on Celebrity Big Brother and people thought 'Oh, he's alright', and then...
"And then I came out of Big Brother and everyone thought I was a twat again. So now all I can do is go around and meet everyone individually in England. That's the only way to rectify it."

How do you know you're not still a prick? It's only with hindsight that one can say one has acted (or not acted) like a prick.
"Yes. But I trust my instincts now a lot more. Do you know what the worst crime was? That I was actually a nerd, but I tried to be this oikish, beer-swilling thug. The Ordinary Boys gained a certain crowd and we started to try to cater for them, and when you start to do that your music is shit."

But is it, though? Because I can't figure out what your dream musical climate is. Wasn't there a point when you were in NME meeting your dream musical hero Paul Weller?

"I never said that! I want to go on the record now saying I NEVER said I liked Paul Weller. Ever. I just did that interview because we were offered it and it meant we got three pages in NME! I think The Jam were a great punk band - for a punk band - but the music I grew up listening to was Misfits and Naked Raygun and Bad Brains, and that's fucking punk!"

What do you think NME will give your album, bearing in mind that Frankmusik was awarded a mighty 1/10?

"I have no way of gauging it! I admit I sold out, but what I'm hoping is that it was more of a part-exchange."

As the saying goes: never apologise, never explain. At least your new music's good.
"And that's the main thing."

If only it was.
"Hmm..."

FYI...

- Preston dresses as a crap vampire in his new video
- The vampire fangs were purchased from a fancy dress shop
- The result is not, shall we say, exactly True Blood

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LETTERS

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Letter of the week

Bah, 'Humbug'

Ah, Arctic Monkeys, I miss the old band. They've managed to go from young, fun, vibrant and brilliant to old, mawkish, cold and boring. The openers of the last two albums were full-on rockers, promising great things for the rest of the album. They introduce the new album with a lifeless track, complete with dodgy propeller/phallus metaphor, which sums up the majority of the album. Can we not have something dark and more heavy but still witty, fast and fun?

Adam, via email

I agree, Adam. For all the Monkeys' rapidly growing facial fungus, dicking about in the desert with Josh Homme and Black Sabbath T-shirts, 'Humbug' remains a chore to listen to. It's so muscular, methodical and mechanical it has ended up completely joyless – NC

MORE MONKEYS MISSIVES

I've heard moans about Arctic Monkeys' new album 'Humbug'. But if they brought out the same stale, outdated music people would lose interest. Shouldn't we be pleased that a supposed 'indie' band can stretch themselves and their listeners? It may not be the perfect album, but surely it's a step forward from a great British band?

Scott, Bathgate

Bam! Arctic Monkeys are back. They are the musical version of Quentin Tarantino – every time they come back the clocks stop and Arctic Monkeys are bigger and better than before. Let's just hope there's no *Death Proof* in the future of the Arctic Monkeys.

Alastair Pritchard, via email

This one is their *Death Proof*. And they never even made their Jackie Brown, or was that *The Last Shadow Puppets*? – NC

The new Arctic Monkeys album is a bit meh, and I think I've sussed out why.

The clue is in that live photo of Alex Turner (*NME*, August 15) – he's wearing a fucking vest! This is a worrying trend that I've noticed among musicians recently: that drummer out of Kings Of Leon who looks like Cletus out of *The Simpsons* on steroids, he's always bulging out of a vest and they're rubbish now. I noticed James Allan out of Glasvegas wearing one too, but then again they've always been shit. Come on, Alex, God made sleeves for a reason, so keep those pasty pins covered up...

Jeremy, Hastings

You know what, Jeremy, I reckon you could be on to something there – NC

HARRIS HATING

Today, as I opened your magazine, I could barely believe my eyes! How an earth can Calvin Harris be given 7/10, when a band of Arctic Monkeys' stature get the same?

Peter Humphreys, via email

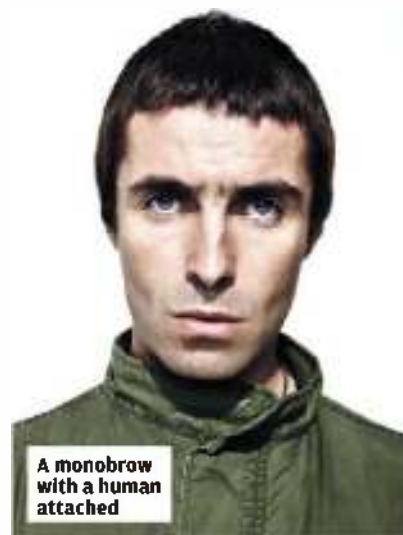
But have you ever seen Calvin Harris in a vest? Exactly – NC

LIAM LOATHING

I never really cared much for Liam Gallagher, but after reading your interview (*NME*, August 22) it made me realise how much of an arrogant arsehole he is. It seems to me that he gets a kick out of insulting bands and singers, when his appearance is boring, plain and all round not rock'n'roll. I'd like it if he shut up about the appearance of everyone in the music business and looked at himself in the mirror so he can shave off his monobrow!

Vicki Collins, via email

But Vicki, that's Liam's job now – he's



A monobrow with a human attached

STALKERS

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



JESSIE HUTCHINGS, VIA EMAIL

"This is me and Emma from Emmy The Great after an instore gig. She's so lovely and tiny!"



SALLY HURST, VIA EMAIL

"This is me and my friend with Blaine Harrison from the Mystery Jets at The Underage Festival!"



CRAIG, LEEDS

"Me, Sonya and Mat bumped into Fleet Foxes after watching The Dead Weather at Glasto"

a clothes salesman, not a rock'n'roll star, as anyone who went to V Festival at Chelmsford will tell you - NC

CONGRATS, DEAR MGMT

After reading that MGMT had given up wearing their headbands, I was quite upset. I loved their unique look and thought it suited their music. Now they have taken away the fun we are left with their dull clothing and I only wonder what will their second album sound like? However from reading the Speed Dial article with Andrew (NME, August 22) I was re-assured that they will "spice things up", making me much happier.

Amy, via email

Judging by their attire at V Festival, they're spicing things up with, er, Hawaiian shorts. It doesn't matter

what they wear though, the new album is going to be genuinely exciting - not many bands in their position would be brave enough to get the utter genius that is Sonic Boom involved. I can't wait to hear the results - NC

CONGRATS, DEAR NME

It looks as though last week's issue with Julian Casablancas on the cover (NME, August 15) is a return to form for your magazine. Even just the cover took me on a journey to a few years back. It seems like lately you've been covering a load of shit and I thought you had reached rock bottom last week when you had La fucking Roux on the cover. Not only does the music make me want to spew, that was probably the most unattractive NME cover I have ever seen.

Adam Skirving, Glasgow

Oh Adam, you and your backhanded compliments - NC

LETTERS ABOUT MASSIVE ARSES

Can you not sell 'Condom Essential Wear' any more advertising space? The last thing I want is to read an article and find a massive arse on the next page.

Sean Atkinson, via email

Patrick Wolf's behaviour after being pulled at a music festival was utterly disgusting. Who the hell does he think he is? Firstly, his music is crap. Secondly, any self-respecting, dignified human being should never hit a woman. So why does this jumped up idiot throw a mic, a chair and spit at a woman just because he ran over his time slot?

Jess, Preston

I am both shocked and appalled over your George Lamb slating (NME, August 8). To say he knows nothing about modern music is both ludicrous and false. Not only has he been working with 6Music for years, but he's managed some of the most successful artists of the modern day: Lily Allen and Audio Bullys (Audio Bullys, eh? Clearly we were wrong there then. George really knows his onions - NC). By no stretch of the imagination could you say that he is ruining modern music; the live 'hub' sessions are always entertaining (definitely, especially the legendary one with Super Furry Animals when he didn't appear to know who the hell they were - NC). Also, he must know something about music, because in 2008 his show won the Rising Star gong at the Sony Radio Academy Awards (Yes, but Kasabian are shortlisted for the Barclaycard Music Prize, so that's no yardstick - NC). I'm not writing this

angry letter because you don't like George, that's up to you to decide (I've decided, he's an absolute cretin and something died at 6Music the day he joined - NC), I am simply outraged that you claim that he has "less knowledge of modern music than a pterodactyl with Alzheimer's".

Rosie, London

Shabba! - NC

Jon McClure, I'm talking to you, Mr I'm The Voice Of The Man On The Street. The game's up. I almost cried last week upon reading your feature in this very magazine (NME, August 15). Believe it or not I felt sorry for you, Jon. I'm no doctor, but I believe you are suffering from a condition where your mind gets younger as you grow older. Clearly that's why you're clinging onto this peace'n'love theory you keep babbling on about. Do as you said you would and retire from music.

Jason, Salford

The Rev as the Benjamin Button of po-faced, preaching to the converted political doggerel? Makes sense. Come back in a year and that joint and Bob Marley poster will be replaced by a Farley's Rusk and a picture of Igglepiggle. It would be a lot less cringeworthy - NC

So, Johnny Borrell, right (snip - NC) Andy, London

Sorry, Andy, but we had to stop at some point. Otherwise this would've gone on forever - NC

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AND ANOTHER THING...

In case you've still not made your point

JARVIS COCK

That Cosmo Jarvis looks like a right prick.

JAMES, VIA EMAIL

He does indeed. He also looks uncannily like someone out of Right Said Fred, which is never a good idea - NC

MICA-TWO?

Micachu sounds and looks just like Jamie T. Could they be twins?

ALASTAIR PRITCHARD, VIA EMAIL

CAPTION CORRECTION

Page 46 of this week's issue (NME, August 22). The sign in Japanese behind My Chemical Romance actually translates as 'cock knocker'. Just so you know.

FRED, TOKYO

THE BIG BIRTHDAY

Happy birthday Robbie Furze, 53 this week and still rocking!

MUM, VIA EMAIL

WIBBLE WIBBLE

Can't stand still, I'm on drugs for more mobility, excitatory transmitters that increase action, opposed to inhibitory transmitters that decrease action. If I were not on drugs I'd buy a car.

JOHN PATRICK McDERMOTT, PLAISTOW

Have you heard the new Calvin Harris album? I reckon you might like it - NC

BIRO OF BURDEN

Keith Richards' handwriting is quite crap, hm?

RAZZ, VIA EMAIL

It's a miracle Keef can breathe, let alone hold a pen - NC

NEW YORK CITY CARBS

Julian Casablancas: is it the Atkins Diet?

ALBERT, VIA EMAIL

Something like that - NC

HELDERS = HOT

Does anyone else think that Matt Helders from Arctic Monkeys is actually hotter than Alex Turner?

TOM, VIA EMAIL

Definitely. Alex will catch a death of cold in that vest - NC

PARTY TIME AGAIN

This is your chance to celebrate Mr Jack's birthday in style, with live music, festivities and much, much more...



You'll be able to watch The Rev Jon McClure...



...Brett Anderson...

...and of course, Carl Barât



SEPTEMBER IS JACK'S BIRTHDAY

If your idea of throwing a birthday bash is chucking a few colourful Party Rings on a novelty plate with a pretty dolly and playing Musical Statues with your nearest and dearest, then think again.

Here at NME we know that if you really want to kick-start a party to remember then you need to take a leaf out of Jack Daniel's rule book on hosting a shindig.

Somewhere along the line, be it down to a courthouse fire or just lousy record-keeping, Jack's birth certificate got lost. So, to make sure we don't miss his actual birthday, we celebrate all month long.

To end the celebrations, Jack Daniel's will be holding the Birthday JD Set, a glorious gig featuring some of NME's favourite rock rebel-rousers, legends and inspirational musicians.

Featuring former Suede man Brett Anderson, former Dirty Pretty Thing Carl Barât and current all-round firebrand Jon McClure, the gig will see each of these musical luminaries perform their own tracks, specially chosen covers, exclusive new duets and awesome, one-off collaborations alongside the New Silver Cornet Band, who fittingly herald from Jack's home state of Tennessee.

The New Silver Cornet Band - who count among their ranks the founder of the Muscle Shoals

Sound Studio David Hood and Wayne Carson, who is famed for penning Elvis Presley's 'Always On My Mind' - was formed in memory of the original Silver Cornet Band, created by none other than Mr Jack himself back in 1892.

The JD Set is the culmination of a month-long celebration for Mr Jack Daniel's in his 159th year

It's fair to say that Jack Daniel was a man who loved music as much as we here at NME do.

But it's not only Jack and his friends who are getting together for this one-off event - you can be a part of this birthday extravaganza too.

Jack Daniel's, The Birthday JD Set and NME Radio are giving away four pairs of exclusive tickets and other assorted goodies to this invite-only event taking place in London on October 8. For your chance to be a part of the magic keep listening to NME Radio's Drive show, where a pair of tickets will be given away every Friday between 3pm and 7pm throughout September. The prize includes travel and accommodation in London. Over 18s only, proof of age required.

For more information and full terms and conditions, go to www.thefirstnet.co.uk/nme

After Mr Jack's birthday a message one, Please drink responsibly.

drinkaware.co.uk

NEED TO KNOW...

What: The sound of Britpop before it turned cool

For fans of: Blur, Mystery Jets and Metronomy

Download: 'Annie'

RADAR

FINDING THE BEST NEW MUSIC Edited by Jaimie Hodgson

Your Twenties (l-r) James Hoare, Robin Christian, Gabriel Stebbing, Michael Lovett

NME LOVES

Ex-Metronomy man makes Britpop's essence so 2009

YOUR TWENTIES

Your Twenties make you realise there's no point forcing anything – if you've got it, you just do, if you don't, get a proper job. Looking like they've just tumbled out of The Good Mixer circa 1995 is where the ability to pigeonhole them both starts and finishes. Everything suggests that it should shirk notoriety; uniquely gimmick-less, they're teetering on the cutting edge of Nowsville just by being themselves. We love 'em, so does Marc Riley, and so we find ourselves trailing them up from south London to Manchester's BBC studios, to discover what preoccupies the minds of these musical wunderkinds.

"We're so disappointed," cries Gabriel Stebbing (vocals, guitars, keyboards). "We're eating falafel! The canteen wasn't open; we were looking forward to jacket potatoes all the

way here." Telling brain-fodder for a band living so much in the present that little things such as impending BBC sessions and major magazine features are mere blips on their radar. "I guess our music is obviously referential," ponders Stebbing (who until fairly recently was one third of Metronomy) over a meek rubble of chickpeas, "but we're not trying to force a retro sound. On the other hand, we wouldn't even know where to start trying to sound modern. Hopefully we've found a happy medium. It's music for now. We're proudly not cutting edge!" Well, there's a thought.

Tonight, James Hoare (guitars, backing vocals) will have to forgive us for raising an eyebrow when he reduces their creative process to, "Basically, Gabriel writes a song and we wonder how we can make it sound more like

The Police." Watching them soundcheck it's striking just how different each of tonight's tracks sound. From the sparkling west coast pop of new single 'Billionaires', to the Fall-esque jangling of 'Annie', as a 2009 guitar band they cut a strange form. At times they sound like the happiest band Factory Records never signed, but that might just be an onset of Manchester madness.

"There's really no masterplan," concedes Stebbing. "We'll just keep doing singles. That is, until we find someone with some money who is happy to take a not-retro, but not-groundbreaking band to the top of the charts."

With an attitude like that, coupled with the fact they make us want to throw around unbelievably tittish phrases like 'the new Blur', we're tempted to smash open our piggy bank.

Rebecca Robinson

RADAR

OTHER STUFF YOU SHOULD KNOW ABOUT



URBAN TAKEOVER

Straight thuggin' from Peckham's scariest **GIGGS**

If you've been on the top deck of the bus and heard a demonic drawl echoing from the tinny speakers of a mobile phone at the back, you've either got tinnitus or you've encountered the languid flow of menacing south London rapper Giggs.

Mostly off the back of his freestyle on a beat by US producer Stat Quo, gang-affiliated rhymers Giggs, who is essentially a UK analogue of Atlanta rapper Young Jeezy, has become the most-hyped London rookie rapper around. Videos of said sluggish freestyle have become so celebrated, this writer's witnessed them dropped in the middle of an intensely energetic 145bpm bassline set up north, with the whole crowd jumping three feet off the ground and reducing the ceiling to a sieve from their gunfingers' imaginary bullets.

This hype resulted in Giggs winning a BET Award for best UK hip-hop act last year, and recording a recent video collaboration with Mr Mike Skinner.

Most rappers are suffused with fake braggadocio and cocky swagger, but Giggs' style is the total opposite; when you see his beady infernal eyes staring you down from one of his videos you know every stark utterance that passes his lips is true. And in a business that is obsessed with *realness*, you can see why Giggs' career is flourishing.

John McDonnell

NEED TO KNOW...

What: Real talk from trend-shirking south London MC

Download: 'Slow Songs'

EURO CURRENCY

Ridiculous, offensive Belgian hardcore

THE HICKEY UNDERWORLD

Sure to raise the hackles of PETA, the video for The Hickey Underworld's latest single, 'Blonde Fire', tells us much of what we need to know about the Antwerp exports. Starring an itinerant man chewing through road-kill before playing Dr Frankenstein with the bones, it's a stomach-churning stew of humour so dark Chris Cunningham might blench from it and basement-lurking riffola that cuts deep into your hippocampus like a blunt saw.

Jonas Govaerts and Younes Faltakh's promise to keep from being "watered down" isn't an empty one, then. Suckled on bands from the legendary '80s Washington DC punk imprint Dischord (they're named after a song by Nation Of Ulysses), their self-titled debut stalks a fine line between The Jesus Lizard,

Fugazi and a consumptive Muse, resulting in a sound that's both furious and ridiculous. Now, given a leg-up by fellow Belgians Deus and Das Pop, the four-piece are taking their grubby nihilism, short-films inspired by Brazilian horror king 'Coffin Joe' and Masonic artwork out of Belgium - and it keeps getting them into bother. "We played Germany and a journalist said our logo is similar to that of a company that made Nazi clothes, so the one thing we didn't think was offensive about us turned out to be so." Achtung. *Chris Parkin*

NEED TO KNOW...

What: Well, mould-bitten hardcore
Download: 'Blonde Fire' (especially the video - tinyurl.com/mgz7z4)



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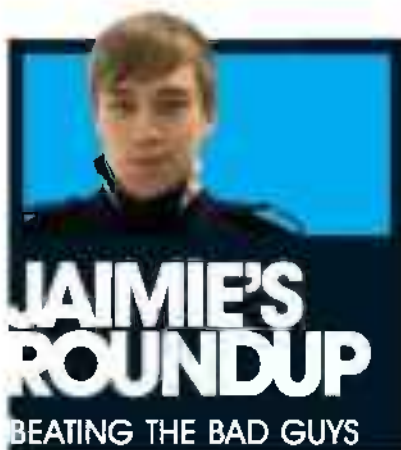
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JAIMIE'S ROUNDUP

BEATING THE BAD GUYS

As this goes to press, the score stands: hideous reptilian corporate music creatures 0, all that is good and just in this world 1. The xx last week proved that if music is truly amazing it can overcome any amount of cash clueless major label douches can spunk over promo videos or maddening ad campaigns. At a time when poor ol' Frankmusik is gasping for air, literally drowning in a quagmire of unrecovered clumsy big-spending, the act we named fourth in our 'Future 50' issue a few weeks back shuffled into the Top 10 with trademark understated elegance, a marketing budget of about 65 pence and an album full of some of the most masterfully crafted, progressive, timeless alt-pop we've heard in recent years. But what's really exciting is what this nods to for broke breaking artists. Is it possible that we're finally starting to see a tangible fruition of this democratised state of new music, where - shock, horror - quality of material and subsequent word-of-mouth organic buzz actually holds real weight? Surely not... Could it be that the ilk of Darwin Deez - a songwriter with gorgeous, agitated fuzzy indie-pop gems coming out of his bum, but with the business acumen of a tadpole - actually stand a chance? Bad guys be afraid, be very afraid.

Jaimie Hodgson

Jaimie Hodgson
Music Editor

EMAIL JAIMIE: RADAR@NME.COM
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SCENE REPORT

Polka face

Leonie Cooper has an Eastern Bloc party

Like all bloody fabulous music, it's not just how it sounds which makes it so vital - which in this case is dark'n'stormy swamp blues layered with Eastern European gypsy beats, cow-punk curtseys and a dose of the evil Chris Isaacs - it's about how it looks too. So with that in mind we give you a scene where girls are the spit of *Twin Peaks* fox-pot Audrey Horne after a jive with a rum-sodden sailor and the chaps channel Tom Waits seconds after a sinister diner-based encounter with Gogol Bordello's Eugene Hutz... And if that ain't enough to make you fall head over pin-up heels with the sultry rockin' polka scene then frankly, we're concerned about the state of your heart. Before we start on the bands however, a brief warning: anyone who mentions the word 'rockabilly' gets a slap. Got that? Good - we shall begin.

Mixing madness and mariachi are north London's *The Bookhouse Boys*, an eight-guy, one-gal monster of delicious deviance who could soundtrack the apocalypse one day, such is the enormity of their Tarantino-tarantella tunes. They can do saucy as well as scary too, as proven on their recent 'Shoot You Down' EP. Slink down further east in the capital and you'll find *The Bridport Dagger*, who are also a dab hand at darkness, a trio doing desperately doomy, brothel-creepin' blues with awesome atmospherics, topped off with vocals from a pool shark Roy Orbison. Their current single 'Slipped Disco' is what happens when you write a song after drinking a bottle of Sailor Jerry, stagger into an all night tattoo parlour and leave with a topless girl in a martini glass etched over your heart. Probably.

A mite chirpier are the brass-toting fellas of *Deathray Trebuchay*, who

can normally be found playing at the crustier end of the festival spectrum, but don't hold that against them. They don't like wearing shirts either, but again, don't hold that against them. They also call their crazy-amazing cossack-crunk numbers things like 'I'm Gonna Kick You In The Ass', but don't hold... etcetera etcetera.

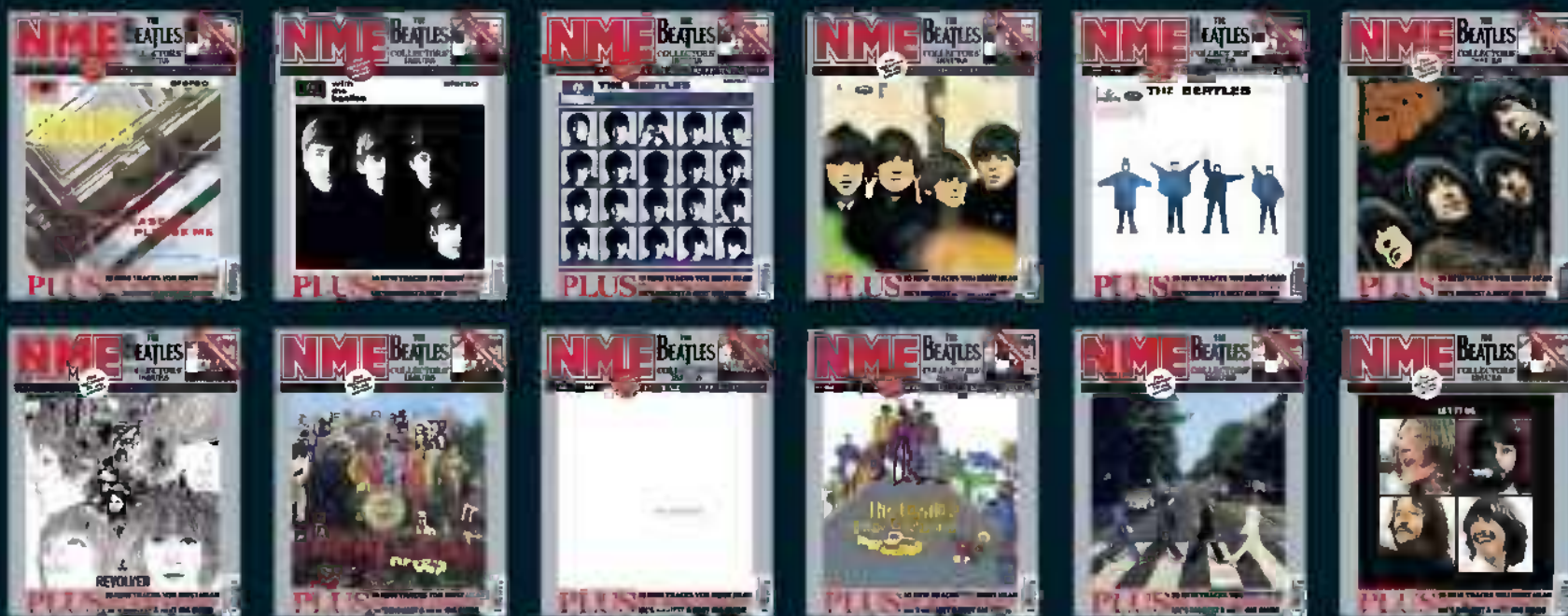
The Brute Chorus are an ever so slightly more stable affair. Their self-titled debut album is out in October and features 'The Cuckoo And The Stolen Heart', a duet with Chew Lips' Tigs, a dirty delinquent stomp infused with Sons And Daughters-worthy guitar twanging. More roughshod-riding rock'n'roll, can be found at nights like Gypsy Hotel, Stranger Than Paradise and Shore Leave in London and Born Bad in Brighton. Remember to sort your quiff out first though - if this lot can be bothered, so can you.



TOM ODLEY



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READING

2009

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2009

THE REVIEW

Weekend of the year?
Ian Brown thinks so...

When the sun's shining at a festival it's beautiful, innit? Reading's seen as a really cool festival. It reminds me of the last ever

Roses show in '96. The strongest memory I've got is leaving the stage with 60,000 people with their arms in the air, clapping... Then reading later 'He sings like man shouting in a bucket' gave me a lot of strength and to be like, 'I'll show you!' That gig made me realise it was the end of The Stone Roses, that we couldn't be the Roses without the original members.

"This weekend I wanted to see Gossip - she's a great, great singer. I saw a little of the Arctic Monkeys yesterday - really good. My set is a collection of my greatest. I don't wanna do too many new songs because it'll be YouTube'd before it's released - I want everyone to hear the new tunes fresh, but I'll do a few newies and a few oldies. I took the show on so I can play to those who've never seen my show. It's a young crowd compared to a lot of other festivals - it makes it more fun, for sure. What a beautiful thing that we can all get together and listen to music through loud 21st-century PA systems. That's what it's about for me, hearing the music loud on a system that big. It's such a treat, when you go onstage and you've got professional guys making me sound even better. I just love that feeling you get - feeling the music. It's all about the music - that's why we're here."

ANDY WILLIS/EMILIE BAILEY

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THE 10 SETS YOU HAD TO SEE

10

BOMBAY BICYCLE CLUB

FESTIVAL REPUBLIC STAGE, READING, FRIDAY

Nice guys finish last. That's the received wisdom. But like most such sage advice, it is abject bollocks. Bombay Bicycle Club, four of the sweetest-looking, least flashy kids you're ever likely to see on a stage, are crashing through the winners' ribbon right before our eyes.

And people love them. The tent is packed: right from opener 'How Are You', there is bouncing, whooping, jubilation. They look quietly confident, a band that have grown into themselves; and it seems like everyone here has grown along with them. New album track 'Magnet' is as irresistible as the title suggests, guitarist Jamie MacColl and vocalist Jack

Steadman whipping around the stage with electric energy. But come older EP track 'Open House', the crowd are uproariously chanting along with the guitar line. The band are touchingly enthused by the genuine thrill in the crowd: as people turn to each other and shriek girlishly in an OMG-it's my favourite-song way, Steadman grins with wolfish satisfaction, easing into the heavy emotionalism of 'Evening/Morning' as it washes out into the late evening sun.

It is, of course, 'Always Like This' that crowns the set and sparks off the most unlikely, but most well-earned moshpit of the weekend. Nice. But in an amazing way. *Emily Mackay*

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THE CHAPMAN FAMILY

FESTIVAL REPUBLIC STAGE, LEEDS, FRIDAY

It's difficult to know and it's difficult to care" screams Kingsley Chapman on his band's opening song, and he's clearly not the only person feeling that way. It's a little bit too early, perhaps, for their snarling, feedback-ridden post-punk – it's no reflection on the way they play, because we've rarely seen a band as committed to their music as the Chapmans, but it doesn't quite work for them this afternoon.

That is until they play their best song, 'Kids'. Bass-player Pop slaps his chest with one hand and his bass with another, Kingsley creates waves of noise by 'butting his guitar, and suddenly it happens; finally, the fervour onstage is returned with interest. The band respond, delivering a furious closing version of 'Million Dollars', the finale of which sees Pop drop to his knees and Kingsley floor himself with his instrument before nearly strangling himself with his mic lead – and though their sets always end this way, it somehow doesn't seem contrived. Despite being underappreciated here, The Chapman Family remind us they're a homegrown band to believe in. *Rob Webb*

FIGHTSTAR



NME: Bree from *Desperate Housewives* has immaculate hair. What kind of product do you use in your hair?

Charlie Simpson (vocals/guitar): "I've been using something called Bedhead. I got given it free." How much time, on average, do you spend on your hair?

"Not a lot of time. It's quite long now." How's your mum? "She's alright." When was the last time you called her for a chat? "Two days ago." You should speak to her much more often. "I know. I'm going to call her now." Good!

ROLO TOMASSI



NME: What is your worst moment in Leeds Festival-related memory? James Spence (synths/vocals): "I was really drunk here in 2007 and a girl ran up asking where the first aid was for her friend. I looked up and saw her mate's face had been hit by a gas cannister. It was awful."

That sounds terrible. What about the best bit, then? "The best was The Bronx this year. Best I've ever seen them play even though I peaked early, fell asleep and only saw half the set." Do you have any survival tips for future fests? "Change your undies every day. And make sure you have enough booze."

8 DEADMAU5

DANCE STAGE, LEEDS, SATURDAY

With twin indie behemoths Radiohead and La Roux headlining elsewhere right about now, you'd think it'd be tough for a man with just a laptop and some decks to compete with those big, big hitters. Given the competition, you'd maybe expect the Dance Tent to be less than full. But you'd be wrong. Not only is it heaving, it's totally going off in here. See, Deadmau5 (Joel Zimmerman to his ma) isn't just a Canadian knob-twiddler who wears a bright red mouse head onstage – yes he is those things, but he's primarily an incredibly proficient party-starter. His moves are straight from the Ed Banger school of tunemaking: that is, shitloads of bass and filthy, filthy synth squeals.

His own banger 'Ghosts 'N Stuff' exemplifies this, and tonight it sends people nuts. Pint-in-the-air, hugging-a-neighbour nuts. It's real 'head music, you could say, particularly if your bonce is full of amphetamine – which, looking around the tent at seas of pupils bouncing to the massive basslines, might just be the case here. He teases us with snippets of the theme tune from *The Legend Of Zelda* and '90s dance anthem 'Reach Up (Papa's Good A Brand New Pig Bag)', but by-and-large sticks rigidly to the plan: deliver music for ravers to dance to. Mission accomplished.

Rob Webb



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FLORENCE & THE MACHINE

NME/RADIO 1 STAGE, READING, FRIDAY

The fantastic frocks, the Mercury-nominated debut album and a tent packed full of people screaming her name... what to get the girl who's got everything? The answer, unexpectedly, is a megaphone, but then we always knew Florence Welch's birthday was going to be a bit special. Celebrating her big day onsite, Flo is commandeering Reading Festival for her own party, and we're all invited.

There's a surprise shindig first – except the surprise is on us, as she arrives on the BBC Introducing Stage just minutes after the gates open to play a two-song secret set. But the real celebration comes on the NME/Radio 1 Stage, with what seems like the whole of Reading here this evening to celebrate. Opener 'Between Two Lungs' is a sonic party-popper that showers the crowd with euphoria and

from there on the birthday girl is not looking back. Or down: 'Kiss With A Fist' sees her climbing the big top's rigging to deliver the chorus (in heels, no less).

Spying a giant present at the front of the stage, Welch rips off the wrapping ahead of 'Drumming Song'. "Why would someone give me this?" she asks, until she discovers the megaphone's siren function midway through a stunning rendition of her current single and suddenly it seems like she can't get enough. 'You've Got The Love' gives the tent the chance of a birthday boogie, while 'Dog Days Are Over' and 'Rabbit Heart (Raise It Up)' ensure that this party ends on a high. "It's a real pleasure to be here on my birthday," she beams, still lovingly eyeing her megaphone. Now, what can we get her next year? A headline slot perhaps... Paul Stokes

TOU ONLEY/ANDY WHITTON/IAN DENNIS/RYAN RICHARD JOHNSON

HOCKEY



NME: Who's your favourite tennis player?
Benjamin Grublin (vocals): "I don't know much about tennis. I follow basketball and the New York Knicks."
You don't even know who Pete Sampras is?
"Did he, like, play in the '80s or '90s?"
The '90s. Who's been the most

unpleasant band you've met at a festival?
"I don't think I've met any. This is, like, the era of the nice bands."
Who has the worst habits in Hockey?
"Our drummer, Anthony Stassi. He hangs his sweaty shirts out to dry in front of us. It smells of swamps."
What's your favourite smell?
"Orange trees in California."

THE COURTEENERS



NME: Who would you side with – Liam or Noel?
Liam Fray (vocals): "Ah, if I had to choose?! What a question! I'd just give 'em both a cuddle and say, 'Come on lads, let's sort out our differences, yeah?'"
Belts or shoes?
"Everyone's gonna say shoes aren't they? But a belt can make or break you."

Especially if you've got a good buckle. This is an Andersons belt, this [goes into great detail about belt. It's £49.99 from Oi Polloi in Manchester and is woven]."
Who's harder out of Beth Ditto and Ian Brown?
"I fucking hate Beth Ditto! She's onsite today? She's gonna have to stay away from me! I'm just not into that 'taking off your clothes for a magazine' thing."

THE 10 SETS YOU HAD TO SEE



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FAITH NO MORE

NME/RADIO 1 STAGE, READING, FRIDAY

We're here in the tent," grins Mike Patton wolfishly, red lights glinting off the diamanté trim on his Mephistophelean scarlet suit. "Fuck all the rest of them."

Outsiders even in their glorious cash-racking comeback, Faith No More have always been an anomaly. Smarter, sexier and funnier than Rage Against The Machine or Red Hot Chili Peppers, they were the alt-metal act who were really fucking alt. No genre is safe from this band, no expectation either: rather than blast onstage – big comeback! – they sidle softly through their cover of the theme from *Midnight Cowboy*. Then they play 'From Out Of Nowhere', and you're reminded in a rush that, however good Patton's subsequent experimentations in more avant-garde acts such as Fantômas and Peeping Tom might be, it's in this band that he found the perfected balance of

jocky mainstream and arty weirdness. 'Be Aggressive' sounds *sensational*, the thundering roll of Mike Bordin's drums taunted by the cheerleader-chant of the refrain. 'Epic', the thinking man's 'Killing In The Name', is maliciously magnificent, Patton's remarkable, freakishly versatile voice flicking from rich booming croon to bratty howl to death-bark at the flick of a note. Then, in case it was just getting a little bit too retro-reverential, FNM slip in a brief-but-obviously meticulously rehearsed instrumental rendition of the *EastEnders* theme tune. You wouldn't get that from bloody Pearl Jam, would you? The first time Patton, hamming it up, keeps a straight face. The second time those familiar plangent notes ring out, he can't help corpsing as the crowd shriek with laughter. He knows how totally ridiculous his band is. And he loves it. *Emily Mackay*

ANDREW WHITTON/IAN DOWSBURY

THE VIRGINS



NME: What's the worst smell you've smelt today?
Donald Cumming (vocals/guitar): "The fucking toilet in our bus. When

we got on it stank of piss, but now..."

Have you taken anything yet?

Donald: "Where?"

Have you explored the town?

Wade Oates (guitar): "I took a gypsy

cab joyride into the suburbs and got totally lost."

What's the strangest thing you've put in your mouth today?

Wade: "I've got this bad taste. I've had this bad metallic taste in the back of my mouth for four days. I think I have scurvy because I've only eaten bread and cheese for the past week and I drank a glass of orange juice today."

THE VIEW



NME: What's the strangest thing you've ever seen at a festival?

Keiren Webster (bass): "That would have to be at

T In The Park when I saw Kyle [Falconer, View singer/guitarist] climbing up the middle pillar while Primal Scream were on and diving into the crowd. Did he hurt himself? Yeah, pretty badly."

What's so special about the Leeds Festival?

"It's the big one for the middle of England, isn't it? It's got a lot of history behind it. People get excited for it."

What are the nastiest drugs you've ever taken at a festival?

"I don't know if that's a question I should answer right now, ha ha! Just don't do acid at a festival..."

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FRIENDLY FIRES

NME/RADIO 1 STAGE, READING, FRIDAY

Let's not beat about the festive-shaped bush – Friendly Fires have felt better. They got off a plane from Los Angeles yesterday afternoon, not-so-fresh from a US jaunt which saw grizzled celebrity chef Gordon Ramsay accuse frontman Ed Macfarlane of looking like Worzel Gummidge while they both graced Jimmy Kimmel's talk show. And now, well! The soca-pop trio have only got to go and get the bloody crowds frothing at Reading today, Creamfields tomorrow, Leeds on Sunday and the Notting Hill Carnival on Monday – where they'll be playing the same two songs for three solid hours. We're knackered just thinking about it. Consummate professionals and

"It's not as glamorous," says Edd Gibson bluntly of Reading and Leeds, comparing it to the other UK festivals on offer, well aware that it is also the weekend where the young'uns get down and dirty – and love it. "I think it's basically where people go to cut their teeth on the festival scene." In fact, they did it themselves – Reading was one of the first festivals that the St Albans band went to as poppers-fuelled punters – well, all aside from Ed Macfarlane, who warmed himself up with a juvenile metal-based stint at Ozzfest, during which his mum waited outside for him in the car. Bless.

"We did proper special last time," says drummer Jack Savidge as we grab a chat in their sweaty tourbus, talking about Reading 2008, where they brought on a glittering, glistening samba section. "I think now we've honed the show – we don't need gimmicks!"

So instead, this year they're settling for just being bloody tremendous, with a brass band of course. "Now, when we don't play with a brass section we feel naked," adds a fully clothed Ed.

As darkness takes over the site and Florence And Her Well Oiled Machine slink offstage, the band manage to instantly whip the crowd into a Rio-style carnival frenzy. The cheer that greets Ed announcing that the band are going to play 'Jump In The Pool' is enough to shatter eardrums alone, but the actual song is something else, a euphoric, blistering, frickin' gorgeous slice of party pie only topped by the shimmering saxophone of 'Skeleton Boy'. Jack, with his outrageously fancy spiral cymbal, Edd, who looks like Alex James' evil hairy disco twin and Ed, the sharpest snake-hipped singer here, are a

threesome to be reckoned with. Especially when they pull 'On Board' and 'Paris' out of the bag – it's like disco made it to the football terraces of the '70s after all. Depending on your standpoint, the kings of Reading and Leeds will undoubtedly be those of Leon, Arctic Monkeys or Radiohead, but after this gig it's obvious that Friendly Fires should be crowned princes. *Leonte Cooper*

"Now, when we don't play with a brass section we feel naked"

ED MACFARLANE

party-starting whirlwinds that they are however, they're more than ready to get on it. They even manage to whoop and holler their way through an NME shoot which sees them striking poses as a gaggle of frothing fans shriek and yell behind their backs and glitter cannons rain above them, all the while battling with the rather boisterous wind, despite the fact that disco naps are clearly on their minds.

DANANANANAYKROYD



NME: If you were going to start a death rumour, who would you choose? John Baillie Junior (drums/vocals): "Me."

Paul Carlin (drums): "John's come close to death so many times..."

John: "It's like *Final Destination*.

Inanimate objects are chomping at me."

Paul: "No, you've got to pick a big band,

but not the main person. Jonny Greenwood. No-one's gonna believe Thom Yorke's dead, but they'll believe Jonny Greenwood's dead. That's actually true, by the way."

Radiohead, Kings Of Leon and Arctic Monkeys: shag, marry or kill?

Paul: "Definitely shag Kings Of Leon."

John: "Shag Kings Of Leon, marry

Radiohead, kill Arctic Monkeys. Easy!"

PULLED APART BY HORSES



NME: What's the most disgusting thing that's happened to you at a festival?

James Brown (guitar):

"We were playing at Download and I had a cold. I was onstage with this massive bogie hanging from my nose

– I span my head around and it stuck

to my shirt... it was a drippy drooper."

What's the best thing about Leeds?

"Getting to play in front of people from Leeds. We've got a good local following – to see them singing and smiling is the coolest thing in the world. So the best thing about Leeds is that it's in Leeds!"

Who'd be your ideal fantasy headliner?

"Radiohead. But they are already!"

So I'd say either The Jesus Lizard or Nirvana – if Kurt could be resurrected."

THE 10 SETS YOU HAD TO SEE



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GALLOWS

NME/RADIO 1 STAGE, LEEDS, SATURDAY

Love 'em or loathe 'em you can't deny Hertfordshire's Gallows took Leeds by force. Tonight, even by fourth song 'Come Friendly Bombs' they've expended more saliva and sweat, and delivered more decibels, than any band at Reading and Leeds this weekend. Quite frankly, they're fucking brutal. But, whisper it, is Frank Carter going a bit soft in his old age? "I'd like you to give all the stewards a round of applause," he says after 'I Dread The Night'. Normal service is soon resumed, though. "But they get paid for being here, so make them work for their fucking money." And then he smashes a mic-stand. That's more like it. *Rob Webb*



2

LA ROUX

FESTIVAL REPUBLIC STAGE, LEEDS, SATURDAY

Radiohead are... likely to attract a different crowd," she tells us beforehand of her clash with the big guns. No shit, Ms Jackson. Those of us who have shunned Thom Yorke and co's "oblique" political references, "obtuse" setlist choices and "sensible" clothing in favour of La Roux are after one thing: direct, glamorous pop music you can dance to. And of every act present on every stage at Leeds, no one is better equipped to provide this. At this point in 2009 only a fool would deny 'Quicksand', 'Bulletproof' and 'In For The Kill' are the three best singles of the year, and tonight they are rendered magnificently by a girl with glorious hair and gusto that is only ever mustered by people who clearly know that this is Their Time. A headline set this may be, but it's also suitably svelte, comprising a mere nine songs; all of which are from her debut, all of which are about the pitfalls of love, all of which almost everyone here knows, and all of which are either pop classics or future pop classics (see new single: 'As If By Magic'). This is the way that all La Roux sets will always be: wam, bam, thank you, bequipped ma'am. *Liam Cash*

3

MARMADUKE DUKE

FESTIVAL REPUBLIC STAGE, READING, FRIDAY

In celebratory fashion, pointing at the audience and traced by two mad-doctor eyes, a couple of feathers peek pertly off the rim of a Boosh-ish bowler hat. The Duke has arrived onstage. In the crowd, 200 people scream "Duke! Duke! Duke! Duke!", while 200 behind them wonder what has happened to the guy out of Biffy who played the gringo-grunge card so well last week at V. Then - during 'Kid Gloves' and 'Heartburn' and 'Rubber Lover' - everything begins to make sense. Forget the gimp masks, the medieval garb and the Bez-on-Propofol mascot and just listen. It's easily as good as Biffy, better than My Morning Jacket and a gazillion times more interesting than KOL's Main Stage set. MD are the first bit of ALL OUT FUN Reading's seen so far. Look at them in all their dumb, fucked-up glory and things get even better. *Matt Wilkinson*



BRAND NEW



NME: How was it for you? Jesse Lacey (vocals): "We've been playing shows in the US to 300-capacity rooms, so it's strange to be back in front of that many people. The space between the stage and the audience today was bigger than any of the rooms we played in the last four months."

That must make you pretty nervous... "We just feel very small when we're in places like this. It's very humbling to be here and to understand how many people actually listen to you. But also to realise how many people listen to other bands who are so much bigger than you. How do Radiohead keep that up for 15 years? And they're still relevant. We're gonna stay late just for them."

METRONOMY



NME: If you were a massive robot, what would your qualities be? Oscar Cash (keyboards): "It'd have Joe's curly hair, a deep voice, a northern complex and move at the speed we can bowl at." **What's the best thing about crap festival hygiene?** Joe Mount (vocals/synths): "It's primal,

you can have a shit and make a massive mess and no one knows it's you." **If you could afford anything ridiculous, what would it be?** Gbenga Adelekan (bass): "We heard Feeder have an American tour manager who tells them they're gonna have brilliant gigs to gear them up. We want one to just follow us round all the time, like around the supermarket and stuff."

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1 THEM CROOKED VULTURES

SECRET SHOW, NME/RADIO 1 STAGE, LEEDS, FRIDAY

Hi, we're Michael Jackson," pouts Joshua Homme. And as festival-rumours-come-true go, this is significantly sexier than the King Of Pop croaking.

Of course, it would have been rude for them not to play, what with them being in action and the Monkeys and Brody and Jesse 'The Devil' Hughes all being on site. At 15.39, Them Crooked Vultures tweeted Bramham Park's location on Google Earth. On the NME/Radio 1 Stage a small but swelling crowd gathered, texting each other that the logo was on the drum skin and it was true; the drummer from Nirvana would be drumming this afternoon.

Yes, it's an indulgent supergroup, and yes anyone who bought 'Echoes, Silence, Patience & Grace' should look away now. But face facts: we all know that Grohl's highest gift was always on the stool and that he hasn't had anyone good enough to rub against since the

bastard shot himself. Grohl found that with Josh, and it makes them both better. That they've found this kind of three-way synergy with a member of *Led Zeppelin*, well, that just doesn't happen very often.

This is a proper band with proper songs of their own and everything. Dreadnaughts such as 'Elephants', 'Caligula' and 'No Chaser' and smooth, sexy fuckers such as 'Daffodils'. It's simply heroically gifted musicians having nuclear fun and, as this writer was moved to tweet, they sound like Leona having sex with a quarry. But you'll learn that for yourself, because they also have an album out soon.

Point is, history happened. History doesn't happen very often. And that's why people weren't exactly jumping – they were stood there, kind of bewildered. Seriously, Josh wasn't gonna just give the Arctic Monkeys their future and not upstage them now, was he? **Dan Martin**

PATRICK WOLF



NME: If you were going to start a Reading And Leeds death rumour, who would it be?

"I once started a rumour at a festival that ['90s TV presenter] Anneka Rice was dead. This was at Reading when there were no iPhones, so for two or three days, everyone believed she was dead."

What's your spirit animal?

"It was a wolf, but now it's lots of animals. A peacock, an octopus... My fans always give me giraffes, maybe they know something I don't. My Little Ponys too – that might be my spirit animal."

What image does the word 'wallop' conjure up to you?

"Er... a caveman with a big stick, whacking someone over the head."

LITTLE BOOTS



NME: What's the worst smell you've smelt?

"When we took our costumes out of the bag we hadn't done that for a while so they smelt like stale sweat."

What was the thinking behind your stage wear?

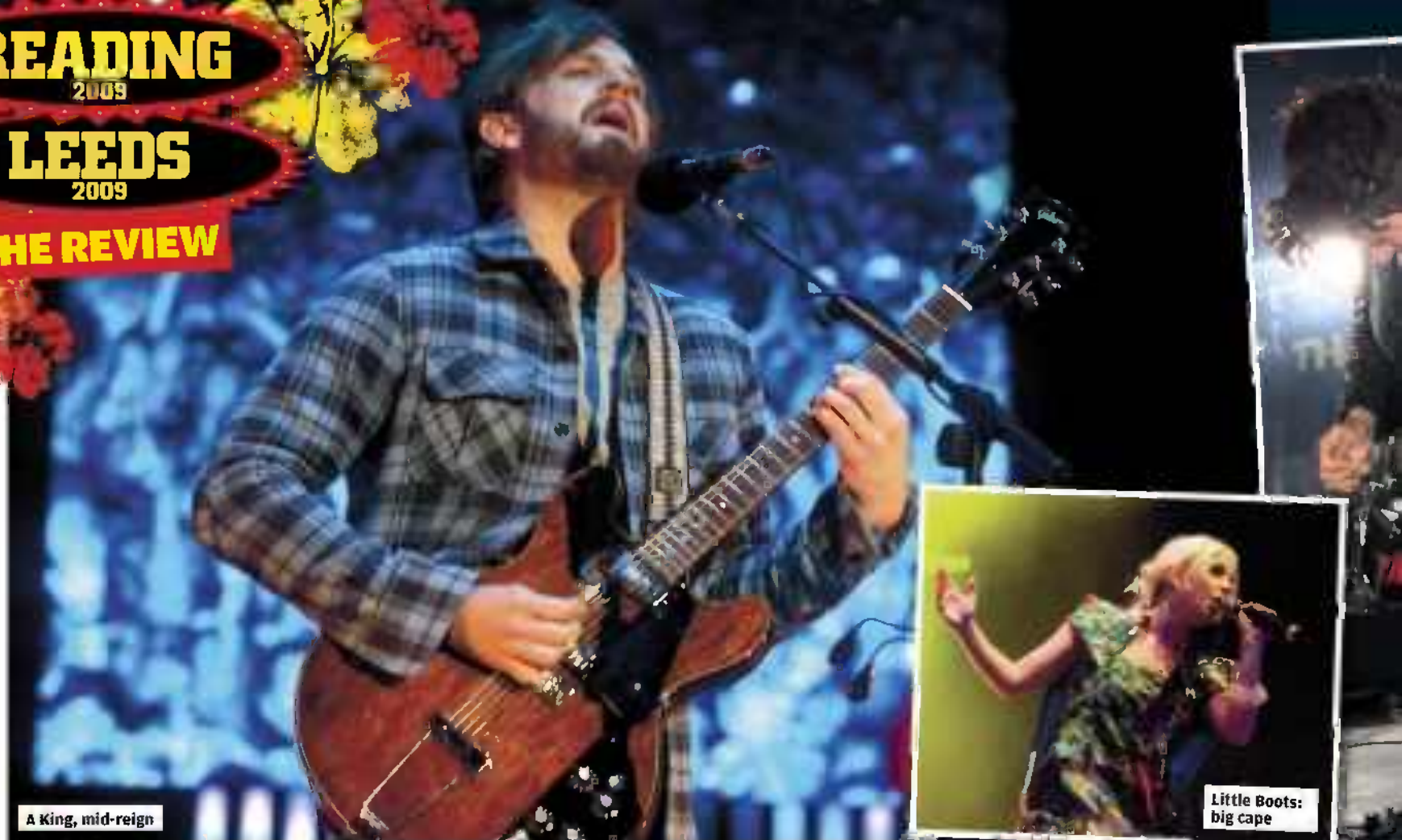
"It was like butterflies and embroidery with crocodile clips with electronic

circuits on it, so it was kind of nature versus man, the outside of the festival combined with the electronics of our sound. It was very conceptual." **Have you seen any mentalists?** "I saw Florence, does she count? I think she probably counts." **What's the strangest thing you've had in your mouth?** "Probably a multi-vitamin tablet."

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A King, mid-reign

Little Boots:
big cape

KINGS OF LEON DAY

READING, FRIDAY

The Followills floor the opposition but there's competition for their crowns

Band on the Main Stage at 1pm (possibly **Alexisonfire**): "Oggg! Ogggg! Wugga-wugga-wugga! WEEEEERGGHH!"

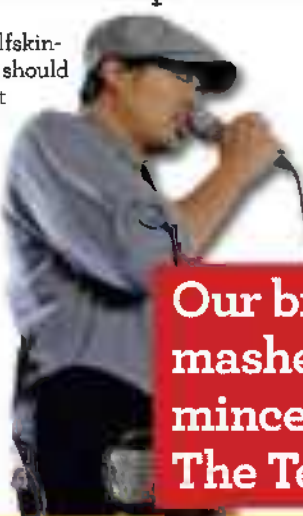
Crowd: "Oggg! Ogggg! Wugga-wugga-wugga! WEEEEERGGHH!"

No foreplay. No lube. They didn't even buy us dinner. Foregoing the traditional slow build over the weekend to the metal mayhem of the Sunday, this year Reading bends Friday over and shafts it heartily with the studded strap-on of RAWK from the second the gates open. The site is so molten with riffage that the Alternative Stage can hardly hear itself Instigate Debate.

NME, however, is a lady, and we need to be seduced, eased in, at least slipped a few metaphorical Bacardi Breezers laced with

melodic Rohypnol. New York's wolfskin-clad shagmeisters **Amazing Baby** should be the perfect beguilement, except they tramp onstage looking about as sexy as Wolfmother. Luckily their lush alien kraut-thrash sounds like a storm in heaven's hot tub, at least until someone behind us remarks that they remind him of Kula Shaker, at which point we leave.

Eager to ramp up the rock, we hit the NME/Radio 1 Stage where it's cabaret night with the garageland Arcade Fire schtick of **The Airborne Toxic Event**. In their tidy black suits, spangly dresses and geek glasses they don't



Our brains get
mashed to mushed
mincemeat by
The Temper Trap

actually need, they're a classy come-on, playing songs that sound like 'Road To Nowhere' on A-grade steroids and eliciting the day's biggest cheer so far for the crescendo of 'Sometime Around Midnight'. A thoroughly straightforward concept, mind, compared to **The Temper Trap** on the Festival Republic Stage. We turn up expecting some nice

Radiohead-ish advert rock and get our brains mashed to mushed mincemeat. One minute they're volcanic QOTSA riffs, the next they're Hall & Oates. One tune they're Starsailor singing

THE HORRORS



NME: You may think this is a stupid question but it's actually of vital importance: which do you find more preferable,

Cod or pollock?

Faris Badwan (vocals): "It's not a stupid question at all. Fish and chips was one of my favourite meals when I was a kid. I've never had pollock so it'll have to be cod."

But eating cod is quite unethical, isn't it?

"I don't care, it tastes nice."

Do you ever go up to bands at festivals and declare your love?

"The only person I've really ever gone up to is Mark Bosnich, he was a goalkeeper for Aston Villa. I think I was about seven or eight years old. And he was very nice."

DEFTONES



NME: What was the last text that you sent?

Chino Moreno (vocals):

"I don't know. I haven't really checked my phone,

because I've had it turned off for two weeks. The last text message I sent was probably to the effect of 'I will be out of the country for two weeks so please leave me alone.'"

NME writer and all-round hero Ben Patashnik is a big fan of your band. What, Chino Moreno, do you think about Mr Ben Patashnik?

"I dunno, I think he could have something wrong with him if he's into our band."

Yes, we suspected as much too.

"Yeah, I think he could have some abandonment issues."



unashamed pop edge. And the song that launched a thousand cries of "This ain't a scene, it's a god damned ARSE FACE!" has the traditional effect on Reading's teenagers. "I'll show you my boobs for a sip of your lager," a passing Wentz-dazzled lass offers *NME*.

Escape! **The Big Pink** on the Festival Republic Stage: everyone will be appropriately covered up in here. And appropriately awestruck too, as men in black leather descend into a squealing heroin wormhole of

The Big Pink: big, but not in pink

Vampire Weekend, the next The Beach Boys nobly going down with the 'Sloop John B'.

Suitably oiled up, *NME* heads in the direction of The Rock, then - thunderstorm! We race with the herd to the *NME/Radio 1* Stage where **Little Boots** forces the sun out again inside four minutes with such scintillating pop nuggets as 'Perfect Symmetry'.

Christ, The Horrors have got good! They've got some stonking great, no-faff, wired-to-the-tits throbnoiserock'n'roll tunes! The tent isn't full of sheep-like Hoxton losers! They've even stopped singing like Mr Bean! Oh, hang on, I'm in the wrong tent. This is the far superior **A Place To Bury Strangers**. My bad.

Jack Peñate, meanwhile, is busy transforming the *NME/Radio 1* Stage into a bizarre cross between a funky '70s disco inferno and a PCP-fuelled Chas & Dave gig, but duty demands we stick out The Rock. And The Rock repays our perseverance with pretty boys playing pretty emo songs with no small amount of wallop. **Fall Out Boy** strive for something greater than **Deftones**' dated animalistic hoofing on the same stage earlier that day, and rock all the harder for their

their own undoing 'Velvet' is a maelstrom, a devastatingly modern evil guitar vortex. Motorik never had so much fire in its engine.

Christ, The Horrors have got good! They're ear-haemorrhagingly loud! They leap out at you with ferocious presence, everywhere you turn! They've got proper green, rotting faces and everyth... oh no, wrong tent again. This is the screening of *Night Of The Living Dead 3D*.

And so, it's left to **Kings Of Leon** to provide tonight's pounding climax. The Followills made headlining status by tightening their ladies' belts and hammering out their songs of lust, dust and heartbreak without flam or filibuster. But my, how they've come on. Tonight sees **KOL** become festival überlords, wielding a set of formidable melodic might as casually as you like. 'My Party', 'Red Morning Light' and a brilliantly slothful 'Molly's Chambers' sets the stage for 'Charmer', 'Sex On Fire' and 'The Bucket' to romp home. "There's a whole lot of people who are sick and tired of Kings Of Leon," says Caleb, "but we've worked hard to get here so fuck you, we're the god-damned Kings Of Leon!"

Rough, tough, to the point. Pass the cigarettes. **Mark Beaumont**

NME SIGNING TENT

Yes, your heroes most definitely
WILL scribble on that...



Devotion: hands experience it every day of their lives, but rarely in more tangible form than when a load of youse lot stand outside a tent, waiting patiently for them to scribble all over pictures of, er, them. We talk, of course, of the legendary *NME* Signing Tent, which for many years has seen scenes of hysteria, and this year is no exception. **Little Boots** gets asked to sign a load of body parts, **Spinnerette**, **Fightstar** and **Gossip** all draw stupidly large crowds, and take the time to exchange plenty of words with all their admirers. What marvellous people these popster types can (sometimes) be!

There's **Enter Shikari** and **Funeral For A Friend** for yer more rocky types, but the biggest screams - and we are talking actual Beatlemania-esque screams here - are for **The Horrors**, **Friendly Fires** and **Glasseas**. The only thing we can think of that all of this lot have in common is a fondness for a tight trouser leg. Signing Tent-occupiers of 2010: you now know what to do if you want your eardrums perforated.



THE CHAPMAN FAMILY

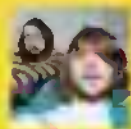


NME: What's been the highlight of your day?
Kingsley Chapman (vocals): "I would like to congratulate the twat who

tried to pull my pants down when I jumped into the crowd. A polite smack on the bum would've been fine. I never realised my 'dark rock' persona had descended into crotch-grabbing by

strangers. If I'd realised this before I would've joined a band long ago." **Was your show any good?** "We were a bit shit today [at Leeds], so I apologise. I've been a punter at Leeds for the last 10 years and nerves got the better of me. We'll definitely rip Reading a new arsehole though. Southerners don't give a fuck about us anyway so we have nothing to prove."

DINOSAUR PILE-UP



NME: What's the most horrible thing you've tasted, ever?
Matt Bigland (vocals): "Probably the pickle juice

from a jar of old gherkins. I had to drink it all down, and it tasted like boiled piss. Or when I was little my bro told me when I felt sick I should eat a tablespoon of salt. I did and I spewed everywhere.

So yeah, probably the salt. That or the smell of Tom [Dornford-May, bass]'s ass. I shit you not, that is fucking gross." **How many times have you been offered drugs?**

"Are you serious? About a million! I don't do drugs now really, not my thing you know. When I was younger I used to smoke a lot of pot. But because I'm in a band now, people think I love that shit."

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Ladies and gents, we
have a new rock star
in our midst...

ARCTIC MONKEYS DAY

LEEDS, FRIDAY

Maccabees, Rakes and Prodigy all impress, but Alex T and co are still a class apart

Compact site that's easy to get around. Big fuck-off Ferris Wheel. Location miles away from London; Leeds Festival does a lot of things right.

Signposting isn't one of them. It's for this reason that 50 per cent of Chuck Ragan's early-afternoon crowd – all clad in fake fur and plastic lo-jewellery – spend the majority of the ex-Hot Water Music guitarist's red, white and blue-dyed folk set responding to it with utter befuddlement, while the other 50 per cent roar along with the likes of 'The Boat'. This, festival planners of the future, is what happens when you stick a big sign on the predominantly punk rock Lock-Up Stage that says Dance Stage.

There's a similar sense of stylistic confusion over on the Main Stage, as The Rakes find themselves sandwiched between Fightstar

and Bring Me The Horizon. Even after half a decade the former are still without a tune as impressive as singer Charlie Simpson's eyebrows. The latter are just without a tune. Yet The Rakes soldier on admirably, the songs about drinking (the old ones) sitting snugly alongside the songs about the Eastern Bloc (the new ones), suggesting that while few will ever know where to put them, the Londoners are becoming a band with the range to grow and evolve.

Speaking of which, Enter Shikari are barely recognisable from the half-time

happy (part-time new rave) metallers that last rocked up to West Yorkshire. Nowadays they're more like The Streets fronted by Bruce Dickinson, such is

their pairing of big, showbiz rock and urbanish geezer pop. There's a great bit halfway through where singer Rou roars, "Can I get a reeewind?" like Craig David playing Donington in 1985. What an utterly ridiculous band they are.

Back on the Lock-Up Stage (sorry, Dance Stage...), Rival Schools still have that belter of a tune 'Used For Glue' but less hair and gusto than they did 10 years ago, before self-styled and much-beloved London 'Munks' (they're combined mods and punks y'see) Snuff make a rare live outing. There's an argument that they're the greatest British punk band of the modern era (not having this munk nonsense, sorry). After today's set, and the herculean performance of singing drummer Duncan Redmonds, we're taking that argument as fact. Here's another: with every gig The Maccabees play, they're making a mockery of anyone who ever had them tagged as just another bunch of

Liam Fray still sings
like a dog barking
at a car alarm

MARINA AND THE DIAMONDS

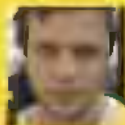


NME: As a woman, what's the grossest gift anyone's ever given you? Marina: "Candy panties that you can eat. They

were off my girlfriends, but eww." Festival hygiene can often be a bit rubbish. Have you got any personal disaster tales? "Yes! How did NME know? I got locked

in a toilet at Latitude festival earlier this year and literally thought I was going to die from poo fumes. I started panicking and had to unscrew the lock to get out!" Have you ever taken drugs and thought you were a giant diamond? "No, I don't take any drugs but I might live the dream and get myself a diamond tattoo."

WHITE LIES



NME: Will you be debuting any new songs in your set today? Harry McVeigh (vocals): "No, but we'll be playing one of our B-sides that people might not know. We haven't had a chance to write – we've been on the road all year." Any special guest appearances? "Not, not today, we've played with

Florence before, but she's at Reading while we're at Leeds." What have been the best and worst gigs for White Lies this year? "It's hard to look back, we're getting better all the time. Every band has bad shows." Have you got any secret tattoos? "No, but I'd like some funny ones. Any kind of writing on the forehead is bad."



Rou Reynolds
spots his mum
in the moshpit

Alan Rakes does his bit for vegetarianism

Paul Smith: Maximo Park singer, songwriter, fashion legend

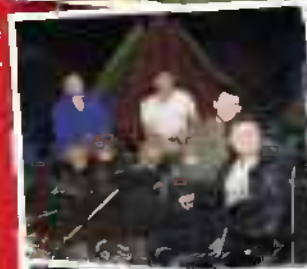
AFTER HOURS

Forget the backstage bollocks, this is where the real party's at



What to do when the music stops at Reading and Leeds? Well, you could, if you're a douchebag, spend ages trying to blag your way backstage and then try to blag a few words with one of Municipal Waste. Or you could go for the far more enticing option of wandering the wilderness that is the campsite. Out there, no-one can hear you scream and you can hear everyone scream... all fucking night. "Bollocks!" is, of course, the traditional mantra, but this year that has been expanded to include the "Yeeeeeeeeeah-hah!" bit from 'Sex On Fire' and a strange, freaky thing where people just all hum in unison.

As time presses on, the people wandering about seem to get stranger: we sit talking to a bunch of Leeds locals and a guy walks past, naked, apart from leather shorts, offering to sell us crisps. In Reading, meanwhile, late on the Sunday night and in the middle of a nice chat with some made-up Placebo fans, we are treated to some useless bunch of tools with acoustics mourning the demise of Oasis in the only way they know how: by murdering fucking 'Wonderwall'. Work for NME? Nah, not us mate. Move along now...



fire, first album closer 'Acrobat' sounds retrospectively too good to be an album closer, while newbie 'Questing Not Coasting' is as giddy as a party of aunts at the bingo. Yet nothing - *nothing* - comes close to the delirium that greets the arrival of The Prodigy.

You know, it's amazing that boring people still whinge on about Oasis barely changing their tune, yet don't say the same about the Essex lot - the songs Leeds is going mental for this evening are the same ones ('Breathe', 'Voodoo People', 'Firestarter') they likely did 15 years ago. Yet we've never seen a band play such elderly songs with such ferocity. They make last year's headliners Rage Against The Machine sound positively genteel, and in the absence of that band, the part of Leeds Festival that wears long shorts and doesn't mind spiders living in their hair is claiming this band as their own. And so to the Arctic Monkeys...

There'd been rumours going around Leeds today that tonight's Main Stage headliners were a band destined to fail. That they'd play too many songs from tune-anaemic new record 'Humbug' and turn in a snoozefest of a performance. Well, if you listened to mummy, you'd know you should never listen to rumours (the coke-addled record by Fleetwood Mac notwithstanding). Tonight the Arctic Monkeys are fucking badass.

Sure, they play the new songs - lots of them, plus their Nick Cave cover 'Red Right Hand' makes a Satanic showing two songs in - and those tunes certainly have more bite than they do on record. But they play everything you want them to play too. This means you get 'Brianstorm', 'Dancefloor' and 'Fluorescent Adolescent', while Alex wears sunglasses from the off and looks like the fifth Velvet. All of which cements his band's position as the best in the world today. And tonight, the best band in the world today turned in a career-best performance. *James McMahon*

scruffed-up poshos conning a buck by making people who really liked The Libertines feel a little bit better about that band not being around any more. Fact: they're probably the best homegrown indie rock band the UK has to offer right now. They're certainly in a different stratosphere to The Courteeners over on the Main Stage - who it's only fair to mention are playing in front of a bafflingly well-girthed crowd - for whom Liam Fray still sings like a dog barking at a car alarm. But waaah! What about Arctic Monkeys you say? Well, more on them later...

Sequentially speaking, it's crazy that Maximo Park are billed above an act with 'Fools Gold' in his set, but while Ian Brown takes today's Main Stage crowd down to a place where groove and spicy smoke-smelling introspection are king, the Newcastle band are a more kinetic proposition. 'Going Missing' still sounds like The Futureheads being set on

THE MACCABEES



NME: If you were an evil roadie, whose equipment would you mess up?
Orlando Weeks (vocals): "We'd never wish that on anyone. We'd make sure our own equipment worked for once."
What's the worst thing you've ever eaten at a festival?
"Satay chicken at Lowlands. Bad!"

Are you playing any new songs today?
"Yeah it's half and half, we're gonna have some new songs off our second album."
What are the best/worst festival gigs you've been to?
"In Madrid our drummer fell off the stage, that was bad. The best was Bon Iver at Glastonbury, that was a pretty special one."

THE BRONX



NME: What's your worst festival toilet story?
Matt Caughthran (vocals): "On the Warped Tour they were closing the toilets and I got rammed by a tractor that was coming to lock the doors."
What's the weirdest gift you've ever been given at a festival?
"Condoms, they're always weird."

What's the shittiest thing you've ever eaten at a festival?
"We ate sandwiches at a festival in Sweden and all got e.coli. We had monsters in our stomachs for a week."
Has a fan ever given you any dodgy drugs and if so, what happened to you?
"I like hallucinogens and a fan gave me acid once, that was great. The worst thing I ever took was valium. Horrible."

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"Old guy" Thom has a well-earned yawn



30-13 fans are not only girls!



RADIOHEAD DAY

LEEDS, SATURDAY

New pretenders and returning heroes, but it's the old masters who impress most

Day one in a post-Oasis world, and there's no handbook for how these festivals are supposed to just carry on as if nothing's happened. But as the Gallagher endgame casts a shadow over indie rock in general, it's not a problem that seems to be bothering the people who've turned up for 3OH!3's breakfast rave. There's an overspill 15 people deep outside the tent, you can't actually hear THE BIG HIT because it's drowned out by all the mentals. We're still not admitting to liking it, though.

There's equal hysteria for Lethal Bizzle over in the NME/Radio 1 tent, and thankfully none of the racist bollocks he's had to contend with at rock festivals in the past, just a massive love-in. It's frankly just too much excitement for a Saturday lunchtime.

On the Festival Republic Stage, The xx win the morning, with a combination of their pink tear-stained atmospherica, and the fact that they're giving out T-shirts to the entire crowd. And if The Joy Formidable don't pull in quite

such a massive crowd then it isn't because the seismic purr of 'The Greatest Light Is The Greatest Shade' is any inferior.

Across the field it's the festival's sole Dance Tent Day (the stage doubling up with The Lock Up on the other two days), and predictably its only highlights are MSTRKRFT and Vitalic.

Keeping the punk end up, The Gaslight Anthem put in the most romantic and victorious show it's possible to do when Bruce Springsteen isn't around, 'The '59 Sound' having clearly found its way into many more homes since that Glasto set. AFI make the best of the fact that MCR aren't playing.

The View? Yeah, fine, next.

Brand New are phenomenal on the Main Stage and if there's any justice in the world whatsoever they're about to become the megastars they so obviously don't want to be. 'Jesus Christ' towers over the wind-battered park like a gigantic tear duct and 'The Archer's Bows Have Broken' joins the dots between their emo past



and glorious post-rock present. There's two new songs, the skittery 'Gasoline' and the diesel-lurch 'Bought A Bride'. Such unassuming people never made such transcendent music since Radiohead. But more of them later, because on the Main Stage it's an indie rock flower show to remind people that pop can still rock in forms other than boorish Mancunia. Vampire Weekend falter at page one of the festival handbook, don't drown your festival crowd with loads of songs they haven't heard. Although in their case, to be fair, people would be hard pushed to tell the difference between these and the ones off the debut. Yeah Yeah Yeahs continue to be a revelation.

"Zero" ushers in Leeds' very own surreal cocktail hour

GALLOWES



NME: What's the most aggressive thing a fan has ever done to you?
Steph Carter (guitar): "I've had a couple of guys throw pint glasses at me, then claim it was an accident." You're tattooed as fuck, what's the last rebellious one you got?
"We just finished Warped Tour in

America and it's the most intense tour you could ever imagine, so I got an upside down cross that says 'Fuck Warped Tour' on it." When did you last really struggle through pain to play a gig?
"The day before the NME Awards one year, we played a gig in Exeter and I ate chicken balls and threw up every 10 minutes for 15 hours."

DIRTY SANCHEZ



NME: Hello, Pancho. You and your mates are known for your ridiculous pranks, so have you played any tricks on anyone today?
Pancho: "Yeah, I told loads of hippies that I'm a vegan while wearing my leather jacket."
And how many drugs had you

taken at this point?
"Nothing but cigarettes and alcohol. Like Oasis." What do you think about Oasis splitting? Do you reckon they'll make up or is this really the end?
"I'm gutted. I love the music and have a lot of respect for the band, but I think their mum will sort it out over Christmas dinner."



A very well-groomed AFI



The six fans in free T-shirts



Kele asks the ravers' opinion...



...you can guess who this is



Gaslight Anthem

And they don't look like they're in a fit state to be, each appearing to be a slightly different shade of totally fucked. Hell, it adds to the veracity of their neon-spangled party music. 'Heads Will Roll' and 'Zero' usher in Leeds' very own surreal cocktail hour, Karen vamping it up in a bizarre spirally-bound contraction of an outfit garlanded with green and pink neon.

Kele Okereke dresses significantly more conservatively. But that can't disguise the fact that while we weren't looking, **Bloc Party** have transmuted into a hard house megatron and suddenly it's poppers o'clock. They have other songs, sure, but today it's all about their new preposterously Day-Glo thumper 'One More Chance'. It's a dizzying future-Number One and outfoxes what Calvin Harris is doing at every move. Which all makes for a very peculiar warm-up for Radiohead indeed.

Oh yes, Radiohead, then. "We're the old guys at the end," quips Thom. And yes, there's always been an element of 'Give those tools back to me, pussies' about Radiohead at festivals. But any whiff of doubt that these vets could still be relevant at this weekend-long GCSE results party, is snuffed out

in the opening whirr of '15 Step'. The machine powers back into action and we get a stupendously confident performance. It's heavy on the fan favourites: 'Jigsaw Falling Into Place', '2+2=5' and 'You And Whose Army?'. But then they drop in 'Nice Dream' and the place explodes again, in a whole other euphoric direction. There's the new song, 'These Are My Twisted Words', craftily leaked the week before so everyone knows it and a thing of magical and pummelling menace.

"It's alright, we know you're all completely fucked," says a good-humoured Thom, knowing just which buttons to press to take the throng into fantastical realms that today hasn't been to before.

And then, just because they can, they power up 'Paranoid Android', then a hysterically fabulous 'Just', and finally come in to land with 'Everything In Its Right Place', sending the crowd off into the night.

Yes, we lost a '90s heavyweight today. We'll worry about that one tomorrow. But Radiohead proved with grace and thunderclaps that this was their world all along. We were just keeping it warm while they were away. *Dan Martin*



Brand New hide the crowd



The View rock the double-decker bus

KASMS



NME: What's the best mode of transport to arrive at a festival in?
Rachel (vocals): "We're in an ambulance this year."

We're scared it's going to be full of ghosts because loads of people must have died in there."

You've already played Reading. Which site has the drunkest crowd?

Rory (guitar): "Leeds. We've been here an hour and the north already wins on the beer front. There's a lot more sick."
Rachel, you're known for being aggressive on stage, what's your best self-inflicted injury?

Rachel: "I gave myself a black eye with a micstand once. Lots of bands are really aggro at these festivals, we got in a drunk fight yesterday with each other."

LETHAL BIZZLE



NME: If you were going to sabotage anyone playing today who would it be and why?

"Lostprophets, because

I want to headline. I might just get onstage with them anyway."

What's the worst festival for food?

"The sausages at Download, they were gross man."

What's the cheesiest prep you've ever done pre-gig and walked on stage pretending you're really cool?

"I was with The Rakes and before I went on, we all danced to Beyoncé's 'Crazy In Love' and did our own moves in the middle of a circle."

Will this be your best festival gig ever?

"Today at Leeds was great, but that might change at Reading tomorrow."

12 NEW BANDS TO LOOK OUT FOR



1

DELPHIC

NME/RADIO 1 STAGE, LEEDS, FRIDAY

Delphic's album is going to be absolutely fucking massive." That's the line currently spilling out of the record company hype machine. But quite what breed of "absolutely fucking massive", we can't be sure, just yet. Judging by this 'I-remember-them-second-on-at-Reading-in-2009' set, it's a 'massive' likely to break the ice already thawed by Friendly Fires. This 'massive' is one of warm, trickling shpstream synth and percussive mechanisms. It's also a 'massive' that stretches out an arm of invitation to dance like Kele Okereke the first time he went to Ibiza one fateful weekend and came back with some ominous news for the rest of the boys.

Judging by the edgy sideways glances during 'This Momentary', Delphic's epic throbs and wispy vocals will soon be

billowing through indie discos nationwide. And they will soon be willing those staring into their crumpled lager cans, shrugging along to Editors, to look past generic indie to something more exciting. Despite having more bowed heads and less eye contact from the stage than a Sunday afternoon at Mecca Bingo, there's still an eerie emotive shiver behind 'Counterpoint' with its steely Micro-Korg girders. And despite a palette of 0s and 1s copied out of A Guy Called Gerald's O-Level arithmetic book, this is no Balaeric gust, more the unseasonally biting breeze of the Moors. That record company hype is for once spot on, and "absolutely fucking massive" points to a headline dance tent slot here this time next year. And we'll be there to reappraise the fantasy properties of their shm indie-spodtronics. *Jaimie Hodgson*

4 THE XX

FEST REPUBLIC STG, LEEDS, SAT



After looking this one up in The Big Glossary Of Festival Appearances, it can be identified as 'The Consolidator'. That timely buzz show that

crops up just as an act is turning from red to white-hot on zeitgeistometer. Now they're bigger, booming, tighter, stronger, proper. Complete with a pair of newly acquired giant glowing 'X' light-boxes, a sound-system seemingly pinched from a convoy on its way to Notting Hill and an elegance that now seeps from their sumptuous concrete-soul into their garms, the llikes of 'White Lies' and 'Basic Space' blossom into delicate lovers' anthems right before our very eyes. *Jaimie Hodgson*

5 THE OLD ROMANTIC KILLER BAND

BBC INTRODUCING STG, LEEDS, SAT



A frontman looking like a singular, irritated ginger bollock isn't the sexiest start for any rock legacy. This, perhaps, is why both members of Leeds'

swamp-rock leviathan duo play like Satan's seed is worming its way through their every artery. It's soulful, pile-driving heavy and lushly melodic as they walk the tightrope of widdly musicianship and actual real-life fun. If they weren't local heroes before they went onstage, they are now. *Jaimie Hodgson*

2 MARINA & THE DIAMONDS

FEST REPUBLIC STAGE, READING, SAT

There are dark days ahead, my friends. What with the demise of the gobby Gallaghers Grim the landscape for true ostentatious, outrageous, music-makers is looking barren. Thankfully there is a siren of blinding possibility shining through with a pop swagger, booming show-tunes vocals and a sensitive lyrical soul; a swooning delight of dramatic pop fun, despair and utter brilliance. Performing Late Of The Pier's anthem 'Space And The Woods', Marina Diamandis and her backing band prove that all that glitters isn't just gold. And as for those dark days? Let Marina shed some light on the way. *Ash Dosanjh*



3 THE COMPUTERS

LOCK UP STAGE, LEEDS, FRIDAY



Exeter's ex-hardcore-reborn-Costellobillies may, or may not, be making a conscious nod to the recent cricket international glory of good ole Blighty. But the uniform whites they don as they smash champagne bottles across Leeds' Lock Up Stage (not literally, no), is just one of many smiley question-mark moments that crop up on this dewy Friday afternoon in Yorkshire. A West Country Bronx would be

a useful addition to the current post-metal-kid rock'n'roll canon, but, amazingly, even Nic Heron's decision to play closing song 'SOS' in among the eager beavers on the other side of the barrier, is executed with a gentlemanly quality, even if he does sound like a fisted-weasel. Ultimately, this is a well-suited maiden set for the coming-of-age teen-rawk rite of passage that is the 'heavy' stage at Leeds. Sure, the steamrollerin' stabs and scrubbed-behind-the-ears glow may yelp for help when squared up to in a motel car park by a gang of Hell's Angels, but there's not a Harley in sight. Oh, actually, Eagles Of Death Metal just showed up... *Jaimie Hodgson*

6 CHICKENHAWK

BBC INTRODUCING STAGE, LEEDS, FRIDAY



And so we come to those for whom this moment has been dreamed of in detail for the past eight months. However, the only meticulous thing about Chickenhawk, Leeds' absurdo-core mess-heads and Futuresound competition-winners, is the nimble-fingered one-hand shreds from guitarist Rob Vickers. During his excitement, he trips over the barrier and bangs into the welcoming comrades who've turned up in

support with the execution of a Bond stuntman. The rest of it... well it amounts to something of a Linda Blair-style projectile torrent of disembowling crud-metal gore. From pendulous tombstone power-chords scraped from the bowels of Buzz Osbourne, to a fitful backdrop of rupturing rhythms that neck a hasty cocktail of David Yow and Steve Albini's 'special' medication. It's there for you to gargle with a mouthful of Tillet Duck and swallow down in an episode of involuntary stabs, stitches and buckled-over sonic belly-aches. They today sound their arrival as more than just a Pulled Apart By Horses with choons, but as Yorkshire's premier new extreme rock'n'roll terrorists. *Jaimie Hodgson*

7 SINGLE FILE

FESTIVAL REPUBLIC STAGE, READING, FRIDAY



The formula is certainly all there; throat ripping shouty vocals, syncopated 2tone beats, heartfelt, love longing choruses about that girl they secretly still pine for. It's not quite self-deprecating enough to count as grunge, not quite antagonistic and angry enough to be punk, and not quite shameless enough to be an all out pop phenomenon. But there is definitely a lot of heavy duty rock stylings to the sound

spewed out by this four-piece. In a groundbreaking new genre we're gonna attempt to get away with calling grump-rock, Single File, heralding from Denver, Colorado, a place made famous by '70s TV hit series *Mork & Mindy*, line up on the Festival Republic Stage on a very rainy Friday morning at Reading with the best of intentions. Their pulsating drums and Sum 41 playfulness meets Jimmy Eat World-esque vocals on 'Melody Of You' leave the crowd swooning in pop-punk euphoric emo delight. Finishing on crowdpleaser 'Velcro', a song revelling in a haze of teenage unrequited love, they prove themselves the masters of underage wanderlust, rage and fury. **Ash Dosanjh**

8 SWEETHEAD

FESTIVAL REPUBLIC STAGE, READING, FRIDAY



If there's one thing your mother resolutely told you, without fail, it was to always leave the house wearing a clean pair of underpants just in case you got run over by a bus. Alas, no-one seems to have mentioned such pearly words of wisdom to Serrina Sims, the stunning blonde lass who's fronting Sweethead - who today seems to have forgotten to put on her brightly whities alongside her knee-high boots and skin-tight

purple mini-dress. With one leg cranked up on her monitor the predominantly male crowd at the Festival Republic Stage on Friday get an even deeper insight into the swaggering rock'n'roll quartet than they'd initially bargained for. The brainchild of awesome Queens Of The Stone Age guitarist Troy Van Leeuwen, with the additional help of Eddie Nappi and Norm Block from Mark Lanegan's band, Sweethead possess all the allure of CBGB-era Blondie, the don't-give-a-fuck attitude of Courtney Love and the vocal hoarseness of Polly Jean Harvey with enough raucous mayhem 10 times stronger than any oncoming bus mashing you to obliteration. **Ash Dosanjh**

9 EVERYTHING EVERYTHING

BBC INTRO STG, READING, FRI

Boy bands come and go. Placating the masses with their melodramatic whimsy and tales about hurty hearts and encounters with loose girls and sensitive souls in all their psychoanalytical glory. But once in a while along comes a band that can take your breath away. And with their quixotic dream sequences, pop-rock Mancunian four-piece Everything Everything offer you - pardon the pun - everything you want from a bunch of lads with such an intent, only this time with a bit of soul and feeling, especially with tracks such as 'MY KZ, YR BF'. A sonic boom of raw emotion, jittering keys and emotional discontent that will leave you wanting for everything and nothing. **Ash Dosanjh**



10 3OH!3

FESTIVAL REPUBLIC STAGE, LEEDS, SATURDAY

Four million Stateside record sales and the kingship of an entire burgeoning sub-culture doesn't get you any higher than second on at Leeds' moshier Lock Up tent, apparently. It does, however, attract the biggest crowd of the festival to that point. So *NME* spends the first three songs by the conquering Colorado 'lektro-crunk party-titans pummeling through the 15 rows that are spilling outside the tent.

Once inside, the sub-bass impacts like a sonic vacuum, the low-end synths drill and scorch, and the live rhythm section remind you that 3OH!3 at heart are as rock as they are rap or rave. But it's the strangely natural-sounding cross-pollination of all three elements that have made their ascent into the heavens of teendom such a chin-strokingly curious hunk of brain-fodder. Because there's no doubting, as the stage-obscuring sight of every single

attending pair of hands aloft and striking the signature '303' hand signal proves, that 'scene kidz', those next-gen sex'n'rapped-up fluoro-emos, are a cultural force to be reckoned with. Today, as 'Don't Trust Me' brings their set to a close, you can't hear anything from the stage for the hoarsed crowd choruses.

But today isn't about A-level sociology; it's about head-spinning, lump-in-throat fun. It's about chest-beating hunks of hook-lines that give your belly a 'woosh'. It's about Nat's spring-box four-foot-limb lunges and Sean's choreographed body-popping. And ultimately, it's because cast-iron bangers such as 'Starstruck', and 'I'm Not Your Boyfriend' are some of the first-ever examples of hip-hop bravado and emo-angst being fused in a way where the patent absurdity of the hybrid doesn't totally eclipse the immensity of their combined forces. **Jaimie Hodgson**

11 THE RULING CLASS

BBC INTRODUCING STAGE, LEEDS, FRIDAY



So London's Ruling Class goal is to get a reaction that isn't: "Wow, these lot like The Stone Roses!" Thankfully, there's rays of hope cracking through the Spike

Island hairbrush'n'mirror panto today that are enough to instill the cluster of casual passers-by sheltering from leaky heavens. It's harshly psychedelic in a way that Brown'n'Squire never were, in a dense echo-fog of corkscrewing grooves and nasty chemical limps. In short, when cockney-wideboys strive for inborn love-thug acceptance. **Jaimie Hodgson**

12 THE NEAT

BBC INTRO STG, LEEDS, SATURDAY



Bands like The Neat are like a DVD boxset of a fond old TV show: It's reassuring to know they're always going to be around when you need them, and

while they may slip vaguely in and out of fashion, the overall status never really changes. It's snotty-as-a-rosy-hooter-in-a-gale-force-wind agit post-punk by emaciated skeletal speed freaks with a casual interest in cultural studies, for bearded anoraks who bring Thermos flasks to gigs. Every chorus of every Neat song is the same phrase leered en-loop 25 times, and you really wouldn't want it any other way. Imagine Joey without "Ow you doiiiii?" **Jaimie Hodgson**



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21 MOMENTS THAT MADE THE WEEKEND

It's not all headline sets and singalongs, some of the best moments almost went unnoticed...

1 *NME* News Editor Paul Stokes rolling with the punches at Reading as he duelled with **Jon McClure** on the likes of the future of the music industry, racism in the music press and the Pirate Party phenomenon. Debate, duly instigated, in your face.

2 *Brand New*'s guitarists not being able to smash their guitars. They should take a leaf out of Liam Gallagher's book.

3 The way *The View* have aged more in three years than Keith Richards did in almost 20.

4 The cardigan *La Roux* wore for her headline set over on the Festival Republic Stage looked like she'd borrowed it from Dame Edna.

5 *Joe Lean* lounging on an enormous beanbag backstage at the NME Signing Tent like some sort of scruffy Roman emperor waiting for a concubine to bring him grapes.

6 *Charlie* from *Fightstar* nearly lamping a cheeky young wag who was giving him the two-fingered salute at the NME



9 Beth Ditto taking it upon herself to empty out the NME Signing Tent's bin. Cheers, Beth

10 A clearly overcome girl passing out at the Lock Up Stage at Reading On Saturday as reformed US punkers *Rival Schools* not only cracked out three new songs, but covered 'Wonderwall' to boot.

11 After becoming enamoured with the festival transport of choice, *Lethal Bizzle* declaring he want a golf buggy for Xmas. Not sure if he wants some matching plus-fours, though.



7 Someone waving a rake during a particularly poignant bit in Glasvegas' set. Yup, a rake

Signing Tent in Reading. And he's got quite an impressive lunge for an emo

8 A rather big man dressed as a Dalmatian barking furiously at every girl who walked past the Reading Main Stage.

12 In a scene that brought to mind the Manic Street Preachers' behaviour at Glastonbury 1999, *Radiohead* had a portaloos "reserved for the headliners' use only" next to the Main Stage.

13 The security guards this year have stuck memos to the side of each stage, describing how busy they expect each band's crowd to be, using a colour code. Red is busy, green is quiet. Poor old Brody Dalle's *Spinnerette* didn't even register a colour.

14 *NME* writers Leonie Cooper and Emily Mackay storming the stage during 'Standing In The Way Of Control' at *Gossip*'s Reading set, along with rather a lot of other people, and dancing like absolute goons. Also Beth coming back on after closer 'Heavy Cross' wearing a Whigfield-style head towel and singing 'We Are The

Champions', "because it's been taken over by jocks for far too long"

15 An extremely well-refreshed Glaswegian gentleman sprinting in the manner of Frankenstein's monster towards the NME/Radio 1 Stage to catch Glasvegas on Saturday at Reading, bawling "I CAN'T EVEN FUCKING SEEEEEEEEEEE!"

16 *Liam Fray* dedicating the closing song of *The Courteeners*' Saturday Reading set to the Gallaghers. Shame it was 'What Took You So Long?' TRIBUTE FAIL.

17 *Pulled Apart By Horses*' bassist Robert Lee showing us the pictures his kind and loving bandmates took of him at Leeds featuring his heroes *Dave Grohl* and *John Paul Jones* cheerily mugging next to his passed-out form. How charming.

18 We know we've mentioned this before and everything, but *Faith No More* playing the *Eastenders* theme tune. FAITH NO MORE! PLAYING THE EASTENDERS THEME TUNE! There is no way of even processing how awesome this was.

19 *Prodigy* thrashing through 'Out Of Space' on the Main Stage at Reading on Saturday. Old rave, ridiculous-style, and thousands of people doing the running man like no-one's watching as the sun sets. Perfect.

20 *The Rev* Jon McClure really, really, really not being able to pull off a poncho.



Gallows' Frank giving our new editor a shout-out - but not being so fond of the outgoing guy...

Q&A

MELVIN BENN,
READING & LEEDS
FESTIVALS ORGANISER



How do you feel it went?

"My verdict is it feels like a massive success. A lot of the things we changed appear to be working positively. We've had some amazing performances, not least *Them Crooked Vultures*. The *Prodigy* were insane and *Radiohead* were mesmerising."

Were you surprised by the debate over your flags ban?

"It used to be just little contingents coming with their national flag. Now companies are stood outside giving away huge flags with their brand on it and they're blocking people's views. I've had very positive feedback from fans."

Finally, who will headline in 2010? Noel G's 1st solo show?

"(Laughs) I've got a lot of ideas, no revelations!"

THANKS...

FROM THE ONSITE TEAMS: Melvin, Joanna and Alexa and all at Festival Republic; Terri, Gillian and Paddy at Hall Or Nothing (busy weekend at all?); Jared and all the NME Signing Tent crew; and Noel Gallagher for meeting NME's print deadlines. Can we buy you a new guitar?

FROM THE OFFICE TEAM: Alex at Pizza Express, Claire at Dominos, Daisy at Krispy Kreme, Joe and the lovely Rachel at Innocent for the smoothies, Haribo, Bench, Rocketfuel.uk.com, Olympus Pen, Sailor Jerry Rum, Tuborg Beer, Primula Squeazy Cheese

ALBUMS

ALL THE RELEASES THAT MATTER Edited by Hamish MacBain

Royal flush



JAMIE T
KINGS & QUEENS
(VIRGIN)

7

The Wimbledon troubadour tries a bigger sound, with largely successful results

When Jamie T surfed the initial wave of hype on his washboard, it just seemed like Virgin had dropped a syringe on Camden and signed up whichever posho troubadour dabbling in ragamuffin chic it stuck in. However, even though his vocal inflections and street poet lyrics seemed desperately seeking for a place between His Holiness The Doherty and Citizen Skinner, his jumble of punk, hip-hop

and folk proved to be great fun, and his debut album 'Panic Prevention' became an unlikely favourite of Mercury judges, Whiley coyotes and mams and dads too. It was good for heaven's sake, but two years on, which way has the 23-year-old gone with his follow up? Lo-er than lo-fi's ever been before? Not a chance, the music industry's on its arse, and Jamie T rumbles back into view sitting astride a big, shiny chart missile.

The milk bottle percussion on opener '368' is about as skiffle as it gets here,

and it only serves to add even more of a feel of Massive Attack's 'Unfinished Sympathy' to the song, a pulsing, bottom-heavy and darkly atmospheric vision of life today with an addictive, helium-voiced chorus. It's expansive and streetwise but still hooky as hell, and, while there's a couple of acoustic tracks, mostly this new incarnation of Jamie T is somewhere between Death In Vegas, Lily Allen and N-Dubz. It works too, with the roiling 'Hocus Pocus' and standout rabble-rouser 'The Man's Machine' showcasing punk-heavy hip-hop which you can't help but sing along to, even if you're clueless as to what he's on about – it manages to make the words "concrete the gravel" sound like the cure for all human relationship difficulties.

The single 'Sticks N' Stones' is the pinnacle of this, as Jamie T's usual background setting of a night on the town is painted with an amusing story of getting in bother given a bouncy backing and ends up sounding like Dexys Midnight Runners. If that doesn't get the tweens robbing in glee then 'Chaka Demus' will, a song which uses the theme tune to *The Banana Splits* to nefarious ends. While making such a glossy record may sound slightly vulgar, beneath the push for boisterous sonic victory still lies the nervy, slightly goofy, puckish Jamie T. It remains one of his key flaws that the street-tough language he uses doesn't always convince, the references to "the bullet holes or the shit up your nose" and suchlike, but it works in his favour when he reveals that his gobbiness is disguising a vulnerability. The rising claustrophobic panic of 'Spider's Web' is like Nick Drake reincarnated as Eminem, while 'Castro Dies' sounds exactly like Kasabian's 'Cutt Off' only riddled with doubt. 'Kings & Queens' isn't without its duds – 'British Intelligence' aims for The Jam but ends up closer to Kaiser Chiefs; 'Earth Wind & Fire' is funk with no soul – and while Jamie T remains something of a flawed hero, he's the type you just want to get behind. Where he once seemed like a busking Rodney Trotter, he's now left the loser affectations behind and is more like Del Boy, a man aiming for bigger and better things and becoming a national institution in the process. Lovely jubbly. **Martin Robinson**

DOWNLOAD: 1) '368', 2) 'Spider's Web', 3) 'Chaka Demus'

NME.COM

Go to NME.COM/video to see Jamie's bizarre new video for 'Chaka Demus'

ZOMBY
ONE FOOT AHEAD OF THE OTHER (RAMP) 7



Emotions? Boys would rather talk about anything else, which explains why discussion of Zomby's music tends to peripheral detail. Is he dubstep? Is he 'wonky'? Is that sound on 'Mescaline Cola' really someone sucking pop through a straw? Who cares? The key point is this: at his best – the title track, 'Godzilla', 'Expert Tuition' – this enigmatic Londoner (no name, no bio, interviews by email only, thank you) creates an atmosphere of precious blissful melancholy. Twenty five years of British pirate radio and avant-garde techno inform party anthems tinged with – and suffused in – poignancy and pathos. Zomby will surely make better records than this fragmentary nine-track sampler but, clearly, he's a bit special. **Tony Naylor**

DOWNLOAD: 'Expert Tuition'

THE SKYGREEN LEOPARDS
GORGEOUS JOHNNY (COSMOS RECORDINGS) 7



The law of diminishing returns means bands who keep releasing identikit copies of the same song over and over offer little

more than background noise at festivals – and so it is with a good deal of The Skygreen Leopards' catalogue. There's no gnarly, shit-kicking update for these members of Cisco's Jewelled Antler collective, just a tremulous redux of their woozy, sun-struck psych-Americana, which blows around the ears like a contented sigh. But for all the songs that pass blandly by here, like 'SGL's, Et Al', there's something in their fumbling, end-of-summer melancholia, a little like David Crosby fronting a tranquillised British invasion band, that sets alarm bells ringing in the heart. Just bear with them. **Chris Parkin**

DOWNLOAD: 'Margery'

INME
HERALD MOTH (GRAPHITE) 3



For InMe to have even made it to their fourth album is quite the feat: shame it largely huffs along, eh? It's not the fat math-infused riffing that drags 'Herald Moth' down, because the opening blast of 'You Won't Hear From Me Again' and 'Belief Revival' are punchy enough to give a glint of hope that the Essex emo-rockers' return isn't entirely worthless. But from there on in, the likes of the unfeasibly annoying 'Captain Killjoy', 'All Terrain Vehicle' with its single, lame metaphor and the bollock-tighteningly bad 'The Art Of Moderation' spoil the ride like being punched in the face halfway through a night out. Kudos for at least trying to push the envelope, but the sense of bitterness that pervades 'Herald Moth' just smacks of hubris, and laughably so. **Ben Patashnik**

DOWNLOAD IF YOU MUST: 'Belief Revival'



MAYER HAWTHORNE
A STRANGE ARRANGEMENT
(STONES THROW)

7



Call me cynical, but when Winehouse was being lauded as Motown's musical love-child, a couple of excitable backing dancers and a rip off of 'Ain't No Mountain High Enough' didn't justify the hype. If they'd have dug a little deeper, however, they would have found tucked away in Michigan a far more authentic successor. More Marvel Comics than Marvin Gaye, Mayer Hawthorne is an unlikely soul pioneer to say the least, but the likes of 'Just Ain't Gonna Work Out' with its honeyed falsetto or 'Your Easy Lovin' Ain't Pleasin' Nothin'" come as close to finding the true lineage of the label as you're likely to find. **Lisa Wright**

DOWNLOAD: 'Your Easy Lovin' Ain't Pleasin' Nothin'

THE MOST SERENE REPUBLIC
...AND THE EVER EXPANDING UNIVERSE
(ARTS & CRAFTS)

6



The Most Serene Republic are an intriguing Canadian ensemble whose records are put out by Broken Social Scene's label Arts & Crafts. They were the first band signed that weren't mates with BSS, but three records in and it sounds like they've picked up a few tricks from their paymasters. '...And The Ever Expanding Universe' was even produced by BSS' knob-twiddler of choice David Newfeld, and it sounds more like that band than they do these days. That's no bad thing: luscious orchestration, glorious harmonies and clever-clever art-pop are the order of the day here, but it sounds like a band yearning for wider acceptance when avant-garde weirdness is their true calling. **Rob Webb**

DOWNLOAD: 'Heavens To Purgatory'

GARY WAR
NEW RAYTHEONPORT (SHOWBILLY)

7



Less Lisa Lisa than Nite Jewel, but without John Maus' madman disco, Gary War is another Stateside analogue acolyte. Bearing a tape-recorder and nodding a head to late '60s psychedelia ('Bounce Four'), 'New Raytheonport' builds up lounge-lizard layers of eight-tracked melody, warping them before they finish their drinks. 'Healthy Living' comes straight from the Ariel Pink's Haunted Graffiti songbook - so muted that it makes John Cage's '4'33' sound like the Eroica Symphony, and with a bassline groove that's looking to hustle. An ambitious cover of the Alan Parsons Project's 'Eye In The Sky' pays off - somehow predating and supplanting the original, replacing prog with overheard chats. Reset your ears to 'eavesdrop', turn up the volume and enjoy. **Ailbhe Malone**

DOWNLOAD: 'Good Clues'

THE ASTEROIDS
GALAXY TOUR
FRUIT (SMALL GRANTS)

8



Rewind to the tail-end of 2008 and you couldn't move for the insatiable honk of The Asteroids Galaxy Tour's 'Around The Bend', thanks to a certain iPod ad. Now, despite being called 'Fruit', this album is out to dispel any notion of being an Apple-glazed overkill (à la The Caesars), and hellbent on establishing them as the best Danish export since bacon. 'Lady Jesus' lures you with a slow hypnotism of a snake charmer, whereas 'The Sun Ain't Shining No More' brings back all the sass of '60s soul. 'Golden Age' is superb jangly pop, sounding like Duffy remixed by Casiokids to bizarrely good effect. Forget wonky haired fool Robyn, this Scandi-pop Asteroid should kill off a few dinosaurs. **Sam Rowe**

DOWNLOAD: The Golden Age

RODRIGO Y GABRIELA
11:11 (DIMPYWORKS)

7



It's not often you get flamenco duos in NME; let alone flamenco duos who have opened the main stage of V Festival and covered Led Zeppelin and Metallica on their debut album. Returning to pay tribute to more heroes on their second album (Carlos Santana, Jimi Hendrix, Paco Lucia and, uh, Dimebag Darrell are all referenced), they've enlisted Colin Richardson, who's worked with Trivium and Slipknot, on mix duties. He's buffed their nylon-stringed sound to a metallic shine, yet, aside from an ill-advised speed-metal guitar solo on 'Atman' and a cheesy coming-out-of-the-club-door sweep on opener 'Hanuman', it all works well. If you've ever been enticed by Spanish guitar, here's your rock'n'roll introduction. **Tom Pincock**

DOWNLOAD: 'Master Maqui'

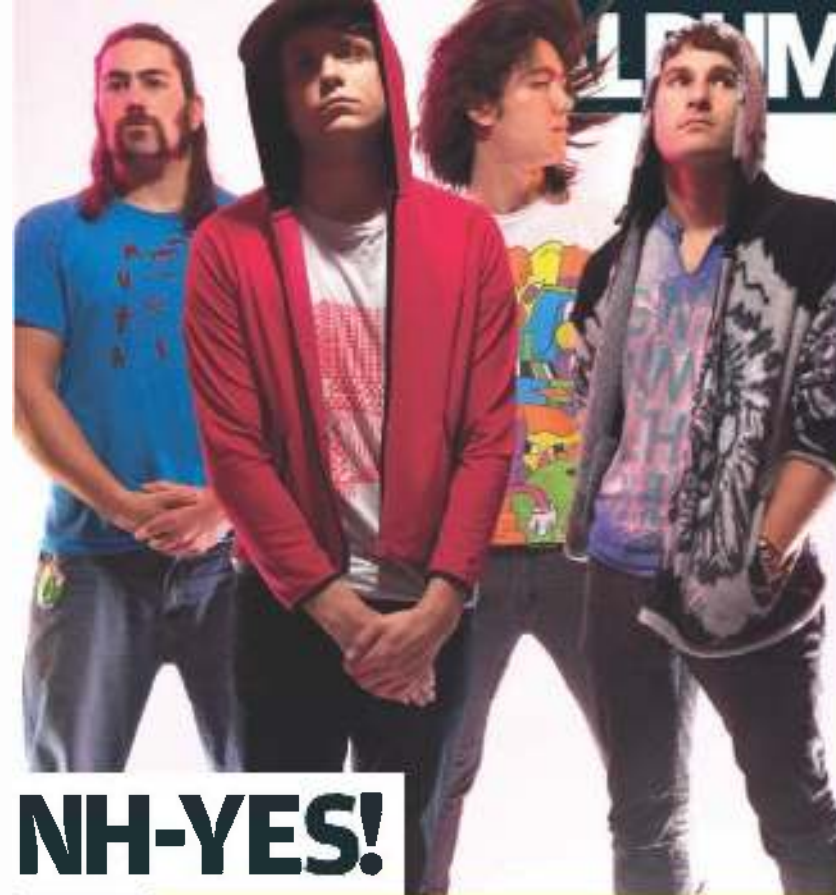
DOT ALLISON
ROOM 7 1/2 (ARTHOUSE)

4



Dot Allison's famous friends can't help her. Paul Weller appears on 'Love's Got Me Crazy' (an 'On The Wings Of Love' for ageing Britpop fans) which is nice, but ultimately still smells like a fromagerie during a summer power cut. The trouble here is Allison herself. Her singing on 'I Wanna Break Your Heart' is so painfully cracked, she makes co-vocalist Pete Doherty sound like Antony Hegarty. The best thing you can say about her vocals is that when she's in key (as on the amazing 'While She Sleeps') she's very dreamy. Trouble is, unlike after a dream, this experience doesn't evaporate immediately. There is still evidence that something unpleasant has just happened, like the taste of vomit in the mouth, or a shit stain in underwear. **John Doran**

DOWNLOAD: 'While She Sleeps'



NH-YES!



HEALTH
GET COLOR
(LOVEPUMP UNITED)

8

Who needs healthcare reform when we've already got perfectly good HEALTH?

Perhaps the most amazing thing about music is that its popularity endures when, on the whole, it's so relentlessly fucking tedious. Craven, careerist, grovelling, obvious - music shouldn't give you what you want, it should give you things you never even knew you wanted. You try to cajole it into action, like the complacent lover it's become - 'Come on, music. Remember Elbow? With the bukkake clips and the sabotage and the big screen? Oh, can't we be that happy again? Please, darling. At least let's try...'. But, alas, music almost always refuses. It prefers to keep things 'comfortable'. It surrenders to normality and the need for things to make sense.

Of course, neither of us would be here if the slumber wasn't broken occasionally. Try sleeping through HEALTH. You won't. HEALTH are magnificent, mostly because they don't appear to make any sense - last year's eponymous, de-civilising debut shattered the millennia-long lacquer of human logic to tear animal urges from your gut, set those latent instincts before you and call it art. Like that debut, 'Get Color' fights, fucks and dies and is terrifying, hilarious and hopelessly sad, often all at once. They are absurd records, really - in the same way man's most basic needs are absurd. Kill something. Put it in your mouth. Repeat to survive.

With 'Get Color' HEALTH continue to

bewilder, but they're tired of just surviving, so they grow. Where their debut unfolded like a brutal montage, shock after staccato shock, recent single 'Die Slow' has verse and chorus, while repetition and melody - rejected by 'Health' in favour of endless rhythm - aren't just permitted, but vital to everything here that'll thieve your breath; whether it's 'Nice Girls' doomed heroism, the vicious machinery of 'Death+' or the exhilarating 'We Are Water'. The LA quartet aren't getting lax - their purity of purpose is unsettling - but they've softened enough to at least hint at a hole where a heart used to be.

It's odd, but the more HEALTH lose heart, the more real they seem. The contradiction's in Jake Duzsik's voice - a distant, wordless absence resigned to loiter in orphan noise that doesn't belong anywhere or to anyone; dance music bored of clubs, rock they'll never let on the radio. Instead you'll find HEALTH under your skin, at the end of your bed, everywhere you're not looking, drenched in red mist. **Kev Kharas**

DOWNLOAD: 1) 'Death+' 2) 'Nice Girls' 3) 'We Are Water'

DID YOU KNOW...

HEALTH's debut album was recorded at LA venue The Smell with microphones used for BBC radio broadcasts in the 1930s



World party



THE VERY BEST
WARM HEART OF AFRICA
(MOSHI MOSHI)

8

Intercontinental collaboration delivers music that lives up to the band name

In spite of their Amadou & Mariams and Bassekou Kouyates, take a trip into Africa and there's every chance you'll return home with Lionel Richie and Phil Collins nagging desperately in your ears with their cloying stalker pop. That and kora-assisted Euro-house. Which is a shame, for two reasons: a) African pop is currently brilliant and b) Africa's absorption of out-of-favour Western pop is much more impressive than the cringeworthy originals.

Tourist maps of Egypt have caricatures of Robert Plant on them; Tinariwen's desert grooves owe something to Hendrix and Can; Kinshasa's Konono No 1 make wibbly trance on tatty equipment left behind by Belgian colonialists and the grubbily lugubrious sound of South Africa's kwaito is minimal house bent out of shape by the sun and given a galloping beat.

Malawi's Esau Mwamwaya, however, is proof that even the West's slickest and sickiest can be used well by inventive minds. Proffering a quandary for all those European and US hipsters filling carefully sourced seven inch bags with rare disco, soul and funk curios from '70s Benin, Esau was suckled on Messrs Richie and Collins and displays little shame in recalling them on this debut with Franco-Swedish duo Radioclit.

If Vampire Weekend (their baroque interludes aside) plot a path between Jonathan Richman's 'Rock N' Roll With The Modern Lovers' and '80s highlife, The Very Best traverse an even more

improbable, brightly painted bridge between '80s pop and Malcolm McLaren's sample-heavy experiment in Afro-hip hop, 'Duck Rock'. Saluting The Very Best's own skewed hybrid, VW's Ezra Koenig provides vocals on the joyously goofy title track.

Elsewhere, The Very Best, who met in Esau's east London junk shop, fidget like a child fed too many Skittles, refracting Esau's love of '80s anthemia through a kaleidoscope that throws together synth washes, the slinky metronome beats of kwaito, Caribbean soca, African gospel, tribal a cappella and indie-pop. The result is a twinkling, sweaty, euphoric thing that veers between a John Hughes soundtrack for the southern hemisphere, tropi-pop guilty pleasure 'Ketchup Song' and grimy, pan-African dance music.

And with MIA on the natty 'Raindance', Esau, who sings in his sun-dappled Chichewa throughout, might just stop the winds of musical fashion blowing away from a continent Western folk are just getting to know. **Chris Parkin**

DOWNLOAD: 1) 'Nsokoto'
2) 'Julia' 3) 'Raindance'

DID YOU KNOW...

A previous mixtape, 'Esau Mwamwaya And Radioclit Are The Very Best' totalled more than 300,000 downloads - even without promotion

RUFUS WAINWRIGHT
MILWAUKEE AT LAST!!! (DECCA)

7



The popular image of Mr Wainwright is of a petulant, opera-loving egotist. The type of guy who'd blast into a funeral,

screaming "Where are the garlands dedicated to me?" as the congregation attempt to sing 'Ave Maria' over the coffin. 'Milwaukee At Last!!!', however, attempts to subtly re-shift the focus away from him and onto his songs. And as a bite-size CV of the last five years of his career, it's pretty good. Whether he's addressing the personal in 'Nobody's Off The Hook', about BFF Teddy Thompson, or the Big Topics on 'Going To A Town' (a portrait of the Bush-infected US), what stands out is his Randy Newman-like quality of mixing lyrical economy with an ear for an ever-so-sombre, opulent melody. **Priya Elan**
DOWNLOAD: 'Leaving For Paris'

YO LA TENGO
POPULAR SONGS (NATADORI)

8



New Jersey's Yo La Tengo have been turning out beatific masterpieces for more than 20 years now. We've come to expect the

stamp of quality that is once again present and correct on this, their lucky 13th. Led by the intertwining vocals of Georgia Hubley and Ira Kaplan, they have again mined gold with another Valium-spiked musical cocktail. Whether it's indie rock, as on 'Nothing To Hide', the playful '60s swing of 'Periodically Triple Or Double' or the chamber pop of 'Avalon Or Someone Very Similar', they never fail to hit the mark. Mere mortals will wonder how such consistency is possible, but for Yo La Tengo this is just another album of shimmering loveliness to add to the stack. **Tom Edwards**
DOWNLOAD: 'Avalon Or Someone Very Similar'

A MOUNTAIN OF ONE
INSTITUTE OF JOY (TEN WORLDS)

5



Syd Barrett, Roky Erickson, Lee Majors: the history of psychedelia is littered with men who've been a few balls short of

an over. So can a studio project by polite techno producers ever replicate these brave but barmy sonic visionaries? The base elements are all here: hazy vocals, chiming guitars, global rhythms and more layers than an expensive French pastry, most notably on the euphoric pop of 'Lie Awake'. There's an interesting twist too, when in 'Bones' the psych rays fired through the prism of '80s stadium pop bombast reveal Pink Floyd jamming with Simple Minds. But the album soon starts to drag into a gloop of woolly minded new age muzak. If only they'd discharged themselves from the Institute Of Joy to delve a little deeper into the loony bin. **Luke Turner**
DOWNLOAD: 'Bones'

ZERO 7
YEAH GHOST (ATLANTIC)

2



Have we missed something here? Are there people out there who actually care about this cobbler? We ask, because promo copies

of 'Yeah Ghost' arrived with a hilariously stern letter threatening hell-fire on anyone tempted to leak it, like it's the new Klaxons or something. Please. You'd struggle to give this away in the street, unless you specifically targeted sensible young professionals browsing in Habitat... and threw in a coffee table. Anyway, the big news - and hold onto your seats - is that these award-winning architects of sexless designer chill-out have gone uptempo. Kind of. The first track sounds like VV Brown, the second like Katie Melua, only produced by Moby. Excited? No, us neither. A stone cold Radio 2-out-of-10. **Tony Naylor**
DOWNLOAD: Anything else...

VARIOUS ARTISTS
MARY ANNE HOBBS: WILD ANGELS (PLANET MU)

7



As Radio 1's champion of electronic music's extremities, Mary Anne Hobbs proves the licence fee isn't only frittered

away on Jonathan Ross. This compilation strays into beardy territory with the fractured hip-hop of Mike Slott and the Fennesz-esque strummings of Sunken Foal standing out among the forests of Warp-informed electronica. But from Rustie's rootless 'Zig-Zag' recreating the feeling of too much weed and Red Stripe to the garage-indebted playoff between rubbery bassline and skittish 16-bit flourishes of Brackles' 'LHC', there's enough gut-smashing mid-range dollops to make 'Wild Angels' an essential briefing on the current state of bass music. **Louise Brailey**
DOWNLOAD: Brackles, 'LHC'

THE CINEMATICS
LOVE AND TERROR (THE ORCHARD)

6



Often lumped in with Editors, The Cinematics are yer typical mood-pop band with a singer possessing an 'unusual'

voice. But, while Tom Smith and co have started phase one of the commercial abortion sequence known as the 'experimental' stage, the Glaswegians have stuck by the constitution laid down by forefathers Interpol. So, 'Love And Terror' carries on with the tried and tested: U2 stadium guitar shivery ('New Mexico'), darkened teen-angst ('Lips Taste Like Tears') and jerky post-punk ('Moving To Berlin'). When they do get round to something different they just come across like naive public school boys, as the political heckling of 'Wish (When The Banks Collapse)' sounds ham-fisted. Still, it's all pretty neat to dance (and mope) to. **Jamie Crossan**
DOWNLOAD: 'Moving To Berlin'

WYE OAK

KNOT (AFFAIRS OF THE HEART)

8



Baltimore the city may have the hardest drugs if the crunkstep of B-more and HBO's *The Wire* are anything to go by, but you

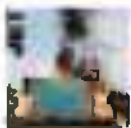
only have to check out the pastoral chamber rave of Animal Collective and the sun-drenched Americana of Wye Oak to see that Maryland's most pleasant drugs are to be found out in the sticks. The countryside of Baltimore County might as well be a million miles away from downtown clubs and crack dens, and this is reflected on Wye Oak's lazy but cosmic second. The band, aka Andy Stack and Jenn Wasner, take the normal alt.country template and bend it to breaking point, incorporating swathes of shoegaze and fuzzpop and amping up bucolic love songs with blasts of warm noise. *John Doran*

DOWNLOAD: 'Take It In'

JET

SHAKA ROCK (EMI)

6



What cruel times we live in. The heady days of 2005, when Jet and Kasabian were fighting it out to see who could spit

'n' polish Noel and Liam's desert boots the best, are well and truly over. Crowned conquerors Tom and Serge Cester are left to fester dahn undah like, well, supreme underachievers. All of which is unfortunate, because 'Shaka Rock' really isn't as bad as you might think. At least half stands up alongside their old material, with 'Beat On Repeat' and the 'My Sharona' riff-pilfering 'She's A Genius' both tailor-made in the AC/DC-MOR guise. While the album won't set the world on fire, there's more than enough here to justify Jet's continued existence. *Matt Wilkinson*

DOWNLOAD: 'Beat On Repeat'

WILLIE ISZ

GEORGIAVANIA (LEX)

6



Atlanta's Goodie Mob are sort of like a hip-hop supergroup living their life backwards - since forming in the '90s, they have

splintered occasionally into side-projects that have been commercially (Gnarls Barkley) and creatively (The Lumbarjacks) more profitable. One thing's certain about Mob member Khujo's latest endeavour - it's the most bonkers hip-hop album of the decade. It throws psychedelia, '80s rock balladry, crunk beats, beatless ambience and tongue-twisting rhyme flows into the blender and creates something by turns brilliant, baffling and downright unlistenable. Perhaps not the portal through which the casual listener should enter the world of modern hip-hop - but completely, refreshingly doolally. *Pete Cashmore*

DOWNLOAD: 'The Grussle'

The Turner Prize



FRANK TURNER
POETRY OF THE DEED
(XTRA MILE)

8

The punk troubadour has finally done it with album three

Three kinds of people exist: a) worshippers at the beardy altar of Frank Turner b) those who think he's a terrible bastard and c) people unfamiliar with his Billy Bragg-for-the Facebook-generation shtick. With this third album, though, all the 'c's are going to turn into 'a's, take over the world and leave the 'b's behind.

Because 'Poetry...' is not simply Turner's most consistent record yet, it's also his best. He's not just a guy onstage - "There's no such thing as rock stars, there's just people who play music/And some of them are just like us and some of them are dicks" goes the invigorating 'Try This At Home' - but the kid who saw a bunch of punk bands years ago, got inspired and subsequently let down,

and now doesn't want to make the same mistakes. Hence the gloriously simple 'Dan's Song' and 'Sunday Nights', the plaintive and heroically raw 'Faithful Son' and 'Isabel', which at first seems leaden, but buds into one of the most affecting love songs you'll hear all year.

And all you 'b's call him a hypocrite (Eton-educated punk starts series of ill-fated hardcore bands, picks up his acoustic and finds success), but you all miss the point to a staggering degree. Despite the sloganeering of the lumpen 'Sons Of Liberty', Turner's just as self-deprecating and human as (yup, him again) Bragg. Hell, it's only when he adds "ry singer..." after a beat that you realise he didn't just call himself a "skinny half-arsed English cunt": could

The Rev dissect his ego with such wit?

Turner has a huge grassroots support precisely because of his directness and honesty, and there's a beautiful straightforwardness to 'Poetry...' that will ring true if you've ever been young, in love, lonely, angry at the world, or just plain happy to be alive. Which is all of us, right? *Ben Patashnik*

DOWNLOAD: 1) 'Try This At Home' 2) 'Faithful Son' 3) 'Isabel'

NME.COM

Read Frank's US Tour Diary at NME.COM/notesfromtheunderground

GEMMA RAY

LIGHTS OUT ZOLTAR! (BRONZERAT)

8



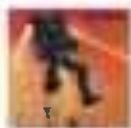
Thrills do not thrive in music too mundane - a lesson Gemma Ray knows by heart. Her haunted take on Laura Marling's intimacy is pock-marked with darker undertones, blowing sugary femme-pop out the water on her second album. The spaghetti Western snarl of '1952' mixes boy/girl lyrics in captivating conflict, while '(You Got Me In A) Death Roll' rumbles along with minimalist purrs. Frustrated though her feelings may be, it doesn't matter; wielding every thorn in her side like a weapon, Gemma Ray is untouchable. *Chris Mandle*

DOWNLOAD: '100mph (In 2nd Gear)'

PART CHIMP

THRILLER (ROCK ACTION)

8



The intent of Camberwell dwellers Part Chimp is clear. Noise. Compounded on noise. With added noise for good measure. This is

a group that provides a bittersweet live experience that's the euphoric sonic equivalent of sticking your wet finger in a plug socket and then surviving to tell the tale. With 'Thriller' the four-piece, now with new bassist Tracy Bellaries (formerly of the mighty Ikara Colt, Mystery Meat and Soulbossa), are set on recreating that onstage barrage of foreboding sound, rage and belligerent outpouring by outdoing their 2005 effort 'I Am Come' - the latter of which

wanked all over the competition of the time. And although their third album proper might be somewhat overshadowed by the untimely death of a troubled pop anomaly, 'Thriller' is a record that seethes with frenetic urgency ('Sweet Tea') and relentless pummelling drums ('Trad'), bellows with doom-mongering bass lines ('Tomorrow Midnight') and startles with frontman Tim Cedar's strained vocals, which sound like his throat is on fire. A mesmerising induction for newcomers and a rewarding treat for the old faithful. All hail the semi-simian kings of noise. *Ash Dosanjh*

DOWNLOAD: 'Trad'

LIVE!

UPFRONT AND BACKSTAGE

Edited by Hamish MacBain

Wal

Noah And The
Whale (whale
just out of shot)



Nice place, but where
is the green man?



Aha, here
he is!



Animal Collective's
Avey Tare: not green



es of a time



GREEN MAN

CRICKHOWELL, WALES
FRIDAY AUGUST 21 - SUNDAY AUGUST 23

The folkie mecca is evolving into something much more exciting than just traditionalism

Although the druids who earlier this year performed a ritual to end Green Man's rain curse seem to have succeeded in their magick, the downside is that a cloudless Friday means the temperature falls with the night. Steam rises from a still pond, and the sound of a thousand sets of chattering teeth waiting for **Animal Collective** recall **Gang Gang Dance**'s polyglot tribal futurism earlier in the day. This is a crowd that wants to drive away the Usk valley's nocturnal chill with dance, but what we get is Animal Collective experimenting with new material and mangling old. Much like the drunkards undergoing gong therapy in the hippy garden, even 'My Girls' fails to achieve transcendence; nevertheless, their desire to already be moving beyond the sounds of 'Merriweather Post Pavilion' should be applauded.

So from the future, to the past and **British Sea Power**'s soundtracking of 1934 documentary *Man Of Aran*. Their first set on the main stage might have been a bombastic triumph (who needs a 10million quid claw when you've a stage strewn with the finest Welsh flora?) but even that is topped by their accompaniment to the film, brass-tinged instrumentals as heroic as the islanders' struggle against the bitter waves that washed

Aran's rugged shore. After a standing ovation, we're left to wander into the night ruminating on the fact that compared to the struggles of the Aran Islanders (two days to kill a basking shark to get enough oil to light their lamps) we in the Welsh chill have it easy. In a similar spirit, **Blue Roses** makes the walled garden come alive on Saturday with her full-voiced odes to Yorkshire, while **Grizzly Bear**'s accompaniment to the sunset brings the spirit of the Cape Cod foreshore that shaped 'Veckatimest'. This year it's these groups, evoking the landscape around them, who outshine many of the contemporary folk acts on the bill. It's a form that succeeds when light and dark and time and place are crafted into a timeless whole, but **Noah And The Whale**, despite the undoubted class of their new album, and the beauty of tracks like 'Blue Skies' stir nothing more than a pleasant homage to their influences, while on Sunday **The Three Crows**, featuring King Creosote and James Yorkston, turn trad songs away from their bawd, boozy roots into something as polite and bland as tourist knitwear.

In contrast, and further evidence that Green Man is evolving, internationalist loonies **Zun Zun Egui** have crowds pouring down the hills to the call of their kraut-meets-math-meets-post-hardcore noise and multilingual vocals

from a dude who grabs his crotch and says he's called Motherfucker. Calm down sir, this is a family festival. That's a fact that **Camera Obscura** have paid too much attention to, censoring the sex and sauce from Gallic pop and Motown. The result? Anodyne parping for adults to dance like children to. After that surfeit of twee, and so many kaftans and plastic flowers in young girls' hair, it's refreshing to see a gent in a suit at the festival's end, especially when it's accompanied by the most rock'n'roll performance of the three days.

The Dirty Three's dapper Warren Ellis high-kicks and spits in the air, conjuring as much distortion as melody from his violin over Mick Turner's guitar and Jim White's mellifluous drums. It's raw emotion drawn from instrumentation alone and as wild as Ellis' beard. With that, it's left to **Hawkwind** to stir a psychedelic brew you could stand a spoon up in as outside the tent, a Green Man blazes. Who knows into what incarnation he will be reborn next year. **Luke Turner**



"Welcome to our village, please stay a while"

SHORT SETS

FRANKIE & THE HEARTSTRINGS

THE VICTORIA, LONDON, 22/08/09
This might be their second gig in the capital today, but Sunderland's finest swoonsome new beat combo are on the up. Part Bill Haley and part Billy Childish, their mix of acerbic, steel-stringed, clattering garage rock and homecoming dance doo-wop meet somewhere around The Fall, pilfering shamelessly from pop culture along the way. Highlight 'Fragile' is a good old indie-noir sob-a-long with Frankie Francis aligning himself with the Morrissey school of moody pop sensations and all the howling earnestness that comes with it. It's exciting, we want more! **Rebecca Robinson**

THEM:YOUTH

THE GARAGE, LONDON, 21/08/09
Instrument-shy singer Mark Buckle cuts a forlorn figure onstage - a visual symbol perhaps of wistful ballad 'Lost And Lonely'. 'Stardust' sounds like an Athlete/Take That collaboration (but in a good way) with slow melodies, the polar opposite of climactic track 'Halo', with its foot-stomping pageantry and irresistible chorus forcing the crowd into a singalong. However it's the frightened frontman who lives longest in the memory: he should get on to Friendly Fires for a samba class, or at least buy a tambourine. Yes the recession's hit hard, but come on... **Sam Rowe**



"New York, we have a problem..."

LOST IN SPACE



NASA
BOWERY BALLROOM, NEW YORK
THURSDAY, AUGUST 20

Squeak E Clean and DJ Zegon of NASA clearly have Facebook friend-lists that read like a Who's Who? of hip musos. By getting them all to chip in to their recent album 'The Spirit Of Apollo,' they created a high-watermark of collaborationism. But this array of star turns from the likes of Kanye, Karen O, David Byrne and even Tom Waits couldn't disguise the fact that NASA barely had two decent tunes to rub together.

If the album was a dog's breakfast, then their live show is what comes out the other side. Naturally, most of their star buddies are far too busy (or in the case of ODB, too dead) to appear with them on stage so what the half-empty Bowery Ballroom is treated to instead is a glorified DJ set complete with 'intergalactic dancers' including such kerrrazy creatures as a breakdancing praying mantis, something resembling a komodo dragon grafted onto the body of a pregnant woman and what looks like Jabba The Hutt's stockbroker cousin.

These overgrown Muppet cast-offs piss about while Zegon and Clean clumsily segue staples of the student disco and other blindingly obvious crowd pleasers, right down to Pink Floyd's 'Another Brick In The Wall (Pt II)' which Clean accompanies by shaking his fist like a spoiled suburban kid on spring break. A brighter spot comes courtesy of The Pharcyde's Fatlip, who is on hand to provide some fluid rhymes, but even his lyrical style is eventually drowned out by the horrendous collage of beats blaring out from behind him.

To be fair, NASA do try to make more of a spectacle of tonight's show by encouraging the crowd to storm the stage for the final part of their set - fun for the 100 or so punters who cross the threshold, but for everyone else, it looks like a youth club on a Friday night. Remember kids, it's not who you know, it's what you know that really counts. **Hardeep Phull**

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www.deadmau5.com
www.myspace.com/deadmau5
www.touch-mix.com/deadmau5



New album
FOR LACK OF A BETTER NAME
Out 9th October

JAMIE. T

& THE PACEMAKERS

KINGS & QUEENS TOUR



OCTOBER 2009

SOLD OUT BRISTOL O2 Academy
SOLD OUT SOUTHAMPTON Guildhall
SAT 03 BIRMINGHAM O2 Academy
0844 477 2000
MON 05 NEWCASTLE
Northumbria University
0844 826 2826
TUE 06 NOTTINGHAM Rock City
08713 100 000
SOLD OUT NORWICH UEA

SOLD OUT GLASGOW Barrowland
SAT 10 PRESTON Uni 53 Degrees
01772 893 000
SUN 11 SHEFFIELD O2 Academy
0844 477 2000
TUE 13 MANCHESTER Academy
0161 832 1111
WED 14 LEEDS O2 Academy
0113 245 4650
SOLD OUT LONDON Brixton O2 Academy

Buy online at gigsandtours.com / 24hr CC Hotline 0871 2200 260

New album 'Kings & Queens' out 7th September
www.myspace.com/jamietwimbledon www.jamie-t.com



SJM CONCERTS, METROPOLIS MUSIC & OF CONCERTS
BY ARRANGEMENT WITH RIVERMAN MANAGEMENT & ITS PRESENT

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THE O2

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24HR CC HOTLINE 0871 2200 260

BATTLE FOR THE SUN NEW ALBUM OUT NOW
"PLACEBO AT THEIR BREATHTAKING, IRRESISTIBLE BEST."
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BRAND NEW

SATURDAY 23RD JANUARY
LONDON WEMBLEY ARENA
0844 815 0815

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TICKETS ON SALE 9.00AM FRIDAY 4TH SEPTEMBER

AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH THE AGENT



EMER AT THE BUTTER 14th SEP
DOWNLOAD NOW
JESUS-ALBUM 000

www.brandnewalbum.com

hmv.com

rodrigo y gabriela

PLUS SPECIAL GUESTS

Wallis Bird

**LONDON
KOKO**

WED 2nd September
0844 847 2258

**LONDON HMV
HAMMERSMITH
APOLLO**

Monday 23rd November
0844 844 4748

**BIRMINGHAM
O2 ACADEMY**

Tuesday 24th November
0844 477 2000



NEW ALBUM '11:11'
& BONUS DVD
RELEASED 7th SEPTEMBER
ON RUBYWORKS

**GLASGOW
O2 ACADEMY**

Thursday 26th November
0844 477 2000

**MANCHESTER
APOLLO**

Saturday 28th November
0844 477 7677

**BRISTOL
COLSTON HALL**

Sunday 29th November
0117 922 3886

Buy online at Livenation.co.uk
Credit Cards Tel: 0844 576 5483 (24hrs)

A DF Concerts, SJM Concerts & Live Nation presentation in association with CAA

www.rodgab.com

A LIVE NATION, SJM AND DF PRESENTATION IN ASSOCIATION WITH HELTER SKELTER

ΣΙΤΤΕR

SHØKARØ

OCTOBER

5	NORWICH UEA	01603 508 050
6	SOUTHAMPTON GUILDHALL	023 8063 2601
7	BRISTOL O2 ACADEMY	0844 477 2000
8	PLYMOUTH PAVILIONS	0845 146 1460
10	LONDON ROUNDHOUSE	SOLD OUT!
11	OXFORD O2 ACADEMY	SOLD OUT!
12	MANCHESTER ACADEMY	0161 832 1111
13	BIRMINGHAM O2 ACADEMY	0844 477 2000
15	SHEFFIELD O2 ACADEMY	0844 477 2000
16	DUNDEE FAT SAMS	0844 499 9990
17	GLASGOW O2 ABC	SOLD OUT!
18	ABERDEEN MUSIC HALL	01224 641 122
20	NEWCASTLE O2 ACADEMY	0844 477 2000
21	NOTTINGHAM ROCK CITY	0871 310 0000
22	LIVERPOOL O2 ACADEMY	0844 477 2000

PLUS GUESTS

the Devil
wears
prada



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WWW.GIGSANDTOURS.COM & WWW.GIGSENSCOTLAND.COM

CREDIT CARDS TEL: 0844 576 5483 (24HRS) / 0871 220 0260 / 0844 499 9990



THE ALBUM 'COMMON DREADS' OUT NOW.
CD/DVD - CD - LP - DOWNLOAD
INCLUDES THE SINGLES 'JUGGERNAUTS' AND 'NO SLEEP TONIGHT'

Ambush
Reality

LIVE NATION

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ticketmaster.co.uk

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HOCKEY



PLUS SPECIAL GUESTS

LITTLE COMETS - DEASTRO

SEPTEMBER

14	BRISTOL THEKLA 14s.	0871 310 0000
15	LIVERPOOL O2 ACADEMY 2 14s.	0844 477 2000
16	LEEDS COCKPIT 14s.	0113 245 5570
18	NEWCASTLE O2 ACADEMY 14s.	0844 477 2000
19	EDINBURGH CABARET VOLTAIRE 14s.	0844 499 9990
20	GLASGOW KING TUTS WAH WAH HUT 14s.	0844 499 9990
24	MANCHESTER O2 CLUB ACADEMY 14s.	SOLD OUT
25	NOTTINGHAM BODEGA SOCIAL CLUB 14s.	0871 310 0000
26	BIRMINGHAM O2 ACADEMY 2 14s.	0844 477 2000
27	OXFORD O2 ACADEMY 2 14s.	0844 477 2000
28	NORWICH ARTS CENTRE 14s.	01603 666 0352
29	LONDON SCALA 14s.	SOLD OUT

OCTOBER

1	BRIGHTON DIGITAL 16s.	0844 477 1000
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EXTRA DATE ADDED DUE TO PUBLIC DEMAND

FEBRUARY 2010

24	LONDON KOKO 16s. 14s/15s accompanied	0844 576 5483
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'Mind Chaos' Out 28th September featuring the singles 'Too Fake', 'Learn To Love' and new single 'Song Away' out 14th September.

www.hockeyband.co.uk

A Live Nation, EMI, Sony Music, W. P. M., Birmingham, Farnsworth and Academy Events presentation in association with Primary Talent International



WHITE LIES

PLUS SPECIAL GUESTS

ASSON SEIKSU & V

[ALL DATES EXCEPT LONDON BRIGHTON 20TH NOV ONLY]

POST WAR YEARS

18 NOV	BOURNEMOUTH O2 ACADEMY	0844 477 2000 / WWW.GIGSANDTOURS.COM
19 NOV	LONDON O2 BRIGHTON ACADEMY	SOLD OUT
20 NOV	EXTRA DATE ADDED DUE TO PHENOMENAL PUBLIC DEMAND LONDON O2 BRIGHTON ACADEMY	0844 576 5483 / WWW.LIVENATION.CO.UK
22 NOV	LEEDS O2 ACADEMY	0113 245 4650 / WWW.LUNATICKETS.CO.UK
23 NOV	NORWICH UEA	0844 576 5483 / WWW.LIVENATION.CO.UK
24 NOV	SHEFFIELD O2 ACADEMY	0844 576 5483 / WWW.GIGSANDTOURS.COM
25 NOV	NOTTINGHAM ROCK CITY	08713 100 080 / WWW.ALT1TICKETS.CO.UK
27 NOV	MANCHESTER APOLLO	0844 477 7677 / WWW.GIGSANDTOURS.COM
28 NOV	GLASGOW O2 ACADEMY	08444 999 990 / WWW.GIGSANDTOURS.COM
29 NOV	NEWCASTLE O2 ACADEMY	0844 477 2000 / WWW.GIGSANDTOURS.COM
01 DEC	PORTSMOUTH GUILDHALL	0844 576 5483 / WWW.LIVENATION.CO.UK
02 DEC	BRISTOL O2 ACADEMY	08713 100 080 / WWW.ALT1TICKETS.CO.UK
04 DEC	CARDIFF UNIVERSITY	0871 2200 260 / WWW.GIGSANDTOURS.COM
05 DEC	BIRMINGHAM O2 ACADEMY	0844 576 5483 / WWW.LIVENATION.CO.UK

'TO LOSE MY LIFE...' THE #1 ALBUM AVAILABLE NOW CD, 12" HEAVYWEIGHT VINYL & DOWNLOAD
'DEATH' THE SINGLE OUT NOW 2 X 7" & DOWNLOAD INCLUDING EXCLUSIVE REMIXES BY M83, CRYSTAL CASTLES, MISTARSHI & L'AMOUR LA MORGUE

SEE WWW.WHITELIES.COM FOR FULL DETAILS

Fiction

THE PHENOMENAL HANDCLAP BAND

SEPTEMBER

17	SHEFFIELD PLUG	0114 241 3040
18	GLASGOW CAPTAINS REST	0141 332 7304
19	BIRMINGHAM ACADEMY 2	0844 477 2000
20	BRISTOL THEKLA	0870 444 4400
21	MANCHESTER NIGHT & DAY	016 832 1111
22	LONDON HOXTON BAR & KITCHEN	0844 576 5483
23	CANTERBURY THE FARMHOUSE	01227 456118
26	NOTTINGHAM RESCUE ROOMS	0871 310 0000

Buy online at Livenation.co.uk Credit Cards Tel: 0844 576 5483 (24hrs)

The new single '15 to 20' out 28.9.09.
Album available now on Tummy Touch recordings in all good record stores.

A Live Nation presentation in association with Elastic Antenna

PATRICK WOLF



LONDON PALLADIUM

Sunday 15th
November

Credit Cards Tel:
044 576 5483 (24hrs)

Buy online at
Livenation.co.uk

Now Album
'The Bachelor' Out Now.

space.com/atlpatrickwolf
london.com/patrickwolf.com

Livenation in association with OAA

DOES IT OFFEND YOVYEAH

PLUS SPECIAL GUESTS TRIP AND HEVSE DE RACKET



OCTOBER

21	OXFORD O2 ACADEMY 2	0844 477 2000
22	BIRMINGHAM O2 ACADEMY 2	0844 477 2000
23	LEEDS COCKPIT	0113 245 5570
24	GLASGOW CLASSIC GRAND	0844 499 9990
25	MANCHESTER CLUB ACADEMY	0161 832 1111
26	LIVERPOOL O2 ACADEMY	0844 477 2000
28	BRISTOL THEKLA	0870 444 4400
29	LONDON HEAVEN	0844 576 5483
31	BRIGHTON CONCORDE 2	01273 367 3211

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CREDIT CARDS TEL: 0844 576 5483 BUY ONLINE AT WWW.LIVENATION.CO.UK

Live Nation in association with Primary Talent International

sky larkin



Debut album 'The Golden Spill' out now on Wichita Recordings.

SEPTEMBER

26	BRADFORD THE POLISH CLUB	www.broadfordtheatrecinema.co.uk
27	DERBY THE ROYAL	01332 255800 / www.seerickets.com
29	BRISTOL COOLER	08713 100 080 / www.o2-tickets.co.uk
30	LONDON LARGO	0844 576 5483 / www.livenation.co.uk
OCTOBER		
2	TUNBRIDGE WELLS FORUM	www.magnetickets.com
3	ALDERSHOT WEST END THEATRE	01257 330040 / www.westendtheatre.co.uk
5	ABERDEEN CAFE DRUMMOND	01224 642 667
6	GLASGOW CLASSIC GRAND	www.classicgrand.co.uk
7	NEWCASTLE MR LYNCH	www.seerickets.com
10	MANCHESTER NIGHT & DAY	0161 832 1111 / www.ticketline.co.uk

A Live Nation presentation in association with The Agency Group

THE TEMPER TRAP

SEPTEMBER

18	NORWICH ARTS CENTRE	0845 050 8258
19	OXFORD O2 ACADEMY 2	0844 477 2000
21	LEEDS COCKPIT	0113 245 4650
22	BRISTOL THEKLA	08713 100 080
23	LONDON HEAVEN	SOLD OUT

DEBUT ALBUM 'CONDITIONS' OUT NOW.

A LIVE NATION AND EAT YOUR OWN BARK PRESENTATION IN ASSOCIATION WITH CAA

SPECIAL GUESTS

24	NEWCASTLE THE CLUNY	0191 230 4474
26	GLASGOW KING TUTS	0844 499 9990
27	MANCHESTER RUBY LOUNGE	0161 832 1111
28	BIRMINGHAM HARE & HOUNDS	0871 230 0010
29	BRIGHTON AUDIO	01273 367 312

MYSAPCE.COM/THETEMPERTRAP



LIVE NATION

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PASSION PIT GIRLS

Plus Special Guests
THE JOY and **Max Tundra**
FORMIDABLE

OCTOBER

21 SHEFFIELD LEADMILL (14+) 0870 010 4555
22 NORTHUMBRIA UNIVERSITY 2 (All Ages) 0191 233 0444
23 GLASGOW GARAGE (14+) 0844 499 9990

24 **VENUE UPGRADE DUE TO OVERWHELMING DEMAND**
MANCHESTER ACADEMY 2 (14+) 0161 832 1111

26 OXFORD O2 ACADEMY (All Ages) 0844 477 2000

27 LONDON KOKO (16+) 08 5010 0100

28 **NEW DATE ADDED**
LONDON KOKO (16+) 0870 060 0100

30 BRISTOL ANSON ROOMS (All Ages) 0870 444 4400

31 SOUTHAMPTON UNIVERSITY (14+) 0238 059 5205

NOVEMBER

01 BIRMINGHAM O2 ACADEMY 2 (All Ages) 0844 477 2000

24 hr CC hotline: 0844 576 5483 / 0871 220 0260

Buy online at livenation.co.uk / www.gigsandtours.com / www.gigsinscotland.com

All ages: under 14s must be accompanied by an adult

The incredible debut album 'Manners' out now

www.myspace.com/passionpitjams www.passionpitmusic.com

A Live Nation, SJM and DF presentation in association with The Agency Group

Plus Guests **SWANTON BOMBS**

SEPTEMBER

21 LONDON LEXINGTON
0844 576 5483

OCTOBER

9 NOTTINGHAM
BODEGA SOCIAL CLUB
08713 100 000

10 LIVERPOOL

KORDVA
0844 477 1000

11 MANCHESTER
NIGHT & DAY CAFE
0161 832 1111

13 GLASGOW
CAPTAINS REST
0844 847 2487

14 EDINBURGH
SWEETIE PETE'S
0844 847 2487

15 LEEDS
BRUDENELL SOCIAL CLUB
0113 245 4650

16 BRISTOL COOLER
08713 100 000

17 BRISTOL
ACADEMY 3
0844 477 2000

19 BRIGHTON THE ALBERT
01273 606312

20 LONDON
WOMEN'S BAR & KITCHEN
0844 576 5483

21 TUNBRIDGE WELLS FORUM
0845 050 8258

23 CARDIFF SWN FESTIVAL
Y FFMCH GOCH
029 2022 4905

New Single 'Lust For Life' on 7th September. Debut album 'Album' released 28th September.
A Live Nation presentation in association with William Morris Endeavor Entertainment



TOMMY SPARKS THE PHENOMENAL HANDCLAP BAND

SEPTEMBER

17 MANCHESTER NIGHT AND DAY 0161 236 1822
19 BIRMINGHAM O2 ACADEMY 2 0844 477 2000
20 BRISTOL THEKLA SOCIAL 08713 100 000

BUY ONLINE AT LIVENATION.CO.UK CREDIT CARDS TEL: 0844 576 5483 (24HRS)
WWW.MYSPACE.COM/TOMMYSPARKSMUSIC

A Live Nation & SJM presentation in association with Primary Talent International

general fiasco

SEPTEMBER

26 GLASGOW STEREO 08444 999 990
29 DUNDEE DEXTERS 08444 771 000
30 NOTTINGHAM ROCK CITY BASEMENT 08713 100 000

OCTOBER

01 LONDON BARFLY 0844 576 5483
02 CARDIFF BARFLY 0844 847 2424
04 BIRMINGHAM O2 ACADEMY 3 0844 477 2000
06 LIVERPOOL O2 ACADEMY 2 0844 477 2000
07 SHEFFIELD THE PLUG 0114 241 3040
09 LEEDS METROPOLITAN UNIVERSITY 0113 245 4650
10 BRIGHTON AUDIO 01273 606 312
11 BRISTOL THE COOLER 08713 100 000
12 SOUTHAMPTON JOINERS 02380 632 801
13 MANCHESTER RUBY LOUNGE 0161 832 1111

PLUS SPECIAL GUESTS

Buy online at livenation.co.uk / Credit Cards Tel: 0844 576 5483 (24hrs)
NEW SINGLE 'WE ARE THE FOOLOGY' OUT ON 12TH OCTOBER ON INFECTIOUS MUSIC
www.myspace.com/generalfiasco
A Live Nation presentation in association with CAA



Brendan Benson



OCTOBER

11 BRISTOL THEKLA* 0871 310 0000
14 NOTTINGHAM RESCUE ROOMS 0871 310 0000
15 LEEDS COCKPIT 0113 244 4600
16 GATESHEAD THE SAGE 0191 443 4661
17 GLASGOW ORAN MOR 0844 499 9990
19 MANCHESTER ACADEMY 3 0161 832 1111
20 BIRMINGHAM O2 ACADEMY 3 0844 477 2000
21 LONDON ELECTRIC BALLROOM 0844 576 5483
22 BRIGHTON KOMEDIA 0127 364 7100

New album 'My Old, Familiar Friend' out now. www.brendanbenson.com

* Change of date
A Live Nation, DHP, FutureSound, Academy Events and DF Concerts presentation

johnny foreigner

TELLISON • JAPANESE
MYEILERS

PLUS SPECIAL GUESTS

OCTOBER
5 NOTTINGHAM BODEGA 0871 310 0000
6 OXFORD JERKNO TAVERN 0186 131 1776
7 BIRMINGHAM FLAPPER & FIRLIN 0191 236 1822
9 EMETER LAVERN 0120 241 3040
11 BRIGHTON AUDIO 0127 364 7100
12 LONDON RELINQUENT GARAGE 0844 847 2424
13 SHEFFIELD THE MARLEY 0161 832 1111
14 MANCHESTER DEAF INSTITUTE 0161 236 1822
15 GLASGOW KING TUTS 0161 832 1111
16 LIVERPOOL KORDVA 0844 576 5483
17 CAMBRIDGE SOUL TREE 0844 576 5483

Buy online at livenation.co.uk / Credit Cards Tel: 0844 576 5483 (24hrs)

WWW.MYSPACE.COM/JOHNNYFOREIGNER WWW.MYSPACE.COM/TELLISON

New album 'GODS ARE THE BIGGEST' released October 26th
All best names in the scene, including the bands 'FIRE & ICE' and 'CRIMINALS'

A Live Nation presentation in association with CAA



the RUMBLE STRIPS

Welcome to the walk alone



LIVE!

SEPTEMBER

21 NOTTINGHAM RESCUE ROOMS
22 NORWICH WATERFRONT
23 MANCHESTER ACADEMY 3
24 LEEDS COCKPIT
25 BIRMINGHAM O2 ACADEMY
27 NEWCASTLE O2 ACADEMY
28 GLASGOW ABC 2
30 PORTSMOUTH WEDGEWOOD ROOMS

OCTOBER

1 BRISTOL THEKLA
2 LONDON HEAVEN

TICKETS AVAILABLE FROM
WWW.THERUMBLESTRIPS.COM/TOX WWW.LIVENATION.CO.UK
CREDIT CARDS TEL: 0844 576 5483 (24HRS)

THE ALBUM 'WELCOME TO THE WALK ALONE' OUT NOW.

WWW.RUMBLESTRIPS.CO.UK WWW.MYSPACE.COM/RUMBLESTRIPSUK



Plus Guests **THREE TRAPPED TIGERS**

MANCHESTER ACADEMY 2
Tuesday 17th November 0161 832 1111

LONDON HEAVEN
Wednesday 18th November 0844 576 5483

Buy online at www.livenation.co.uk
Credit Cards Tel: 0844 576 5483 (24hrs)

'Escape From New York' the live album
and DVD road movie OUT NOW on Monochrome Records.
www.myspace.com/65propaganda
A Live Nation and TVE presentation in association with CCAA Agency

LIVE NATION

BUY TICKETS AT LIVENATION.CO.UK

ticketmaster.co.uk

Wild Beasts

September
30 Edinburgh Cabaret Voltaire 0870 060 0100
October
1 Leeds Cockpit 0113 244 4600
2 Nottingham Bodega 0871 310 0000
3 Bristol Thekla 0871 310 0000
4 Birmingham Mare & Hounds 0121 444 2081
5 Brighton Hanbury Ballroom 0127 360 5789
7 Oxford O2 Academy 2 0844 477 2000
8 London Relentless Garage 0844 576 5483
9 Manchester Academy 3 0161 832 1111

Plus Guests **BLUE ROSES**

Buy online at www.livenation.co.uk
Credit Cards Tel: 0844 576 5483 (24hrs)
www.myspace.com/wildbeasts

A Live Nation presentation in association with CDDA Agency

a place to bury strangers

Plus Special Guests **JAPANDROIDS**
(Nov 6 - 15 dates only)

NOVEMBER
6 Nottingham Social 0871 310 0000 14 Manchester O2 O2 0161 832 1111
7 Birmingham Rapper 0121 236 2421 15 Leeds Cockpit 0113 245 3956
8 Cardiff Barfly 0844 647 2424 17 Cambridge Portland 0122 351 1511
22 Glasgow Captain's Rest 0141 332 7304 18 London Relentless Garage 0844 576 5483
23 Newcastle Digital 0844 477 1000

New Album 'Bleeding Heart' Out 5th October.
www.aplacetoburystrangers.com www.myspace.com/aplacetoburystrangers
A Live Nation & S&M presentation in association with TTB

KINGS OF CONVENIENCE

TUESDAY 13 OCTOBER
BEXHILL DE LA WARR PAVILION
01424 229 111 / DLWP.COM

WEDNESDAY 14 OCTOBER
LONDON BARBICAN
0207 638 8891 / BARBICAN.ORG.UK

THURSDAY 15 OCTOBER
COVENTRY WARWICK ARTS CENTRE
02476 524524 / WARWICKARTSCENTRE.CO.UK

THE ALBUM **DECLARATION OF DEPENDENCE**
RELEASED ON 19 OCTOBER 2009

KINGSOFCONVENIENCE.COM 

FRIDAY 18 SEPTEMBER

The Forum

Buy online at Livenation.co.uk
Credit Cards Tel: 0844 576 5483 (24hrs)

PRESENTED BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL



ALBUM OUT NOW
NIGHTS OUT

MICACHU AND THE SHAPES

Plus Guests **THE INVISIBLE**

OCTOBER
07 LEEDS NATION OF SHOPKEEPERS 0113 203 1831
08 MANCHESTER DEAF INSTITUTE 0161 276 9350
09 GLASGOW CAPTAINS REST 0141 332 7304
10 EDINBURGH SNEAKY PETES 0844 477 1000
12 BRIGHTON AUDIO 0127 360 6906
13 NORWICH ARTS CENTRE 0160 366 0352
14 BRISTOL FIDDLERS 0870 060 0100
15 LONDON SCALA 0844 576 5483

A Live Nation presentation in association with Little Big and Celestial Soap Kitchens

DANANANANAYKROYD

plus special guests

DINOSAUR PILE-UP!

plus
SUPER ADVENTURE CLUB

STAGE BLIND
(*before only)

OCTOBER
21 NEWCASTLE CLUNY 08444 77 1000
22 NOTTINGHAM BODEGA SOCIAL 08713 180 888
23 NORWICH ARTS CENTRE 01603 668 352
24 CARDIFF SWN FESTIVAL 0844 477 2000
25 OXFORD O2 ACADEMY 2 0844 576 5483
27 LONDON SCALA 08444 77 1000
28 BRIGHTON AUDIO 0127 360 6906
29 MANCHESTER ACADEMY 3 0161 832 1111
30 LEEDS BRUDENELL SOCIAL 0113 245 3956

NOVEMBER
01 GLASGOW DRAM MOE 08444 95 888
WWW.DANANANANAYKROYD.CO.UK
A LIVE NATION & W. GRIFFITHS PRESENTATION IN ASSOCIATION WITH S&M AGENT

SLOW CLUB

PLUS GUESTS

SEPTEMBER
15 SLOW CAVERN CLUB 0153 249 5370
16 SLOW HAMPTON JOINERS 0208 863 2601
17 SLOW RATES 0844 647 2424
18 MANCHESTER THE LOFT 0162 269 0449
19 SLOW RATES BUILDHALL 0145 250 1050
22 NORTH HAMPTON ROADMENDER 0160 423 0638
23 SHEFFIELD PLUG 0114 241 3040
24 SLOW RATES 0844 815 0815
25 SLOW RATES WELLS FORUM 0871 277 7101
26 SLOW RATES CLASSIC GRAND 0870 220 1115
27 SLOW RATES TUNNELS 08700 600 180
28 SLOW RATES LUDWIG 0870 060 0100
30 SLOW CITY SCREEN 0870 060 0100

OCTOBER
1 SLOW RATES IS GRAVEYARD ARMS 0133 220 9236
2 SLOW RATES 0190 831 3844
3 SLOW RATES 0118 930 4640
4 SLOW RATES 08444 771 800
5 MANCHESTER THE LOFT 0844 888 9901
6 WREXHAM CENTRAL STATION 0870 444 5556
7 KINGSTON POLSKYS 0208 644 5551
8 CREWE THE BOX 0127 075 7378
9 BATH MOLES 0122 540 4445

NEW ALBUM 'YEAH SO' OUT NOW.
www.myspace.com/slowclub
A Live Nation presentation by arrangement with Primary Talent International

PETER BJORN AND JOHN

LIVING THING TOUR 2009

OCTOBER
1 LONDON ELECTRIC BALLROOM 0844 576 5483
2 LIVERPOOL UNIVERSITY STANLEY THEATRE 0844 680 991
5 LEEDS THE COCKPIT 0113 244 4600
6 BIRMINGHAM O2 ACADEMY 0844 477 2000
7 SHEFFIELD LEADHILL 0870 810 4555
8 NORWICH WATERFRONT 01603 668 352
9 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911
BUY ONLINE AT LIVENATION.CO.UK
CREDIT CARDS TEL: 0844 576 5483 (24HRS)
New Album 'Living Thing' Out Now.
www.peterbjornandjohn.com
www.myspace.com/peterbjornandjohn
A LIVE NATION & PITCH & BIRTH AGENCY PRESENTATION

BADDIES

Plus special guests

4 Glasgow Captain's Rest 0141 332 7304
5 Leeds Cockpit 0113 244 4600
6 London Co. 0871 310 0000
7 Nottingham Bodega 0871 310 0000
8 Brighton Hanbury Ballroom 0127 360 5789
9 Oxford O2 Academy 2 0844 477 2000
10 Manchester Academy 3 0161 832 1111
11 Bristol Fiddlers 0870 060 0100
12 London Scala 0844 576 5483
13 Newcastle Digital 0844 477 1000
14 Cardiff Barfly 0844 647 2424
15 Glasgow Captain's Rest 0141 332 7304
16 Edinburgh Cabaret Voltaire 0870 060 0100
17 Manchester Academy 3 0161 832 1111
18 London Scala 0844 576 5483
19 Newcastle Digital 0844 477 1000
20 Cardiff Barfly 0844 647 2424
21 Glasgow Captain's Rest 0141 332 7304
22 Edinburgh Cabaret Voltaire 0870 060 0100
23 Manchester Academy 3 0161 832 1111
24 London Scala 0844 576 5483
25 Newcastle Digital 0844 477 1000
26 Cardiff Barfly 0844 647 2424
27 Glasgow Captain's Rest 0141 332 7304
28 Edinburgh Cabaret Voltaire 0870 060 0100
29 Manchester Academy 3 0161 832 1111
30 London Scala 0844 576 5483
31 Newcastle Digital 0844 477 1000
32 Cardiff Barfly 0844 647 2424
33 Glasgow Captain's Rest 0141 332 7304
34 Edinburgh Cabaret Voltaire 0870 060 0100
35 Manchester Academy 3 0161 832 1111
36 London Scala 0844 576 5483
37 Newcastle Digital 0844 477 1000
38 Cardiff Barfly 0844 647 2424
39 Glasgow Captain's Rest 0141 332 7304
40 Edinburgh Cabaret Voltaire 0870 060 0100
41 Manchester Academy 3 0161 832 1111
42 London Scala 0844 576 5483
43 Newcastle Digital 0844 477 1000
44 Cardiff Barfly 0844 647 2424
45 Glasgow Captain's Rest 0141 332 7304
46 Edinburgh Cabaret Voltaire 0870 060 0100
47 Manchester Academy 3 0161 832 1111
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KID BRITISH

plus guests

FLAMBOYANT BELLA

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- 09 LIVERPOOL GUILD OF STUDENTS
 - 10 GLASGOW STRATHCLYDE STUDENTS' UNION
 - 12 PRESTON 53 DEGREES
 - 13 DERBY STUDENTS' UNION
 - 15 LEEDS UNIVERSITY UNION
 - 16 HULL UNIVERSITY UNION
 - 17 SHEFFIELD STUDENTS' UNION
 - 18 HERTFORDSHIRE STUDENTS' UNION THE FORUM
 - 20 BOURNEMOUTH THE OLD FIRE STATION
 - 21 SWANSEA SIN CITY
 - 23 READING STUDENTS' UNION
 - 25 NORWICH THE WATERFRONT
 - 27 GUILDFORD SURREY STUDENTS' UNION
 - 29 BATH STUDENTS' UNION
 - 31 HIGH WYCOMBE BUCKS STUDENTS' UNION

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FEATURING THE SINGLES "ELIZABETH" AND "OUR HOUSE IS DADLESS"



Junkie

KILIMANJARO PRESENTS

THE CHAPMAN FAMILY

"VIRGINS" / TOUR 09

OCTOBER 2009

- 02 ON TEES KUBAR
- 03 ACADEMY 2 (NORTHERN EMPIRE)
- 05 ROCKHOUSE (CLUB NME)
- 06 THE DUCHESS
- 07 RUBY LOUNGE
- 09 KOKO (CLUB NME)
- 10 MET UNI (HEADINGLY CAMPUS)
- 11 THE LAMP
- 12 KASBAH
- 14 PLUG
- 15 CLUNY
- 16 SUGARMILL
- 17 MAD FERRET
- 18 CENTRAL STATION
- 28 ENGINE ROOMS
- 29 BARFLY (XFM NIGHT)
- 30 START THE BUS
- 31 THE BULLINGDON

NOVEMBER 2009

- 02 BARFLY
- 03 HAMPTONS
- 04 BOILERROOM
- 05 THE RAILWAY
- 06 THE WATERSHED
- 07 PLUG N PLAY (BLACK & WHITE)
- 08 CLUB QUATTROZ
- 12 SNEAKY PETE'S
- 13 KING TUT'S
- 14 THE EMPIRE

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the twilight sad

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01912 304 474 / ticketweb.co.uk
- Wed 21 Manchester Ruby Lounge
0161 832 1111 / ticketline.co.uk
- Thu 22 Leeds Cockpit
0113 245 4650 / lunatickicks.co.uk
- Fri 23 Cardiff The Gate *SWN Festival
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- Sat 24 Nottingham Bodega
08713 100 00 / alc-tickets.co.uk
- Mon 26 Birmingham Hare and Hounds
0871 230 0010 / seetickets.com
- Tue 27 Cambridge Portland Arms
01223 511511 / wegonickets.com
- Wed 28 Norwich Arts Centre
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- Fri 30 Brighton Freebutt
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Mean Fiddler, Kilimanjaro and HMV in association with ITB present



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0871 230 0010 / www.seetickets.com
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plus guests

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- 03 SHEFFIELD Corporation 0114 276 0282
- 04 WHITEHAVEN Civic Hall 01648 814 960
- 06 BRISTOL Thekla 08713 100 000
- 07 NORWICH Waterfront 01603 508 050
- 08 SOUTHAMPTON The Brook 023 8895 5368
- 09 POOLE Mr Kyps 01292 748 945
- 10 FOLKESTONE Quarterhouse 01303 868 900
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20/10/09	B	RADFORD THE GASWORKS	0113 245 4650
21/10/09	C	ARLISLE BRICKYARD	0870 0600 100
23/10/09	D	UNDEE FAT SAMS	08444 77 1000
24/10/09	E	AST GRANGE THE LOFT	08444 999 990
25/10/09	F	ALKIRK BEHIND THE WALL	08444 999 990
27/10/09	G	LOUCESTER GUILDHALL	01452 502 050
28/10/09	H	ASTINGS CRYPT	01454 204 159
30/10/09	I	PSWICH CORN EXCHANGE	0871 2200 260
31/10/09	J	ERSEY HAVANA	01534 887 786
02/11/09	K	INGSTON THE PEEL	020 8549 3871
03/11/09	L	OUGHBOROUGH UNIVERSITY	01509 635 000
04/11/09	M	ILTON KEYNES PITZ CLUB	01908 640 292
06/11/09	N	EWPORT TJS	01433 214 600
07/11/09	O	LDHAM CASTLE	0844 888 9991
08/11/09	P	LYMOUTH HIPPO	02000 486 100
10/11/09	Q	UEENS PARK CORRIE REST	SOLD OUT
11/11/09	R	OTHERHAM THE VAULT	08444 775 775
12/11/09	S	WANSEA SIN CITY	01792 654 226
14/11/09	T	UNBRIDGE WELLS FORUM	08712 777 101
16/11/09	U	PPER NORWOOD GIPSY HILL TAVERN	SOLD OUT
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22/11/09	Y	ECMILORANGE BOX	0871 2200 260
23/11/09	Z	ENINOR VILLAGE HALL	0871 2200 260

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THE YEAH YEAHS



NOVEMBER

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DECEMBER

TUE 01 **SOLD OUT** BRIGHTON O2 ACADEMYTHU 03 **SOLD OUT** LONDON O2 ACADEMYFRI 04 **SOLD OUT** WOLVERHAMPTON O2 ACADEMY

SUN 06 MANCHESTER APOLLO

MON 07 SHEFFIELD O2 ACADEMY

WED 09 BIRMINGHAM O2 ACADEMY

THU 10 BOURNEMOUTH O2 ACADEMY

BRIGHTON O2 ACADEMY

LONDON O2 ACADEMY

BRIGHTON O2 ACADEMY

LONDON O2 ACADEMY

WOLVERHAMPTON O2 ACADEMY

MANCHESTER APOLLO

SHEFFIELD O2 ACADEMY

BIRMINGHAM O2 ACADEMY

BOURNEMOUTH O2 ACADEMY

MANCHESTER APOLLO

SHEFFIELD O2 ACADEMY

BIRMINGHAM O2 ACADEMY

BOURNEMOUTH O2 ACADEMY

MANCHESTER APOLLO

SHEFFIELD O2 ACADEMY

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2009

2009



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0844 477 2000
- 27 NOV LIVERPOOL EVOL @ KOROVA
0151 707 7097
- 28 NOV MANCHESTER SOUND CONTROL
0161 832 1111
- 29 NOV GLASGOW O2 ABC2
0844 477 2000

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Playing Dead Kennedy's classics and brand new material

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An Academy Events Presentation by arrangement with Destiny Tour Booking

the mission district

ACADEMY EVENTS IN ASSOCIATION WITH
HELENE KILGETER PRESENT

PLUS GUESTS
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SNAKES HATE FIRE



SEPTEMBER 2009

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Sun 20 BRISTOL O2 ACADEMY2
Tue 22 OXFORD O2 ACADEMY2

Tickets available from: 0844 477 2000 / TICKETWEB.CO.UK

www.myspace.com/themissiondistrict

New single: 'SO OVER YOU' out now on CD / Download

THE DRELLAS

the dead + class

Plus special guests

Fri 9th Oct	The Canteen BARNWELL	Fri 16th Oct	Clivio WOLVERHAMPTON
Sat 10th Oct	Barnham's EDMBURGH	Sat 17th Oct	Old Bull DERBY
Sun 11th Oct	Rockers GLASGOW	Sun 18th Oct	Star & Carter MANCHESTER
Tues 13th Oct	The Craft BRISTOL	Wed 21st Oct	O2 Academy2 SHEFFIELD
Wed 14th Oct	Barfly CARDIFF	Thurs 22nd Oct	O2 Academy2 ISLINGTON, LONDON
		Sat 24th Oct	O2 Academy2 LIVERPOOL

The Drellas - NEW RELEASE "Volence is Art" b/w "Brotherhood of four" double A
www.myspace.com/thedrellas www.antipoprecords.co.uk
The Dead Class - NEW RELEASE "Pulse & Scream" b/w "Age of Paradise" double A
www.myspace.com/thedeadclass www.antioprecords.co.uk
BOTH AVAILABLE FROM 9th Oct

HOCKEY

Saturday 26 September
BIRMINGHAM O2 ACADEMY2

0844 477 2000 / ticketweb.co.uk

'Learn To Love' the new single out now on download and 2x special 7"
Taken from the forthcoming album 'Mind Games' out now

An Academy Events presentation in association with
Binary Talent International

THE TEMPER TRAP

SPECIAL GUESTS MAGISTRATES

SATURDAY
19 SEPTEMBER
OXFORD O2
ACADEMY2

0844 477 2000

TICKETWEB.CO.UK

New single 'SWEET DISPOSITION' OUT NOW
DEBUT ALBUM 'CONDITIONS' OUT NOW

thetempertrap.com

An Academy Events presentation in association with CAA

MAMMAL

TUE 15 SEPTEMBER • www.ticketweb.co.uk
WED 16 SEPTEMBER • www.ticketweb.co.uk
TICKETS: 0844 477 2000 / TICKETWEB.CO.UK
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AN ACADEMY EVENTS PRESENTATION

BELL ORCHESTRE

plus THE LUYAS

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HEALTH

plus special guest
PICTUREPLANE

Fri 02 Oct LIVE POOL
Sun 04 Oct GLASGOW
Tue 06 Oct LEEDS
Mon 26 Oct LONDON

Sat 03 Oct NORWICH
Mon 05 Oct SHEFFIELD
Wed 07 Oct MANCHESTER

HANDSOME FURS

Fri 02 Oct BRISTOL - COOLER
Sat 31 Oct LEEDS - BRUDENELL SOCIAL CLUB
Sun 1 Nov MANCHESTER - RUBY LOUNGE
Mon 2 Nov LONDON - RELENTLESS GARAGE

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18 SEPTEMBER OUTSIDE ROYALTY
25 SEPTEMBER MUSIC NO MUSIC



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New Album
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AND VERA: SP: A LOST GIRL'S BASTIS

OCTOBER 2009

09
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22 LO

KITSUNÉ MAISON TOUR
DELPHIC / TWO DOOR CINEMA CLUB
October 2009

22nd: MANCHESTER, Club Academy
23rd: LEEDS, A Nation of Shopkeepers
24th: LIVERPOOL, Korova
27th: SOUTHAMPTON, Joiners
28th: BRISTOL, Cooler
29th: NOTTINGHAM, Bodega
30th: BIRMINGHAM, The Rainbow
31st: LONDON, Kitsuné Maison Warehouse Party
Hearn Street EC2 (w/ YUKSEK live + DJs)

www.kitsune.com
www.two-door.com
www.delphic.com



Speech De Belle

SEPTEMBER

SAT 26 SHEFFIELD PLUG 0114 241 5040
SUN 27 MANCHESTER NIGHT & DAY 0161 882 1111
MON 28 LEEDS UNI - MINE 0113 244 4800

OCTOBER

TUE 01 GLASGOW ARCHES 06700 000 100
SUN 04 LIVERPOOL MASQUE 0151 707 6171
MON 05 MORECAMBE LIBRARY 01524 580700
WED 07 LONDON THE SCALA 020 7425 3331
THU 08 BRIGHTON COALITION 01273 778042

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WWW.SPEECHDEBELLE.COM



TWIN ATLANTIC

SEP 12: ABERDEEN, Muzello 08444 9999 90
SEP 12: YORK, Fibbers 08700 620 120
SEP 19: LIVERPOOL, Korova 08444 77 1000
SEP 28: BIRMINGHAM, Hare & Hounds 0871 230 0010
SEP 28: HULL, Lamp 08444 77 1000

SEP 27: CARDIFF, Cibo Bar Bach 02920 232 199
OCT 01: OXFORD, Bullingdon Arms 0844 477 2000
OCT 04: BELFAST, Annie Annie's 0870793500
OCT 06: DUBLIN, Academy 2 0870793500

www.ticketmaster.co.uk
www.ticketweb.co.uk
www.ticketmaster.ie

MUMFORD & SONS
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SEPTEMBER

SAT 13 GLASGOW NEW PUTS 0844 499 999
SUN 13 NOTTINGHAM BODGA SOCIAL 0871 230 000
MON 14 MANCHESTER RUBY LOUNGE 0844 477 2000
TUE 15 BRISTOL THEKLA 0871 230 000
WED 16 LONDON SCALA 0871 230 000
FRI 18 ANDERSEN CAFE DRUMMOND 0871 230 000
MON 20 NEWCASTLE THE CLAY 0844 477 2000
TUE 22 HULL ADELPHI 0844 477 2000
WED 23 LEEDS COCKPIT 0844 477 2000
THU 24 SHEFFIELD THE PLUG 0844 477 2000
FRI 25 BIRMINGHAM GLEE CLUB 0871 230 000
WED 26 OXFORD THE BULLINGDON 0844 477 2000

OCTOBER

FRI 01 NORWICH ARTS CENTRE 0844 477 2000
SAT 03 TENEBRIDGE WELLS FORUM 0871 230 000
SUN 04 CAMBRIDGE JUNCTION 2 0871 230 000
TUE 06 BRIGHTON KOMEDIA 01273 447 100
WED 07 BATH MOLES 01226 484 484
THU 08 SOUTHAMPTON TALKING PEAS 02380 450 100
SUN 11 NORTHAMPTON ROADMENDER 0161 8125000

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www.mumfordsandsons.com

I LIKE TRAINS
Plus Guests

OCTOBER 2009

14 LIVERPOOL BARFLY
15 MANCHESTER DEAF INSTITUTE
16 LEEDS COCKPIT
17 GLASGOW KING TUTS
19 NOTTINGHAM RESCUE ROOMS
20 BRISTOL COOLER
21 OXFORD THE BULLINGDON
22 LONDON GARAGE
23 BIRMINGHAM HARE & HOUNDS
24 PORTSMOUTH WEDGEWOOD ROOMS

Kurran & The Wolfnotes
Co-Headline Tour

October

Wed 21 Norwich Arts Centre 14+ 0845 050 8258
Thu 22 London The Borderline 14+ 0844 847 2465
Fri 23 Bristol Louisiana 14+ 0117 929 9008
Sat 24 Brighton The Hope 14+ 0871 230 0010
Sun 25 Southampton Hampton's FREE ENTRY
Tue 27 Oxford The Collar 14+ 0844 888 9991
Wed 28 Manchester Sound Control 0161 832 1111
Fri 30 Leeds Cockpit 14+ 0113 245 4654
Sat 31 Liverpool Korova 14+ 0844 477 2000

November

Sun 01 Edinburgh Electric Circus 18+ 0844 477 1000
Mon 02 Glasgow King Tuts 0844 499 9994
Wed 04 Nottingham Bodega 18+ 08713 100 008
Thu 05 Birmingham Hare And Hounds 18+ 0871 230 0010
Fri 06 Cambridge Portland Arms 18+ 01223 511 511

A Kilmannore presentation by arrangement with Coda Agency and Primary Talent International

Detachments

NOVEMBER

MON 16 BRIGHTON FREEBUTT
TUE 17 SOUTHAMPTON JOINERS
WED 18 CARDIFF BARFLY
THU 19 BRISTOL START THE BUS
FRI 20 MANCHESTER RUBY LOUNGE
SUN 22 GLASGOW KING TUTS
MON 23 YORK THE DUCHESS
TUE 24 BIRMINGHAM HARE & HOUNDS
WED 25 STOKES SUGARMILL
THU 26 DERBY ROCKHOUSE
FRI 27 OXFORD JERICHO TAVERN
SAT 28 BATH MOLES
MON 30 LONDON BARFLY

WWW.KILLIVIVE.COM
WWW.SEETICKETS.COM - 0871 230 0000
"UNCLES" 1st RELEASED ON THUNDERBOLT RECORDS ON 20TH NOVEMBER 09
detachments.co.uk - 0844 477 2000

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OCTOBER 2009

OLD OUT LEEDS BRUDENELL
MON 19 BIRMINGHAM GLEE CLUB 0871 478 0400

OLD OUT MANCHESTER ACADEMY 3
THU 22 EXTRA SEATS RELEASED DUE TO DEMAND
LONDON O2
SHEPHERDS BUSH EMPIRE 0871 230 8595

ALSO AVAILABLE AT: KILLIVIVE.COM / ARTISTSTICKET.COM

"TODAY IS THE CLOCK" OUT NOW
"UNCUT MAGAZINE" ★★★★★ ALBUM OF THE MONTH

the answering machine.

Oct 09 Carlisle The Brickyard 01228 512 220
Sat 10 Crews The Box 07773 824 825
Mon 12 York Fibbers 08700 980 100
Wed 14 Bristol Louisiana 08713 100 000

Thu 15 Nottingham Bodega 08713 100 000
Fri 16 London The Borderline 0871 230 0000
Sat 17 Leeds Cockpit 0113 245 4654
Tue 20 Glasgow King Tuts 08444 999 999

Album 'Another City, Another Sorry' Out Now - www.theansweringmachine.co.uk

Underground Heroes

OCTOBER 2009 TOUR

03/10/09 HITCHIN REMIX
04/10/09 PORTSMOUTH CELLARS
05/10/09 BRISTOL THE CRANE
06/10/09 SOUTHAMPTON JOINERS
07/10/09 CARDIFF BARFLY
08/10/09 BRIGHTON START THE BUS
09/10/09 LONDON THE DUCHESS
10/10/09 STOKES SUGARMILL
11/10/09 LIVERPOOL KOROVA
12/10/09 LEEDS ELBOW ROOM
13/10/09 DERBY THE ROYAL

15/10/09 DONCASTER THE RING
16/10/09 GLASGOW LIVE LOUNGE
17/10/09 BRISTOL THE CRANE
18/10/09 LONDON THE DUCHESS
19/10/09 MANCHESTER RUBY LOUNGE
20/10/09 BIRMINGHAM HARE & HOUNDS
21/10/09 NEWCASTLE THE CLAY
22/10/09 SHEFFIELD THE PLUG
23/10/09 BRIGHTON FREEBUTT
24/10/09 ASHFORD BRAKE WALL
25/10/09 ASHFORD SCHOOL

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SEPT
THU 24TH THE HIPPO / PLYMOUTH
SAT 26TH OSOPHERE / STRASBOURG

OCT
THU 1ST CONCORDEZ / BRIGHTON 14+
FRI 2ND POTERROW UNI / EDINBURGH
SAT 3RD SIN CITY / SWANSEA
THU 8TH THE OLD FIRESTATION / BOURNEMOUTH
FRI 9TH THE UNI / OXFORD
SAT 10TH THE COPPER ROOMS / COVENTRY
SUN 11TH DIGITAL / NEWCASTLE
WED 14TH SUB89 / READING 14+
THU 15TH SOUTHAMPTON UNI / SOUTHAMPTON
FRI 16TH DEPOT / LEUVEN - BELGIUM ALL AGES
SAT 17TH THE CUSTARD FACTORY / BIRMINGHAM
MON 19TH HERTS UNI / HATFIELD 16+
TUE 20TH SHEFFIELD UNI / SHEFFIELD

OCT
THU 22ND PARADISO / AMSTERDAM
FRI 23RD ELYSEE MONMARTRE / PARIS
SAT 24TH VICTORIA WORKS / LEEDS
SUN 25TH SOLUS / CARDIFF 14+
MON 26TH BRIXTON ACADEMY / LONDON 16+
WED 28TH THE WELLY CLUB / HULL 16+
THU 29TH THE ANSON ROOMS / BRISTOL 14+
FRI 30TH STEALTH/RESCUE ROOMS / NOTTINGHAM
SAT 31ST LEICESTER UNI / LEICESTER

NOV
WED 4TH LEMON GROVE / EXETER 16+
THU 5TH LOUGHBOROUGH UNI / LOUGHBOROUGH
FRI 6TH THE WAREHOUSE PROJECT / MANCHESTER
SAT 7TH THE MASQUE / LIVERPOOL
ALL DATES 18+ UNLESS OTHERWISE STATED

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MARINA
& THE
DIAMONDS

LOCAL
NATIVES

YES GIANTESS

SEPTEMBER 26 OXFORD O2 Academy 2 0844 4772000

27 SHEFFIELD UNIVERSITY Foundry 0114 2228777

28 MANCHESTER Academy 3 0871 2305595

30 YORK The Duchess 08700 600100

OCTOBER 1 GLASGOW Oran Mor 08444 999990

3 NEWCASTLE Northumbria University 0871 2305595

4 STOKE Sugarmill 0115 9454593

5 LIVERPOOL University Stanley Theatre 0871 2305595

7 PORTSMOUTH Wedgwood Rooms 02392 863911

8 BRISTOL Thekla 08713 100000

9 COVENTRY Warwick University 0871 2301094

10 WOLVERHAMPTON Civic Hall Bar 0870 3207000

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14 BRIGHTON Concorde 2 01273 673 311

PRESENTED BY KILIMANJARO WWW.KILILIVE.COM KILIMANJARO

To book tickets online, visit www.nme.com/radartickets

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by Golden Silvers
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A&R wanker

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SO, TELL ME WHAT YOU ARE ABOUT, SLEUTH YOURSELVES YEAH?

Chloe (drums): "We're Neon Kicks and we play electro-indie. We've supported Bloc Party and Dinosaur Pile-Up. And we won the JD Set Unsigned competition this year."



NEON KICKS

NICE. POWERFUL BRAND ALLIANCES, BUT WHAT SEPARATES YOU FROM THE SHEEP?

"Well, live we just play with bass, synths, drums and vocals. People expect it to sound strange without guitars, but it works much better."

WHAT YOU SAYING ON THE RADIO 1 PLAYLIST FRONT?

"We've got a song called 'Starlet', it's got a nice chorus. It's a bitchy song about another girl singer."

WI-EVIL-ICKED, TABLOID PROLAPSE.

ROXETTE, ARE YOU DRESSED FOR SUCCESS?

"Rob and Nat are stylish. Me and John the keyboardist get coached on our outfits by them."

LET'S TALK TITTY. LAD DEMOGRAPHIC,

COIN REALLY TO SHELL. WOULD YOU AND NAT BOTH DISPLAY FOR NUTS?

"Ha ha, I don't think that'd be right for either of us."

THAT'S SOME PIOUS BULLSHIT. WHAT ABOUT THE GAY MONEY? GET THE GUYS OILED UP IN G-STRINGS FOR THE PINK POUND, YEAH?

"They would love that. That sounds ideal."

SWEETNUTS, I LIKE YOU. LET ME RIDDLE YOU THIS: I'M CHATTING TO THE LITTLE CHEF CREW RIGHT NOW ABOUT A MULTI-LEVEL, TOTAL INTEGRATION STRATEGY WITH A HOT NEW BAND. HOW'S A TOUR PLAYING AT EVERY LITTLE CHEF IN THE COUNTRY SOUND, BABY?

"Depends how much free food we'd get!"

ALL THE POTATO GAK YOU CAN EAT.

I'LL BELL YOU, YEAH?

WWW.MYSPACE.COM/NEONKICKS

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"

SPECTRUM 7

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'SO SILENT THE NIGHT' OUT IN
SEPTEMBER



24TH SEPT - 100 CLUB, LONDON
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NME SAYS: Guilt-ridden sharp electro-emo



DOLL & the KICKS HEADLINE UK TOUR 2009
SEPTEMBER

22 HULL - THE LAMP
24 CREWE - THE BOX
25 MANCHESTER - SUB 261
26 LIVERPOOL - INK (formerly Masque)
30 LEEDS - THE LIBRARY

OCTOBER

01 PRESTON - THE MAD FERRET
02 BLACKBURN - THE LIVE LOUNGE
03 YORK - THE BASEMENT
05 BIRMINGHAM - HARE AND HOUNDS
08 BRIGHTON - CONCORDE 2
09 LONDON - CAMDEN BARFLY
11 NEWCASTLE - THE END
12 EDINBURGH - CABARET VOLTAIRE
14 ABERDEEN - TUNNELS
15 INVERNESS - MAD HATTERS
16 GLASGOW - THE CLASSIC GRAND
17 HARTLEPOOL - THE CLARENDON

NME SAYS: Indie-punk anthems with added vocal gymnastics

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, it's got a freshly medicinal theme with quirks, and we reckon the production and direction in it are top notch! - Well worth checking out

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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GIG GUIDE

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

487 GIGS
ACROSS
THE UK &
IRELAND

PICK OF THE WEEK...



PICK OF THE WEEK

ELECTRIC WIZARD

WHERE: LONDON SCALA (MON), DUBLIN THE LANE (TUES)

Legendary harbingers of doom metal from, er, Dorset. Following a rare outing at last May's ATP festival, the sludge stalwarts now kickstart a short but sweet tour. Fans of ear-assaulting apocalyptic noise won't want to miss this.

WWW.NME.COM/artists/electric-wizard

EVERYONE'S TALKING ABOUT

THE RAVEONETTES

WHERE: LONDON
HOXTON SQUARE BAR
& KITCHEN (TUES)

The Danish garage rock duo head to the capital for a one-off visit to preview tracks from their forthcoming fourth studio album 'In And Out Of Control' due for release this October.

WWW.NME.COM/artists/raveonettes



PICK OF CLUB NME

ALVAREZ KINGS

WHERE: CLUB NME LONDON, KOKO (FRI)

Indie rock'n'roll is making a comeback with Alvarez Kings. With support coming from the delectable Dolly Rockers be sure to wear your best dancing shoes.

WWW.NME.COM/clubnme



DON'T MISS

EXPLOSIONS IN THE SKY

WHERE: BELFAST SPRING & AIRBRAKE (SUN),
SHEFFIELD LEADMILL (MON)

The Texas-based four-piece head to the UK with their cinematic soundscapes for a fleeting two-date visit.

WWW.NME.COM/artists/explosions-in-the-sky

RADAR STARS

MALE BONDING

WHERE: OFFSET FESTIVAL, HAILESAULI FOREST (SAT)

Let's get physical. The Sub Pop-signed London trio who've proven themselves to be masters of aggressively euphoric grunge-pop grace the Loud & Quiet stage at this year's Offset Festival.

WWW.NME.COM/artists/male-bonding



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WEDNESDAY

SEPTEMBER 2

Healthy Minds Collapse The Tunnels
01224 211121

Peter Green Moles 01225 404445

Carrie Haber/The Outlaws Of
Tombstone Harpurs Cellar Bar
0871 230 1094

The Script Waterfront 028 9033 4455

Jim Bob Freebutt 01273 603974
Mila Falls The Albert 01273 730499
Two Spot Gobi/The Perils
Concorde 2 01273 673311

BRISTOL

The Dodos Thekla
08713 100000
Tiny Vipers Bonaventure
0117 929 9008

Cure The Disaster Barfly
029 2066 7658

Bilzen Trapper Cyprus Avenue
00 35321 427 6165

DERRY

A Wilhelm Scream/Battle Of
Kruger/HoofBite/Death Defying
Life Rockhouse 01332 209236
Bleed From Within/Desolated
The Victoria Inn 01332 740091

Chris De Burgh Gaiety Theatre
00 353 1 475 8555

Asshole Parade Cavern Club
01392 495370

Cry Parrot 13th Note Cafe
0141 553 1638

Julia And The Doogans Admiral
0141 221 7705

Passenger Pivo Pivo
0141 564 8100

The Pastels/Tenniscoats Stereo
0141 576 5018

Matt McGurty Primrose Bar
01132 621368

A Flock Of Seagulls O2 Academy
0870 771 2000

Brian Wilson Philharmonic Hall
0871 230 1094
Kristyna Myles Korova 0151 709 7097

LONDON

Ben Mowat Troubadour Club
020 7370 1434



Codes In The Clouds/The Gadsdens
93 Feet East 020 7247 6095
The Crookes/Magic & Fur/
Friendship/Three Trapped Tigers
Vibe Bar 020 7377 9880
Dead Confederate Legion
020 7613 3012

Gary Kemp Garage 020 7607 1818
The Grants Arts Club 020 7460 4459

Hal Flavin/Mister Kite Dublin Castle
020 7485 1773

Ivyrise/The Wild Mercury Sound
Monto Water Rats 020 7837 4412

Kate Miller-Heidke Barfly
0870 907 0999

Liam O'Donnell Slaughtered Lamb
020 8682 4080

Magnolia Electric Co. Bush Hall
020 8222 6955

Maleficent The Fly 0870 907 0999
Mi Mye/Wildbirds & Peacedrums/

The Tailors Social 020 7636 4992
My First Tooth/The Antlers
229 Club 020 7631 8310

Nektar Borderline 020 7734 5547
Nice Peter/The Lock Up Cycling Club
Good Ship 020 7372 2544

Proud Mary 100 Club 020 7636 0933
The PB Underground Cargo
0207 749 7840

Relics/Stranger Sons of WB/
Demontre Windmill 020 8671 0700
Rodrigo Y Gabriela KOKO
020 7388 3222

The Silver Brazilians Ace Cafe
020 8961 1000

Sleepingdogz Buffalo Bar
020 7359 6191

Zemtones/Fire Exit/Naomi Mates
Humans Comedy 020 7839 7261

Sleeping States The Corner
0871 230 1094

The Vanguards/Deptford Lights
Night And Day Cafe 0161 236 1822

Violet Youth/The Control Roadhouse
0161 228 1789

Whalebone Polly Dulcimer
0161 860 0044

Iron Guerrilla Head Of Steam
0191 232 4379

Paul Jackson Egypt Cottage
0191 232 0218

Sam Baker Arts Centre
01603 660352

Colin Staples Band Running Horse
0115 978 7398

Jeffrey Lewis Bodega Social Club
08713 100000

Terry Reid Cellars 0871 230 1094

The First Floor The Vault
0871 230 1094

Banjo Or Freakout/Sian Alice Group
Harley 0114 275 2288

The Flatliners Joiners 023 8022 5612

SweetCornBread/Awesome Feline
Horn 01727 853143

THURSDAY

SEPTEMBER 3

Be sure to tune into NME Radio from 4pm
to hear the delectable Speech DeBelle
perform an exclusive session and interview

NME
RADIO

Maths/Death Of Thieves Flapper
0121 236 2421

Sixdaysober Actress & Bishop
0121 236 7426

Sleeping States/Peter Conway
Hare And Hounds 0121 444 2081

The Sea Will Decide/Mickey Wynne
The Albert 01273 730499

Sian Alice Group Freebutt
01273 603974

Elektrikux Louisiana 0117 926 5978

Sleepingdogz Lansdown
0871 230 1094

The Tallest Man on Earth Croft
0117 987 4144

Kadesli/James Page Portland Arms
01223 357268

Colorama Buffalo Bar 029 2031 0312
I Am Forever Barfly 029 2066 7658

SGT Wolfbanger The Box
01270 257398

Bitter Pills Rockhouse 01332 209236

The Bionic Rats Turk's Head
00 353 1 417 9900

Ray LaMontagne Gaiety Theatre
00 3531 475 8555

The Ads/The OK Social Club/Found/
Come In Tokyo Cabaret Voltaire
0131 220 6176

Alphabeat The Electric Circus
0131 226 4224

Passenger Tron 0131 226 0931

The Static Age Cavern Club
01392 495370

Dropkick 13th Note Cafe
0141 553 1638

Pink Kross Stereo 0141 576 5018
The Wholigans/Combat Rock Ivory
Blacks 0141 221 7871

Gold Kids Joseph's Well 0113 203 1861

The Pastels Brudenell Social Club
0113 243 5866

She Keeps Bees Royal Park Cellars
0113 274 1758

Tragical History Tour New Roscoe
0113 246 0778

As Of Today/When Gravity
Falls/Lost Gravity Bull & Gate
020 7485 5358

A.Genuine.Freakshow/Canyons/
Auto De Fe Good Ship 020 7372 2544

Bad Manners Underworld
020 7482 1932

Brian Wilson Roundhouse
020 7482 7318

Chatham County Line Garage
020 7607 1818

Cobra Skulls Windmill 020 8671 0700

Defector/Lostaura/Nylo/
The Guns Of Pig Alley Dublin Castle
020 7485 1773

The Dodos Bush Hall 020 8222 6955
Example Hoxton Square Bar & Kitchen
020 7613 0709

Finley Quay Monto Water Rats
020 7837 4412

Fredrick Stanley Star Lock Tavern
020 7485 0909

Goldheart Assembly/Oldwick
Troubadour Club 020 7370 1434



The Dodos, Bush
Hall, London

Jack's Mannequin KOKO
020 7388 3222

The Lines/The Foxes
Luminaire 020 7372 7123



Nic Dawson Kelly The Fly
0870 907 0999

Panic Sweets/American Moustache
Buffalo Bar 020 7359 6191

Rosamojo & The White Rabbit
Hope & Anchor 020 7354 1312

Sarah Blasko Borderline
020 7734 5547

Spizzenergy! 100 Club 020 7636 0933

They Came From The Stars
I Saw Them/Arthur & Martha
The Lexington 020 7837 5387

Tiny Vipers Slaughtered Lamb
020 8682 4080

Visitor/Bluey Robinson Arts Club
020 7460 4459

30H3 02 Islington Academy
0870 771 2000

A Flock Of Seagulls Academy 3
0161 832 1111

Cutaways/Eleanor Lou/Civilian
Roadhouse 0161 228 1789

Damon & Naomi/Amor De Dias
Dulcimer 0161 860 0044

Fel Comodo Satan's Hollow
0161 236 0666

Ohbijou/Ok Deadman Night And Day
Cafe 0161 236 1822

Eric Bogle/John Munro Tyneside Irish
Centre 0191 261 0834

Toronto Son Head Of Steam
0191 232 4379

Shri Arts Centre 01603 660352

The Flatliners Maze 0115 947 5650
Nektar Rock City 08713 100000

The Family Machine Jencho Tavern
01865 311775

Jeffrey Lewis Cellar 01865 244761

Baddies/Mindshock The Mad Ferret
01772 257180

Dinosaur Jr Leadmill 0114 221 2828

The Alistair Goodwin Band
Platform Tavern 023 8033 7232

Capricorn Sister Joiners
023 8022 5612

Dirty Money/Tobacco Road/
The Brink Horn 01727 853143

The Blowbacks The Vic 01793 535713
No Ties The Rolleston 01793 534238

Paradoxical Civic Hall
01902 552121

Three Uncomfortables The Firefly
01905 616996

Codes In The Clouds,
93 Feet East, London



KEY +14 = 14 AND ABOVE +16 = 16 AND ABOVE
AA = ALL AGES
WA = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

FRIDAY

SEPTEMBER 4

The Riffs/Dirty Revolution/
The Pressure Tones Esquires
01234 340120

Willard Grant Conspiracy Auntie
Annie's 028 9050 1660

Alphabeat Rainbow 0121 772 8174
Cherbourg Glee Club 0870 241 5093
Jack's Mannequin O2 Academy 2
0870 771 2000
Moseley Folk Festival: St Etienne/
Frida Hyvonen/Seeland/Mary
Hampton/Circulus/Ben Calvert/
The Music Lovers/The Fancy Toys
Moseley Park 07789 440026

The Mundens Hermit 01277 249303

Franklyou Sanctuary 01273 770006
The Hi-Sides/Icicle Thieves
The Albert 01273 730499
Raver Baby Concorde 2 01273 673311

A Wilhelm Scream/All Idols Fall/
First Failure Croft 0117 987 4144
Bad Manners Fleece 0117 945 0996
Big Joan Louisiana 0117 926 5978
Outsider Cat And Wheel
0117 942 7862

Doll & The Kicks Portland Arms
01223 357268

Bear Hands Barfly 029 2066 7658
Evils Buffalo Bar 029 2031 0312
Tiny Vipers/Sleepingdogz Chapter
Arts Centre 029 2031 1050

Sleeping States Taylor John's House
024 7655 9958

Thought Explode The Box
01270 257 398

Patchwork Grace The Victoria Inn
01332 740091
The Troubadours Rockhouse
01332 209236
The Wholligans Flowerpot
01332 204955

Austin Carter The Purty Kitchen
00 3531 6770945
Jamie McDonald Whelan's (Upstairs)
00 3531 475 9372
Ray LaMontagne Gaiety Theatre
00 3531 475 8555

Tokyoblu Cabaret Voltaire
0131 220 6176

The Semantics/Archie Wah Wahs
Beacon Court Tavern 01634 853186

All Park Oran Mor 0141 552 9224
The Animals & Friends/Spencer
Davis Group Ferry 01698 360085
The Dodos King Tut's Wah Wah Hut
0141 221 5279
Jane McDonald Pavilion Theatre
0141 332 1846
Jim Bob 13th Note Cafe 0141 553 1638
Kick To Kill/Scraglight The V Club
0141 333 9919
The Lava Experiments Nice'n'Sleazy
0141 333 9637
Moderate Scene Of Injury ABC
0870 903 3444
Mr Kill ABC2 0141 204 5151

Ohbijou Captain's Rest 0141 331 2722

Ed Tudor Pole Square 01279 305000

Attack! Attack! Club 85
01462 432757

Smokestack Neptune Bar
01273 324 870

Los Salvadores Royal Oak
01473 728201

CLUB NME

CHELMSFORD

LR ROCKETS +
SAN WILFRED +
THESE NEW PURITANS
BASH HOUSE
01245 356811

LONDON

ALVAREZ KINGS +
DOLLY ROCKERS
ROAD
020 7388 3222

After Dark New Roscoe 0113 246 0778

Cross Cut Saw The Owl 0113 256 5242

Dan Audio Elbow Rooms
0113 245 7011

Magnolia Electric Co Brudenell Social
Club 0113 243 5866

Shakinouts Cockpit 0113 244 3446

Sucloperro Joseph's Well
0113 203 1861

Mick Flannery Dolans Warehouse
00 35361 314463

The Bikini Beach Band Queen Of
Hoxton 020 7422 0958

Billerica Bay Underbelly
0207 613 3105

Chic Forum 020 7344 0044

Clinic Hoxton Square Bar & Kitchen
020 7613 0709

Damon & Naomi Café Oto

Dirty Money/The Static Age
Hope & Anchor 020 7354 1312

Episode One/The Voltains
Bull & Gate 020 7485 5358

The Flatliners Underworld
020 7482 1932

Islington Boys' Club/Century Man
Dublin Castle 020 7485 1773

Matt Adey/Kristina Myles
Troubadour Club 020 7370 1434

Maybesheville/Jalrus/Munroe Effect
Good Ship 020 7372 2544

Toxins/The Vinyl Stitches/Will
Hanson Tommy Flynn's 020 7609 7162

The Travelling Band The Fly
0870 907 0999

The Vital Organs/Invisible Vegas
Monto Water Rats 020 7837 4412

12 Dirty Bullets/The Antlers
The Lexington 020 7837 5387

Bleed From Within Jabez Clegg
0161 272 8612

Futurecop Night And Day Cafe
0161 236 1822

Last Go Fiasco Moho Live
0161 834 8180

Okkervil River Club Academy
0161 832 1111

Ten Bears/Vagner Love/Airship
Ruby Lounge 0161 834 1392

Wolf People Irish Association Social
Club 0161 881 2898

Paper Planes Fishpond 01629 581000

Linchpin/Carpe Diem Pitz
01908 660392

Hassle/David Lord Bridge Hotel
0191 232 6400

Mother Firefly Dog & Parrot
0191 261 6998

Treebeard The Robin Hood
0191 257 0265

The Levellers Roadmender Centre
01604 604222

Magoo Arts Centre 01603 660352

The Mark Met Lounge
01733 566100

PORTSMOUTH
The Targets The Point 011094

READING
The Hi-Fideis Old Orleans
0118 951 2678

Jack & The Beanstalks Plug
0114 276 7093

Martin Stephenson Shakespeare
0114 234 9636

Laura Charms Platform Tavern
023 8033 7232

The Polar Bear Club Joiners
023 8022 5612

Scratch Perverts Orange Rooms
02380 232333

The Vibrators Hamptons Bar
07919 253 508

Mark Morris Mama Liz's
01780 765888

Goldie Lookin' Chain Subscription
Rooms 01453 760900

Mortdelamer The Furnace
01793 534238

Them Is Me/Hiproute 12 Bar
01793 535713

Copy Haho/Piskle Silts Escobar
01924 332000

Timesprout/Jam Abraham
Snooty Fox 01924 374455

A Flock Of Seagulls Wulfrun Hall
01902 552121

Airheads Fibbers 01904 651250

SATURDAY

SEPTEMBER 5

These Uncomfortables
Green Park Tavern 01225 400050

Doll And The Kicks Esquires
01234 340120

Moseley Folk Festival: Beth Orton/
Bert Jansch/Kris Drever/John
McCusker/Roddy Woomble/Jackie
Oates Moseley Park 07789 440026

Engelbert Humperdinck Symphony
Hall 0121 212 3333

Okkervil River O2 Academy 2
0870 771 2000

Tygers Of Pan Tang Roadhouse
0121 624 2920

Goldblade Engine Room
01273 728999

Golinski Brothers The Albert
01273 730499

Thoughts Collide Freebutt
01273 603974

Dinosaur Jr Anson Rooms
0117 954 5810

Fightstar Youth 4 Youth Festival
0871 230 1094

Findo Gask Start The Bus
0117 930 4370

The Goodness Louisiana
0117 926 5978

The Mudheads Albert Inn
0117 966 1968

The Pastels/Tenniscoats Thelma
08713 100000

Quantic And His Combo Barbaro
O2 Academy 0870 771 2000

Ezio Boathouse 01223 460905

The Kull Portland Arms 01223 357268

Sleepingdogz CB2 01223 508 503

Throwing Paper Aeroplanes Barfly
029 2066 7658

Fake Heroes The Box 01270 257398

Kettlefish The Victoria Inn
01332 740091

Koobind/Minus IQ Rockhouse
01332 209236

Ray Lamontagne Gaiety Theatre
00 3531 475 8555

Stephen James The Purty Kitchen
00 3531 6770945

The Junipers Sneaky Pete's
0131 225 1757

Kid Canaveral The GRV 0131 220 2987

Scott Hutchison (Frightened Rabbit)
The Electric Circus 0131 226 4224

Inspiration Cheese & Grain
01373 455420

Charlotte O'Connor King Tut's Wah
Wah Hut 0141 221 5279

Echofela ABC2 0141 204 5151

The Echo Session 13th Note Cafe
0141 553 1638

Hampden Heroes Rammy
O2 Academy 0870 771 2000

You Can't Eat The Word Food
Nice'n'Sleazy 0141 333 9637

True Tiger Boilerroom 01483 440022

The Get Up Square 01279 305000

The October Game Club 85
01462 432767

Bandish Projekt Wardrobe
0113 222 3434

Desperate Measures New Roscoe
0113 246 0778

Driving Sideways The Owl
0113 256 5242

Smart Patrol The Common Place
0845 345 7334

Subhumans Joseph's Well
0113 203 1861

Soweto Gospel Choir Philharmonic
Hall 0871 230 1094

Alba Ross/Sugar For The House 93
Feet East 020 7247 6095

Big Boy Tomato/United Stoats Of
America Windmill 020 8671 0700

Broken Stars/The Little Philistines
Good Ship 020 7372 2544

Colossus/Noisepilots Buff & Gate
020 7485 5358

Crazy Cousins Roundhouse
020 7482 7318

Crazy P Koko 020 7388 3222

David Ford Bloomsbury Theatre
020 7388 8822

Fake City Lights/Bridge Fire Jamm
020 7274 5537

Floating Points Cargo 0207 749 7840

Fryars/Bright Light Bright Light
Proud Galleries 020 7482 3867

I Thee Lothario/The Young
Bloods/Arrows/Corelli Dublin Castle
020 7485 1773

The Chapman Family, Offset
Festival, London

The Longest Day Monto Water Rats
020 7837 4412

My Echo Barfly 0870 907 0999

Our Divide/Delta Red Hope & Anchor
020 7354 1312

Prince Buster Camden Centre
020 7974 5633

Rolsin Murphy SeOne 020 74071617

Roseanne Barr/Husbands/
Maria And The Minors Catch
020 7729 6097

Offset Festival: The Silts/
The Futureheads/Future Of
The Left/Metronomy/Damo Suzuki/
Friendship/Dead Swans/Romance/
Pulled Apart By Horses/
The Chapman Family/Bombay
Bicycle Club/Drum Eyes/Mazes/
Speak & The Spells Hainault Forest
0871 230 1094

Black Dyke Band Bridgewater Hall
0161 907 9000

The Breakdowns Night And Day Cafe
0161 236 1822

The Dodos/Dan Michaelson &
The Coastguards Ruby Lounge
0161 834 1392

George Borowski Green Room
0161 236 1677

Its A Buffalo Academy 3
0161 832 1111

Red Or Black/We Fear Change
Roadhouse 0161 228 1789

Molra Stewart Cluny
0191 230 4474

Winter In Eden Dog & Parrot
0191 261 6998

Fel Comodo Arts Centre
01603 660352

Jim Bob Marquee 01603 478374

Alphabeat Stealth 08713 100000

Bear Hands Rescue Rooms
0115 958 8484

Love/Hate Rock City 08713 100000

Mr Shadow O2 Academy 2
0870 771 2000

Tim And Sam's Tim And Sam
Band With Tim And Sam Cellars
0871 230 1094

Harper Boardwalk 0114 279 9090

The Purple Project Brook
023 8055 5366

First Offence The Rolleston
01793 534238

Ignominious Incarceration
The Furnace 01793 534238

Mick Taylor Assembly Hall
01892 530613

Zombie Met Girl The Forum
08712 777101

Strangle Kojak Civic Hall
01902 552121

Mantra Fibbers 01904 651250

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

SEPTEMBER 6

BELFAST

Explosions In The Sky Spring & Airbrake 028 9032 5968

BIRMINGHAM

Moseley Folk Festival: Jethro Tull/ Cara Dillon/Martin Carthy/Dave Swarbrick/Adrian Edmondson & The Bad Shepherds Moseley Park 07769 440026
Strangle Kojak Roadhouse 0121 624 2920

BRIGHTON

Bad Manners Concorde 2 01273 673311
Pog/Sweet Sweet Lies The Albert 01273 730499

BRISTOL

Blind River Scare Tobacco Factory 0117 902 0341
Grand Pocket Orchestra/Astronomer Place 0117 945 0996
Hreda Cube Cinema 0117 907 4190
Love/Hate O2 Academy 0870 771 2000

CAMBRIDGE

Brian Finnegan Portland Arms 01223 357268
Sleepingdogz CB2 01223 508 503

CARDIFF

We Don't Dance To Love Songs/Death Quit Dancing Koko Gorillaz 08701 352245

CUMBERNAULD

The Carreras/Isa & The Filthy Tongues The Noisy 0871 230 1094

DERBY

Fel Comodo The Victoria Inn 01332 740091

DUBLIN

Nico Muhly Spiegelcent 01850 374643

GATESHEAD

Neko Case Sage Arena 0870 703 4555

GLASGOW

The Blow Monkeys Classic Grand 0141 221 4583
The Computers King Tut's Wah Wah Hut 0141 221 5279

Crossfire 13th Note Café 0141 553 1638

LITCHIN

Get Set/The City Divided/Steve Lake/Goodnight Club 85 01462 432767

LEEDS

Minty Sandinista! 0113 305 0372

LONDON

A Flock Of Seagulls O2 Islington Academy 0870 771 2000
Chip Taylor & Kendel Carson Borderline 020 7734 5547
The Dauntless Elite/The Down & Outs/Sweet Empire/Fashanu/Colt Seavers Fighting Cocks 020 8546 5174
Factory Star/Silver Pulsars/The Plot Thickens/The FFers Dublin Castle 020 7485 1773

Fel Chen/Blanco Windmill 020 8671 0700

Gorst Road Good Ship 020 7372 2544

Offest Festival: The Horrors/Wild Beasts/Danananaykroyd/A Certain Ratio/Gold Panda/LR Rockets/Death Cigarettes/Magic & Fur/Kong/The Stupids/Rolo Tomassi/The xx/Maps/Official Secrets Act/Let's Wrestle/Die! Die! Die!/Ulterior/Hatcham Social/Panica/SCUM/Fiction/Wild Palms/Tim Burgess/Ipsa Facto/Tubelord/The Ghost Of A Thousand/No Bra/Methodist Centre/Electricity In Our Homes/Connan And The Mockasins/The Ruling Class/Shrag/Sunderbans/She Keeps Bees/Sian Alice Group Hainault Forest 0871 230 1094

Rodney Fisher Barfly 0870 907 0999

Tankard Underworld 020 7482 1932

MANCHESTER

Alphabeat Roadhouse 0161 228 1789

The Low Anthem/Goldheart Assembly Deaf Institute 0161 330 4019

Tori Amos Apollo 0870 401 8000

Willard Grant Conspiracy Academy 3 0161 832 1111

NEWCASTLE

Dhama Banana The Cumberland Arms 0191 265 6151
The Skywalkers The Tyne 0191 265 2550

NOTTINGHAM

Henry Blofeld Albert Hall 0115 941 9419
Sam Baker Maze 0115 947 5650

PLYMOUTH

The Autonomads/Bus Station Loonies/HIV And The Positives/Hobby Horses/Downtown Riots Nowhere Inn 01752 670592

PORTSMOUTH

Attila The Stockbroker's Barnstormer Cellars 0871 230 1094

SHEFFIELD

The River Rats Bath Hotel 0871 230 1094

SOUTHAMPTON

A Wilhelm! Screaming Joiners 023 8022 5612

STAMFORD

The Uncomfortables Mama Liz's 01780 765888

STOKE ON TRENT

Bleed From Within Sugarmill 01782 214991

TUNBRIDGE WELLS

Skinbat Scramble/Malcolm Lenny/Vorderman/Stone Thrower The Forum 08712 777101

WAKEFIELD

Martin Stephenson Henry Boons 01924 378126

WINCHESTER

Richmond Fontaine/Peter Bruntnell/Beatnik Filmstars/Ryan O'Reilly/Chris T-T/Whalebone Polly/Jim Jones/Jason McNiff/Owen Tromars Railway Inn 01962 867795

YORK

Mary Bourke City Screen Basement Bar 01904 541144

MONDAY

SEPTEMBER 7

Fleet Foxes, Vicar St, Dublin



The xx, Offest Festival, London

ABERDEEN

Subhumans Café Drummond 01224 624642

BIRMINGHAM

Tori Amos Symphony Hall 0121 212 3333

BRIGHTON

Passion Pit Concorde 2 01273 673311

BRISTOL

Jello Biafra & The Guantanamo School Of Medicine O2 Academy 0870 771 2000

COVENTRY

Three Uncomfortables Tin Angel 07970 176881

DUBLIN

Fleet Foxes/Blitzen Trapper Vicar St 00 3531 889 4900

DUBLIN

Okkervil River Róisín Dubh 01 35391 586540

GLASGOW

Bell Orchestra Arches 0141 221 4001
Future Islands Captain's Rest 0141 331 2722

The Low Anthem/Goldheart Assembly/Cassidy Oran Mor 0141 552 9224

Summerlin/Not Advised/Up For The Let Down Ivory Blac 0141 221 7871

Willard Grant Conspiracy Stereo 0141 576 5018

LEEDS

Karras The Subculture 0113 245 0689

LONDON

Alestorm Underworld 020 7497 1932

Electric Wizard O2 Islington Academy 0870 771 2000

Gemma Ray/The Rayographs The Leighton 020 7837 5387

Grand Pocket Orchestra/Cutaways/Femmegop Windmill 020 8671 0700

Idiobox/The Dirty Chimes/The Winter Kicks/Firetruck Roastbeef Jackhammer 93 Feet East 020 7247 6095

Laura B And The Moonlighters 100 Club 020 7636 0933

Matt Deighton 12 Bar Club 020 7240 2622

Motion Picture Soundtrack Monto Water Rats 020 7837 4412

My Latest Novel Bush Hall 020 8222 6955

Rad Orchestra/Benjo Kindhardt/Urban Reverend/Hugh Young/Betty Frances The Old Queen's Head 0207 839 7261

The Raveonettes Hoxton Square Bar & Kitchen 020 7613 0709

Skorge/Dolium/The Bang Bangs Dublin Castle 020 7485 1773

THE SLY-TONES/RADIORED

Hope & Anchor 020 7354 1312

MANCHESTER

The Craze Thirsty Scholar 0161 273 7543

Vetiver Academy 3 0161 832 1111

NEWCASTLE

The Hot Melts O2 Academy 2 0870 771 2000

NORWICH

Average White Band Waterfront 01603 632717

They Came From The Stars I Saw Them Arts Centre 01603 660352

PLYMOUTH

The Briggs/Middle Finger Salute/The Strawberry Blondes White Rabbit 01752 227522

SHEFFIELD

Explosions In The Sky Leadmill 0114 221 2828

SOUTHAMPTON

A Flock Of Seagulls Brook 023 8055 5366

WAKEFIELD

The Young Minds Escobar 01924 332000

YORK

The Computers/Exit International Fibbers 01904 651 250

Eyes Shut Open City Screen Basement Bar 01904 541144

TUESDAY

SEPTEMBER 8

While Iain Baker's on holiday, Firaz will be taking over the decks at NME Radio all week from 3-7pm with the best indie tunes

NME

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Willard Grant Conspiracy
The Tunnels 01224 211121

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Mojo Hooker Roadhouse
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BRIGHTON
Average White Band Concorde 2
01273 673311
Darren Hayman And The Secondary
Modern Freebutt 01273 603974

BRISTOL
If Not Today Croft 0117 987 4144
Sam Baker Bonaventure
0117 929 9008
T-Model Ford Thekla 08713 100000

CARDIFF
Blackhole/The Plight/Throats
Barfly 029 2066 7658

CHELSEA
Thee Uncomfortables Frog & Fiddle
01242 701156

DERBY
Small Talk/Strangle Kojak/Kid Keep
Dancing/This Is How We Dance
The Victoria Inn 01332 74 00 91

DONCASTER
The Craze Vintage Rock Bar
0871 230 1094

DUBLIN
Big Mamma's Door Whelan's
(Upstairs) 00 3531 475 9372
Electric Wizard Whelan's
00 3531 475 9372

EDINBURGH
Future Islands Sneaky Pete's
0131 225 1757

Ray Lamontagne Usher Hall
0131 228 1155

EXETER
Morris Brothers Band/Roughcut
Cavern Club 01392 495370

GATESHEAD
Soweto Gospel Choir Sage Arena
0870 703 4555

GLASGOW
Fleet Foxes O2 Academy
0870 771 2000
The Hot Melts King Tut's Wah Wah Hut
0141 211 279
Lavondyss/Open The Skies
The Twisted Wheel 0141 221 4851
Red Scarflet Nice'n'Sleazy
0141 333 9637
Subhumans Ivory Blacks
0141 221 7871
Tori Amos Royal Concert Hall
0141 353 8000
Vetiver/Tiny Vipers Stereo
0141 576 5018

LIVERPOOL
Engelbert Humperdinck
Philharmonic Hall 0871 230 1094
Twenty Twenty O2 Academy 2
0870 771 2000

LONDON
The Acorn Bush Hall 020 8222 6955
Aidan Moffat & The Best Of's
Luminaire 020 7372 7123
Beaux Saunderson Troubadour Club
020 7370 1434
Darker Dogs/Horse Stories
Slaughtered Lamb 020 8682 4080
Itch Underbelly 0207 613 3105
Jello Biafra & The Guantanamo
School Of Medicine O2 Islington
Academy 0870 771 2000
Jonquill/Brontide/The Patio Set
MacBeth 020 7739 5095

Mr. Lazer Hoxton Square
Bar & Kitchen 020 7613 0709
Nicola Benedetti 100 Club
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The Sense Of Amelia/The Dissidents
Comedy 020 7839 7261
Steranko/Ice Sea Dead People/
Soma High The Lexington
020 7837 5387
Super Thursday Hope & Anchor
020 7354 1312
Wallis Bird Borderline 020 7734 5547

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Roadhouse 0161 228 1789

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Disciples Of Gonzo/The Sidellners
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Fei Comodo Sin City 01792654226

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Hank III Wulfrun Hall 01902 552121

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THE DEAD WEATHER

STARTS: MANCHESTER ACADEMY, OCTOBER 19

Jack White and Alison Mosshart bring their feisty alternative rock supergroup to the UK for a hotly anticipated autumn tour. Be sure to treat them with the same love as you would your mother.

WWW.NME.COM/artists/the-dead-weather



DEADMAU5

STARTS: LIVERPOOL NATION, OCTOBER 10

Canadian Joel Zimmerman aka Deadmau5 brings the party with his progressive house and techno bleeps. If his appearance at this summer's Glastonbury is anything to go by you will not want to miss.

WWW.NME.COM/artists/deadmau5



PART CHIMP

STARTS: BRISTOL CROFT, SEPTEMBER 19

London noise monsters Part Chimp make a welcome return to the live circuit bigger and better than ever, with the addition of bassist Tracy Bellaries and new album 'Thriller'. Go see!

WWW.NME.COM/artists/part-chimp



IDLEWILD

STARTS: MANCHESTER CLUB ACADEMY, OCTOBER 10

Taking time out from his folksy solo work, Roddy Woomble regroups with his indie-rock bandmates for a UK tour in support of new album 'Post Electric Blues'.

WWW.NME.COM/artists/idlewild

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GEAR

STUFF WE LOVE *edited by Ben Patashnik*

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100 BULLETS

A minute's silence: the best comic series of the last decade has finally come to a close. And *Wilt*, the 13th collection of *100 Bullets*, is as rich and noirish as we've come to expect from this stunning run – even if you're not into graphic novels (and you should be, they're awesome) there's plenty to love here.

www.100bullets.com

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No pithy comments here: all profits from sales of these T-shirts go to the Burma Campaign UK, and we're operating an honesty box at the NME Store. This means if you're unwaged you only have to pay a tenner, but if not then they cost £14.99. So don't lie, or Jesus will swoop down and tear your face off.

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Sometimes Man must rectify God's mistakes. Sunglasses help us puny humans cope with, y'know, the Great Life-Giver In The Sky at the best of times, and now they come with Bluetooth headsets and 4GB MP3 players built in? Science 2, Religion 0! We've got three pairs to give away, if you want a chance of winning one, correctly complete the crossword below.

www.crazyaboutgadgets.com



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These'll even make The Rev sound passable, that's how ace they are. Hell, d'you need to know about the S-Logic design that pushes sound around your ears rather than blasting it straight in? Or the metal shielding that reduces magnetic radiation by up to 98 per cent? No. Moral of the story: they sound delicious.

www.ultrason.com

THE NME CROSSWORD

WIN THE MP3 SUNGLASSES

CLUES ACROSS

- 1 Not delivered with 'Intimacy', but it's another single opportunity (3-4-6)
- 9 A common sharing of feelings with The Soundtrack Of Our Lives (9)
- 10+32A Only one person allowed to drop off during Bat For Lashes' performance (5-5)
- 11+17A "When it comes to being lucky she's cursed/When it comes to lovin' me she's worse", as penned by Cat Stevens (5-3-2-3-7)
- 12+29A Undo Steps' version of Beach Boys' music (3-6)
- 13 Their singles include 'Are You In' and 'Pardon Me' (7)
- 17 (See 11 across)
- 19 "She's like a millionaire, walking on imported air, ooh it makes you wanna die", Blondie (5)
- 20+30B Happy to have fathered 'Joy' 10 years ago? (3-3)
- 21 Pere __, David Thomas'

- band with an interest in 'Dub Housing' (3)
- 22 Terry Allen's destination in India on the 'New Freight Train' (5)
- 23 (See 26 down)
- 25 What a shame that Nickelback are so awful (3-3)
- 29 (See 12 across)
- 31 Member of The Thompson Twins given room to make his own movements? (6)
- 32 (See 10 across)
- 33 Lady gets upset over man with Orange Juice (4)

CLUES DOWN

- 2 Mew can stop telling tales now (2-4-7)
- 3 He's getting up to something much bigger with Metronomy (5)
- 4 So is it heaven getting down to Run DMC? (7-4)
- 5+18D A question of whether to put your foot down unearthing music by The Mock Turtles (3-3-3-2)
- 6 A sell-out by mistake for Madness' album (10)

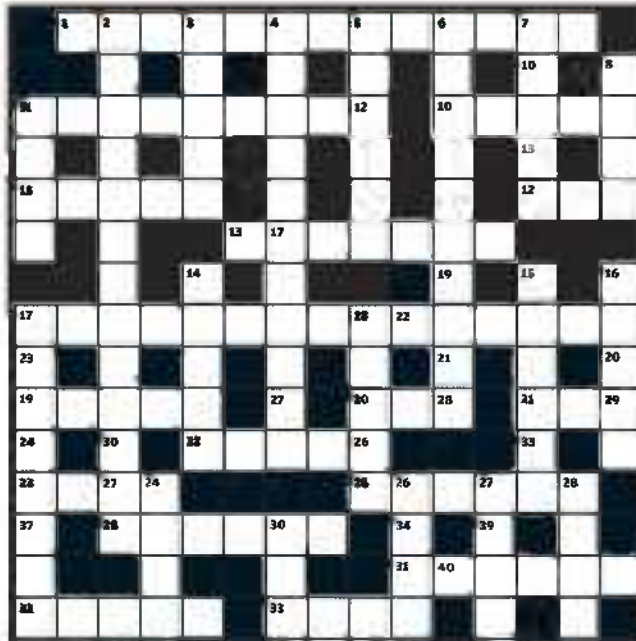
- 7 "What the hell am I doing here, I don't belong here", 1993 (5)
- 8+16D Front row seats aren't too popular when Slipknot do this number (4-2-3)
- 9+27D Colourful French eatery for Paul Weller's old Style Council (4-4)
- 14 UK reggae band who had number one hit in 80's with 'Don't Turn Around' (5)
- 15 Somehow amused with an Annie Lennox album (6)
- 16 (See 8 down)
- 17 "It's a holiday in ____, it's a tough kid but it's life / it's a holiday in ____, don't forget to pack a wife", The Dead Kennedys (8)
- 18 (See 5 down)
- 24 In a little while it'll be My Bloody Valentine (4)
- 26+23A Reformed in 2007 after 25 years but as yet no new material (4-4)
- 27 (See 9 down)
- 28 Agreement made with The Pixies (4)
- 30 (See 20 across)



Compiled by Trevor Hungerford

AUGUST 8 ANSWERS

- ACROSS**
- 1-5A+23D Sing When You're In Love, 9 Oates, 10 Peaches, 12 Two Ways Out, 17 1515, 18+15D White Lies, 19 Run, 21+16A Two Tribes, 22 Ross, 23+29A It's a Hit, 24 Tramp, 25 Dogs, 28 Lull, 30 Halo, 31 Ann, 33 Girls.
- DOWN**
- 1 Stop The World, 2+32A Not So Pretty, 3+20D We Started Nothing, 4 ESP, 6+14A Ooh La La, 7 Rascals, 8 Nature, 11 Passion Pit, 13 Spirit, 19 Railway, 21 Teacher, 26 Omar, 27 Stop.



Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before midnight, Sept 16, 2009, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. First correct one out of the lot wins!

PICK OF THE WEEK



50 BANDS THAT ROCKED THE FESTIVALS THIS YEAR

Whether you were at Glasto or an amazing boutique fest, you'll agree it's been one hell of a festival season. So we're bringing the best of the summer, including The Prodigy, Kings Of Leon and Dizzee, to an armchair near you.

Sunday, August 6, 2pm

PLUS...

WEDNESDAY

NME ROCK CHART

With You Me At Six, Biffy Clyro and Linkin Park.

September 2, 4pm



THURSDAY

FROM THE BEGINNING

The White Stripes from the ground up.

September 3, 1pm



FRIDAY

MINI VIVA PRESENT CLUB NME

The duo's favourite tracks.

September 4, 9pm



SATURDAY

PRESTON PRESENTS CLUB NME

Featuring MIA and Jamie T.

September 5, 9pm



SUNDAY

10 TRACKS YOU HAVE TO HEAR THIS WEEK

Jay-Z and Deadmau5 star.

September 6, 8pm



MONDAY

EDITORS VS FRANZ TOP 10

Does exactly what it says on the tin.

September 7, 1pm



TUESDAY

TIME FOR HEROES

We're holding out for a hero - this week it's Jay-Z.

September 8, 9pm



Full listings: NME.COM/NMETV

The NME Chart TV



1 FRIENDLY FIRES

KISS OF LIFE

2 ARCTIC MONKEYS

CRYING LIGHTNING

3 KASABIAN

WHERE DID ALL THE LOVE GO?

4 LITTLE BOOTS

REMEDY

5 DIZZEE RASCAL

HOLIDAY

6 BLOC PARTY

ONE MORE CHANCE

7 LILY ALLEN

22

8 KINGS OF LEON

NOTION

9 THE CRIBS

CHEAT ON ME

10 CALVIN HARRIS

READY FOR THE WEEKEND

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IN OUR STUDIO



THE TEMPER TRAP

We've heard some strange warming-up sounds from bands before, but no-one compares to The Temper Trap. Issuing snake sounds, jungle noises and catarrh-crumbling roars, they were making a symphony just to clear their throats. Anyway, they went on to treat us to some sublime tunes before nipping in to set the world to rights with Iain Baker.

Session played: Wed, August 19

COMING UP...

■ SPEECH DEBELLE

The Mercury-nominated rap genius and all-round lovely lady dropped by recently for an exclusive session and a chinwag with Iain Baker. Hear it all from 4pm.

September 3, 4pm

■ FIRAZ

Iain Baker's taking a well-earned break this week so Firaz is covering with the usual mix of scorching new tunes, hot downloads and the latest music news.

Sept 7, 3pm

ON THE PLAYLIST...



■ MEMORY TAPES

Bicycle

■ THE ENEMY

Be Somebody

■ JULIAN PLENTI

Only If You Run

■ THE BIG PINK

Dominoes

■ THE VIVIANs

Just Two Girls



■ BLEECH

The Worthing Song

■ WHITE DENIM

Regina Holding Hands

■ FLORENCE AND THE MACHINE

Drumming Song

■ FRIENDLY FIRES

Kiss Of Life

■ REVEREND & THE MAKERS

No Soap (In A Dirty War)



NEW

■ WOLF MOTHER

New Moon Rising

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

by **MARTIN CARR**

The former Boo Radley disses Britpop, but loves the internet and speedy songwriting

A LITTLE IMAGINATION GOES A LONG WAY. "Some people think we were a Liverpool band, but we grew up in Wallasey on the Wirral. We loved The Beatles and all that – the idea of Liverpool – but the only influence the Wirral had on us was that, more than anything, it was somewhere we all really wanted to leave. It was all about getting to London, really. Make it to Liverpool, then make it to London. Having said that, down the road from us was New Brighton. In the '80s it was this faded, run-down seaside town and we used to love it. We were all really into the rockabilly revival, bands like the Stray Cats, so New Brighton was the perfect backdrop for us. There were kids in tracksuits everywhere, but we used to go there among them all, with our quiffs, pretending it was 1957."

NOT EVERYONE CAN BE BONO. "In the late '90s The Boo Radleys appeared on 'Rock The Dock', a benefit record in aid of the Liverpool dockers. We weren't sure whether or not we should've got involved, but even if we made fools of ourselves and still ended up doing some good for something, or helping a cause we believed in, then we always would. Someone like Billy Bragg or Chuck D can walk effortlessly in both worlds, but we didn't really have that confidence. It must be great to be able to do what Robbie Fowler did [celebrating a goal by revealing a shirt in support of the striking dockers]. But he didn't have to explain himself – he could just lift up his shirt and make a point."

BRITPOP WAS A MEDIA INVENTION. "We never took Britpop seriously – you certainly didn't feel like you belonged to some gang. If you read *NME* or *Melody Maker* at the time, you got the impression that all these bands were meeting up in a hut in London and having big Britpop parties. It was completely driven by the media. I wasn't actually that close to many bands – the exceptions are Super Furry Animals and Mogwai. I love being around those bands, they have such a close relationship. Both make me wish I was still in a band. I did a radio show



a couple of weeks ago and all they wanted to talk about was 1996, but the records they were playing weren't records that I bought. I remember 1996 as being the year of the first DJ Shadow and Dr Octagon albums or [debut Super Furry Animals album] 'Fuzzy Logic'. I didn't buy Pulp or Menswear records."

CHRIS EVANS ISN'T ACTUALLY THE ANTICHRIST. "People ask about him appropriating 'Wake Up Boo!' for his radio show but as they need permission before they do these things, we must have been fine with it at the time. We rarely let anybody use our songs and I only started saying yes to adverts last year when my girlfriend became pregnant. To be honest, though he's a bit old hat now, Chris Evans was a breath of fresh air. We'd had years of Simon Bates and Gary Davies – if you worked in an office, DJs like that made the daylight hours a living hell. Saying that, I never listened to Chris Evans. I've

"I NEVER LISTENED TO CHRIS EVANS, I'VE ALWAYS PREFERRED WOMAN'S HOUR"

always preferred Radio 4 – I'm a *Woman's Hour* man..."

SONGWRITING IS EASIER WHEN YOU DON'T HAVE A JOB. "I once said I never took more than two hours over a song. It was a lie, and a naff one at that, but I used to be able to get a tune going and write lyrics straight away. Now it takes me weeks. These days I've got a baby and another job away from my music [Martin also provides the illustrations for Caitlin Moran's column in *The Times*], so I don't have the luxury of time I used to. Even so, I think I just find it more difficult now to finish stuff once it's started."

THE INTERNET ISN'T KILLING RECORDS. "Ten or 20 years ago there was no way you could access music like you can now. You either heard a record

on the radio or read about it in *NME*, then went the shop and bought it. In the '80s they had this thing where you could ring a phone number and listen to new releases – it cost a fortune – and that was about as instant as it got. I love the fact that, now, I can just think of a song and find it online. You've still got the choice – CDs didn't replace vinyl after all."

MAKE THE MOST OF NOW.

"I think all the time about what I could have done differently but, if I was here in front of my 20-year-old self, telling him what to do, it wouldn't matter – I didn't listen to anyone. Now I work as much as I can – I love what I do and I wish I'd done more work rather than just going out and getting fucked. Looking back, I dwell on my own behaviour, some of which I find unfathomable. I wish I'd concentrated a bit more. It was great touring with My Bloody Valentine and Dinosaur Jr – bands that were hugely influential for us. After working heartbreakingly crappy jobs or being on the dole since leaving school it was a miracle to be touring the world in big buses, meeting interesting people and then buying drugs off them. It seems impossible now, but I haven't been on a tourbus for over 10 years."

SCIENCE ISN'T SO BLINDING, AFTER ALL.

"A couple of years ago some professor rated 'Wake Up Boo!' the most feel-good song of all time – something about a mathematical formula claimed to be used by film composers. Apparently, second and third

places went to The Beach Boys' 'Good Vibrations' and 'I Want You Back' by The Jackson 5. I found out recently that it was all made up..."

DID YOU KNOW?

■ As well as The Boo Radleys, the Wirral also counts Elvis Costello, John Peel and OMD kingpin and Atomic Kitten Svengali Andy McCluskey among its children

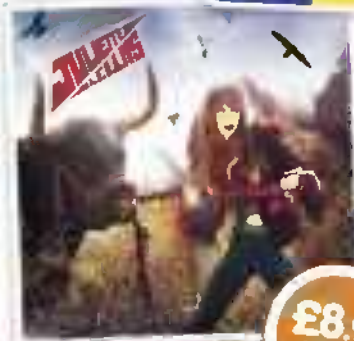
■ Being named after the main character of Harper Lee's *To Kill A Mockingbird* isn't the only pop-culture reference The Boo Radleys indulged in: 'Bloke In A Dress' is about Eddie Izzard, while 'Memory Babe' is a reference to counter-culture icon and sixth-form demigod Jack Kerouac

■ Carr says 'Psychocandy' by The Jesus And Mary Chain was "the album I'd been waiting for my whole life"

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