

FESTIVAL SURVEY 2009

NME

YOUR RESULTS ARE IN

NEW MUSICAL EXPRESS | £2.30

SPOTIFY
SPREADING
THE LOVE OR
KILLING NEW
MUSIC?
19

JAMIE T

Live... in a toilet

**WILD
BEASTS**

Talking sex...
on a lake

VIVE THE RESISTANCE!

MUSE

ON THEIR DARING NEW ALBUM

**"If everyone slags us
off, then fine!"**

PLUS
**VAMPIRE
WEEKEND**
KAREN O
DIZZEE
RASCAL
PIXIES

£2.30 13 SEPTEMBER 2009
US\$7.25 | £5.35 | CN\$6.50 www.nme.com
38 >
9 770028 636260

THE BIG PINK

'A Brief History of Love'

THE DEBUT ALBUM



INCLUDES THE SINGLES 'VELVET' AND 'DOMINOS'
OUT NOW ON CD / DL / DOUBLE VINYL WITH LTD. BONUS 12"

"AN ASTOUNDING DEBUT RECORD" **NME** "UNDENIABLY IMMENSE" **PITCHFORK**
"A MODERN POP MASTERPIECE" **MOJO** "SKY FILLING EXHILLERATION" **Q**

LIVE OCTOBER 2009

thu **08** PORTSMOUTH: Wedgewood Rooms

fri **09** BRIGHTON: Digital

sat **10** OXFORD: Academy - OX4 Festival

sun **11** COVENTRY: Kasbah

wed **14** GLASGOW: King Tuts

sat **17** YORK: Duchess

sun **18** LEEDS: Cockpit

tue **20** LIVERPOOL: Academy2

wed **21** MANCHESTER: Academy3

thu **22** LONDON: Electric ballroom

BAND INDEX

An Experiment
On A Bird In The
Air Pump 45
Band Of Skulls 41
Basement Jaxx 41
Battles 43
The Big Pink 8, 14
BLK JKS 41
Cate Le Bon 22
The Chapman
Family 45
Dananananaykroyd
45
Darwin Deez 21
Dizzee Rascal 40
Electric Wizard 43
Florence And The
Machine 11
Foals 9
Frank Black 66
Friendly Fires 9, 11
Fryars 39
Future Of The Left 45
The Futureheads 45
Glasvegas 11
Good Shoes 45
Harmonia & Eno 40
HEALTH 34
The Horrors 45
Jamie T 42
Jay-Z 38
Klaxons 8
Liam Finn 40
Lucas Renney 22
Male Bonding 45
Manic Street
Preachers 7
Metronomy 45
Monsters Of Folk 41
Muse 24
Nick Cave & Warren
Ellis 39
Paramore 43
Pearl Jam 39
Porcupine Tree 41
The Raveonettes 43
Richard Hawley 39
Simian Mobile Disco 33
The Slits 45
Speech Debelé 17
Times New Viking 41
Vampire Weekend 12
Vic Chesnutt 39
Vivian Girls 40
Wild Beasts 36
The xx 45
Yeah Yeah Yeahs 30
Yoko Ono 39

NME CONTENTS

19 SEPTEMBER 2009



CHAPMAN FAMILY p45
Stockton-on-Tees' most-unhinged wave
a final farewell to this summer's festival
season in typically understated fashion,
ripping up a stage in a forest nestled
somewhere off the M25...

NEWS

- 6 FESTIVAL SURVEY**
The annual results are in and Graham Coxon is feeling particularly smug
- 8 KLAXONS & THE BIG PINK**
The two, uh, high-spirited groups unite forces for one final Balearic blow-out
- 12 VAMPIRE WEEKEND**
Ezra and co reveal their new artwork

RADAR

- 21 NEW BANDS INCLUDING...**
Darwin Deez, Lucas Renney, Cate Le Bon and the UK scene that shuns electricity

REVIEWS

- 38 ALBUMS**
This week Jay-Z, Dizzee and Richard Hawley get our verdicts on their new releases

LIVE!

- 42 THE WEEK'S BEST GIGS**
Jamie T gives 'toilet circuit' new meaning and Offset Festival ignites a forest fire

FEATURES

- 24 MUSE**
The trio return home to Teignmouth and exclusively reveal their bonkers live plans
- 30 WHERE THE WILD THINGS ARE**
The lowdown on Karen O's soundtrack for the hotly-anticipated new movie
- 33 SIMIAN MOBILE DISCO**
Milk phobia, boozing with Diddy, and eight other things you never knew about them
- 34 HEALTH**
Are these Los Angeles hipster noise terrorists really this generation's Led Zep?
- 36 WILD BEASTS**
The Lake District natives come home to talk small-town sex issues and landmark albums

PLUS

14 MY MUSIC 17 PETER ROBINSON VS 18 LETTERS 64 GEAR & XWORD

SUBSCRIBE TODAY AND SAVE
PAY JUST £1.49
AN ISSUE*

GO TO NME.COM/149 OR CALL
0845 123 1231 AND QUOTE CODE 29W

*Offer ends 22/09/09. Overseas rates may vary. For full terms and conditions call 0845 676 7778.



THE UK'S No1
GIG GUIDE STARTS p59

10 TRACKS

YOU HAVE TO HEAR THIS WEEK



WOOZY LOVE-POP

1 **GIRLS** Lust For Life

In *The Virgin Suicides*, Kirsten Dunst, as Lux Lisbon, scrawled her name onto her underwear, and thus sealed the fate of the doomed '70s Lolita in cherry chapstick. This sweetly sepia, slightly fuzzed-out summer love song complete with fittingly lo-fi and adorable video recreates that feeling of lost youth and monogrammed pants perfectly. **On NME Radio now**



SLIPPERY ALT.POP COVER

2 **KINDNESS** Swinging Party

Without The Replacements there'd be no Hold Steady or Green Day, and Winona Ryder wouldn't have insisted the high school in cult teen film *Heathers* be named after Paul Westerberg. And they were no dab hands at alt.dance pop, so it's a delight to hear this pepped-up cover of their 'Swinging Party' by these Berlin-based elastic-funk Londoners. Although not very established on the live scene there's something highly accomplished about these popsters. **On YouTube now**

TOM OKLEY/ANDY WILLISHER

3 **THE SOUND OF ARROWS** Into The Clouds

Despite being a relatively new trade (compared to like, basking), music videos have been bled dry by clichéd narratives. So our hands shook with excitement when we stumbled across the visual masterpiece that accompanies Sound Of Arrows' brilliant new synth-romance epic: it's *Labyrinth* meets Depeche Mode in a world where unicorns are commonplace. **On NME TV now**



4 **GRIZZLY BEAR FEAT MICHAEL MCDONALD** While You Wait For The Others



When you create accomplished indie music fit to bounce off the Barbican's cultured walls, you rarely consider, "Will Jay-Z like this?" Yet the rapper became a proven fan after being spotted swaying meditatively to Ed Droste's symphonic drones. This B-side to their gorgeous single features the white soul veteran and ex-Doobie Brother taking over on vocals, and doing a rather classy job of it. **On hypem.com now**

5 MALE BONDING Year's Not Long

We love Dalston's kings of lo-fi, who've recently packed up their cassettes and relocated all future releases to their new home at Sub Pop. An ideal residency, since the Seattle label is defined by its DIY sensibilities amid corporate hype. 'Year's Not Long' is the embodiment of sweaty nights at warehouse parties - leaving you bruised, heartbroken, but shouting along with the chorus.

On MySpace now



6 CHERYL COLE Fight For This Love



Girls Aloud have broken up! Oh, they haven't, Cheryl is just reaping the benefits of being Julie Burchill's Topshop Vera Lynn by plugging herself into a vocoder and fighting for her solo career. And, judging by this debut, she's not going to give up easily. It's a strong ballad busting with handclaps and Geordie yodelling. While Vera has never wrapped her thighs in a body-con dress, she probably would have approved of the successor to her throne. On YouTube now

ARTY NOISE-PUNK

8 NO AGE You're A Target

This visceral new single from LA vegans No Age is a carefully fused cacophony of re-looped samples, slow-building guitars, and drums played to the point of sweaty destruction. A more focused offering than tracks from their last album, 'Nouns', it packs a sucker-punch of tightly wound atmospheric vocals and found sound. After touring with Deerhunter, they're performing a live score for 1988 art house escapade *The Bear* and directing a music video for Mika Miko, Randy Randall and Dean Allen Spunt are two soy drinkers thoroughly deserving of your attention. Free download from www.subpop.com now



BAFFLING COMEBACK

7 EDITORS Papillon

Now we're not saying that, in a moment of confusion about where their sound should go, Editors have been feverishly hammering together a sonic ark from their dads' old Gary Numan and Krautrock records and their little brothers' La Roux MP3s, and riskily launched themselves into a new wave of bizarre stentorian electro rather than sticking to their tried and tested gloom-indie heritage. No, we're not saying that, just that you should probably hear their new single 'Papillon', it's pretty interesting... On NME Radio now

9 ACRES, ACRES Diamonds From Coal



With only a few London shows under their belt, electro-folk crooner Jeremy Warmesley's new band Acres, Acres already count legendary producer Gordon Raphael as a fan. Inspired by Neil Young and the latest wave of US indie maven, their songs drip promise. Despite their lush harmonies, there's a distorted undercurrent - it's Brian Wilson if he had cut his teeth in Black Flag. On MySpace now

10 WASHED OUT Feel It All Around

As summer slips away, leaving tans pale and holiday romances just faded photos, we find ourselves reaching for music to remind us of dreamy sunsets on warm beaches. The songs of Washed Out, or Ernest Greene, does just that: his bedroom lo-fi pop soothing and oozing us into autumn with its fuzzy and sparse synth romance. On MySpace now



NEWS

WHAT'S HAPPENED. WHAT'S HAPPENING

Edited by Paul Stokes

BEST FESTIVAL

2009 NME FESTIVAL SURVEY 50%
Glastonbury 25%
T In The Park 7%
V Festival 4%
Latitude 2%
Other festivals 12%

NME
FESTIVAL
SURVEY
2009

YOUR SUMMER, YOUR VOTES

Comeback kings Blur steal the summer

The tents are packed away and we've got our money back on our beer cups, so here's what *NME* readers and *NME.COM* users made of this year's festivals

Blur, Radiohead and Florence And The Machine were the bands of the summer, according to the results of the NME Festival Survey 2009.

While Radiohead's Reading And Leeds Festivals headline slot earned them the top accolade as Band Of The Summer, it was Blur who clocked up the most honours, with 'Tender' voted the anthem of this summer and the band's Hyde Park gigs hailed as the season's defining moment.

"Wow, cool!" Graham Coxon told us on hearing of your votes. "I wasn't expecting 'Tender' to be [the big one]. Often the crowd would just take over. I was wondering whether to interrupt them. So it was amazing to have all those people singing 'Oh my baby', which was my little line that I wrote. Yeah, brilliant!"

He added that his own favourite moment was seeing Bruce Springsteen at Glastonbury and "realising we'd blow him out of the water!" In terms of this year's top festival, Reading

And Leeds outpaced Glastonbury as your top event. "It's always a joy when the fans like the festival as much as we do. We love them," said the festivals' boss Melvin Benn.

As for next year, it seems your message to the festival bookers is clear: **Muse, The Libertines** and **The Strokes** to headline. "I think there's no question we could consider all of those acts," Benn said, reacting the vote. "I can't comment, but it's interesting to know what the fans are talking about."

FESTIVAL ANTHEM

WOLF-KILLERS 17%
The Prodigy - 'Omen' 13%
Kasabian - 'Fire' 13%
Kings Of Leon - 'Sex On Fire' 11%
Friendly Fires - 'Jump In The Pool' 8%
Other songs 38%



BAND OF THE SUMMER

WOLF-KILLERS 14%
Blur 10%
The Prodigy 7%
Kings Of Leon 6%
Arctic Monkeys 4%
Other bands 59%



WHO SHOULD HEADLINE NEXT YEAR?

THE LIBERTINES 16%
Muse 13%
The Strokes 12%
David Bowie 7%
Foo Fighters 6%
Other bands 46%



DEFINING FESTIVAL MOMENT

WOLF-KILLERS 36%
Lack of torrential rain 24%
Michael Jackson's death 19%
Kings Of Leon conquering the UK 15%
The pop takeover 5%
Other moments 1%



HOW MUCH MONEY DID YOU SPEND ON FESTIVALS THIS SUMMER?

WOLF-KILLERS 12%
£101-£200 17%
£201-£400 45%
£400-£600 16%
£600+ 10%

BEST NEW BAND OF THE SUMMER

WOLF-KILLERS 24%
White Lies 23%
Bombay Bicycle Club 13%
Little Boots 6%
La Roux 5%
Other bands 29%

BEST STAND-ALONE EVENT OF FESTIVAL SEASON

WOLF-KILLERS 34%
Oasis at Heaton Park 15%
Kings Of Leon's UK arena tour 13%
Nine Inch Nails and Jane's Addiction's joint tour 6%
U2's arena tour 6%
Other events 26%

NANOS

WOLF-KILLERS DO ANIMALS

Wolfmother's Andrew Stockdale and Ian Peres joined The Killers onstage in Toronto to cover The Animals' classic 'Don't Let Me Be Misunderstood' on September 8. Stockdale traded verses with Brandon Flowers, before playing the guitar solo with Killers' guitarist Dave Keuning. After the song Flowers thanked Wolfmother for supporting The Killers on tour recently.



TAXI FOR WHITE LIES

White Lies have made rare track 'Taxidermy' available as an online download for the first time. The song, which forms part of the band's live set, became a fan favourite after it was released on the seven-inch vinyl version of their 'To Lose My Life' single in January. The band are currently preparing for their UK tour, which kicks off in Bournemouth on November 18.

RADIOHEAD TELL GOVERNMENT TO FAC OFF

Radiohead's Ed O'Brien has slammed the UK Government for planning to cut off internet connections of those who download illegal music. The guitarist, speaking at the Featured Artists Coalition, said the Government was "going to start a war they'll never win".



MANICS WRITE SONG FOR SHIRLEY BASSEY

James Dean Bradfield, Nicky Wire and 'Diamonds Are Forever' singer team up

As unlikely collaborations go, Dame Shirley Bassey and Manic Street Preachers are near the top of the list. However, in a fever of Welsh patriotism, Nicky Wire and James Dean Bradfield have written a new song, 'The Girl From Tiger Bay', for Bassey's forthcoming album 'The Performance', released in November.

"Especially in Cardiff, people still talk about her as one of their own," explained Bradfield. "She is indelibly connected to Tiger Bay. Our first experience of Dame Shirley was our parents playing her record and my dad seeing her on TV saying, 'She's lovely, I really fancy her', and my mum saying, 'Shut up!'" The pair were signed up for the record by James Bond soundtrack producer David Arnold, and they are trying to recreate the 'Diamonds Are Forever' singer's heyday.

"James gave me the original demo, which I thought was great," declared Wire. "It's got a touch of mid-'70s Las Vegas about it, but in an earthy, good way which is unique about Shirley. There is an undeniable glamour to her but also an earthiness that rubbed off on the track. It's glamorous, but it's real as well."

The track is the Manics' first collaboration since penning 'Some Kind Of Bliss' for Kylie Minogue in 1997, and the duo say they will only write for true pop idols.

"There's something endearing about what she [Dame Shirley] stands for. That natural kind of talent, battling through the odds," said Bradfield. "We just jumped at the chance [to work with her], number one because we are Welsh!"



Bassey's set to release new album



On the scene

Klaxons end the summer, looking to the future...

Band perform new tracks as they unite with The Big Pink to close the Ibiza Rocks season in style

The Big Pink and NME are on Ses Salines beach in Ibiza eating grilled cod when the phone rings. "Hiii sailor," comes Jamie Reynolds' voice through the crackly speaker, "we can see you!" The Big Pink's drummer **Akiko** jumps up in her blue bikini and runs onto the sand where Klaxons are strolling between sunbathers. Both The Big Pink and Klaxons are here (Sept 8) to close the season for Ibiza Rocks, the hotel/venue which has been cramming live bands onto this island for five years, with Vampire Weekend, Dizzee Rascal and MGMT also invading the island this summer. "In a way we're finally approaching the end of the 'Myths Of The Near Future' tour as well. It's been a while!" laughs Reynolds later between beers on the balcony, acknowledging it's been three years since their debut. With the number of new tracks in Klaxons' set tonight, the band finally seem to be confidently aiming ahead, putting the year's talk of re-records and albums-

in-crisis firmly behind them. "It's been good to play the new songs," explains Reynolds, "but now we're looking forward to recording this new album. We've got bucketloads of music now, we're all feeling positive about getting it done."

First though, it's The Big Pink's moment opening the night. Huddling over the balcony, Klaxons watch their mates, while the Balearic crowd wail through the chorus to 'Dominos' with the vigour usually reserved in these parts for a Tiësto anthem. Seeing as Klaxons once couldn't shut up about rave music, it's no surprise they are greeted by screams in the genre's backyard.

Amongst the classics they also drop those promised new songs. People are already singing along to 'Valley Of The Calm Trees', the rowdy Buzzcocks-esque tune, which first made its appearance at their London club shows in the spring - it was the stand-out song of those shows, but since then it's undergone a pruning, and now glows within their set. 'Hoodoo Bora' is a crazed

headbanger similar in spirit to 'Four Horsemen...' and centred around a bizarre noise that sounds like Mario deflating. New track 'Echoes'

offers a cerebral side of the band, picking up where 'Golden Scans' left off, and 'Future Memories' epically spins into the distance like a kraut song with hooks. The band will be taking these new songs into a studio with producer Ross Robinson (Cure, Slipknot) in the next few months, after sessions with James Ford.

As Klaxons leave the stage they reunite with The Big Pink for an afterparty at super-club Eden before splitting to their villa in the hills, where both bands head to the swimming pool. So, that's summer over and done with, studio tans await.



Klaxons: having a 'short' lie-down

NANOs

KAREN O:
OFFICIALLY
ANTI-FAT

Yeah Yeah Yeahs singer Karen O's song 'All Is Love' is featuring in adverts aiming to tackle the USA's youth obesity problem. The song, which features on O's soundtrack to the film *Where The Wild Things Are*, features on the 'Did You Play Today?' advert, which encourages kids to be active. Watch it on NME.COM now.

KURT'S
BANDMATES
SLAM GUITAR
HERO

Dave Grohl and Kris Novoselic have attacked the makers of *Guitar Hero* for making Nirvana's Kurt Cobain a playable character who can perform songs by other artists. In a statement they called for Activision to "do the right thing" and re-programme the game. Activision says Courtney Love gave them permission to use Cobain's likeness – however, the Hole singer denies this.

WIN NME
RADAR TOUR
TICKETS

NME has tickets to the forthcoming Fly53 NME Radar Tour up for grabs. The tour features Golden Silvers, Marina And The Diamonds, Yes Giantess and Local Natives and kicks off on September 26 at O2 Academy Oxford. See NME.COM/winradar for the full dates and how to enter.

NME investigates

Who is paying for Spotify?

The future of music or the end of full-time artists?

With the launch of its mobile app last week, the service has been hailed as the industry's saviour. Everyone loves Spotify – apart, it seems, from bands

Spotify entered a new phase last week (September 7) with the arrival of a mobile version that lets you listen to music via an iPhone or Android.

All you have to do is download the free app, get a £9.99-a-month "premium" subscription and the service's huge catalogue is yours "anywhere on the planet".

It's already been claimed that Spotify's ad-funded computer-based service has "revolutionised the music industry", and inevitably predictions for its mobile service – you can even save playlists so you can still listen in tunnels – have been equally bold. The response has been so favourable that due to demand the service has temporarily gone back to being invite-only in the UK, as some suggest we need never download a song, paid-for or otherwise, again.

Which raises the tricky question: if we're all streaming, who's actually paying for music to be made?

Last year the UK spent £1.31bn on music, but obviously if we can stream an unlimited number of tracks – even paying a tenner a month – and stop buying songs and albums individually, that figure is likely to drop.

Record labels might be OK. Collectively Warner, EMI and Merlin (the body that represents Europe's independent labels) own an 18 per cent share in Spotify and, with the company founded by Swedish entrepreneurs Daniel Ek and Martin Lorentzon currently valued at around £150million, there appears to be a financial lifeline through profits or shares.

But do you notice anyone missing from the equation? The people who make music: the artists. Bands receive a royalty every time their tracks are streamed, but that's roughly

Friendly Fires:
making half a
penny a song

half a penny; compare that to all the downloads and albums people won't need to buy any more and there's a significant shortfall.

"No-one's making

a fucking penny," suggests Phil Morais, manager of **Friendly Fires**, whose music is on Spotify. "In theory, bands get a share of the advertising revenue – but at the moment, there isn't any."

Other artists have told *NME* they too are feeling the squeeze and fear for the next generation of bands, asking, "Where will money for new music come from?" The concern is that future performers will have

to be part-timers, fitting touring and recording around day jobs.

Artists' concerns appear to be supported by the figures. According to technology blog The Register, in May Spotify's advertising revenue was £82,000, and just 17,000 UK users were using the £120 yearly subscription.

What Spotify does have, though, is momentum and, while artists might not be getting paid well now, the hope is that this potential can be converted into value soon.

"I think ultimately a product like Spotify will succeed because it's the best experience for music fans," suggests Ian Hogarth, co-founder of music recommendation site Songkick.

"Whether Spotify can become the company that succeeds in realising that dream will depend on whether they can generate enough revenue to bring the industry with them."

The question is, can your favourite artists afford to hang on?

FOALS GALLOPING TOWARDS ANNIVERSARY SHOW

Foals will debut new material later this month to celebrate their label Transgressive's 10th birthday. "New songs will be played," frontman Yannis Philippakis said of the September 25 show at Heaven in London. "Transgressive helped us out a lot when we first started," he added, speaking from a recording studio in Sweden. "They put up with us when we spoke a lot of shit. We slept on their floors when we had nowhere else to sleep and ate their cereal in the morning. And they supported us when the bullshit was set to overtake everything."

"Yannis, Yannis,
the crowd's the
other way..."

Created by **WELLA**

**With high precision styling
you can score the perfect hit.**

Highscore your play. Maximize your attraction
and stay in style. Precision is everything.



SHOCKWAVES
STYLE. ATTRACT. PLAY.



BACKSTAGE AT THE MERCURY PRIZE

Six months ago Friendly Fires, Florence And The Machine and Glasvegas were sharing a stage on the Shockwaves NME Awards Tour. Last week (Sept 8) they were head-to-head in 2009's Barclaycard Mercury Prize contest (sorry White Lies, not this year). They may not have won, but that didn't stop most of the night's drama revolving around them. We tagged along for three very eventful evenings...

FLORENCE AND THE MACHINE

It ain't easy being the bookies' favourite, but Florence Welch sure makes it look it. It's just gone three in the afternoon and

Kasabian are rattling through 'Fire' at the dress rehearsal. Stoic stage hands watch solemnly; Florence, however, is dancing her arse off. Then it's Flo's turn. Testing out the killer heels she's wearing tonight, her band strum through U2's 'Sunday Bloody Sunday' before kicking into 'Dog Days Are Over' - it's stunning, but Florence ain't so keen. "I fucked it up, I got the drums all wrong," she says. Jools Holland then presents her with a half-drunk bottle of cola in place of the real nominees' award.

From there it's a quick dash up to Flo's hotel room to be preened by her make-up artist and *NME* Future 50-starring stylist Aldene Johnson. Drinking tea and watching telly, Flo goes a bit quiet; the nerves are setting in. A car arrives to pick her up from the hotel to drive her... to the hotel. Yes, the same hotel. She poses for an age on the red carpet before being interviewed by assorted TV crews. After that it's back up to change into a long black Stella McCartney number for the actual awards show. "Vampire lady," Flo says of the look she's going for, "but I always end up looking like a witch."

Then: showtime. Harp? Check. Dead roses? Check. Her performance is flawless, but she seems more interested in the competition. "The Invisible were fucking amazing - I absolutely loved it," she gushes over the swanky dinner. "The Horrors blew my mind!"

Florence, as you know, doesn't win, but you wouldn't be able to tell from the grin on her face. Nattering with Faris Rotter as the champagne empties, she explains why: "I feel so euphoric now it's over. It was so draining that I now feel this rush of manic energy." Heading off with La Roux into the hotel lifts, the next stop is a party at private club Soho House... the dog days really are over.

ONE-WOMAN PARTY



What a Rotter: Faris with Flo



THE SICK BOY

FRIENDLY FIRES

Two days before the ceremony drummer Jack Savidge started feeling ill while recording at Paul Epworth's studio. By Monday he couldn't walk and, developing a massive rash on his leg, he was hospitalised with a cellulitis infection. Remarkably, he still makes the ceremony: "The funny thing was that the doctor I saw first was a Friendly Fires fan! He was a nice guy, but in the end he said, 'In the state the infection is in I can't really say you're free to go, so you'll have to discharge yourself'. I took the punk rock route and just walked off! I was feeling pretty awful. Aside from our performance, I only ventured down for a bit before the results - now I'm going straight home. The Mercurys 2009 will be forever etched in my memory!"



THE MISSING SINGER

GLASVEGAS

Forget losing a tenner because The Horrors didn't win, Glasvegas temporarily lose their singer at the ceremony. Initially, James Allan's absence, and the reason the band can't play the ceremony, is passed off as gastric flu, but his bandmates let slip they haven't seen him in nearly five days. "Missing in action? Yeah, something like that," guitarist Rab Allan jokes. James has actually skipped town to go to New York - only getting in touch after reading online he was 'missing'. So why the no-show? "James is not ready to discuss what was going on," their management tells us. "I'm sure he didn't want to upset anyone and let them down." The reason for James' absence staying behind the shades, though, as Rab notes on the night: "He's probably away with a woman, knowing James..."

WINNER! SPEECH DEBELLE VS PETER ROBINSON ON P17

ON THE NME STEREO

What we're listening to this week

DEVENDRA BANHART WHAT WILL WE BE (REPRISE)

The new album is a real return to form that sees Banhart channelling everything from Chet Baker to Beck.

DESOLATION WILDERNESS NEW UNIVERSE (K RECORDS)

Another gem from Calvin Johnson's Olympia-based label. This could be Deerhunter covering underachieving '80s indie legends Felt.

THE LEISURE SOCIETY THE SLEEPER (FULL TIME HOBBY)

Expanded version of the Brighton/London collective's debut. The British Grizzly Foxes, perhaps? Or should that be Fleet Bears?

HUDSON MOHAWKE BUTTER (MRP)

Barmy beeps and blips straight outta Glasgow that sounds like a million different club tunes being played at once. Backwards. Ace, then.

RYAN ADAMS THE AWL, THE SONG (HAIR METAL VERSION) (THEAWL.COM)

Adams unleashes his inner beast as he swaps husky overtones for high-pitched drawls on this ode to blogging.

YETI LANE LONESOME GEORGE (SONIC CATHEDRAL)

The debut single from this Parisian trio sounds like Pavement playing a Neu! song with Grandaddy. Oh, and it's about a tortoise. What's not to love?

PIXIES MONKEY GONE TO HEAVEN (A&R)

Winter, to us, means one thing and one thing only: Pixies playing 'Doolittle' in full at Brixton. Bring it on. (Note: this is the original, not that awful Minigroove remix that's all over the blogs).

NME RADIO NEW ON THE PLAYLIST...

• Echo & The Bunnymen 'Think I Need It Too' • White Belt Yellow Tag 'Remains' • Air 'Sing Sang Sung' • The Asteroids Galaxy Tour 'Around The Bend' • Tune in via Sky channel 0184, Virgin Media 975, Freesat 727 or at NME.COM



Vampire Weekend discuss their next marketing play after the success of the mystery girl (inset)

VAMPIRE WEEKEND

Vampire Weekend's mystery blonde

Viral web ad is actually the "evocative" cover of the New Yorkers' second album, 'Contra'

Ending a week of online 'who's that girl?' speculation, Vampire Weekend have revealed the blonde (pictured above) belongs to them – she's on the cover of their second album.

The snap appeared as a mysterious ad on websites, including NME.COM, last week and linked to another pic on ithinkuracontra.com, prompting various messageboard debates as to what it all meant.

It's actually the artwork for 'Contra', the band's next record, which will be released on January 11 next year.

"Just like on the first album I'm really happy with how everything tied in, musically, lyrically and especially aesthetically," frontman Ezra Koenig said. "That cover is really evocative of the music that's on there and everything works together. The goal now is just to continue that unity of all elements. It's everything that goes into being a band, it's not just the music or the lyrics."

Although the band had originally planned to release the album this year –

they have dropped strong hints some new music might appear in the next few months – they're certain it will be worth the wait. "We liked the idea of getting it out in 2009, but we didn't finish it in time. We had to make it perfect," said Koenig. "The songs are coming from a place nearby the first one, but it's different!"

CONTRA – TRACKLIST

'Horchata'
'White Sky'
'Holiday'
'California English'
'Taxi Cab'
'Run'
'Conjins'
'Giving Up The Gun'
'Diplomat's Son'
'I Think Ur A Contra'

NANOs

PILE-UP PIXIES PLEASURE

Dinosaur Pile-Up have told NME they are "over the moon" Pixies have asked them to open up on their European tour. "They're legends to a lot of our generation. It'll be an honour and we will be very shy. It'll be awesome," said Matt Bigland.

RINGO DIDN'T HAVE X FACTOR

The X Factor's Simon Cowell says if The Beatles had appeared on the show he would have told them to drop Ringo Starr, suggesting the drummer was not talented or good-looking enough.

ANOTHER BITE OF THE APPLE

Apple have announced an updated version of iTunes and a new iPod Nano that can play and record videos.

GRINDERMAN FINISH ALBUM

Nick Cave and co have completed Grinderman's second album. Bandmate Warren Ellis told *The Quietus* that it sounds "like stoner-rock meets Sly Stone via Amon Düül".

MADONNA GETS THE BLAME

Bulgaria's Orthodox Church has blamed Madonna for a boating accident that killed 15 people. A cleric has declared that the singer's gig on August 29 caused bad luck, as fans should have been marking the alleged anniversary of John The Baptist's beheading. Noel Gallagher left Oasis on the same day...

Windows®. Life without Walls™.
HP recommends Windows.



 **LISTEN2U**

Designed by you, for you — with Genuine Windows Vista Home Premium¹ for effortless use. Be inspired by the creative power of the HP Pavilion dv6 Artist Edition, (also available in Espresso Black with a different configuration to the Artist Edition). The outside is wrapped in art, while the inside holds software tools for you to express yourself in music, photos and video. It's supplied with a matching sleeve and mouse to complete the look.

Listen to yourself and release your vision.

hp.com/uk/listen2u

THE
COMPUTER
IS PERSONAL
AGAIN.



© 2009 Hewlett-Packard Development Company, L.P. The information contained herein is subject to change without notice. ¹Certain Windows Vista product features require advanced or additional hardware. See www.microsoft.com/windowsvista/getready/hardwarereqs.mspx and www.microsoft.com/windowsvista/getready/capable.mspx for details. Windows Vista Upgrade Advisor can help you determine which features of Windows Vista will run on your computer. To download the tool, visit www.windowsvista.com/upgradeadvisor. Windows Vista is a trademark of the Microsoft group of companies.

Find more magazines at www.MagazinesDownload.com

PETER ROBINSON Vs

EXAMPLE

The former rap twonk is going to be a teacher – once he's finished doing drugs off people's belly buttons...

Hello, Example. We're speaking slightly later than planned. "Sorry, I've been loading gear into a venue for tonight. I'd just ironed a fresh shirt for the performance and it's dirty now."

I'm no stylist but I'd say you're wearing your stage gear too early – it's 4pm and you're not onstage for another six hours. "I know. Clearly in a few months when I'm a big star I'll have a wardrobe and a stylist with me at all times, but I don't want to run before I can walk."

The shirt issue has come up earlier than expected but let's not shy away – you are, for this album campaign, very much on a 'shirt' tip.

"Yes, I like a collar. It's from ex-girlfriends' parents and my current girlfriend's mum. If it was up to me I'd sit around in tracksuit bottoms and nothing else."

But your music – well, that's not collar. It's T-shirt. If anything, perhaps a polo shirt. "The new single is definitely a polo shirt."

And your 'thing' this time around is that you're no longer 'a lad' but 'a romantic'? "I think you write songs that reflect your mood. I had a lot of nutty women around me during the time of the first album, and now I'm on the second album I don't."

Do you mean 'nutty women' in the sense of 'she dumped me' or was



"IF IT WAS UP TO ME I'D SIT AROUND IN TRACKSUIT BOTTOMS AND NOTHING ELSE"

there proper unhinged behaviour?

"Well, you know, your girlfriend cheats on you, you call her a nutter..."

Because, of course, she would be mad to cheat on fantastic singer, songwriter and rapper Elliot Gleave aka Example.

"I like that you've called me a singer-songwriter. There is at least one piece of singing on every song on the new album. The fact I'm doing this interview shows how far I've come. Last time the only thing I got from NME was a 4/10 review."

The first album wasn't great. Perhaps not quite 4/10 but not much above a 5/10.

"I completely agree with you, mate, I think about a five or a six would have

been right. There were four good songs on there and the rest were average."

What happened after that came out?

"Er, well, Mike Skinner's label folded so I sort of got dropped with it. In the meantime I've released two mixtapes, done three UK tours, then recorded with seven or eight new producers from dance, drum'n'bass, garage..."

The new one is a very pop album.

Are NME readers going to like it?

"It's not for any magazine reader in particular, but I do feel the quality of the music's better. I wrote it with festivals in

mind, so hopefully you can still come along to a show for a bit of a sing-song."

'A bit of a sing-song'. Without the change in direction would you have a record deal? "I don't know. I might have got picked up by some specialist UK rap label but where is UK rap now? People say, 'Well, Tinchy, Dizzee...', but what I know as UK rap is as far as possible from Tinchy and Dizzee..."

A lot of people will hear your new material and the phrase they will use is 'sold out'.

"Well, I think 'sold out' means successful. You're selling out venues and every copy in HMV. I haven't changed as a person, if anything, I've got more controversial."

Say something controversial.

"Oh, er, oh God... I snorted a line off someone's belly button."

...(silence)

"Is that not good enough?"

It wasn't exactly a Sex Pistols moment.

"Was it a bit try-hard?"

It was a bit, 'I'm cool, I do drugs'.

"I haven't taken drugs for some time, I was just trying to be controversial. Anyway, once I've had five albums I'm going into teaching."

Of what and to whom?

"Music, to kids. Well, 11 to 16-year-olds."

What can you teach me about music?

"Er... Don't listen to reviews NME give your first album."

FYI...

■ Example appears in his pants in his new video

■ HIS PANTS

■ Actual pants as well, not even boxers. Pants!

frYars

Olive Eyes
New Single Feat.
Get Shakes Remixes
Out Now

Dark Young Hearts
The Debut Album
21/09/09

www.myspace.com/frYars
www.fryarcorp.com



Marketed by m-one.co.uk www.bandscope.com

SKUNK ANANSIE

BECAUSE
OF YOU
SKUNK ANANSIE

BECAUSE OF YOU

the brand new single out 14th September
available on CD, 7", 12" and download

www.skunkanansie.net www.indian.co.uk

my inspiration

The Boxer Rebellion



Oh you wouldn't want an angel
watching over
surprise surprise
they wouldn't wanna watch
another uninnocent elegant fall
into the unmagnificent lives of adults

The National
Mistaken For Strangers
(taken from the album Boxer)



UNION by The Boxer Rebellion
Out now at hmv stores and hmv.com

hmv
get closer

Photography by Tessa Angus

MISTAKEN FOR STRANGERS. Words and Music by Matthew Berninger, Aaron Dessner and Bryce Dessner
© 2007 VAL JESTER MUSIC (ASCAP), ABD 13 MUSIC (ASCAP) and HAWK RIDGE SONGS (ASCAP).
All Administered by BUG MUSIC. All Rights Reserved Used by Permission

Find more magazines at www.MagazinesDownload.com

"BLOODY FUN" "ULTRA-VIOLENT ACTION" ★★★★★

REVIEWS

HITS

"GERARD BUTLER IS A TRUE ACTION HERO"

USA WEEKEND

GERARD BUTLER

GAMER

18 CONTAINS STRONG BLOOD, POLICE AND SEXUAL SMUGGLING

WHO'S PLAYING YOU?

LAKESHORE ENTERTAINMENT AND LIONSGATE PRESENT A LAKESHORE ENTERTAINMENT/LIONSGATE PRODUCTION A NEVILLE/NEVILLE FILM GERARD BUTLER "GAMER" MICHAEL C. HALL AMBER VALLETTE LOGAN LERMAN TONY CREWS WITH CHRIS ANDRACIS' GUNNER AND ANITA SHERIDAN'S "GAMER" MARY VERNEAU USA J.C. CANTU
WRITTEN BY ROBERT WILLIAMSON AND GUY FANELLO DIRECTED BY NEVILLE NEVILLE PRODUCED BY JERRY BRADY EXECUTIVE PRODUCERS: LAKESHORE ENTERTAINMENT LIONSGATE ENTERTAINMENT
CASTING BY ALIX PRODUCTIONS COSTUME DESIGNER: JAMES HALL MUSIC BY JAMES HALL EDITOR: JAMES HALL
PRODUCTION DESIGNER: SART LUCHEST SKILLMAN LIONSGATE ENTERTAINMENT LAKESHORE ENTERTAINMENT
www.entertainmentfilms.co.uk

CINEMAS SEPT 16

Find more magazines at www.MagazinesDownload.com

PETER ROBINSON VS

SPEECH DEBELLE

She won some prize last week. Nope, we've got no idea either...

Hello, Speech. It's obviously terribly crass to talk about money, but you have very publicly been awarded 20 grand for winning the Mercury – what's the plan?

"Well, I'm definitely thinking of starting a label with it, I'm probably having a meeting tomorrow!"

You've said that you didn't know how many albums you'd sold prior to winning the award, but it was basically not many. Why hadn't it sold better?

"Nobody heard it! It's no reflection on the music at all, I've never had a daytime play on Radio 1 which the majority of the country listen to, or Kiss, so it's not surprising. If you're not invited to that party then you're not gonna get the madness, know what I mean?"

But daytime Radio 1 is mainstream. I wouldn't class your music as mainstream. Would you?

"Er, yeah, it's good! I don't know what mainstream is, know what I mean?"

Your music's melodic, for example, but it doesn't have big tunes in the way big tunes have big tunes.

"I don't have any Britney Spears songs, if that's what you mean. I take that one on the chin. It doesn't sound like that, three minutes and 30 seconds, three chords... I've got songs with two long verses and two choruses! I don't care about the formula!"

ALPHA I think the point is that, regardless of whether it's good or not, some stuff –

some art – simply is not mainstream and it's not best served by being forced into the mainstream.

"Yeah, yeah, I guess so. My album winning a Mercury has really thrown a wrench in the system, you know? I can imagine a lot of bosses in grey suits in big record labels being real confused right now, wondering what they're going to do. Think about how much money goes into the marketing campaign for La Roux, people like that create things that have to sell a lot of records."

You wouldn't have turned down La Roux's marketing budget, would you?

"No, like, I've seen billboards for Kasabian, I'd love to have those too,

"THE ONLY SONG I'VE WRITTEN FOR THE NEXT ALBUM SO FAR IS ABOUT JADE GOODY"

properly. For them – the record labels – it's a bit, 'What's going on here?' when I win. Because of the way the Mercurys work, I can do well even without money. Roots Manuva sold 100,000 records independently and he probably made more than most people on a major label."

Will you be disappointed if you don't go platinum with this album now?

"No, that wasn't my intention. So I won't be disappointed if it doesn't."

But you do have an ambition to sell records, don't you?

"I do..."

So you'll be disappointed if you don't?

"Going platinum with a hip-hop album in this country, I'd be like... Well, there's a difference between confidence and being ridiculous, do you know what I mean?"

From where I'm sitting I can see a So Solid Crew platinum disc on my office wall.

"Yeah... I think Dizzee's a better example. But So Solid are a group of mainly young black guys, some of them good looking, they had a catchy pop song..."

So, you're saying that you don't have catchy tunes?

"Yeah, I have catchy tunes. I think I do. Not many people have heard my music."

If you were to write a brand new song today, what would it be about?

"The only song I've written so far for the next album is called 'Her Name Is Jade' – it's about Jade Goody. There's so many things about her life that are lessons,

know what I mean? Lessons in poverty. She was obviously uneducated. I saw her in *Big Brother* and a lot of the issues and problems she had were just because she couldn't get her point across and didn't know how to take other people's opinions. At the

same time her life is a lesson in how to get the best out of a situation. She had common sense, which is as important as having a good grasp of English. She was a street girl, she was from Brompton. When I start the record label I know who I'm hiring and they come from the same place as Jade."

FYI:

■ Speech's next album will "go back to the days of Ray Charles"

■ Approximately 0.5 per cent of people at major labels actually wear grey suits

■ You could buy over 40,000 Mars Bars with £20k

paramore *ignorance*
the single out now

the new album *brand new eyes* out 28th September

Check out www.paramore.net/gb for tour announcements, tickets, and the new merch range including UK exclusives and much more!

© FUELED BY RAMEN



LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Tessa Harris*

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

SAMSUNG



Letter of the week

Faith blow more

It really surprised me when I found out my favourite childhood band Faith No More were headlining the NME/Radio 1 Stage at Reading and Leeds Festivals. It surprised me even more that you put them in the '10 Sets You Had To See' list (*NME*, September 5). At first I thought it was a joke, but then I read that you thought 'Epic' was "the thinking man's 'Killing In The Name'"? Do you realise this song is about trying to suck yourself off? Or have you not thought about it yet?

Louis, Hull

If I wasn't certain before, I am now. Cheers for that. Surely though, the beauty of Patton's repetition of the word 'it' in the song 'Epic' is its ambiguity? While I concede that lines such as "You can touch it, smell it, taste it so sweet" could easily allude to self-fellating, surely it could also be seen as a more philosophical rumination on unfulfilled goals and dreams that are marginally out of reach? – TH

SATURDAY'S ALRIGHT...

Today, my friend Taylor read (well, had a look) at the pictures in my copy of your glorious magazine. When she had finished, she said to me, "Ciara, why aren't The Saturdays in here?" Can you please explain to her (bearing in mind she's a simple being) WHY The Saturdays aren't in *NME*, because she won't listen to me when I tell her they're shit.

Ciara, via email

Perhaps your friend has a good point. Perhaps with their singles 'Up', 'Issues' and 'Work', The Saturdays are actually fighting to transpose the former boundaries of artificial manufactured pop and credible songsmithery. A five-woman whirlwind if you will, challenging the innate snobbery of the music press with their urban sassiness, wit and ability to capture the zeitgeist (ie, shagging one of McFly and appearing on *Hollyoaks* Later). Perhaps manufactured pop is actually the new indie and The Saturdays are the new

*Oasis – the voice of the people.
OR perhaps the world has not just
spun off its axis and they are just
tuneless haridans in offensive
American Apparel leggings – TH*

UN'EMPLOYMENT'

'Thank You Very Much' for the impressive Reading and Leeds festival coverage, but I didn't 'Like It Too Much' though, because 'Oh My God!' didn't you realise that the Kaiser Chiefs were there? I know that 'Everything Is Average Nowadays' but 'Sooner Or Later', 'I Predict A Riot' because of this! Unless the 'Heat Dies Down' soon, I'll now only get 'Half The Truth'. But don't we all have 'Good Days, Bad Days'? As you missed them out, I think you should take 'Retirement' and 'Everyday I Love You Less And Less' from now on.

Nita, via email

*Would love to say we're above this, but
really we couldn't find even a B-side
called 'Please, Please Fuck Off' – TH*

GETTING ALL REVVED UP

With regard to an outburst I have just witnessed by Jon McClure from Reverend And The Makers regarding *NME*, I feel as though it's my duty to stand up for the magazine. He said a load of crap about how bad it is and how you just review people based on "pretty pictures". In my opinion plenty of ugly bands have got good reviews (*The Crips/The Enemy* front cover, anyone? – TH). Also, even though everyone may not agree with some reviews, they are based on opinion, right? Which is something Jon's got plenty of, so how can he criticise others?



The *NME*-hating
Jon McClure

STALKERS

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



HAYLEY, WATFORD

"This is me and Elly from La Roux after their album launch gig in London. She was so nice!"



GRACE, LEEDS

"I met Ryan from The Cribbs after their signing at HMV. He was browsing through the CDs"



MOLLIE, CARDIFF

"Me with Dee Plume from Robots In Disguise at their gig in Camden's Hawley Arms. She was so sweet!"

Also, I bought their album and it wasn't great, not worth a tenner. So I wish he'd concentrate on making music instead of making comments like he has.
Sean Atkinson, via email

Hey NME, have you seen Mr McClure on Twitter lately... you're well in trouble with him! GO REV! There's nowt wrong with him trying to spread love and peace! I'm all for it!
Emily, via email

Ah, Jon McClure. Everyone's favourite pop star with 'something' to 'say', and divider of men. A thinking lady's crumpet, political activist and punk rock preacher man OR a depressing charlatan whose hackneyed and painfully earnest poetry eats away at the listener's spirits 'til their brain turns to dust and tumbles out of their ears like sand through an hourglass? The jury's still out - TH

READING VS KINGS! FIGHT!

So Kings Of Leon told us to fuck off at Reading and we're meant to let it slide? Having been weaned on what was presumably a diet of moonshine and incest I can largely forgive their unseemliness, but when headlining a festival? Really? They called us cold but they opened with 'Be Somebody', the most incredibly adequate song U2 never wrote. When catering exclusively to the epic, bleating, got-into-Mighty-Boosh-after-series-three-beanie-hat-and-faux-vintage-shirt-toting-fairweather-festival automatons, how can you expect anything but a cold reception? Anyway, it was their job to warm us up. And that doesn't mean 'Sex On Fire'.
Oli, Birmingham

Damn straight you're not going to let it slide. You're also going to insult yourself and all the other festival-goers or "fairweather-festival automatons" as you refer to them, in one fell swoop. Is no-one safe from that acid tongue of yours? - TH

I went into Reading as a huge KOL fan, knowing every song and massively looking forward to what I thought would be an amazing set. However, their behaviour can only be described as arrogant, egotistical delusion. I'm sorry we didn't worship you enough, Caleb - maybe you should have spent less time looking moody and sticking your fingers up at us, and more time actually engaging the crowd. And smashing up the set? Grow up. You're not punk and you never will be.
Becky, via email

Hear, hear - TH

BIT OF AN ANIMAL

I do wish Patrick Wolf hadn't had his tantrum onstage. It's just given the backwards Patrick-haters more of a reason to be twats about him, which gives me more of a reason to tell them to fuck off, which gives them more of a reason to beat me up due to them being unable to use words to communicate their ill feeling. Please Patrick, stop flagging yourself up on YouTube to losers that couldn't even spell 'Lycanthropy', let alone have ever heard it.
Jake, via email

Don't we all, dear - TH

MOURNING GLORY

The bells are tolling, the grave is dug; the gargantuan behemoth of British

rock'n'roll that was Oasis is dead. So many times I have heard modern music-lovers condemn them as arrogant, self-important and talentless. The Gallaghers' fractious, tense but fierce relationship is what makes the band. But despite all the criticisms, wherever they may come from, when people hear the opening chimes and rasping vocals of 'Live Forever' or those familiar chords of 'Wonderwall', those voices immediately shut up and moments later they are singing along, word perfect. That, I think, is the most fitting testament there is to such a band. Whatever you might say, they will be missed.
Joe, London

Dear Liam Gallagher. You're a fucking dick! I've been a massive fan for 15 years, so was well pleased at the concept of seeing you twice in a week, the first being V festival in Chelmsford, second being at Rock-En-Seine in Paris. The first dropout was fairly soft of you, but not the end of the world, seeing as someone in the pub had bet me and a mate £50 each that we couldn't cycle from London to your gig in Paris. It took us three 14-hour days and it nearly killed us - and for what? To see a little balding French bloke come onstage and tell us that you'd started crying backstage and reportedly broke Noel's guitar - I'd have started a riot if I could've moved my legs.
Brad, Camden

You can't put a price on fitness Brad and I'm sure your heart thanks you for the exercise, even if Oasis couldn't give a shit - TH

SEND US YOUR LETTERS

Email: letters@nme.com Post: The Letters Page, NME, Blue Fin Building, 110 Southwark St, London, SE1 0SU Oh, and LOTW winners should email the same address to claim their prizes

SUBSCRIBE TODAY AND SAVE 35%!*

Go to nme.com/35 or call 0845 123 1231 and quote code 30N

*Other deals 22/09/09. Overseas rates may vary. For full terms and conditions call 0845 123 1231.



LET US KNOW WHAT YOU THINK AT: www.twitter.com/nmemagazine

AND ANOTHER THING...

In case you've still not made your point

LA RWHO?

This man with a beard told me that La Roux could be either a rhino or Tin Tin. Is this true? Bet she has a winky too.
JASON, TWINN
Yes and no - TH

THE TWEET ON THE STREET

Did anyone see Peaches Geldof's tweet on Tuesday night? The whole Jared from KOL in the cab scenario... What a bitch!
LUCY, LONDON
Unfortunately, I had a more pressing engagement: descaling my kettle with my bare fingernails. Shame - TH

LIGHT CRITIQUE

You guys are fond of bumming acts like Arctic Monkeys, though bands like Marmaduke Duke get limited recognition in NME. More Duke, please!
ABBI, WINCHESTER

After you rammed your tongues up The Beatles' arses last week, I'd like to take this opportunity to point out they were actually fucking awful. Have a nice day.
JAMES, LONDON
Aw, you and Abbi are such charmers - TH

THE NEAT! NOW!

About time The Neat got noticed. Not since John Lydon snarled his way through a veritable pantheon of punk anthems has a band stood out from the plethora of puerile pop like this band do!
JOHN SANDERS, LINCOLN

PROXIMO PARK

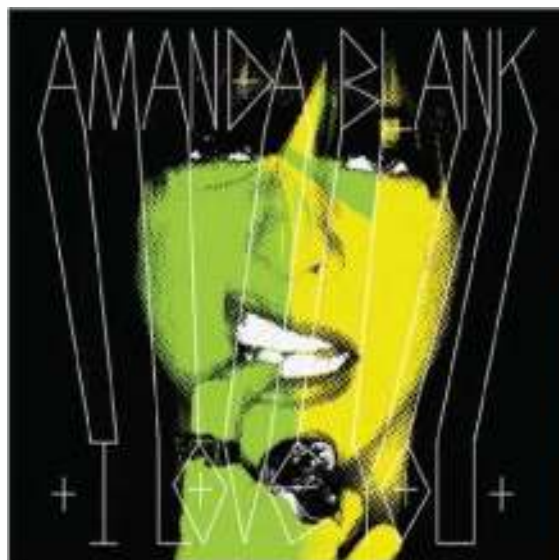
I stood next to Tim Jonze and what looked to be other various NME journos watching Vampire Weekend at Reading. Do I win a prize?
SAM, BIRMINGHAM
Only if you consider pig flu a prize - TH

MONKEY MAKEOVER

Who else thinks that Arctic Monkeys need to go on serious diets and have major haircuts?
LUCY, VIA EMAIL
I'm more alarmed by Alex's creeping metamorphosis into his girlfriend - TH



new musical experience

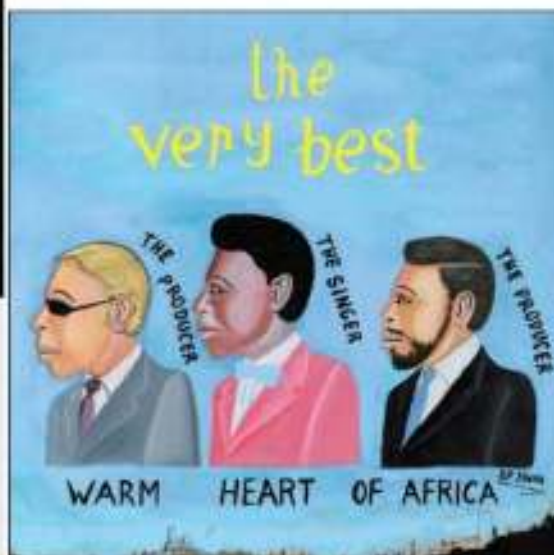


£7.99

out now

I Love You
Amanda Blank

Balancing a razor-sharp wit and vocal dexterity with an unmatched stage presence and star quality, this is a woman to watch



£9.99

out now

Warm Heart Of Africa
The Very Best

Released on Moshi Moshi records and featuring guest appearances from M.I.A. and Vampire Weekend frontman Ezra Koenig, Warm Heart Of Africa is a life-affirming triumph

GET COLOR



IN HEAT DIE BLOW NICE WHILE DEATH BEFORE TIGERS
SEVERN EAT FLESH WE ARE WATER IN VIOLET

£9.99

out now

Get Color
Health

An exuberant proclamation of noise, rock and electronic splendour. The record is a celebration of sound; pretty, harsh, soft and basked in a blanket of ethereal vocals



pop into our
shop



free UK delivery at
hmv.com



download at
hmv.com

hmv get closer

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

Find more magazines at www.MagazinesDownload.com

NME LOVES

The unashamed NYC hipster revitalising the good-time indie his city does best

DARWIN DEEZ

Darwin Deez is pretty happy that his crackhead neighbours have finally been kicked out of the apartment downstairs. "The guy was threatening," Deez says. "Almost beat me up once and I think he stole \$2,000 from my apartment."

Deez, 25, was raised far away from the decadent urban squalor of the Lower East Side, in Chapel Hill, North Carolina. His father is a psychologist, his mother was a school teacher who later became a landscape architect. Growing up, Deez wrote songs and took tap dancing lessons at a studio owned by the mother of his friend, Michelle Dorrance, now the bassist in his band. "We were in the North Carolina Youth Tap Ensemble," Dorrance explains. "Really, it was gangster."

After high school, Deez spent a summer living with Dorrance in New York City, and attending a pre-college scheme for minority kids (his dad is half-black). It was there that Deez found his brethren, a class of kids who sew their own clothes, grow complicated facial hair and wear dental floss-thin headbands just like he does. "I absolutely consider myself a hipster," Deez says without shame. "I recognised that, of all the species of people out there, that one was me."

As a proud hipster at Wesleyan University in the mid 2000s, Deez should have felt like he'd arrived at an ideological nirvana. Founding fathers of Brooklyn's experimental pop scene like Amazing Baby, Boy Crisis and MGMT were formed at the Connecticut college at the time Deez was there, but the singer left after his first year. "I hated it," he says. "There was just nothing to do in that fucking town."

Deez returned to New York, got a job and started writing music again. Before long he was playing his songs at the open mic night at Sidewalk Café where artists like Regina Spektor and Adam Green got their start. He dabbled in freak folk, then ambient noise-pop, before settling on his signature sound, an amalgamation of Moldy Peaches-like quirk with Britney Spears-like mainstream appeal. His mission has two parts: to be weird, and to entertain you. Part one is in place, part two is imminent. The singer's full-length debut is finished, and he's still entertaining offers from labels, but he's sure the record will have the desired effect. "If I've done my job right," Deez says, "I've set myself up for a lifetime of playing the same songs over and over. I write three-minute pop songs that are designed to make people say, 'Play that fucking song again pleeeeaassseeee!'" *Elizabeth Goodman*



NEED TO KNOW...

What: Feel-good hipster indie-pop
For fans of: The Strokes, Moldy Peaches, Jack Peñate
Download: "Constellations" - get it for free from the Radar blog at <http://tinyurl.com/megy5h>

RADAR

OTHER STUFF YOU SHOULD KNOW ABOUT



INDUSTRY WHISPERS

Welsh rarebit of folk wholesomeness

CATE LE BON

You'd think that starting your first bigtime public excursions playing keytar on '80s disco numbers about DeLorean cars – as Cate Le Bon did with Gruff Rhys' Neon Neon last year – could see you pigeon-holed. But now the Cardiff folkstress is ready to stand on her own two dainty feet.

Her debut album, the October-bound *'Me Oh My'* (the first release on Rhys' new label Irony Bored) is the next in a long line of great South Wales folk records that sets her up as a Valleys Nico. Sweet but sparse, featuring deft violin from Gorky's Zygotic Mynci's Megan Childs, it conjures haunted castles, steaming tea on cold mornings and crunchy walks in woods

Recorded in 10 days with Gorky's' producer Kris Jenkins, it replaced her long-term project, the amazingly titled unreleased *'Pet Deaths'*, which she'd been recording on-off for so long it became a victim of its lack of deadline.

"We'd spend days putting more guitar tracks on, more cowbell on, we had buried the songs," Cate recalls. "So I killed it." Ruthless. Next up? "I'd like to record the next one somewhere exotic," she wistfully ponders. "Am I saying Cardiff's not exotic? Yes, I am." *Jamie Fullerton*

NEED TO KNOW...

What: *Wistful folk, alone in the woods*

Download: *'Me Oh My'*

BLOG BUZZ

The NYC funkatronik legionnaire it's hard to hate

PENGUIN PRISON

Interviewing musical artistes can be a conversational minefield. There's the omnipresent danger they'll talk for hours about 'their sound' and ultimately make you want to rip your own ears off purely so you have something to throw at their deluded little noggins. Not so with Penguin Prison. Despite being taken under the stretchy silver-lamé wing of New York's hippest indie label, Neon Gold, he discusses his work with a clear lack of 'I'm under-the-farcical-impression-what-I-do-is-actually-culturally-significant'. After listing his influences as Wu Tang and "the work of Quincy Jones on *'Off The Wall'*", the in-bedroom producer slash popster claims that, "Larry David is also a huge influence. I've come

up with ideas for entire *Curb Your Enthusiasm* episodes". A witty electro Prince, he's working on his debut album, and collaborating with pop's freshest meat, as seen on his glitteringly glitchy remix of 'I Am A Robot' by Marina And The Diamonds. So after ripping the dancefloors of Brooklyn to shreds and becoming the latest rough gem everyone's claiming to have uncovered first, what does this veritable 'one to watch' think is big in The Big Apple right now? "By what I hear blasting out of cars, it's probably Salsa". *Elizabeth Sankey*

NEED TO KNOW...

What: *The Larry David of bedroom 'lektro-funk*

Download: *'I Am Not A Robot (remix)'*



OVERDUE ACCLAIM

Sunderland troubadour finally set to make it

LUCAS RENNEY

The sort of recognition this smartly attired Mackem deserves has been a long time coming. Ten years ago he was fronting Brilliantine (to the six or so people who ever got to see them, Sunderland's best ever band); five years ago befuddlingly overlooked indie popsters The Golden Virgins (who broke up issuing a statement citing "lethargy, alcoholism and a deep-seated hatred of the music industry"). Now Renney is back in solo guise, his often unsettling songs now shorn of any excess noise, positioning him akin to a less well-worn Leonard Cohen or the young Elvis Costello we once knew and feared.

That's not to say it's all horror and heartbreak mind; produced by former Cocteau Twins man

Simon Raymonde and backed by the rhythm section of Midlake, Renney's forthcoming solo debut *'Strange Glory'* contains some staggeringly beautiful work. 'These Same Stars' refrain of "I tell myself it's never really over/As long as we're both under the same sky" should tell you as much, while 'Think Of Me Kindly' borrows the string section from Bobbie Gentry's classic 'Ode To Billie Joe' and pens an ode to fucking up and failing to forget. Finally, this really could be his time... *James McMahon*

NEED TO KNOW...

What: *The Ryan Adams who means it*

Download: *'How I Wanted You'*



JAIMIE'S ROUNDUP

NEW MUSIC'S TIME LORD

Who's been lubing the cogs again? The same artists I'm feeling a smug prick about beating the herd to championing are already forming super groups with each other – and before they've even released a bloomin' single, might I add. Goldsmith is the Frankensteined-moniker being used by Ellie Goulding (whom I've just decided is a credible Dido from a parallel universe) and Starsmith for their slew of new collaborative efforts. The pair are also joining forces for Ellie's first ever (EVER!) live performances, as she sneaks out of her princess's boudoir to open up for Little Boots on her UK tour this October. Oh, was that the unmistakable and rather unsettling sound of 1,000 A&Rs simultaneously pleasuring themselves? I believe it was. The Leeds scene has always been a pretty spooky and menacing place – just ask the poor sods who had to crowdsurf; Forward, Russia's Whiskas from the moshpit of Black Wire's album release party after Bengal Brasserie's annual 'All You Can Eat Marathon'. Or, alternatively, anyone, who ever saw Parva, ever. But in turns that've seen the Yorkshire capital reach shivering new heights of creepiness, a-mazing new crud-metal gore-lords Chickenhawk (as gushed about in t'Leeds/Reading special issue) have made an insane zombie-flick video debut for their track 'I Hate This, Do You Like It?'. Think *28 Days Later*, set to Fantômas, featuring cameos by Pulled Apart By Horses and Sky Larkin.

Lastly, I need some help. I can't decide whether the fact that Manc noir-synth-pop slickers Hurts have recorded their series of enigmatically web-leaked cuts with Biff Stannard – none other than bald chap behind all the Spice Girls national anthems and, erm, Sive – makes them sell-out Satanic cocksuckers, or the sexiest new electro-hitmakers in the country. I'm edging toward the latter today, but, well, tomorrow's another day.

Jaimie Hodgson

Jaimie Hodgson
New Music Editor

EMAIL JAIMIE: RADAR@NME.COM
OR CHECK OUT HIS BLOG:
NME.COM/NEWMUSIC/RADAR



SCENE REPORT

The Ballad Of Britain

Ben Myers discovers the bands that believe using electricity = selling out

As the decade yawns to a halt, it's time to wonder: what exactly have the '00s given us? Napster, MySpace, iTunes, YouTube and Spotify. Great – computerised trash more iconic than any bands. The '60s hipsters had Hendrix humping a flaming Stratocaster; we have whooping nerks waving miniscule phones at some vacant noggin hunched over an even more miniscule laptop. So, here are the new rules for a better musical future for us all: 1) Electricity is rubbish; 2) All bands who record their songs are sell-outs without exception.

This is the basic premise for *The Ballad Of Britain*, a new book in which writer Will Hodgkinson searches for the sound of Britain today. Though it's a journey as fruitless as Rudy and Spider's search for "the New Sound" in *The Mighty Boosh*, the results on the accompanying soundtrack album of field recordings are highly encouraging. Armed only with a cheapo recording device, Hodgkinson unearths many hidden gems united by two facts. Firstly, free of the obligation to tweet every five minutes or try and get signed, playing music becomes a liberating experience. Secondly, you're unlikely to see these names in NME again. Names such as Ed, Will And Ginger (www.awalkaroundbritain.com), three

minstrels who have spent three years wandering Britain literally singing for their supper. Names such as Peckham-based one-man-band and budding blues legend Lewis Floyd Henry (www.myspace.com/lewisfloydhenry) or his mate The Boycott Coca-Cola Experience (www.myspace.com/bcce), who dropped out of conventional life to play instruments powered only by his bike. Or names such as boat-dwelling

STEP AWAY FROM YOUR COMPUTER AND YOU'LL FIND REAL FOLK MUSIC OUTSIDE YOUR DOOR

farmers The Rosemarie Band (www.myspace.com/myeagleandmyserpent).

Along the way Hodgkinson drops in on the likes of Lady Sovereign, Gruff Rhys and Jarvis Cocker too, but it's those who exist away from the business of music that are the most exciting because, in hearing a one take recording made in a kitchen, a gypsy camp or even on Chatham High Street, we are privy to something special: the live thrill that no mobile phone can truly capture. There is no solid conclusion to be



The Rosemarie Band



Lewis Floyd Henry

drawn as to what defines the sound of Britain in 2009 – but that's the point. It's a mish-mash of beats, beards, freaks and failures, many famous in their own towns but too obsessed with music to bother with the boring organisational side of it. Do you think Robert Johnson is held in such high esteem because of his social networking skills? Hell no. Music is everywhere. Legends are being born every minute. And best of all, the money-grabbing bastards of the music industry want nothing to do with it. All you have to do is step away from your computer and you'll find it all outside your door – for free. Go on: embrace the strange.

WUSE WARNING MEN AT WORK

After starting their world tour in the very town in which they formed, **Muse** are now taking their grandiose new album 'The Resistance' to the masses. **Jude Rogers** visits their inner sanctum to discover what's in store for this year's mega-shows...

Down the rails, through the waves, past the rec-jagged rocks across town, up the lane and in a world beyond the mystical powers of sat nav, it is there – a house in a clearing made of pale wood and glass, fed by gurgling water from a nearby stream. Sheep bleat in the fields and blue skies nose through the windows at the three local boys who have come home together. The blonde one smiles, smoking a fag on an exercise bike out on the cloud-shrouded balcony, his friend with brown eyes grins at the bagels in the kitchen; while the third lopes around, his hair in dark spikes, eating the first of a hundred fig rolls. I don't know what I'd expected from Muse. Actually, I did. I expected the men I'd seen live – three horsemen of the prog-glam apocalypse; three nihilistic nerds babbling on about absolution and delusion. I didn't expect this – three friends giggling and grinning in an eco-house in the Devonshire countryside, a big, beautiful place that they've turned into an impressive rehearsal space. Apart from a poster of Fritz Lang's *Metropolis* on one wall, it is a setting devoid of any darkness, which is odd when you think of what they have planned for their upcoming tour – which features, as they will reveal exclusively to us, remarkable stage sets and some nods to MC Escher. Given their new album, 'The Resistance', is similarly menacing, orchestral and over-the-top, topped off by their three-part symphony about humans leaving our planet behind, one has to ask the question: why on earth are they here? Drummer Dom Howard, bird-like and now off the exercise bike, tells us straightaway. "We're near home, aren't we?" Matt Bellamy, all right angles and quick, nervous chatter, puts it slightly differently. "It's all about being back in the place where we first met, remembering what it was like to be young and, after 10 years of albums, remembering where it all started." Only Chris Wolstenholme, lovable, affable, huggable, has never left, only



MUSE

0000

Liquid-Foot Pro

HAPPY JD DAY

SEPTEMBER IS
JACK'S
OLD NO. 7
BIRTHDAY

With Brett Anderson, Carl Barât and Jon McClure on hand, Mr Jack's 159th birthday looks set to be his best yet

If there's one thing that NME loves more than music it's a party with music. And what better excuse to put on your dancing shoes than to help Jack Daniel's commemorate Mr Jack's 159th birthday with a month's worth of festivities and the Birthday JD Set gig in London on October 8.

This isn't just any old birthday shindig, though, because helping Jack Daniel's celebrate a night to remember will be former Suede frontman and solo-artist-in-his-own-right Brett Anderson.

In a rare performance sure to win new fans and delight old ones in equal measure, Anderson will be performing a selection of his own songs, duets and collaborations alongside former Dirty Pretty Things and Libertines man Carl Barât and Jon McClure (Reverend & The Makers). The Britpop legend will also perform alongside the New Silver Cornet Band, an astounding collective of musicians who have come together in homage of the creator of the finest Tennessee whisky's original Silver Cornet Band.

Anderson's set will see him become the latest in a long line of great musicians to have helped Mr Jack celebrate his birthday. And, if rock'n'roll poet Patti Smith's performance at 2007's Birthday JD Set is anything to go by, then fans are in for a treat. Alongside Juliette Lewis and Shingai from The Nolettes, Patti played from her awe-inspiring back catalogue in front of just 200 awe-struck fans. To relive some of those highlights head over to www.thejdset.co.uk.

And the best news about all of this is that on October 8, you too could be at the Birthday JD Set with Brett Anderson. Just tune in to NME Radio's Drive show from 3pm on weekdays or go to www.thejdset.co.uk to be in with a chance of winning tickets to this invite-only event. And even if you don't, be sure to raise a glass in honour of Mr Jack.

Over 18s only, proof of age required

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

Make Mr Jack's birthday a memorable one. Please drink responsibly.

drinkaware.co.uk



Carl Barât will be at the JD Set gig



...as will former Suede man and solo artist Brett Anderson...

Brett Anderson will perform a selection of his own songs, duets and collaborations



...and Jon McClure, aka The Reverend

leaving his wife and four children to record and tour. "One for every album," he adds, "apart from 'Black Holes & Revelations'".

Home is Teignmouth, five miles down the road from this rural hacienda. This is where the boys met as scrawny schoolboys at the Community College, drank cider under the pier and took girls that they fancied up to the cliffs. Now back on home turf, Matt and Dom are staying, rather brilliantly, with their mums – Matt in the spare room of the house that he bought for his mum and his gran. "But in a room on the other side of the house from hers," he points out, mock-seriously. "There's something quite funny about it. My mum's still asking weird questions like, 'Your next gig's not going to be too loud, is it?'" He giggles heartily.

Teignmouth is also where Muse's world tour kicked off this week on a huge field near the water. What a coup for the town that was – its most famous sons coming back to the place where they first bonded over music as teenagers, especially over indie-punk bands such as Mega City Four, The Wedding Present and Senseless Things.

Still, Dom points out, this was after Matt got over his shellsuit rapper phase. His *shellsuit rapper phase*?

"Oh, yeah. There's lots of things about our early days that people should find out."

And find out we shall.

One overcast evening in 1993, a long-haired boy in New Age baggy trousers walked across The Den, a large patch of grass on Teignmouth seafront. He approached Matt Bellamy, a sporty kid in Hi-Tecs who liked rapper Derek B, Run-DMC and The KLF. "My gang was over here, Dom's gang was over there," remembers Matt. "Dom walked over. Went, '(Juts out lip) Alright'. I went, '(Juts out lip again) Alright'. He looked like Kurt Cobain and the people with me all laughed – you know, what's this weirdo want?" And then Dom said, '(Moves head in) Don't tell anyone, but our guitarist's crap and never turns up to rehearsals, so do you fancy a go?' Matt giggles again. "Got to give the boy credit, he broke the gang barrier!"

But Matt had a secret that he hadn't told his sporty friends: he had already seen Dom's band playing live. They were called – but of course – Gothic Plague, and girls seemed to flock to them. "That got my attention," says Matt. "Teignmouth's your usual small town – you're trying to get with a girl, then some dodgy old geezer turns up in a Capri and that's it, they've gone! Then I saw Dom's band, and all these girls staring at them, and thought, 'Hmm, these guys have got something'. That's when I started playing the guitar..."

Dom had noticed Matt strumming in their music class, knew he had a knack for it, and soon got Matt trading in his Hi-Tecs for Dr Martens. Together, they got into Rage Against The Machine, Sonic Youth and Dinosaur Jr, formed a new group, the Rocket Baby Dolls, and eventually recruited Chris from the school year below. They renamed themselves Muse. They practiced in a grubby rehearsal room for which they still have the keys ("We went there the other week, and it was all mould, cobwebs and mushrooms," Dom winces) and played gigs in Teignmouth's Ivy House in 1995, just before it got turned into retirement flats.

Until 2009, that was the last time Muse played a concert in town. Matt still remembers when their first

MY MUM'S STILL ASKING WEIRD QUESTIONS LIKE, 'YOUR NEXT GIG'S NOT GOING TO BE TOO LOUD, IS IT?'" **MATT BELLAMY**



In his spare time, Matt is the manager of the Teignmouth branch of Richer Sounds



tour began there, and the excitement he felt.

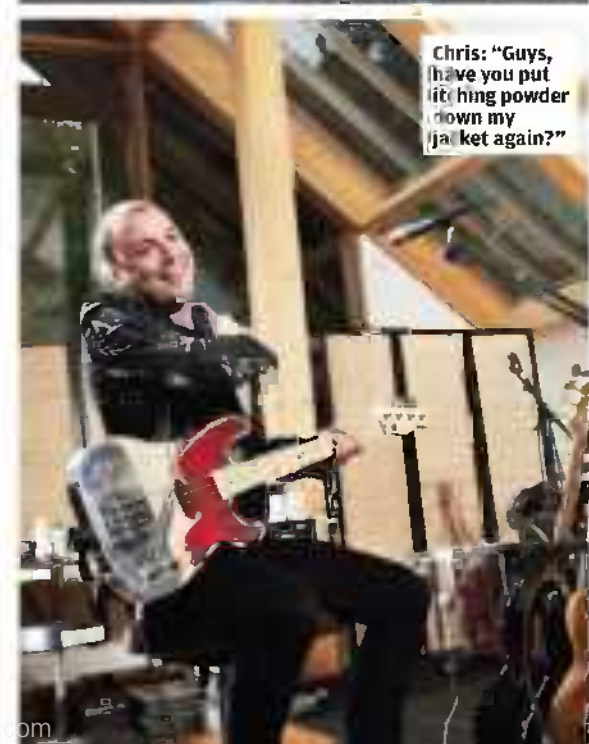
"That memory of getting into our crappy orange tourbus, grinning like idiots, going out from town into the big unknown..." His eyes glaze over and he shakes his head. "It reminds me of that excitement of starting out. But by starting our world tour here this time, we're also reminding local kids that you can get out there and do what we did." He smiles. "It means a lot."

At the two Teignmouth shows, Muse weren't allowed to be as loud as they can be – the council didn't want to wake up those grannies in The Ivy House, obviously – but for the stadium shows around Europe this autumn, they are pulling out all the stops. But how exactly do they pull them out further? The 'Black Holes & Revelations' gigs were extraordinary things, as flamboyant as U2's spectacles, as bonkers as Pink Floyd's proggy lightshows, as darkly brilliant as Nine Inch Nails' concert-shaped messages from the underworld. When they became the first band to sell out the new Wembley Stadium in 2007, huge satellite dishes, antennas and thousands of lights were not enough. They had to have acrobats descending through the air on white balloons, too, as the soft beauty of 'Blackout' from 2003's 'Absolution' travelled gently through the Middlesex air. Matt looks twitchily excited as he tells us exclusively about the band's plans for 'The Resistance' tour.

"We're planning to create a group of utilitarian-style buildings, like prisons, one for each of us, that we're going to be locked in. They'll look a little like skyscrapers – three metres wide and seven metres tall, and have stairs inside them inspired by MC Escher's paintings, that go in different directions. We can travel through them and stand on top of them, but we can't escape them." They're also planning to have an acrobatic couple involved in the show again, but this time to reflect the idea of love that runs right through the album – love



Dom: "It'll look more impressive onstage, really"



Chris: "Guys, have you put itching powder down my jacket again?"

that conquers all in a world where there are few people to trust. "I like the idea that they can't get to each other, chasing each other across the stadium – and then getting together in some theatrical fashion above everyone's heads."

It all sounds brilliantly absurd, as well as highly ambitious. Does Matt worry that they'll turn into a 21st century Spinal Tap? That giggle again. "No, not really! I think everyone likes a grand statement in a show. So many rock bands stick to showing visuals on big screens and I think, 'What's the point in that?' People have paid for their tickets, so they deserve new stuff every time." He's been looking to opera and the Cirque Du Soleil to find ideas that have drama but are still "on the edge". So not ballet around a mini-Stonhenge, then? "God no, that'd be ridiculous!"

Muse, let's face it, are a rather ridiculous group. You couldn't not be if your new album included a 21st century 'Bohemian Rhapsody' soundlike called 'United States Of Eurasia', a piece of church-organ sci-fi called 'Unnatural Selection', a homage to Ultravox's 'Vienna' called 'Guiding Light' and that three-part symphony we mentioned earlier, snappily titled 'Exogenesis Symphony' and featuring sections titled 'Overture', 'Cross Pollination' and 'Redemption'. And when Matt describes Muse's style as "symphonic music played by a three-piece rock band", the phrase certainly has a whiff of Andrew Lloyd Webber gone evil about it.

But Muse see their exuberance as a virtue, as do their fans. After all, what brings the musician and the moshers closer together than exuberance? And is there anything *actually* wrong with putting whims, powerful emotions and soul-mangling fears into flamboyantly escapist, entertaining songs?

'The Resistance' is a step up from the band's previous grand efforts, however – a sprawling, cavorting, whirling dervish of a record. It was also the first, explains Matt, where the band felt no pressure to edit themselves. This may be because it was the first record they produced themselves, away from Rich Costey. "Rich is brilliant, but at this point in our careers we had to be more honest, take more risks, just to see what happened. If everyone slaps us off, then fine – we'll learn from our mistakes." The whole band really felt that they had to go back to the fun of making music and not take things too seriously. "If we've exposed ourselves to the negatives of that – sounding a bit like Queen, for



Muse conquer Wembley in 2007 and (below left) fresh faced in 1999



instance..." He smiles and shrugs his shoulders. "We just thought, 'Whatever, let's just go for it'."

Matt is talking, of course, about 'United States Of Eurasia' and the line "*Be only one*", which is so Freddie Mercury I bet the man is oscillating wildly in his grave. "We definitely had a debate over that. Every time we heard it, we were laughing. The song's supposed to have emotional meaning, after all, so can we let this epic Queen-like chord change be in it? In the end we thought, 'Fuck it, we love it, it's in!'" But Muse often worry about going too far, Matt admits, if only because they don't want to lose their connection with people who love them. "We can overproduce our songs sometimes on record – a few too many layers of orchestration, too much fuzz or noise – but if a bit of one of our songs makes someone smile or laugh, then I think that's fine."

Being excessive and daft is all part of being human, after all, he continues, and his favourite artists have always done that. We talk about David Bowie's silly mimes and Elton John's ostentatious live concerts. "But I'm sure that what's Elton's like – I don't think he's acting. I think you can be *real* and flamboyant, because we all have a dramatic side. I don't think we should have to be based in reality all of the time." Matt also loves the way in which modern bands are bringing back a sense of pride in their performance. "You can see that with bands like Yeah Yeah Yeahs. That sense of showmanship died for a while after Nirvana – who were a great band, but

they took that away, making everything very earthy, and very real. Now we're back to the good old days."

It's been tough work getting the songs from 'The Resistance' ready for the tour. Lots of them segue into each other on the album, and few of them stick to a familiar beat. Chris remembers being bamboozled when he first heard Matt's compositions for it. "They made me think of Brian Wilson's 'Smile' – they were orchestral pieces, rather than rock songs. When he played the piano part for 'Exogenesis', he sat there like he was playing Chopin in a concert hall." But the band have dug deep and they're finally getting there. Some songs from the new record also give them room to breathe, like Delia Derbyshire-goes-rock single 'Uprising' and 'Undisclosed Desires', a song that Chris describes well when he says it wouldn't be out of place in a club. "I can imagine people getting pissed up and pulling to that," he laughs. "That's not very Muse."

But where – if anywhere – do Muse go next? And how, heaven forbid, do they keep their fans close? "We *have* to go bigger and better," says Matt, very passionately, presumably getting energy from those fig rolls at last, as the sun finally beams down on the balcony. "We need to be more theatrical with our stage shows and look to different styles for our music. I think that's what the fans want because we were one of the first bands of the MP3 generation. People hear so many different things these days, and they seem to genuinely love the different styles we put together. As long as we show we're still grounded, and that we still play for them, I really think they're happy for us to do more."

It's a very different world to the one in which Muse started, he smiles, as we wind up our afternoon. It's not like it was when they were young boys in Teignmouth, when rock fans were in one gang, dance fans in another, dressing and acting in very different ways. But just as Matt and Dom came together on The Den back in 1993, music-lovers in Muse's dizzying 21st century have joined together just as madly – and as magnificently. Down the rails, through the waves, past the red, jagged rocks, Muse will keep pushing out all the stops but bringing everyone together, making music as true to their roots as it is to their fans. Resist them at your peril.

THAT'S SHOWBIZ

Muse have always put on the most extravagant rock shows imaginable. Here's a rundown of some of their past triumphs

TEIGNMOUTH, THE DEN, 2009



Muse launched the live campaign for 'The Resistance' with two shows in the town they once described as a "living hell". Fans were treated to four new songs and a re-run of super-early track 'Cave'.

WEMBLEY STADIUM, 2007



For the climax of their 'Black Holes & Revelations' tour, Muse were engaged in a constant game of one-upmanship

with themselves. Their last move was two nights at the new Wembley Stadium. The rest is history.

GLASTONBURY FESTIVAL, 2004



When Muse were booked to close the festival the day after Paul McCartney, there were more than a

few wrinkles of indie noses. But they left the entire farm with mouths agape. Megastar Muse were born.

'HULLABALOO', PARIS ZENITH, 2001



Back then they were simply the world's best live band to the people in the know. But the Stanley Kubrick-themed

visuals, coupled with Muse at the height of their rock star excess period still made an awesome live CD and fan-favourite the following year.

"WE'RE PLANNING TO CREATE A GROUP OF UTILITARIAN-STYLE BUILDINGS ONSTAGE, LIKE PRISONS THAT WE'RE GOING TO BE LOCKED IN" **MATT BELLAMY**

NME.COM

Head to NME.COM/win for your ultimate Muse goodie bag

Search 'O2 Money'
or text MONEY to 61202

Powered by
NatWest



The new Cash Manager card
Put money on
Spend it
Get real time balance alerts
Never overspend

Exclusive and free to O2 customers
We're better, connected



Load limits and age restrictions apply. Active O2 customers only.
O2 Money card services provided by NatWest. Terms apply, see o2.co.uk/money

Find more magazines at www.MagazinesDownload.com

THE REALLY WILD

Words Emily Mackay

The **Yeah Yeah Yeahs** frontwoman has indulged her childish side on the ace new soundtrack for *Where The Wild Things Are*. But it's still as scary as hell...



Karen O: Earning her movie soundtrack stripes



YYY's Brian Chase enjoying a cameo

If the past is a foreign country, none of its territories are more strange, remote and inaccessible than childhood. The silly and scary emotional realities of a child's mind all too easily become sugar-pilled niceties in retrospectively misty adult eyes. Maurice Sendak, author of classic picture book *Where The Wild Things Are*, could tell you a thing or two about that. A hyper popular classic with feral-souled small things since its first edition in 1963, it was also instantly the cause of worry among lily-livered

parents, who feared the strange, dream structured tale about Max, a wolf-suited boy who, on being sent to bed early for menacing the dog with a fork and hammering nails into his mother's walls, sails off to a land full of sabre-toothed, shaggy-haired beasts, who adopt him as their savage ruler. Hardly suitable for young children – it would scare them, or even worse, encourage the wildness within... Six years in the making, indie film hero Spike Jonze's forthcoming big-budget adaptation of Sendak's succinctly, subtly poetic masterpiece ran into similar problems along its romping, red-in-tooth-and-claw journey. True to the book in more than its muted colour palette and its huge, lumbering, Jim Henson-produced beasts, it's rumoured to have put the willies up studio executives at Warner Bros, who reportedly reacted to early cuts by wondering if the whole thing should be re-shot. In a world where it's taken for granted that children's books and films should include knowing nods to adult humour, it seems Hollywood still can't cope with a children's film that thinks like children really do: weirdly, grotesquely, grandly. And kind of scarily. But, like all kids who know how to play their parents, Spike got his way, and the film will tumble into the UK cinemas as scruffy and strange as he intended it on December 11. And, as if the prospect of this genuine children's classic being

adapted by the weird, childlike mind behind *Being John Malkovich*, *Adaptation* and curveball music videos such as Beastie Boys' 'Sabotage' wasn't enough, well, the sudden announcement of Karen O's involvement in the soundtrack, followed by the release of single 'All Is Love' a couple of weeks back, was perfect squared. Just like Max, she's a fancy-dressed, flailing ball of mood-swinging glee onstage, and there's always been something distinctly uncivilised in her vocal performances, from the raging get-me-my-Ribena-NOW temper-tantrum that is the chorus of 'Art Star' to the delicate sincerity of 'Poor Song'. The giddy rush of 'All Is Love', heralded by Karen's yell of "One, two, ready, GO!", proved she was just the person to imagine the kind of sweet, shadowy, twinkling, rustling sound-world this story might inhabit. NME's been the first to hear the finished results: a 14-track album by Karen and her ragtag collaborators The Kids, it's a strange, many-sided exploration, in which you can one moment easily imagine Karen as the tomboy Petra Pan queen of the wild things, leading a pagan dance through the south Australian forests in which the film was shot as Max tames the beasts with his cry of "BE STILL!", the next see her as a forlorn, echo-like spirit mourning in the wilderness. "We've been working on the



WHERE THE WILD THINGS ARE



STORY AND PICTURES BY MAURICE SENDAK

soundtrack on and off for, I think, the last three years," Karen recently told *NME* backstage at Leeds Festival. "We started it in December 2006. I basically just assembled a group of musicians, including these guys [gestures towards bandmates Nick Zinner and Brian Chase] but also people from various rock bands, just friends of mine, to be the musical ensemble for it."

Taking as her cue Cat Stevens' subtle work for cult '70s film *Harold And Maude*, her collaborators include Tristan Bechet of electroclashers Services, Deerhunter's doyen of dream-

collaborated before, Karen writing 'Hello Tomorrow' for Jonze's Nike ad along with his brother Squeak E Clean, and Jonze directing the video for Yeah Yeah Yeahs' 'Y Control'. In keeping with Jonze's reported belief that "there is no difference between childhood and adulthood", there's sweetness but no cutesiness to O's score. Rather than try to reimagine what the mind of a child

contained barely concealed allusions to the Holocaust. "We can get away with things in children's books that nobody in the adult world ever can," he once asserted, "because the assumption is that the audience is too innocent to pick it up. And in truth they're the only audience that *does* pick it up. Kids'

reaction to all my books has been pretty 'for' or very much 'against'." In keeping with that uncompromising singularity of vision, not all of Karen O's soundtrack is as bouncy bouncy fun-time as 'All Is Love'. Just as some kids will probably be leaving the cinema in confused floods of tears come December 11, this is no *Yo Gabba Gabba!*, and its oblique, unglitzy approach might also perplex casual Yeah Yeah Yeahs fans. Opening with the frail and tentative 'Igloo', backed only by acoustic guitar, bells and tambourine, it's immediately reminiscent of Karen's more reflective work with Unitard and Native Korean Rock, but more

developed and fully realised. 'Rumpus' is pure release, the children's choir yelling along with Karen in a celebration of senseless energy. 'Heads Up' accelerates and accelerates towards the end with mad whoops just for the pure love of silly speed, while the shimmering drone of 'Hideaway' is as bleak and broken-hearted as anything she's ever done. It's clear this isn't music made for children, but the kind of music that children might make.

There's also the tough and dark 'Animal', with its ritualistic, tense feel. 'Capsize', too, is more wilful and sinister, grungy in its distorted chord progressions, tribal in its drums, wild and defiant and crowing "miss me all you want/You're gonna wait a while".

It's triumph that's the endnote: for all its awkward darkness and emotional fearlessness, Max's story in *Where The Wild Things Are* is ultimately a victory of imagination over the frustration and powerlessness of childhood. The story of the making of the film and the soundtrack, no less, is a story of the power of determined creativity over those who would restrict and limit it to the realms of the safe. So, in the words of Max: let the wild rumpus start!

might be like, Jonze encouraged her, as he in turn was encouraged by Sendak, to make her work as personal as possible (Jonze gave Max a single mother in the film, in keeping with his upbringing). Sendak's own work is shot through with subtle allegories to his own unhappy childhood, the monsters being grotesque distortions of hated relatives. Its follow-up, *In The Night Kitchen*

5 MORE GREAT SOUNDTRACKS FROM 2009



INGLOURIOUS BASTERDS

Tarantino's wartime epic goes for vibe more than historical accuracy - and the soundtrack takes the same liberties. For the spaghetti western-style segments he uses Ennio Morricone and, for an audacious battle segment, David Bowie's 'Cat People'.



WATCHMEN

Zack Snyder's adaptation of the Great Unfilmable didn't win at every turn. But most people agreed on the soundtrack; MCR covering Dylan's 'Desolation Row' might be best forgotten, but when you've got a spaceship sex scene to the original 'Hallelujah' and the opening montage to 'The Times They Are A-Changin'' then who's complaining?



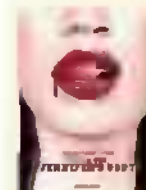
(500) DAYS OF SUMMER

This anti-rom com sets its stall out from the start - you won't find happiness by obsessing over maudlin UK indie, especially if you live in LA and go out with Zooey Deschanel. But that doesn't stop the soundtrack being a cooler *High Fidelity*, complete with Black Lips, B&S and Regina Spektor. The moral? Don't fall in love with a girl who likes The Smiths as much as you do.



SLUMDOG MILLIONAIRE

It was stoner comedy *Pineapple Express* that propelled MIA's 'Paper Planes' to international smash focus. But Danny Boyle's infinitely cooler feelgood hit added a DFA remix and the brand new track 'O... Saya', a hook-up with AR Rahman, who also provided the movie's evocative score.



JENNIFER'S BODY

Any movie named after such an awesome Hole song would need an equally awesome soundtrack. And the new movie from Diablo 'Juno' Cody and starring Megan Fox as a cheerleader possessed by a murderous demon has all the right chops to be a spiritual successor to *Heathers*; packed with ladies who shouldn't be crossed: Florence's 'Kiss With A Fist', Little Boots' 'New In Town' and Hayley Paramore solo with 'Teenagers'.

This isn't music made for children, it's the kind of music children might make - bouncy, weird, bleak, joyful

pop Bradford Cox, Aaron Hemphill of Liars, Dean Fertita of Queens Of The Stone Age, The Raconteurs' Jack Lawrence, Yeah Yeah Yeahs' tour guitarist Imaad Wasif, Oscar Michel of Gris Gris and an untrained children's choir - but it's still very much O's baby. "It's really kind of an exciting movie and exciting to be a part of it," she adds.

Jonze and O, formerly a couple, have



BEATLES REMASTERS THE DEFINITIVE REVIEW!

UNCUT

214
REVIEWS!

LED ZEP

Flashback to the
1970 Bath Festival

THE WHO

THEIR 30 GREATEST TRACKS

BY PETE TOWNSHEND & ROGER DALTRY!

PLUS EDDIE VEDDER • PETER BUCK • JOHN LYDON
JERRY DAMMERS AND MORE AGE FACES...

**FREE
CD!**

SEEING FOR MILES
12 AMAZING NEW PSYCH-ROCK CLASSICS



INCLUDING... WHITE DENIM SIX ORGANS OF ADMITTANCE SLEEPY SUN
DERADOORIAN WOODEN SHJIPS ARBOURETUM AND MORE! **UNCUT**

INTERVIEWED!

KRAFTWERK

'Our music plays itself'

LEVON HELM

The Band legend speaks!

DR FEELGOOD

Punk's unsung trailblazers

PLUS!

IAN RUNTER

THE FACES

BLACK SABBATH

FLAMING LIPS

www.uncut.co.uk

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

uncut.co.uk

"Not again, Jas..."

10 THINGS YOU MIGHT NOT KNOW ABOUT...

SIMIAN MOBILE DISCO ▶▶

3 JAS USED TO BE A METALLER

Jas: "I was really into metal for a while, and I've sort of come back round to it. I used to be really ashamed of it. I was into Pantera and Slayer and Sepultura. Proper metal. None of that pussy metal. Lots of black clothes. (Looks down at his and James' black clothes) Hmm. Apart from washing my hair, things haven't really moved on much."

7 THEY ARE THEIR OWN SANTAS

James: "We're proper eBay junkies, and everyday is like Christmas. We're our own Santas. At T In The Park we arrived at the dressing room and there were four massive crates there because Jas had bought a synth that this crazy guy had made in Scotland."

Jas: "It's going to be fucking great. It's as tall as a man."

4 JAMES WAS AN EMPLOYEE OF LITTLE CHEF

James: "I lived near Alton Towers and worked at a Little Chef nearby. You'd be covered in grease. It was just evil. If it wasn't for the free lollipop thing that made all the kids want to go, I'm sure they would have gone bust years ago. If we give a lollipop away with our record we'll go triple platinum."

8 THEY OWN THE VERVE'S SYNTH

Jas: "I bought the modular synth that's actually on stage at the moment from Nick McCabe from The Verve. I went to get it and was wandering round his studio checking out loads of amazing guitars. Fucking Nick McCabe. I used to be a guitarist and I was a big fan. So I got the synth then sat in my pants for three months learning how to work it."

1 THEY MAKE BETH DITTO SHY

James: "Beth's on our new album and she's lovely, but very shy. She wouldn't sing in front of us which, as she gets naked on stage, was surprising."

Jas: "We had to get her a little bit drunk. She was like, 'Maybe my throat needs a bit of whisky'. And we're like, (clicks fingers) 'Yes', pouring her all this whisky."

5 AMERICANS THINK JAS ISN'T A REAL MAN

Jas: "I did grades on violin, and then I moved to America. At my school they went, 'Son, the violin's a girl's instrument. You want to learn the saxophone'. And even at age seven, I was like, 'You're fucking kidding'."

James: "It's like those American films where they play saxophone bare-chested with a bandana."

9 JAS IS SCARED OF MILK

James: "Jas doesn't like — is scared of — milk. You know the way you put milk into tea and it dissipates into the water? Well, he once said he found that sinister. He said, quote, 'It's like when you're in A&E and they put a drip in and the little bit of blood goes into the drip bag'."

Jas: "It's milk's milkiness that's bad."

2 GRUFF RHYS IS THEIR HERO

James: "We've been massive fans of Gruff for years and he came in to do this track. He walked in and didn't say a word, he just sat down and got out this Indian drone box, and turned it on and played the song. We were totally in awe. He said something like, 'I think I'll call the song 'Cream Dream', because... it rhymes'. He's on another planet."

6 THEY HAVE AN ARCH-ENEMY


James: "The first time we DJed in Fabric as Simian Mobile Disco was before some breaks DJ called Ali B. We started pretty well and played electro and stuff, but then we just went into Sun Ra, Moondog, loads of garage rock, and totally annihilated the room, cleared the floor. This guy Ali B who played after has never forgiven us."

10 THERE'S MORE FOOTAGE OF JAMES DRUNK AT P DIDDY'S

James: "The video on Matt Helders' blog when I passed out on P Diddy's sofa was seen by thousands. There needs to be a ban on phone cameras. The next day I remember Helders going, 'Oh, I've got some fucking gold of you, next level shit'. There's a bit after I woke up which got edited thankfully."

WHAT WOULD LED ZEPPELIN SOUND LIKE IF THEY FORMED TOMORROW?

Emily Mackay argues they'd sound a little like **HEALTH**, the band who are ripping up the underground rule book and writing a new DIY future



HEALTH and
unhappiness: John,
Jake, Jupiter and BJ

History. It's hard to escape from. Nowhere more so, perhaps, than when you're playing in a disused Nazi airport. The inaugural Berlin festival, held somewhat bizarrely in Berlin's Flughafen Tempelhof, is an outburst of youth and noise pushing against the imposing confines of its Third Reich architecture. One of the world's oldest airports, Tempelhof was for many years one of the largest buildings in the world. It's still oppressively awesome, beautiful in its enormity. Here, Luftwaffe aircraft were assembled in vast underground tunnels beneath the complex, still there to this day. It's most famous, though, more happily, as the site of the Berlin Airlift, where US Douglas C-47 Skytrains carried tons of food from 1948 to break the Soviet blockade of the city and keep the citizens of West Berlin alive. A C-47 still stands on the runway as a symbol of US-German cooperation in building modern Germany.

Standing firm in the wilting heat reflected from the fuselage and our photographer's lights, LA noisniks HEALTH, doing their own bit to maintain American/German visions of the future (they're now signed to Berlin-based indie City Slang) and to rewrite the past, mimic a classic Led Zeppelin shot. "Can you Photoshop a HEALTH logo on there later?" jokes singer Jake Duzsik. Presumptuous, you might think: these blog-humping hipsters don't sound a lot like Led Zeppelin, unless you count the sounds of Led Zeppelin being bludgeoned to death by digital rhinos.

But then, if Led Zeppelin had started out three years ago, with the resources available now, would they sound like HEALTH?

"We wanna be a rock band and we wanna do what rock bands used to do or make you feel like Zeppelin or like Black Sabbath or AC/DC," says guitarist Jupiter Keyes. But this is not a band interested in reliving sepia-tinted sounds; HEALTH want to be a proper rock band, but they want to do it in a modern idiom, on their own terms.

Later, as we bask in their ferocious, but eerily beautiful assault/seduction of noise, emanating from a monstrous, meticulously controlled air traffic control-style bank of pedals, ricocheting and bouncing off the canopy roof of the terminal buildings and flowing out over the runway, Wolfmother have never seemed such a ridiculous concept. This is heavy rock, now-style.

On the eve of releasing second album 'Get Color', HEALTH are a band trying to break free of the past. Not only the endless cycle of rock retroism but, first of all, their own. Stupendously brilliant comeback single 'Die Slow', with its driving grooves, industrial textures and - ye gods! - hummable melodies, indicated a band not interested in sticking to safe formulas. If you can call the battering, terrifying, exhilarating spook-noise of debut 'HEALTH' safe.

"We want to create new things in music and crazy things in music," nods wise-

cracking multi-instrumentalist/plain mentalist John Famiglietti, "but you shouldn't have to think about something to like it and you shouldn't have to like it because it's cool."

"We really don't wanna be one of those bands that everybody says they like, but you're like, 'Dude, you don't actually like that,'" confirms Jake. "Or maybe you do, but you're probably just saying that because you think it makes you look artsy. And we don't want to be like that."

"Anything that's awesome is always undeniably awesome," asserts John. "Like, some paintings or some shit..."

And sure enough, even though their John-designed, neon-coloured T-shirts have long been sported on the chests of any Wayfarer-toting scenester worth their salt, to see HEALTH live, and even more so to talk to them, is to realise that this band is much, much more than just hipster noise. Self-deprecating, funny, animated about the ideas and sounds that drive them, HEALTH are actually damn likeable - a band that can say things like "the aesthetic is supreme" one minute and compare themselves to "Genesis-era Phil Collins" or a chocolate cave the next. And, this time around, they are determined that you are going to realise it. Whereas 'HEALTH' was recorded, with much trial and tribulation, out of hours in The Smell, the DIY LA venue that birthed them, this time there was a studio and there were songs.

"THERE'S SOMETHING UNIQUE ABOUT OUR MUSIC, SOMETHING THAT'S VERY NOW"

JAKE DUZSIK

"Melody became something more at the fore of our minds when we were writing the album," says Jupiter. "We still want, like, interesting song structures and an experimental approach to the music, so that the sound palette doesn't sound like something you'd hear on a normal rock record. But, at the same time, we wanted to take those things and make them the type of things you like hearing, rather than people just thinking, like, 'Woah, that's weird and arty'."

"We didn't pull any punches, we did everything we wanted to do," says John. "Everything is structured for your enjoyment."

"It's really poppy. YOU SHOULD BUY IT," intones Jake ironically, leaning in to the Dictaphone.

"If you listen to Coldplay you'll like this new album," laughs drummer BJ Miller. "What else is big in England? Robbie Williams?"

"We're pretty much Kings Of Leon, but, like... better," asserts Jupiter, getting into the swing of this self-marketing thing.

"It's what you want, kids, you just don't know it yet," concludes John. "It's like,

if you've never seen a bicycle before and I just show up with one and I'm, like, 'What's up dude?' and you're, like, 'WHAT THE HELL IS THAT!?' Check it out! It's my new album. It's called super-normal stimuli. When your brain can't process something..."

"...but it's so good that it could actually kill you. Our album might kill you," warns BJ.

Sold. Before you get astride the HEALTH death-bicycle, though, there's some other things you should know about where it's pedalling to. They've accepted, after the critical success of their debut (and their T-shirts), that they're no longer really a DIY band in the truest sense. They're still looking for new ways to do things, though. They still move their own gear, control their own artwork and, this time around, leaked their own album as part of a promotional strategy. They're keen to embrace their fans through the internet, as well as when they're manning their own merch stalls, and in more unexpected ways. On 'Get Color's release in the US, they included prize tickets in 66 copies of the album, gifting lucky listeners with treats ranging from an all-expenses-paid trip to hang out with the band in LA to locks of their hair, autographs in blood, mixtapes or care packages with the caveat "Surprise contents may run the gamut from a rejuvenating facial mask to a framed photograph of BJ's mother".

HEALTH SERVICE

HEALTH have three rallying cries, 'NOISE', 'DISCO' and 'FASHION'. And everyone knew they could bring the first one as soon as their debut dropped, but they broke ground in 2007 with Crystal Castles' seminal re-rub of 'Crimewave' (released as Crystal Castles Vs HEALTH). Alice Glass seemingly jammed her voice through a robotic echo chamber and the noise was toned down in favour of sleek and sexual bass. The result was a melancholy dancefloor masterpiece that



surpassed the original at every turn. But it was with their own collection, 'HEALTH//DISCO', sarcastically sub-titled 'All The Hits Remixed', that they really tore up the rock

remixers' rulebook, mastering the art in the way that even Soulwax hadn't. A cast of hipster scientists from around the globe conspired to make an album that hangs together just as seamlessly as the original, just in a different new dancefloor shape. Curses! made 'Perfect Skin' into a skittish house anthem, Nosaj Thing chopped up 'Tabloid Sores' into something dark and kaleidoscopic, Marcrax gave 'Heaven' euphoric new electro-pop undercurrents, and CFCF did frankly improper things to 'Triceratops'. Expect much the same thing to happen to the songs from 'Get Color', and expect it to be awesome. Also, with the band's new fashion label making strides (we won't be seen without our 'You Will Love Each Other' T-shirt these days), you really can have this band in every area of your life.



"We want kids to own this band and own this time and own this sound," says John, serious now. "And it just feels really silly when you're throwing out this referential rock or punk crap. We love that stuff, but that's old, and it feels weird for kids to be, like, playing dress-up with your parents' shit..."

"We just wanted to find our own way to do it," concludes Jake. Still DIY in spirit, then, and forging a new kind of rock from the coalface of noise, HEALTH's song might not remain the same. But it'll be your song. And it'll sound like something you never knew you wanted.

NME.COM

To buy tickets for HEALTH's forthcoming UK dates, head to WWW.NME.COM/tickets

Nature *Of The* Beasts

Kev Kharas joins Wild Beasts on a voyage into the green, lusty Lake District landscape that made them... and finds a band who want to talk sex

Kendal is surrounded by make-out points. Up above the valley that cradles Wild Beasts' hometown we crawl from one to the next, past inns and infinite green along narrow lover's lanes that seem scribbled onto the hillside by some colossal toddler. The sun's out today; this happens about "seven times a year", apparently, so for now the panoramas retreating west into the Lake District belong to the tourists and their cameras, but nightfall quietens traffic and lures sightseers craving more intimate views. We pull up at a car park, the area's "number one make-out point" – here Kendal gropes, pumps and squirts, though not always ecstatically; one fumbler's tryst ending in blood-spattered backseats and a bolt home to mother for medical attention (here Kendal screams, it stings;

its ego crumples in sheer Oedipal shame).

If new album 'Two Dancers' is anything to go by, lust, pain and the relationship between the two are things Wild Beasts have grown to know better than local lore. Where last year's debut 'Limbo, Panto' cavorted, sexually berserk, 'Two Dancers' seethes quietly with the consequences of that mania; sullen, mulling, suddenly nowhere near as young.

"We learned a lot from the first album," explains singing bassist Tom Fleming, "but this one actually came together when we had three weeks to rehearse it, then three weeks to record it. We wrote what we could and trusted our instincts. We had no other choice. It was like, 'Right, what have we got here? How do we make it stick?' That's where the themes of 'Two Dancers' came from."

What are those themes?

"You mentioned the sexual thing... a lot of it's about being together and being apart, being subjected to things against your will. It's very up and down."

Hayden Thorpe – he of the plunging, feral falsetto that's also "very up and down" – interjects, underlines. "It's got a darkness to it."

Any darkness to Wild Beasts is absent today. Completed by drummer Chris Talbot, in braces, and bequipped guitarist Benny Little, the quartet make genial tour guides, leading us from beer garden to rented rowboat as we paddle out onto a sun-lit Windermere.

It's beautiful here. We're down in the valley now, peering up into that infinite green and at those make-out points, and even Fleming, who grew up 15 car minutes away, admits he'd "forgotten how impressive this all was". The Lake District won't be another crashed tourist trap, like Blackpool 50 miles south – its looks are too timeless for that. But it must have been strange growing up in Kendal, a town made from grey stone that competes with Morecambe for the title of 'Gateway To The Lakes', like suburbs to a city people only visit when the clouds part.

"It was pretty insular," says Little. "If you wanted to go to a gig you had to travel to Manchester or wherever."

But Manchester's 75 miles away.

"Everything felt a long way away," Thorpe rejoins.

"Things like *NME*, it felt a long way away. If you wanted to be in a band, it was happening somewhere else."

"Our childhoods were just about pre-internet, too," adds Fleming. "I think we've all got this ingrained, natural curiosity. Because you have to learn anything around here."

Any geographical isolation was reinforced; there were 18 months writing and recording in a "wardrobe" on an industrial estate, bass going "womp, womp, womp" through the wall at greasy spoon diners next door. After that, two years in a Leeds basement, where they all moved together at 18, 19. "If we hadn't left then, we wouldn't have stood a chance," explains Thorpe.

That solitude must have tired and tested at times, but now its benefits resonate irresistibly through Wild Beasts' sublime clamour – they're a band so pure, so disinterested in fad that they could only have been raised in tedious isolation. Traces of British pop's dark



past remain – The Smiths there, most obviously, conjured by Little's shimmering, shivering guitar to soak in the perfume of Kate Bush's cold sweat. It's when Thorpe's falsetto and Fleming's baritone combine, though, that you realise Wild Beasts' influences outstretch their record collections. Paired, they sound like Punch & Judy filling harems with an ancient Cumbrian argot of lost slang and glottal stops. They're playful, too, with the *Canterbury Tale*-style embellishments that transform true stories into myth.

So what about you, Wild Beasts? What's the myth of you?

"That we're all from a farm... and that we have never left that farm."

Talbot doesn't speak often but when he does his sense of humour, sheathed in weary monotone, is dry enough to evaporate sand.

"Yeah, that we're farm boys," Fleming agrees. "That we arrived blinking out of the wilderness and don't know what London is. That we grew up on a diet of manure and Rimbaud."

They all laugh, but that last one's not so wide of the mark, their lyrics reading like potty-tongued poetry. Peer between the barbs of Thorpe's pencil moustache to glimpse "*spit-rich belly pits*", "*dancing cocks*", foot sex.

Perverse? Perverse isn't this real, nor is it this romantic. For Wild Beasts, sex is a capricious force that draws a magical power from the tears it makes in the fabric of everyday life; its ability to make men throw fists at each other and to turn a vague glow between the gut and the ribs into a "*baby ungrown*". It's sex with all the awkward, miraculous juices left in, and is as far from perverse as possible. Perverse is the scared, lacquered look slapped onto a Pussycat Doll's face, identikit boyband torso or Lady Gaga, who can shoot fire from her tits without earning a single batted eyelid. Plainly, flame-throwing tits do not make sense. They promise nothing but a nightmare world strewn with frazzled children. Flame-throwing tits epitomise the mainstream raunch – obnoxious, harrying, deluded – against which Wild Beasts' romantic realism so vitally jars.

"We try to give it an erotic pull, but it's not just, 'Let's make love, baby'," says Fleming, finger wagging.

"I'm fascinated by that mainstream raunch, though," Thorpe counters. "It's amazing that kids can buy a Lady Gaga record... some of the stuff going on in that is explicit."

But it's a boring explicit though, isn't it? Because it's everywhere, leering at you from billboards, magazine racks, computer screens, the sides of buses, phone boxes, free newspapers...

"It's slapstick porno," Thorpe quips. "Erotica and romance – they're different things."

"It's look-but-don't-touch sexuality," reckons Fleming. "Mechanical fucking. Which isn't sexy to me... I think what we're going for is an excavation of sex rather than just, 'Here's a pair of tits'. What we do's a bit darker and deeper than that. More instinctive, I think."

"WHAT WE'RE GOING FOR IS AN EXCAVATION OF SEX, NOT JUST 'HERE ARE SOME TITS'"

Tom Fleming

It is – darker, deeper. "Two Dancers" begins and ends with songs about babyless parents, and in between lovers are raped, cheated on, "*tasted*" in the street. Fleming talks of "struggling relationships" and "self-harming, self-defeating situations", and has described album highlight 'All The King's Men' as being "about the kind of men who fuck women because they hate them".

Perhaps love and loathing look similar in the

dark, which is why all the most heart-stopping music sounds made there, in the absence of revelatory light. Here, Wild Beasts love, they loathe, they swim in the same deep, oily murk of emotion as 'Untrue', 'I Feel Love', 'West End Girls', anything by Joy Division, Salem or The Smiths. You can't pin what's going on in that dark. It aches with a disorientation too real for words and surprises come leaping up out of it – surprises like Thorpe's throat. Debuted at 16, his countertenor wail obliterates the middle ground.

"We never thought it'd be such a big deal," the singer sighs. "Still bloody don't. I think it took a level of maturity to have the balls to do it, though. Do you know what I mean? It takes a level of 'Fuck you' to go to a working men's club in Kendal and sing like that."

Fleming knows what he means.

"Individualism, personality – they're very important things. The idea that you're expressing something and it needs to be... that. U2 make 'U2 records' these days. You have to express something truer. Otherwise people get what they expect and that's the antithesis of what you want."

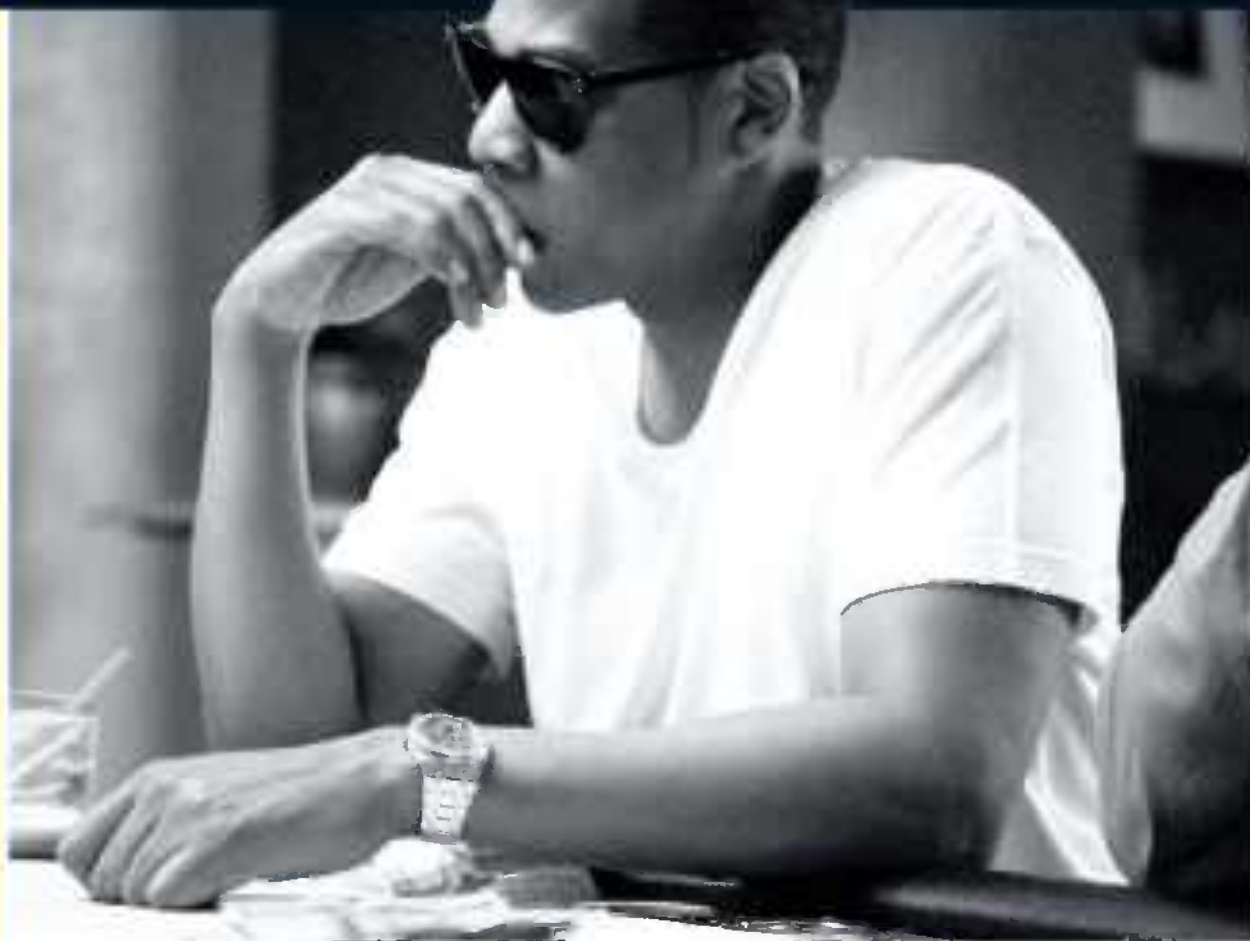
What you want, then, is a band whose darkness was made in bars and basements but belongs in the bedroom, fumbling for a heart spat out through cock. A band romantic enough to know that for every flutter of the heart there are a thousand fucking thrusts. A womping, wailing, aching band made in the wilderness, 75 miles from the nearest scene, that'll trash your expectations and meddle with your wants. What do Wild Beasts expect? To feel the heat of every moment, but the cold of it too. What do Wild Beasts want? The lights, turned out.



ALBUMS

ALL THE RELEASES THAT MATTER

Edited by Hamish MacBain



Third time lucky



JAY-Z
THE BLUEPRINT 3
(ATLANTIC)

8

Three '...Blueprint's in and Jigga delivers with quality beats and an all-star cast

To hear Shawn Carter speak recently, you'd think that 'The Blueprint 3', his 11th studio album, was set to change the face of hip-hop music forever.

When it comes to talking a good game, Jigga has been practically talking six sixes off one over, 147 breaks and nine-dart finishes all at once. "As a person at the forefront of my genre," he said in a recent interview, "it's my responsibility to make my contribution to correct it. If people see me being fearless, taking chances, then maybe everyone will go for it. I don't do it for the money." All of which are laudable sentiments for the

modern artist. Some of which are complete bollocks. He hasn't changed the face of hip-hop, but he has made, once again, a corking grab-bag of modern hip-hop.

A few caveats: you can glean from the title alone that 'The Blueprint 3' is almost machine-tooled to be a hit; he may claim that his new album is all about fearlessness and risk so why is he, for the second time, harking back to his own 2001 high watermark? When it actually comes down to it, isn't that title nonsensical anyway? Can't there only be one blueprint, one rubber-stamped version of one man's definitive vision? If

you're onto 'The Blueprint 3' then, doesn't that mean the first two were failures?

The original blueprint 'The Blueprint' was definitely not a failure, nor was its 2002 successor 'The Blueprint 2: The Gift & The Curse', and their little baby 2009 brother is assuredly not a failure either, there's too much straight-up good stuff on here for that. It does, occasionally, feel like it is being presented less as an album than as a blue-chip portfolio, simultaneously reminding us that, however good Jay-Z is as an MC – and his flow is more intricate and experimental than ever – he's even better as a businessman and an unnervingly efficient talent-spotter. Because they really are all on here. On the production side, you've got oodles of Kanye West, three Timbaland offerings and one each from The Neptunes and Swizz Beatz. And on the guest-slots side, you've got more Kanye, Alicia Keys, Rihanna, Luke Steele, Kid Cudi, Mr Hudson, Pharrell and soon-to-be-megastar Drake. You're never going

to fail with an all-star line-up like that, and once the risk of failure has been removed, what other risks are there for a musical risk-taker to take?

So don't believe the hype, just feel the quality. There are a handful of tracks on here that have the power to stagger and amaze and the main contender is the one we already know, the truly remarkable 'DOA (Death Of Auto-tune)', which clatters around like a bull in a china shop with haywire guitar and woodwind samples stamping all over the mess, a testament to the genius of lesser-known producer and veteran Common collaborator No ID. It's ironic that the high point of the album is the one track where it's just Jay-Z and his beat-maker, because some of the guest stars are less convincing: the Steele collaboration 'What We Talkin' About' is slight, airy and ultimately unsatisfying, and the vaguely Balearic 'Young Forever' is simply insipid – guest vocalist Mr Hudson sounds depressingly like Sting, and Jigga is in full-on *Chicken Soup For The Soul* bollocks mode, spouting such profundities as "life is for living, not living uptight" as if he's just discovered The Meaning Of It All. The syrupy 'A Star Is Born' is similarly pitched, as Jay pointlessly reels off a list of Rap Stars Who Have Done Really Well For Themselves and offers them his applause. As an interesting point of comparison, he mentions both Nas and Mobb Deep, two acts for whom he tore new arseholes on the diss track 'Takeover' from 'The Blueprint'.

And yet, and yet... there's just so much to enjoy. The numerous high points include the brassy, likeably insouciant 'Thank You', which in its gleefully knowing smugness calls to mind nothing more than Will Smith's 'Mr Niceguy'; the huge, bombastic 'Real As It Gets', which may be re-raking old lyrical ground but it is a refreshing blast of muscular, unfiltered hip-hop; and the weird, disembodied vocal samples of 'On To The Next One' and 'Hate', which have a hypnotic, disquieting effect, the latter further embellished by Kanye West's blank-eyed Mogadon flow. Elsewhere, the crashing piano chords of 'Empire State Of Mind' are embellished by Alicia Keys' lusty bellowing cameo, while the cheeky, bubbly 'So Ambitious' is only hamstrung by Pharrell's sugary crooning, as indeed is every track he has sung on. But, despite bringing in all these names to make it an event album, 'The Blueprint 3' delivers because of hefty beats and quality rapsmanship, nothing else. And, ultimately, that'll do just fine. *Pete Cashmore*

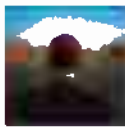
DOWNLOAD: 1) 'On To The Next One', 2) 'Real As It Gets' 3) DOA (Death Of Auto-tune)

NME.COM

Watch the video to 'Run This Town' featuring Rihanna and Kanye West at NME.COM/video

FRYARS
 DARK YOUNG HEARTS (BANDSTOCKS)

7

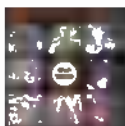


For an album that's been so long in the making Joe Lean was probably telling him to pull his finger out, the change to Fryars'

sound since he started is microscopic. Yes, it still sounds like Spandau Ballet and the lyrics are still cringeworthy, but when his heavy-handed crooning chugs on through Pretensionville it's easy to mentally ruffle his hair and overlook it, because at least he isn't whinging about his shit hometown or brooding over some imagined hipster code. And with such a comfortable proportion of the album sounding like Duran Duran and the lopsided music box charm of 'The Ides' reminding us all how rad it is, this record isn't a fifth as clever as it thinks it is. It's glorious in a dozen other ways, though. **Rebecca Robinson**
 DOWNLOAD: 'The Ides'

PEARL JAM
 BACKSPACER (ISLAND)

7



Given their reputation as self-flagellating soothsayers of angst, Pearl Jam's recent single 'The Fixer'

surprised many, with its hooky, can-do philosophy: "When something's gone, I'll fight to get it back again... yeah, yeah, yeah!" And while 'Backspacer' is hardly what you'd call poppy, it's true that the band haven't sounded so at ease with themselves for a while. 'Gonna See My Friend' sounds like Sonic Youth's 'Mary-Christ', only beefed up, and given a nice and simple little lyric: "I'm sick of everything, I'm gonna see my friend, make it go away". A similar sentiment of clinging on to those that you love is there in 'Got Some', and it is supported well by the widescreen drivetime American rock the band are now doing so well. It feels right for Pearl Jam to be occupying the same territory as Tom Petty or Springsteen - that blue-collar, blue-jeaned, good honest rocker thing that Kings Of Leon are the most recent embodiment of.

Still, the recent re-release of 'Ten' reminded us just how strange some of their early output was, and some of 'Backspacer's' best moments rediscover that old mystery. 'Amongst The Waves' soars and dives and remains just out of reach, and the piano-led 'Unthought Known' remains in the clouds as Vedder sings "Distant time, distant space", like Neil Young meets Donnie Darko.

Despite that, it's actually the two acoustic songs here that really stand out. Both 'Just Breathe' and 'The End' has Vedder alone with the knowledge that the family life he's built will be torn apart by death, and they're beautifully played. So 'Backspacer' may not bring these perennial outsiders into the fold, but at long last they sound less like tortured souls and more like humans. **Martin Robinson**
 DOWNLOAD: 'Just Breathe'

YOKO ONO PLASTIC ONO BAND
 BETWEEN MY HEAD AND THE SKY
 (CHIMEA MUSIC NO 1)

8



With the cackling vocal of 'Waiting For The D Train' Yoko Ono once again cocks a snook at those who'd brand her a harridan and,

along with son Sean, Cibo Matto and Cornelius, embarks upon the best work of her musical career. Those expecting the abstract and conceptual will be confounded: in 'Hashire, Hashire' Ono sings in Japanese to laid-back trumpet funk. 'The Sun Is Down' will have James Murphy drooling as Yoko narrates over an NY groove, while the title track pays tribute to that city's no wave scene. What better way for Ono to counter the abuse she's been subjected to by Beatles fans than by recording an album that few of them will understand? **Luke Turner**
 DOWNLOAD: 'The Sun Is Down'

VIC CHESNUTT
 AT THE CUT (CONSTELLATION)

4



For those of you who can't wait to live in an old folks' home: piss your pants and listen to this. Mr Chesnutt is an American singer-

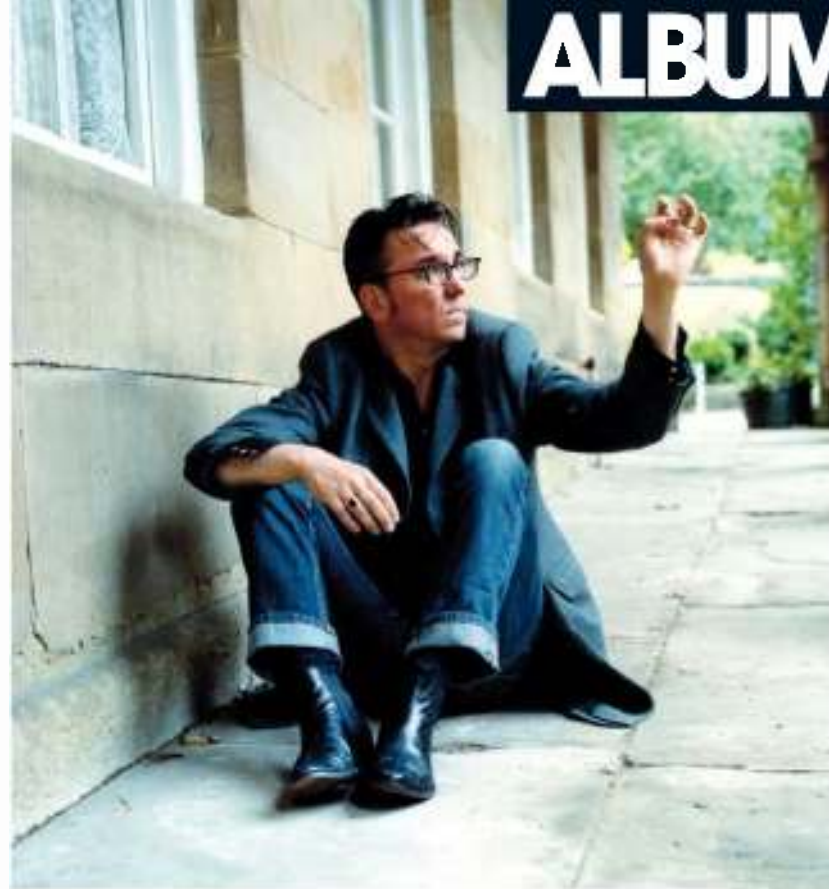
songwriter who dodders between Daniel Johnston's savant-ism and Leonard Cohen's brutalist despair. His band includes Fugazi's guitarist, and 'Coward' and 'Philip Guston' benefit from some fierce playing which express the emotional rawness he's going for, but on his quieter acoustic numbers his lyrics often fall flat. 'It Is What It Is' is undermined by lines such as "Like the invisible man directing traffic/I'd be ineffective no matter how enthusiastic". Your poetry has to be rigorous if you're stripping songs back, but Chesnutt's often feels like absent-minded dribblings. Nurse! **Martin Robinson**
 DOWNLOAD: 'Coward'

NICK CAVE & WARREN ELLIS
 WHITE LUNAR (WHITE)

7



Does Nick Cave ever put his feet up? By the sounds of double album 'White Lunar', neither does fellow Aussie Warren Ellis (a member of Dirty Three, The Bad Seeds and Grinderman, no less). What we have here is an accumulation of 15 years of cinematic collaborative work - taking us from the sparse outback of 2005's *The Proposition* to insular western *The Assassination Of Jesse James* and even a sneak preview of the adaptation of Cormac McCarthy's epic *The Road*. No prizes for guessing why they needed two discs. This is definitely one for Nick Cave fanatics and black-rimmed film-buffs, with tracks like 'What Must Be Done' and 'The Proposition 1' unveiling a lyrically distorted landscape that is sure to attract those *Culture Show* chin-rubbers. **Kat Lister**
 DOWNLOAD: 'What Must Be Done'



Steel City blue

RICHARD HAWLEY
 TRUELOVE'S GUTTER
 (MUTE)

8

Sheffield's favourite crooner indulges his melancholic streak to scintillating effect

What a curious, quietly glorious kind of British institution Richard Hawley has become. Like fellow Steel City legend Jarvis Cocker, you'd be hard pushed to find anyone with a nasty word to say about him. He is, of course, adored by an ever-growing group of people, as many young as old, all in search of something comforting and timeless rather than momentarily thrilling. Nine years now we've been privy to his songs - both personal without being "me me me!" and universal without ever resorting to trite sentiment. Music as far away from fashion, as devoid of bullshit as it's possible to be.

'Truelove's Gutter', his sixth album, is his most musically adventurous to date, featuring as it does an array of strange instruments including a waterphone, megabass and a crystal baschet (look 'em up), plus a song - the closing 'Don't You Cry' - that clocks in at over 10 minutes. However, it is far from 'experimental'. The sounds are alien, certainly, but the combined effect is to provide a spacious backdrop in the vein of Mercury Rev's 'Deserter's Songs' or 'Scott 4' for that gorgeously fragile baritone of his. There is sometimes a danger, when artists such as Hawley

embrace new instrumentation, of their subtlety and identity being swamped. Not so here. Everything, from opener 'As The Dawn Breaks', through the hopelessly romantic 'Open Up Your Door' and the marvellously titled, regret-strewn 'Remorse Code' (another song just under 10 minutes), unmistakably bears his classicist hallmarks: that there is a song entitled 'Don't Get Hung Up On Your Soul', and another called 'Soldier On' should clearly signify to you a common ground with all of Hawley's best work. Put simply, it is all about him and his own situation, but at the same time easily, instantly relatable to anyone's.

One imagines that this is far from the last Richard Hawley album, and also that none of them will deviate further than this one - the one where he was given carte blanche by his label to make the album he always wanted - from his formula. Too much is often made of the need for artists to 'progress', when really all they need to do is find their voice and express themselves as purely and as honestly as possible. Hawley is most certainly doing that, and long may he continue to do so. **Hamish MacBain**

DOWNLOAD: 1) 'Open Up Your Door', 2) 'Remorse Code' 3) 'Soldier On'



Pop goes the Rascal



DIZZEE RASCAL
TONGUE N' CHEEK
(DIRTEE STANK)

7

Dylan Mills' latest reveals a cartoonish yet more controlled side to his character

M eet Dizzee Rascal, bona fide pop star. He might have needed leg-ups from Calvin and Armand, but scoring back-to-back Number Ones is still an achievement when the industry's geared towards stage-school munchkins like Pixie Lott and you're a gnarly-looking black dude from Bow with a voice like Ricky Butler having a seizure.

Either way, it's about time we accepted that the boy in da corner who spat paranoid rage over barrages of digital artillery fire isn't coming back. The beats on 'Tongue N' Cheek' are still raw, clamorous and unpredictable, but in a springy, primary-coloured way. If you thought Calvin Harris was a div too far, then you're going to gag on your muesli at the news one of Dizzee's new mates is Tiësto – not that you'd ever twig that 'Bad Behaviour's' wriggly bassline was the work of the Dutch trance twit.

The fame-game trade-off is that Dizzee Rascal has become a bit of a caricature. For most of 'Tongue N' Cheek', he portrays himself as a clowning psycho, obsessed with cash, gash and acting flash. "My attitude's mingin'," he rhymes memorably, "but I couldn't give a friggin'."

'Road Rage' is particularly dumb, Dizzee threatening to put fellow motorists "in an early grave". The brilliantly lairy 'Money Money Money' finds him enjoying the playboy lifestyle – "You might still catch me kicking back on a luxury cruise/With a freaky model blowing me like a didgeridoo" – and to ram the point home, on 'Bad Behaviour' Dizzee's high on champers'n'coke, being noshed off in his speeding Porsche.

Dizzee is simply positioning his Slim Shady-style rapping persona further away than ever from the real Dylan Mills. Occasionally he'll undermine his boasts, letting slip that in real life he drives a Mini Cooper, and rather sensibly invests in property ("No rims on my car, no 22s/I had a mortgage way before I turned 22"). Meanwhile, there's just about enough coarse wit to 'Freaky Freaky's' catalogue of sexual conquests – "My doggystyle technique's outstanding/ Did it in a council flat on the landing" – to save it from descending into misogynistic leering.

But 'Tongue N' Cheek' isn't all 'Bonkers' and bonking. 'Can't Tek No More' is a tear-down-Babylon skank that finds Diz getting a bit political, while 'Dirtee Cash' – based on the Stevie V hip-house classic

of the same name – paints a compellingly grim picture of how unchecked capitalism has impacted on his old East End manor. His conclusions might be a bit clumsy, but when he likens British international policy to "straight-up extortion" and yells "Do something 'bout it, this is important!" it sounds like a rallying cry.

Then there's 'Leisure', one of the best things Dizzee's ever done. Over a minimal, squirty beat and soft synths, he skilfully dismantles the prevailing street mentality of get rich or die trying, calling out the "hardheads, lunatics and idiots" who heap misery on their own communities and give the police another excuse to target black ghettos.

The song also proves that Dizzee can juggle his personas, that he can act the fool without totally neutering his original raw appeal. "It's just entertainment, I do it for the pleasure," he reminds us. Meaning that us indie snobs might have to put up with a bit more gooning rubbish like 'Holiday' to get to the good stuff. And if you don't like it? "Give my balls a tickle".

Clearly, this is exactly the kind of pop star we need. *Sam Richards*

DOWNLOAD: 1) 'Money Money Money' 2) 'Leisure' 3) 'Dirtee Cash'

NME.COM

Watch an exclusive backstage interview with Dizzee Rascal at V Festival at NME.COM/video

LIAM FINN
CHAMPAGNE IN SEASHELLS
(TRANSGRESSIVE)

5



After his promising debut 'I'll Be Lighting', you can't help feeling somewhat let down by this mini-album.

Documenting two years on the road, Finn plays the part of the lonesome traveller ("Such a long way/ Long way home" on 'Long Way To Go'), but it's the album that ends up lost. He tussles self-consciously between what comes naturally, like his gift for melody, (apparent in the Wilco-like simplicity of 'Honest Face' and moody opener 'Plane Crash') and making a melange of psychedelic sounds that would deter any more comparisons with his father (Crowded House frontman Neil Finn), but leaves the album feeling conflicted and indecisive. Nothing to write home about, unfortunately. *Tessa Harris*
DOWNLOAD: 'Plane Crash'

HARMONIA & ENO '76
TRACKS AND TRACES REISSUE
(GRONLAND)

8

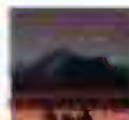


Brian Eno is said to have called Harmonia "the world's most important rock band". So he must have been chuffed when,

in 1976, they teamed up for some sonic exploration. Unreleased until 1997, 'Tracks And Traces' has now undergone a welcome expansion with three more songs from the sessions. Drifting by on light drum machines, echoing synths and Michael Rother's liquid guitar lines, upbeat tracks like 'Vamos Companeros' and the sinister 'Luneberg Heath' could have slotted into Eno's 1975 masterpiece 'Another Green World', while the master of ambient music's fingerprints are all over the vaguer soundscapes, like the bubbling 'Sometimes in Autumn' or the Kraftwerk spirals of 'By The Riverside'. Es klingt super geil. *Tom Pinnoch*
DOWNLOAD: 'Luneberg Heath'

VIVIAN GIRLS
EVERYTHING GOES WRONG
(IN THE RED)

8



The hearts of Vivian Girls obviously belong to the era of jangle-pop when Olympia, Washington's seminal K Records ruled

the roost. Echoes of long-lost twee ringleaders reverberate through the ramshackle lo-fi of 'Everything Goes Wrong'. Happily the trio have beefed up the guitars and written an even stronger clutch of songs than their debut, making this second album an invigorating blast of merriment. From short punk rock outbursts such as the perversely joyous 'I Have No Fun', to heartachy Crystals-inspired slowies like 'Can't Get Over You', Vivian Girls know exactly where to ramp up the pace and hold back for maximum impact – a skill implemented to full effect throughout. *Tom Edwards*
DOWNLOAD: 'Can't Get Over You'

BLK JKS
 AFTER ROBOTS (SECRETLY CANADIAN)

8



Hailing from Johannesburg and with a knack for ethereal melodies and mbaqanga rhythms... exchanging pillow talk with Diplo... a debut record teased out by alt-rock stalwart Brandon Curtis of Secret Machines. Really, there are a million other things to say about BLK JKS other than they're four black men playing rock music. Not least the fact they've made a triumphant debut that's reinventing the very embodiment of rock'n'roll. They succinctly combine the folk-rock psychedelia of Love ('Molatladi'), the vocal warmth of Seu Jorge ('Tselane') and the prog-rock urgency of The Mars Volta. It's the kind of ostentatious musical tapestry that you crave from the aforementioned El Paso outfit. *Ash Dosanjh*

DOWNLOAD: 'Banna Ba Modimo'

PORCUPINE TREE
 THE INCIDENT (ROADRUNNER)

4



This Hemel Hempstead outfit are a band that metalheads pretend to like so they can say they have an interest outside of playing *World Of Warcraft*. Now 22 years and 10 albums in, they're certainly an acquired taste - not as good as labelmates Opeth, but not without their moments (2000's 'Lighthouse Sun' was a staggering collection); whether you like them or not depends on your view of 'prog'. This is a double album after all; one disc containing one 55-minute-long song, and a second featuring another four. It's expansive, searching stuff - yet you do hope there's a bunch of snotty dickheads in a garage somewhere, hitting guitars with hammers and promising to do away with this shit. *James McMahon*

DOWNLOAD: *Er, it might take a while*

MONSTERS OF FOLK
 MONSTERS OF FOLK (ROUGH TRADE)

8



Most of the cream of America's contemporary country stars are acquired tastes. My Morning Jacket's Jim James'

mountain-wind vocal howl, for example, is perceived as ear-shaftingly annoying as often as it is soul-stirringly special, while whether you think Conor Oberst is the new Dylan or a lip-quivering wet blanket is another coin-flip. Together as MOF - with Bright Eyes' Mike Mogis plus M Ward - you might expect a similarly divisive album. You'd be wrong, though, because although there's more pedigree here than at Crufts, the foursome have harnessed their eccentricities well. So, James' only concession to Prince-y pop is 'Dear God (Sincerely MOF)' and Oberst only gets wimpy on 'Temazcal', while the rest is simply a hoe-down of epic proportions. *Jamie Fullerton*

DOWNLOAD: 'Man Named Truth'



Heads up

BAND OF SKULLS
 BABY DARLING DOLL FACE HONEY
 (ARTIST FIRST)

8

The sleazy spirit of the Midwest swaggers out of Southampton

Death By Diamonds And Pearls' sounds like a lovely way to go. Glam and dangerous and just a bit kinky, it's absolutely not the sort of thing that happens in the Ritzys and gastropubs of Southampton. The fact that Band Of Skulls come from somewhere so mundane makes this low-slung grimy lead single all the more impressive. Plus, there's the fact that, thanks to an iTunes Single Of The Week for similarly ace debut 'I Know What I Am' and a 'wherever' attitude to touring, they are now bigger all around the world than they are at home. 'Baby Darling Doll Face Honey', their debut album, takes place in permanent twilight on a dust track some place in

the Midwest, with redneck gimps at every corner. Its hypnotic fuzz is like spending an hour in your own personal *True Blood* sex scene. 'I Know What I Am' sounds a lot like what would happen if The Duke Spirit were to hurry up and get on with throwing themselves on the bonfire, and channels The Kills at their most swaggering. Elsewhere, paganist hymn 'Honest' sees co-frontwoman Emma Richardson take centre stage and pull off a similar trick with a heartwarming glee - Bonnie to other frontperson Russell Marsden's Clyde. It makes you think improper thoughts like, "Shit, The Delgados were actually proper good". Best of all though is the Gram Parsons-ish, smouldering (sorry) 'Fires', so deliciously evocative

it's like taking a hike to The Joshua Tree. It comes a little unstuck by the end of course ('Blood' is just boring), but overall this is a delight, going bump in the night in more ways than one. If you know what we're saying. And, hush now, it's a way more charming version of what Jack White's trying to do with The Dead Weather. *Dan Martin*

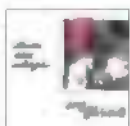
DOWNLOAD: 1) 'Death By Diamonds And Pearls' 2) 'Fires' 3) 'Honest'

NME.COM

Go to NME.COM/win to win a Fender bass, handpainted by Emma from BOS

TIMES NEW VIKING
 BORN AGAIN REVISITED (MATADOR)

5



Da nu tynes nu Vikin album iz jst as annoyin az readin stuff lyk dis. Because they can clearly bend scree of fuzzed-up

noise into darkened sub-two minute pseudo-hits but, as ever, it all sounds so self-consciously shitty that much of the punch is lost. Yeah, 'Move To California' and 'I Smell Bubblegum' have sweet melodies that claw through the noise but 'Born Again Revisited' is strangled by its fug. Yet when, on 'City On Drugs', they let an organ wink over the din TNV sound delightfully fresh; shame the rest is so monotonous, lol. *Ben Patashnik*

DOWNLOAD: 'Move To California'

BASEMENT JAXX
 SCARS (XL)

5



British dance music moves quickly these days, scenes and sub-genres exploding across the blogs and forums before they've

even properly coalesced in a club. For your established DJ/production duos who play the whole rock game of dropping an album every three years, this presents a tricky conundrum: do you try to keep pace with new innovations in the grimy, funky and wonky, or do you just rack in the guest vocalists, warm up some old ideas and hope for the best? Yeah, Basement Jaxx plump for the latter. That's not to say 'Scars' doesn't sometimes work: the

title track, a demented glitch-opera featuring Kelis and grime munchkin Chipmunk, is a fine opening, while 'Day Of The Sunflowers (We March On)' features Yoko Ono at her randy granny best. But it's quite clear that Lightspeed Champion was not born to bring his emo lilt to a Balearic garage track ('My Turn') and, even when things are swinging along in a familiar Jaxx style, you can't entirely shake the suspicion that these days they're basically surfing off the good ideas of their collaborators; drop the beat, shove someone in the vocal booth, collect cheque. *Louis Pattison*

DOWNLOAD: 'Scars'

LIVE!

UPFRONT AND BACKSTAGE

Edited by Hamish MacBain

Jamie brought his guitar to drown out the hecklers

Toilet humour

JAMIE T
GINGLIK, LONDON
WEDNESDAY SEPTEMBER 9

The new tunes are great, but it's the gags that make this show – in a converted loo – so memorable

Rewind!" hollers Jamie T, minutes after stalking onstage, as the sampled intro to 'The Man's Machine' jams. "This isn't a gig any more, it's a stand-up comedy show," he smirks, instead opting to play a stripped-down (and quite lovely) 'St Christopher' while the problem gets resolved. In a way, Jamie T has a point when it comes to the comedy element – not because of the false start to the set, but because of the mid-song banter that spills from his lips for the duration of the show.

Sure, tonight's cosy fan gig might be significant due to the fact it's his first outing since the release of 'Kings & Queens', but what makes it all the more memorable is Jamie's wicked way with the witty stage repartee. Whether he's ordering a round of shots from the stage (a Jägerbomb for him and a tequila for guitarist Luis Felber), bigging up the band's sound engineer or getting into a spot of verbal bother with a bouncer, he has the crowd in stitches throughout. Then, of course, there are the songs. Tonight Jamie and The Pacemakers prove that they're a punk band first and foremost, clattering into 'Earth, Wind & Fire', '368' and 'Chaka Demus', tracks from the new record that already sound every bit as charming as the older material – 'Sheila' and 'Back In The Game' – that gets an airing tonight. The vibe tonight is nothing less than raucous, with Jamie nipping off the tiny stage and heading into the crowd, microphone in tow, to skank with mates on more than one occasion.

There's a gentler side in evidence too, though, with the beautiful 'Emily's Heart', which ends with a 'November Rain'-style guitar solo delivered by Felber from the front of the audience. Jamie and his equally charismatic Pacemakers might well be playing the rather more vast Brixton Academy next month, but the intimacy of the tiny ex-public toilet space of Ginglik suits them spectacularly. Whether inviting a guy up who's just got engaged, or declining an offer to speak to someone's girlfriend on the phone, tonight Jamie is as impeccable with his showmanship as he is with his songwriting. Here's hoping Brixton's just as excellent – we have a funny feeling it won't be anything less... *Leonie Cooper*





The mic-disguised-as-a-sweet-fooled poor Hayley

Emo-tional return



PARAMORE
O₂, ACADEMY ISLINGTON, LONDON
MONDAY, SEPTEMBER 7

It's worth the (25-hour!) wait, that's for sure

Working out the optimum time to arrive at a gig is a delicate science. Basically, you want to miss the shocking support band but arrive with enough time to get pleasantly half-cut at the bar. The Paramore crowd have evidently been skipping this particular science class though, because before the band play their first perky chord, some of the punters have already been here for 25 Earth hours. They could have flown to Australia in that time, could have walked 100 miles; but no – they've chosen to sit on the paving slabs of a shopping centre in Islington. One person's madness, however, is another's rather lovely dedication, and when the Tennessee fivesome bound onto the teeny tiny – for them, at least – stage with the kind of innocent, giddy enthusiasm that most jaded and well, old, rockers would scoff at, you can almost understand just why those cold grey slabs are so appealing.

Still only 20 years old, Hayley Williams is infectiously chipper, a huge grin spreading across her face as the crowd prove themselves to be louder than the PA, yelling along to every word of opener 'Misery Business'. Back in the same venue they played their very first UK show at in 2006, tonight is all about the special. Getting such a big band in such a small venue is always an exciting prospect and Williams makes the most of it, borrowing

cameras from the crowd and taking snaps, nattering warmly with the audience in between almost every song, gushing with thanks and letting everyone know just how "awesome" the whole night is. It gets even more, like, awesomer with a cover of Phoenix's 'Long Distance Call' and when Williams announces the band's Wembley Arena date exclusively to the whooping superfans, 'Crushcrushcrush' proves itself to still be one of the best emo-pop anthems ever recorded, with Williams' powerhouse vox as gutsy as ever and 'Decode', otherwise known as 'the Twilight song', is relayed in full fangirl swoonerama. 'Pressure' and 'That's What You Get' might be soundtracking scenes of ultimate devotion down in the pit, but the crowd know the words to the new songs, 'Ignorance' and 'Brick By Boring Brick', just as well as the oldies – Williams faux-chastises the crowd for having listened to the leaked online versions of the later track. "You bad little kids," she smirks, before the song sees her indulge in a brief spot of impressive Mariah-style operatics. See you at Wembley then guys? We'll be the ones there 25 hours in advance. *Liam Cash*

O₂ customers can get Priority Tickets to O₂ Academy Islington up to 48 hours before general release. Just register at o2.co.uk/priority. When Priority Tickets are gone, they're gone. Terms apply.

SHORT SETS

ELECTRIC WIZARD

SCALA, LONDON,
07/09/09

Trading in the brain-meltingly slow doom metal that Black Sabbath pioneered way back when, Electric Wizard are most definitely one of the heaviest and most brutally loud bands around. Their lack of histrionic vocals and showy guitar wrangling leaves these monolithic songs nowhere to hide – and all the better for it. The pulverizing riffs of stoner classics like 'Funerapolis' and 'We Hate You' are inescapable in their forcefulness, repeated to infinity until we're forced into subservience. This is everything metal should be and more: huge, otherworldly, unstoppable. *Tom Edwards*

THE RAVEONETTES

HOXTON BAR AND KITCHEN, LONDON,
07/09/09

Black never goes out of fashion. And dressed in that most macabre of colours, it seems neither do The Raveonettes. The Danish duo attack their guitars with an intoxicating blend of style and raw passion that sees new songs 'Bang!' and 'Last Dance' get feet moving despite no one hearing either song before. 'Boys Who Rape (Should All Be Destroyed)' feels like a lost pop gem, while 'Love In A Trashcan' soars. Whisper it, but like black, The Raveonettes are becoming a timeless classic. *Paul Stokes*



WARP DRIVE

BATTLES
TERMINAL 5, NEW YORK CITY
FRIDAY, SEPTEMBER 4

It's with a strange sadness that, from now on, *NME* is hereby scrapping the stereotype of Battles fans as the most chin-strokey, sex-starved musos in all of Christendom. While the New Yorkers have firmly secured their mantle as modern math-rock gods, the sight of numerous punters wiggling out to tonight's set like shoals of epileptic fish demonstrates that Battles fans still want to get their swerve on – no matter how uncoordinated or innumerate they might be.

Performing tonight in honour of Warp's 20th anniversary (and finishing up an already impressive bash featuring !!!, Pivot and the fantastic Flying Lotus), the quartet offer a sneak peek into a forthcoming second album that may further cement the idea of Battles as a dance group first and as number-crunching boffins a poor second. The peculiarly named 'Sweetie And Shag' is a perfect example; underpinned with a crunchy and incessant groove and coloured with Tyondai Braxton's robotic-soul vocals, it sounds like a genetically mutated version of Depeche Mode and seems to make an instant impact. Another newbie swiftly follows in the shape of 'Sanford And Son', which mixes jittery fairground organ stabs with a dark rhythmic power that could burn up dancefloors or soundtrack a twisted Japanese slasher flick with equal ease. Despite the fact this is one of their few outings of the year, the full-blooded renditions of first album favourites 'Tonto' and 'Atlas' indicate they've not forgotten how to please the punters either.

"When Warp was getting started, I think I was going through my Alice In Chains period," laughs Tyondai. It might have taken two decades and one of the world's finest record labels to make him realise that shit songs about being a smackhead were beneath him but, lord, has it been worth the effort. If Battles have anything to do with it, the next 20 years of Warp Records are going to be even more enjoyable than the first. *Hardeep Phull*

SUBSCRIBE NOW

+ PAY JUST £1.49 AN ISSUE!

NME
THE WORLD'S
GREATEST MUSIC
WEEKLY



**FREE
DELIVERY
STRAIGHT
TO YOUR
DOOR**

SUBSCRIBE NOW!

Go to www.nme.com/sub80
or call **0845 123 1231** and quote **29V**

Offer open to new UK subscribers only and ends 30/09/09. Pay just £18.99 every 3 months by Direct Debit or for a year pay just £75.96 in a one-off payment - the same as saving 81p an issue (your price per issue £1.49, full price £2.30).

LIVE!



Both Metronomy and The Horrors (below) stick to a strictly black and white and pink wristband dress code



Daylight proved too much for The Chapman Family



"Faris smiling - that's going on Facebook"

Scene within a scene



OFFSET FESTIVAL
HAINAULT FOREST, LONDON
SATURDAY, SEPTEMBER 5 - SUNDAY, SEPTEMBER 6



The Slits: typical girls, untypical hair

The Horrors come out on top as east London's urbanites decamp to a forest - at the end of the Central Line

We're gonna try something new here... so, when I say 'Hai', you say 'nault'; when I say 'Hainault', you say 'via Newbury Park'. Now, that'll mean nothing to the vast majority of you, but **Metronomy's** Joe Mount has fully grasped the principle of Offset: a festival so east London you can make jokes about the Tube and people will actually laugh. Making Field Day look about as cutting edge as V, Offset combines Shoreditch's premier back room darlings and the cult favourites that spawned them in one achingly hip melée. The weekend begins in mixed fashion, with newcomers **Spectrals** teaching everyone how to do woozy lo-fi fuzz with just the right amount of delicacy and melodic panache, and **An Experiment On A Bird In The Air Pump** giving delicacy a hefty kick in the face and everyone else a slight headache. **The Chapman Family's** visceral post-punk raises the bar, but an act that almost inevitably ends in mic-lead asphyxiation will never be suited to a sunny mid-afternoon slot, so it's left to **Good Shoes** to finally get the proverbial party started.

Ah, **Good Shoes**... it's like you never left us. It may be two and a half years since debut 'Think Before You Speak', but Rhys Jones and co still do a line in jangly, wonky indie-punk that trounces most of the competition and, with 'We Are Not The Same', incites the first proper dancing of the day.

Elsewhere, **Male Bonding** set about instigating stage invasions and literally breaking barriers with their anarchically brilliant garage punk, while **Future Of The Left**

take full throttle to new levels before handing over to the slick machine that **The Futureheads** have become. Sticking firmly to albums one and three, plus 'Skip To The End', the Mackem lads have honed the art of fitting as much fun as possible into 40 minutes to near perfection. By 'Hounds Of Love' even the most resolute hipsters are "Oh oh oh"-ing along at full volume.

All of which serves to show, however, that - iconic as they are - **The Slits** have never been the most thrilling prospect live; the crowd shuffles along to 'Typical Girls' but even a stage invasion can't shake the boredom. **Metronomy** have different problems. With a heaving tent and broken barrier, it takes an hour's wait and a Main Stage upgrade before the newly re-jigged four-piece are allowed onstage but, despite their established synth-laden genius, the moment has been lost.

Fortunately, the moment is what **The Horrors** are revelling in. Rounding off a day that sees **Ulterior** do their best **Spinal Tap** impression, **The xx** display their unadulterated beauty and **Dananananaykroyd** unite the festival in an ear-friendly tumult of ADHD punk, the east London poster boys could never do anything but triumph. With 'Strange House' entirely absent, Offset acts as a homecoming and a graduation of sorts; 'Scarlet Fields' takes on a new-found tenderness, **Faris** smiles and waves and even an unfortunate technical mishap during closer 'Sea Within A Sea' can't quash the adoration.

It's final proof that when you scratch below the stylised surface, there's a hell of a lot more substance to be found underneath... how apt. **Lisa Wright**



Anyone fancy some Male Bonding?



Good Shoes give good gig



NMETV

SKY GUIDE 382

10 TRACKS YOU HAVE TO HEAR THIS WEEK

WEEKDAYS AT 12PM & 6PM

WEEKENDS AT 11AM & 8PM

Thurs 22nd Oct
OXFORD 02 ACADEMY
Fri 23rd Oct
LONDON 02 ACADEMY
WED 28th Oct
BRISTOL 02 ACADEMY
Thurs 29th Oct
NEWCASTLE 02 ACADEMY
Thurs 5th Nov
BIRMINGHAM 02 ACADEMY
Fri 6th Nov
SHEFFIELD 02 ACADEMY
Sat 7th Nov
GLASGOW 02 ABC
SAT 14 Nov
MANCHESTER APOLLO

P U R E S S E N C E

"Rise as a champion of industrial chart strength"

375

Special Guests
glass
glasshg.co.uk

New Album
'Sharpen Up The Knives'
19.11.09

New Single
'Raise Me To The Ground'
DOWNLOAD FREE FROM
puressence.co.uk

Tommy Reilly



Thu 01 October Newcastle 02 Academy2
Thu 08 October Bristol 02 Academy2
Fri 19 October Sheffield 02 Academy2
Sat 24 October Oxford 02 Academy2
Sun 25 October Birmingham 02 Academy2
Tickets: 0844 477 2000 / www.ticketweb.co.uk
www.academy-events.co.uk

The exceptional debut album out 21st September
An Academy Events presentation - tommyreillymusic.co.uk

HOCKEY

Saturday 26 September
**BIRMINGHAM
02 ACADEMY2**

0844 477 2000 / ticketweb.co.uk

'Learn To Lose' - the new single
out now on download and 2x special 7".
Taken from the forthcoming album 'Mind Chosen' out now.



In Academy Events presentation
in association with
Henry Field International

ANTICOP
TOUR 2009

DRELLAS

the dead class

Plus special guests

<p>fri 8th Oct The Contend BARROW 01793 887110</p> <p>sat 10th Oct Bananarama EDINBURGH 0171 220 2554</p> <p>sun 11th Oct Rocher's GLASGOW 0141 221 9129</p> <p>tues 13th Oct The Duff BIRMINGHAM 0121 627 4444</p> <p>wed 14th Oct Barfly CARDIFF 01495 77 5476</p>	<p>fri 18th Oct Civic WOLVERHAMPTON 01902 226 2000</p> <p>sat 17th Oct Old Bull CHERBY 01906 34001</p> <p>sun 18th Oct Star & Carter MANCHESTER 0161 271 1000</p> <p>wed 21st Oct 02 Academy2 SHEFFIELD 0114 271 1000</p> <p>thurs 22nd Oct 02 Academy2 KILNTOFT, LONDON 0844 77 2200</p> <p>sat 24th Oct 02 Academy2 LIVERPOOL 0151 77 2200</p>
--	--

The Drellas - NEW RELEASE 'Violence to Art' b/w 'Orchestrators of Death' double A
www.myspace.com/thedrellas www.antycoprecords.co.uk
The Dead Class - NEW RELEASE 'Police & A Hour later' b/w 'Age of Resistance' A
www.myspace.com/thedeadclass www.antycoprecords.co.uk
ANTICOP AVAILABLE FROM 5th Oct

BADDIES

Saturday 10 October
**Birmingham 02
Academy3**

0844 477 2000 www.ticketweb.co.uk

New album 'Do The Job' out September 21st
Birmingham 02 Academy3
An Academy Events presentation by Henry Field International

NOAH AND THE WHALE

FRIDAY 16th OCTOBER
**BIRMINGHAM 02
ACADEMY2**

0844 477 2000 / www.ticketweb.co.uk
NEW SINGLE 'BLUE SKIES' OUT NOW
NEW ALBUM 'THE FIRST DAYS OF SPRING' OUT NOW
WWW.NOAHANDTHEWHALE.COM
MYSPACE.COM/NOAHANDTHEWHALE

THE TEMPER TRAP

SPECIAL GUESTS **LOCAL NATIVES** (HEAVEN ONLY) AND **GOLD DAWKS** (ALL SEPTEMBER DATES EXCEPT) AND **SILVERMAN** (KOKO ONLY)

SEPTEMBER

18 NORWICH ARTS CENTRE	SOLD OUT	24 NEWCASTLE THE CLUNY*	SOLD OUT
19 OXFORD 02 ACADEMY 2	SOLD OUT	26 GLASGOW KING TUTS	SOLD OUT
21 LEEDS COCKPIT	SOLD OUT	27 MANCHESTER RUBY LOUNGE	SOLD OUT
22 BRISTOL THEKLA	SOLD OUT	28 BIRMINGHAM HARE & HOUNDS	SOLD OUT
23 LONDON HEAVEN	SOLD OUT	29 BRIGHTON AUDIO	SOLD OUT

NEW DATE ADDED

LONDON KOKO MONDAY 21ST DECEMBER
BUY ONLINE AT LIVENATION.CO.UK CREDIT CARDS TEL: 0844 477 1000 (24HRS)

DEBUT ALBUM 'CONDITIONS' OUT NOW.

THETEMPERTRAP.COM MYSACE.COM/THETEMPERTRAP

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



THE BISHOPS

LIVE AT
THE 100 CLUB
100 BEDFORD ST. LONDON
WED 23RD SEPTEMBER

PLUS GUESTS:
EIGHT LEGS & HELLO GEIGER

500 at the 100

TICKETS £6
DOORS 7.30

WWW.THEBISHOPSAND.COM

*HOLD ON! SELLING OUT OCT 5TH

SJM Concerts by arrangement with ITB presents

The Courteeners

plus very special guests

BUZZCOCKS THE WHIP


Friday 11th December
Manc. SOLD OUT Central

(see library 4-MEX)

buy online at gigsandtours.com / ticketmaster.co.uk
 24hr cc hotline 0871 2200 260 / 0844 826 2826

SJM Concerts & DF Concerts by arrangement with ITB Armas presents

IAN BROWN

November

Sun 29 **Lalcester De Montfort Hall**
 0116 233 3111

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

December

Tue 01 **Ipswich Regent**
 01473 433 100

Thu 03 **Bournemouth O2 Academy**
 0844 477 2000

Fri 04 **London Brbton**
 Sat 05 **O2 Academy (8PM-2AM SAT ONLY)**
 0844 477 2000

Mon 07 **Cambridge Corn Exchange**
 01223 357 851

Tue 08 **Sheffield O2 Academy**
 0844 477 2000

Thu 10 **Leeds**
SOLD OUT **O2 Academy**
 0844 477 2000

SOLD OUT **Liverpool University**

Mon 14 **Newcastle City Hall**

Tue 15 **Edinburgh Picture House**
 0844 4999 990

Wed 16 **Glasgow O2 Academy**
 0844 4999 990

Fri 18 **Birmingham O2 Academy**
 0844 477 2000

Sat 19 **Manchester MEN Arena**
 0844 847 8000

buy online at gigsandtours.com & ticketmaster.co.uk

24hr cc hotline 0871 2200 260 / 0844 826 2826

THE SINGLE - **STELLIFY** - OUT 21.09.09 (DIGITAL EP AVAILABLE NOW AT ITUNES)

THE ALBUM - **MY WAY** - OUT 28.09.09

www.ianbrown.co.uk

SJM Concerts by arrangement with Coda present



Speech De Belle

WWW.MYSPACE.COM/SPEECHDEBELLEMUSIC
WWW.SPEECHDEBELLE.COM

SEPTEMBER

SAT 26 **SHEFFIELD PLUG** 0114 241 3040

SUN 27 **MANCHESTER NIGHT & DAY** 0161 832 1111

MON 28 **LEEDS UNI - MINE** 0113 244 4600

OCTOBER

THU 01 **GLASGOW ARCHES** 08700 600 100

SUN 04 **LIVERPOOL MASQUE** 0151 707 6171

MON 05 **MORECAMBE LIBRARY** 01524 415 215

WED 07 **LONDON THE SCALA** 020 7403 3331

THU 08 **BRIGHTON COALITION** 01273 772842

24hr CC hotline: 0871 2200 260 or buy online: www.gigsandtours.com

SJM Concerts and Friends by arrangement with The Agency Group present



JULIETTE LEWIS

OCTOBER

WED 21	GLASGOW	0844 4999 990
THU 22	MANCHESTER ACADEMY 2	0161 832 1111
FRI 23	LONDON O2 SHEPHERDS BUSH EMPIRE	0844 477 2000
SAT 24	BRISTOL LAZARETTE FESTIVAL	0871 330 0031
PROMOTED BY: PAGES OF MUSIC - GIGSANDTOURS.COM		
THU 26	PORTSMOUTH WEDGEWOOD ROOMS	023 9206 3071

BUY ONLINE AT GIGSANDTOURS.COM / 24 HR CC HOTLINE 0871 2200 260

NEW ALBUM **THE MOTHERS** OUT NOW

WWW.FOLKLORE.COM

Johnny Flynn

Solo tour

with special guests ANNA CALVI and ALESSI'S ARK

SEPTEMBER

SAT 26	LONDON WATON CHAPEL (FULL BAND SHOW)	0171 2200 260
--------	---	---------------

OCTOBER

WED 21	CANTERBURY FESTIVAL	WWW.CANTERBURYFESTIVAL.CO.UK
THU 22	GLASGOW NICE N SLEAZY II	011 477 2717
FRI 23	BIRMINGHAM GLEE CLUB II	0121 2200 260
SAT 24	LEEDS BRUDENELL II	0113 275 7650
SUN 25	MANCHESTER DEAF INSTITUTE II	0161 152 1111
TUE 27	BRISTOL CUBE II	0117 310 0000
WED 28	BRIGHTON HAMBURY BALLROOM II	01273 606 312
THU 29	SOUTHAMPTON LAMPIONS II	023 1063 2601

WWW.GIGSANDTOURS.COM / 24HR CC HOTLINE 0871 2200 260

SJM CONCERTS PRESENT

THE ORB



SATURDAY 10th OCTOBER
GLASGOW ARCHES
 0141 585 1000

SUNDAY 11th OCTOBER
MANCHESTER CLUB ACADEMY
 0161 832 1111

MONDAY 12th OCTOBER
BRIGHTON DIGITAL
 01273 325 440

THURSDAY 15th OCTOBER
LONDON HEAVEN
 020 7403 3331

WWW.GIGSANDTOURS.COM / 24HR CC HOTLINE 0871 2200 260

SJM Concerts by arrangement with CAA present

THE FIERY FURNACES

PLUS GUESTS **BANJO OR FREAKOUT**

OCTOBER

TUE 06	MANCHESTER NIGHT & DAY	0161 832 1111
WED 07	BRIGHTON THE ALBERT	0871 230 0010
THU 08	LONDON CARGO	0871 8200 280
FRI 09	LEEDS COCKPIT	0113 245 4560
SAT 10	GLASGOW NICE N SLEAZYS	0844 847 2487

24HR CC HOTLINE: 0871 2200 260 OR BUY ONLINE: WWW.GIGSANDTOURS.COM

WWW.THEFIERYFURNACES.COM
WWW.MYSPACE.COM/THEFIERYFURNACES

AGMP in association with First Contact Agency presents

ROCK & ROLL HALL OF FAME
LEGEND TO LEGEND
EXCLUSIVE WORLD TOUR!

FURIOUS & KURTIS BLOW

TWO OF THE PHOP'S LEGENDS PERFORMING
ON ONE STAGE LAS VEGAS STYLE REVUE



SEPTEMBER 2009

Fri 18 LONDON JAZZ CAFE
 Tue 22 LEAMINGTON SPA ASSEMBLY
 Thu 24 BRISTOL METROPOLITAN
 Fri 25 BRIGHTON CONCORDE 2
 Sat 26 LEEDS THE WARDROBE

www.furious5.co.uk

NOW BOOKING: DUB PISTOLS SEE FATE SYNTH WAVE PROEMBLE TERRY WILLIAMS ROSE DUNN
Book online now. agmp.co.uk • 24hr Ticket Hotline 08444 771000

KOKO

EVERY FRIDAY

18 SEP OUTSIDE ROYALTY
BLEECH
DJ ED THE SAINT

25 SEP MUSIC GO MUSIC
DJ MIKEY FOUR

02 OCT BAND OF SKULLS
THEM: YOUTH
DJ JEFF AUTOMATIC

09 OCT THE CHAPMAN FAMILY
O.CHILDREN
DJ MIKEY FOUR

16 OCT EXAMPLE
THE BLACKBOX REVELATION
DJ ED THE SAINT

23 OCT BLEECH
THE DRUMS
LE CORPS MINCE DE FRANCOISE
DJ MIKEY FOUR

30 OCT THE HALLOWEEN BALL
DINOSAUR PILE UP
INVASION

STUDENTS £2.50 10.30PM-24 HOURS MIDNIGHT WITH STUDENT CARD
9.30PM-4AM FIRST 100 FREE 25 HOURS 11PM / £7 AFTER

WILD SHOOTERS IN ALL NIGHT PLUS OTHER DRINK OFFERS BEFORE 11PM
STRICTLY OVER 18S ONLY - KOKO IS CAMDEN HIGH STREET NW1 7JE - TICKETS 0844 847 2258

WWW.KOKO.UK.COM



NME TONES



POLY TONES

MERCY Duffy 400643
 VIVA LA VIDA Coldplay 400262
 NEVER MISS A BEAT Kaiser Chiefs 400653
 TAKE BACK THE CITY Snow Patrol 400655
 LOVE LOCKDOWN Kanye West 400659
 HOT AND COLD Katy Perry 400640
 WIRE TO WIRE Razorlight 400651
 SEX ON FIRE Kings Of Leon 400624
 BONES The Killers 430240
 READ MY MIND The Killers 430328
 TRANQUILIZE The Killers 430616
 ME PLUS ONE Kasabian 430308
 SHOOT THE RUNNER Kasabian 430212
 NAIVE The Kooks 415762
 WONDERING Dirty Pretty Things 430157
 BANG BANG YOUR DEAD Dirty Pretty Things 415800
 STEPPING STONE Duffy 400620
 FOX YOU Coldplay 415189
 TALK Coldplay 415529
 THE HARDEST PART Coldplay 415817
 THIS IS IT Ryan Adams 412446
 OPEN YOUR EYES Snow Patrol 430325
 SIGNAL FIRE Snow Patrol 430417
 LOST AND FOUND Feeder 415752
 LORD DONT SLOW ME DOWN Oasis 430620
 REHAB Amy Winehouse 430175
 FLUX Bloc Party 430641
 PUSSYLOLIE Dizzee Rascal 430523
 FLEX Dizzee Rascal 430655
 IS IT ANY WONDER Keane 415838
 A BAD DREAM Keane 430301
 CLOTHES OFF Gym Class Heroes 430536
 COOKIE JAR Gym Class Heroes 400623
 EVERYTHING IS AVERAGE NOWADAYS Kaiser Chiefs 430428
 RUBY Kaiser Chiefs 430314
 SIGNAL FIRE Snow Patrol 430417
 OPEN YOUR EYES Snow Patrol 430325
 IN THE MORNING Razorlight 430036
 AMERICA Razorlight 430149
 BEFORE I FALL TO PIECES Razorlight 430264
 SEX ON FIRE Kings Of Leon 400624
 MUTE Goldfrapp 415819
 THE HARDEST PART Coldplay 415817
 ILLEGAL ATTACKS Ian Brown/Sinead O'Connor 430575
 ITS A HIT We Are Scientists 415611
 BLACKENED BLUE EYES The Charlatans 415797
 YOUR'RE ALL I HAVE Snow Patrol 415783
 VALERIE The Zutons 415866
 WITH YOU The Subways 415321
 BANG BANG YOUR'RE DEAD Dirty Pretty Things 415800
 THE GOLD LION Yeah Yeah Yeahs 415746
 WHEN YOU WASN'T FAMOUS The Streets 415708
 HEART IN A CAGE The Streets 415628
 CRAZY Gnarls Barkley 415763
 NAIVE The Kooks 415762
 DANI CALIFORNIA Red Hot Chili Peppers 415812

TRUE TONES

MERCY Duffy 602759
 VIVA LA VIDA Coldplay 602466
 NEVER MISS A BEAT Kaiser Chiefs 602757
 TAKE BACK THE CITY Snow Patrol 602745
 LOVE LOCKDOWN Kanye West 602739
 HOT AND COLD Katy Perry 602738
 WIRE TO WIRE Razorlight 602736
 SEX ON FIRE Kings Of Leon 602740
 FANS Kings Of Leon 601480
 WHEN YOU WERE YOUNG The Killers 630081
 TRANQUILIZE The Killers 601870
 DONT SHOOT ME SANTA The Killers 601985
 EMPIRE Kasabian 603041
 ME PLUS ONE Kasabian 601115
 SHE MOVES IN HER OWN WAY The Kooks 630010
 MERCY Duffy 602252
 SPEED OF SOUND Coldplay 615745
 THE HARDEST PART Coldplay 616211
 SCIENTIST Coldplay 601183
 CHASING CARS Snow Patrol 645023
 SIGNAL FIRE Snow Patrol 601310
 LOST AND FOUND Feeder 616232
 WE ARE THE PEOPLE Feeder 602570
 HINDU TIMES Oasis 610277
 SONGBIRD Oasis 610279
 STOP CRYING YOUR HEART OUT Oasis 610280
 REHAB Amy Winehouse 630112
 BACK TO BLACK Amy Winehouse 601249
 STANDING NEXT TO ME Last Shadow Puppets 602577
 FLUX Bloc Party 601911
 SIRENS Dizzee Rascal 601414
 DANCE WIV ME Dizzee Rascal/Calvin Harris 602565
 IS IT ANY WONDER Keane 616249
 NOTHING IN MY WAY Keane 630128
 THE MAN WHO CAN'T BE MOVED The Script 602710
 ANGRY MOB Kaiser Chiefs 601665
 LOVES NOT A COMPETITION... Kaiser Chiefs 601841
 SIGNAL FIRE Snow Patrol 601310
 OPEN YOUR EYES Snow Patrol 601189
 I KISSED A GIRL Katy Perry 602573
 AMERICA Razorlight 630095
 CANT STOP THIS FEELING I'VE GOT Razorlight 601295
 LOST AND FOUND Feeder 616232
 WHY DONT YOU GIVE ME YOUR LOVE The Zutons 616212
 WHEN YOU WASN'T FAMOUS The Streets 616198
 HEART IN A CAGE The Streets 616194
 CRAZY Gnarls Barkley 616195
 BETTER TOGETHER Jack Johnson 616152
 DANCE DANCE Fall Out Boy 616217
 1973 James Blunt 601550
 NATURE'S LAW Embrace 616188
 BETTER DO BETTER Hard-Fi 616206
 GROW Kubbe 616123
 LOVE ME LIKE YOU The Magic Numbers 615773
 GOLD SHGGER Kanye West/Jamie Foxx 615802
 SAVING MY FACE KT Tunstall 601891
 TALK Coldplay 616066

HOW TO ORDER...

POLY: TEXT NMEPOLY plus your order code to 86611
e.g. NMEPOLY 415767 (SEND TO 86611)

TRUE: TEXT NMETRUE plus your order code to 86611
e.g. NMETRUE 615802 (SEND TO 86611)

SMS cost £1.50 per message.
You will receive two messages plus standard network charges. Please allow up to 24 hours for delivery in extreme cases due to network traffic. Please ask for bill payers permission and ensure your phone is compatible before ordering. Please visit www.checkyourphone.co.uk. For customer service please call 0870 880 4869.

The Vibe

talk to hot girls and guys now
join in the fun live on the phone
find a date or just make friends

just call **09069 620 059**

calls cost £1 per minute plus 10p per minute
Premium Answered Line PO Box 703 HPS 9FT 88 48 0 489

THE MACCABEES

Plus guests **PEGGY SUE⁺** & **LYREBIRDS^{*}**



TUESDAY 30 SEPTEMBER*
BRISTOL
O2 ACADEMY

TUESDAY 06 OCTOBER*
MANCHESTER
ACADEMY
0161 832 1111

THURSDAY 01 OCTOBER*
BIRMINGHAM
O2 ACADEMY
0844 477 2000

WEDNESDAY 07 OCTOBER*
NEWCASTLE
O2 ACADEMY
0844 477 2000

FRIDAY 02 OCTOBER*
NORWICH
UEA
01603 508 050

FRIDAY 09 OCTOBER*
GLASGOW
ABC

SATURDAY 03 OCTOBER*
LONDON O2
BRIXTON ACADEMY

SATURDAY 10 OCTOBER*
LEEDS
O2 ACADEMY
0844 477 2000

MONDAY 05 OCTOBER*
NOTTINGHAM
ROCK CITY
08713 100 000

24 HR CC HOTLINE:
0871 2200 260
OR BUY ON-LINE:
WWW.GIGSANDTOURS.COM

ALBUM 'WALL OF ARMS' OUT NOW
WWW.THEMACCABEES.CO.UK WWW.MYSPACE.COM/THEMACCABEES

A METROPOLIS MUSIC, SJM CONCERTS & DF CONCERTS PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

KILIMANJARO LIVE AND SONISPHERE BY ARRANGEMENT WITH K2 AGENCY PRESENTS

ALICE IN CHAINS



NOVEMBER

TRIPLE G MUSIC

THU 12	GLASGOW BARROWLAND	0871 230 7131
FRI 13	BIRMINGHAM O2 ACADEMY	0844 477 2000
SAT 14	MANCHESTER ACADEMY	0161 832 1111
MON 16	LONDON HMV FORUM	0844 847 2405
TUE 17	LONDON HMV FORUM	0844 847 2405

TICKETS ALSO AVAILABLE FROM 0871 230 5595

WWW.KILLIVE.COM • WWW.SEEITICKETS.COM • SONISPHEREFESTIVALS.COM & USUAL OUTLETS

TICKETS ON SALE 9AM FRIDAY 18TH SEPTEMBER

THE ALBUM "BLACK GIVES WAY TO BLUE"
OUT 28TH SEPTEMBER ON PARLOPHONE RECORDS

MARILYN MANSON

WEDNESDAY 09 DECEMBER
BRIXTON O2 ACADEMY
0844 477 2000

SUNDAY 13 DECEMBER
BIRMINGHAM O2 ACADEMY
0844 477 2000

MONDAY 14 DECEMBER
MANCHESTER ACADEMY
0161 275 2930

TUESDAY 15 DECEMBER
GLASGOW O2 ACADEMY
0844 477 2000

THURSDAY 17 DECEMBER
NOTTINGHAM TRENT FM ARENA
0844 412 4624

TICKETS ALSO AVAILABLE AT:
SEETICKETS.COM • 0871 230 5595
TICKETMASTER.CO.UK • 0844 844 0444



NEW ALBUM
"HIGH END OF LOW" AVAILABLE NOW
WWW.MARILYNMANSON.COM

HAMMER

CHASE & STATUS LIVE

PLUS SPECIAL GUESTS

POWERED BY



DEBUT LIVE TOUR AUTUMN 2009

NEW MUSIC 'FBI SQUADS' FEAT. PLAN B (RELEASED OCT. 2009) TAKEN FROM THE FORTHCOMING MOVIE 'HARRY POTTER' PART 5 MICHAEL CANE

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

OCT
THU 1ST CONCORDEZ / BRIGHTON 14+
FRI 2ND POTERBROW 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

FOR MORE INFO VISIT: WWW.CHASEANDSTATUS.COM / WWW.RELENTLESSENERGY.COM



HADOUKEN!

SEPTEMBER
TUE 22ND DERBY UNI ACADEMY 0871 2200260
WED 23RD MANCHESTER MOHO LIVE 0871 4244444
FRI 25TH LIVERPOOL: FESTEVAL 08444 77 2000
02 ACADEMY
SAT 26TH PRESTON 53 DEGREES 01772 893000
SUN 27TH NORWICH WATERFRONT 01603 508050
TUE 29TH HERTFORDSHIRE UNI FORUM 0871 2200260
WED 30TH LEEDS UNI STYLUS 0113 3801371

OCTOBER
SAT 3RD BIRMINGHAM: BLOCKPARTY 0844 870 0000
SUN 4TH CUSTARD FACTORY
SHEFFIELD UNI FOUNDRY 0114 222 8777
24HR TICKET HOTLINE 08 1 2200 260
WWW.SEETICKETS.COM
WWW.HADOUKEN.CO.UK - WWW.MYSPACE.COM/HADOUKEN

THE M.A.D. EP OUT NOW

NME

ARE YOU IN A BAND?

- Do you fancy getting your band noticed by loads of other NME readers?
- Do you want to have your music listened to by NME's legendary editorial team?
- For as little as £70, you can get your band in Britain's biggest music paper, and promote your singles, albums and gigs right underneath the noses of everyone whose opinion on music matters.

To find out more call Mia Sanger
T: 0203 148 2634 or email
Mia_sanger@ipcmedia.com

NEW SERIES OF MUSIC EVENTS ACROSS LONDON

GIGS * SHOWCASES * CLUBNIGHTS + MORE

NME CALLING

LONDON
NOVEMBER 28

GOTO
NME.COM/
CALLING
FOR FULL LINE-UP OF
EVENTS TAKING
PLACE

MORE
DATES TO BE
ANNOUNCED
SOON!



PLUS SPECIAL GUESTS & GUEST DJs

HMV FORUM
KENTISH TOWN



hmv

TICKETS FOR ALL EVENTS

Find more magazines at www.MagazinesDownload.com

OR WWW.GIGSANDTOURS.COM / 0871 220 260 OR WWW.HMV.COM/TICKETS



NME RADIO AND
DR. MARTENS PRESENT



DR. MARTENS
LIVE

OFFICIAL SECRETS ACT.

PLUS NME RADIO DJ JAMES THEAKER

THURSDAY 17TH SEPTEMBER

THE MONARCH IN LONDON'S CAMDEN

A LIMITED NUMBER OF **FREE** TICKETS WILL BE ISSUED FOR THIS SHOW AND THESE CAN BE OBTAINED BY APPLYING ONLINE AT WWW.NMERADIO.CO.UK OR BY PICKING THEM UP IN PERSON AT THE DR. MARTENS STORE IN NEAL ST, COVENT GARDEN OR THEIR NEW STORE IN SPITALFIELDS MARKET, EAST LONDON (OPENING 20 AUG).

TERMS AND CONDITIONS APPLY.

WWW.MONARCHBAR.COM

WWW.DRMARTENS.COM

FLY53 NME RADAR TOUR

GOLDEN SILVERS

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

12 NORWICH Waterfront 01603 508050

13 LONDON KOKO 0871 2305595

14 BRIGHTON Concorde 2 01273 673 311

PRESENTED BY KILIMANJARO WWW.KILILIVE.COM KILIMANJARO

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

www.myspace.com/thegoldensilvers www.myspace.com/marinaandthediamonds

www.myspace.com/localnatives www.myspace.com/yesgiantess

The
debut album
by Golden Silvers
'True Romance'
OUT NOW!

NME TV

SKY CHANNEL 382

WATCH NME TV
RADAR SHOW
MON-THURS 11PM
TUES AND THURS 5PM
SAT AND SUN 7PM

NEW & UNSIGNED

WANT YOUR BAND MENTIONED IN NME? CALL **020 3148 2989**

UNIT SHIFTER

A&R wanker

BLAINE TRUTH

offers unsigned bands the chance to pitch themselves. If they can survive Blaine, they're ready for anything...



CHARLIE AND THE GHOSTS, YOU ALREADY GIVE ME A HARD-ON: 'CHARLIE', AS IN BLOW, XIB-XIB, KLAUS KINSKI, YEAH?
Adam (bass): "No, not really, we just threw up silly names and it stuck."



CHARLIE AND THE GHOSTS

LAME, WE NEED TO CUT INTO THE RECESSION-CRUST OF THE SHILLING PIE, MAN
"We want to be like a Dick Dale surf band but faster. We're into Dead Kennedys, but want to be melodic."
SURFERS DON'T MULTI-PLATFORM, THEY STAY ON THEIR BOARD, AND THEY'RE TOO HIGH TO BUY...
"Kids'll like it, they always like cool guitar music. And we've got a good-looking girl in the band with quirky hair."
AH, HUSH MY MUSH. THE WOMB DOLLAR IS SHEDDING RIGHT NOW - WHAT'S THE HAIR SAYING?
"Imagine Alice Glass' hair from Crystal Castles but bright red."
DOES YOUR BITCH GO CRAZY? SCARED SUITS CRY MONEY AT SHOWCASES.
"Yeah, quite crazy, the whole riot grrrrl thing, jumping around, exactly what you want off a frontman. Woman, sorry!"
WAIT, LADY GAGA'S BEEN SHIFTING MAD UNITS ON THE SAUSAGE OR PIE QUESTION...
"Is she/isn't she, you mean? No, Alison is. It's not quite Lady Gaga."
CONTROVERSY EQUALS COIN. ONE WORD: SWASTIKA. TWO WORDS: BAND LOGO.
"A swastika? Err..."
THAT'S COLUMN INCHES RIGHT THERE!
"Anything for a few column inches I suppose, maybe a tattoo on the forehead?"
ACHTUNG BABY!

WWW.MYSPACE.COM/CHARLIEANDTHEGHOSTSUK

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"

Eight Legs

tour: -

- 07th october - King Tuts - Glasgow
- 08th october - The Lamp - Hull
- 09th october - Sunflower Lounge - Birmingham
- 10th october - Ink - The Masque - Liverpool
- 11th october - Josephs Well - Leeds
- 14th october - The Old Blue Last - London



'Their music is so damn infectious'
- Artrock

'The Musical equivalent of Orlando Ronaldo'
- NME

'Newly finished out classic British indie'
- Clash Magazine

'Like a little time free of pretension'
- Uncut

"I Understand"

new single available to download from 5th october

pre-order 'I Understand' and receive b-side 'Stay Cool' instantly at townsend records:
<http://www.townsend-records.co.uk/eight+legs>

BOOTLEGS RECORDS

www.townsend-records.co.uk/eight+legs

NME SAYS: Manic indie ney-do-wells

ON THE ROAD WITH
GUITAR
HERO

Spotify

MOVES
HOUSE IN

THE UK'S BIGGEST INDIE NIGHT BIRMINGHAM

PROPAGANDA LAUNCH LINE UP

FRIDAY 18TH SEPT:

THE PIGEON DETECTIVES (DJ SET)

JAGUAR SKILLS (RADIO 1)

DJ DAN (PROPAGANDA CREATOR)

FRIDAY 25TH SEPT:

FRANZ FERDINAND &

THE FRATELLI (DJ SETS)

FRIDAY 2ND OCT:

EDITH BOWMAN (RADIO 1)

FRIDAY 9TH OCT:

BLOE PARTY &

MAT HORNE (DJ SETS)

FRIDAY 16TH OCT:

KINGS OF NEON GLOW STICK PARTY

AND NEON RAVE WITH GRACIOUS K

PERFORMING HIS MIGRAINE SKANK

FRIDAY 23RD OCT:

THE FUTUREHEADS (DJ SET)

GREG JAMES (RADIO 1) DJ SET IN

PROPAGANDA'S SECOND ROOM POPAGANDA

FRIDAY 30TH OCT:

HALLOWEEN PARTY

WITH THE INBETWEENERS

JAMES 'JAY' BUCKLEY DJ SET

YOU CAN FIND
PROPAGANDA IN:
BRISTOL LIVERPOOL
BIRMINGHAM
MANCHESTER
READING LONDON
SHEFFIELD CHELTENHAM
HERTFORDSHIRE

EVERY
FRIDAY

AT THE SPECTACULAR BRAND NEW

02 ACADEMY
BIRMINGHAM

16-18 HORSEFAIR, BRISTOL STREET, BIRMINGHAM

MORE INFO & WEEKLY PHOTOS:

WWW.THEPROPAGANDA.COM

GIG GUIDE

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

582 GIGS
ACROSS
THE UK &
IRELAND

PICK OF THE WEEK...



PICK OF THE WEEK

FUCK BUTTONS

WHERE: LEEDS BRUDENELL SOCIAL CLUB (THURS), SHEFFIELD CORPORATION (FRI), OXFORD CELLAR (SAT), MANCHESTER DEAF INSTITUTE (SUN), NOTTINGHAM BODEGA SOCIAL CLUB (MON), BIRMINGHAM HARE AND HOUNDS (TUES)

Mary Whitehouse may be turning in her grave, but what with a tour and ace new album 'Tarot Sport' on the cards, the future looks bright for this glitch-noise duo.

WWW.NME.COM/artists/fuck-buttons

EVERYONE'S TALKING
ABOUT

THE FIERY FURNACES

WHERE: MANCHESTER EVENING NEWS ARENA (FRI), OXFORD O2 ACADEMY 2 (SUN), CAMBRIDGE PORTLAND ARMS (MON)



The Friedberger clan head to the UK to support Elbow at their homecoming Manchester show before heading off for their own headline dates.

WWW.NME.COM/artists/the-fiery-furnaces



PICK OF CLUB NME

DAN BLACK

WHERE: CLUB NME LONDON, KOKO (SAT)

Not one for golden oldies. In a special underage gig, Dan pulls out all electro dance magic stops for this week's CLUB NME London. Support comes from Mpho.

WWW.NME.COM/clubnme



DON'T MISS

PART CHIMP

WHERE: BRISTOL CROFT (SAT), MANCHESTER ISLINGTON MILL (SUN), LEEDS PACKHORSE (MON)

The London four-piece re-write the rulebook on face-aching, ear-bleeding noise this week, as they promote their chillingly awesome new record 'Thriller'.

WWW.NME.COM/artists/part-chimp

RADAR STARS

THE DRUMS



WHERE: LONDON FLOWER POT (SAT)

The surf-pop-rock quartet from New York head to these shores for a one-off date that'll have you dancing to the sound of a very different beat.

WWW.NME.COM/artists/the-drums

PIETER VAN HATTEN/TOM OXLEY

The Fiery Furnaces are playing O₂ Academy 2 Oxford. O₂ customers get Priority Tickets to gigs at O₂ Academy 2 Oxford, up to 48 hours before general release. Just register at o2.co.uk/priority

When Priority Tickets are gone, they're gone. Terms apply. Find more magazines at www.MagazinesDownload.com

O₂

WEDNESDAY

SEPTEMBER 16

Tune into NME Radio from 3pm to get your fix of indie hits and dancefloor anthems as Iain Baker returns to man the decks

NME

RADIO

Marvel Moshulu 0844 847 2319

The Johnny Parry Trio Harpurs Cellar Bar 0871 230 1094

Kasper Rosa Spring & Airbrake 028 9032 5968

Alela Diane Town Hall 0121 605 6666

Fact O2 Academy 3 0870 771 2000

Mando Diao O2 Academy 2 0870 771 2000

A Flock Of Seagulls Concorde 2 01273 673311

Yndi Halda Freebutt 01273 603974

LoveLikeFire Louisiana 0117 926 5978
Willard Grant Conspiracy Thekla 08713 100000

Bloodshed Remains Portland Arms 01223 357268

Jon Allen Junction 2 01223 511511

Sunset Rubdown The Globe 07738 983947

Times New Viking/Banjo Or Freakout/Glindringer Buffalo Bar 02920 310312

The Mundens The Twist 01206 562 453

InMe The Royal 01332 36 77 20
Thrones The Victoria Inn 01332 74 00 91

Camille O'Sullivan Spiegeltent 01850 374643

Charlie Parr Whelan's (Upstairs) 00 3531 475 9372

The Dirty Projectors Whelan's 00 3531 475 9372

Zico Chain Cavern Club 01392 495370

Clara Belle Nice'n'Sleazy 0141 333 9637

Coldplay/Jay-Z/White Lies Hampden Park 0141 620 4000

David Gray ABC 0870 903 3444

Out Of Sight King Tut's Wah Wah Hut 0141 221 5279

Whispertown2000 Captain's Rest 0141 331 2722

The Duke & The King Brudenell Social Club 0113 243 5866

Hockey/Little Comets Cockpit 0113 244 3446

Kayo Dot Cardigan Arms 0113 274 2000

LA Guns Rios 0844 414 2182

We Make Models O2 Academy 2 0870 771 2000

Aur/The Humble Feather Café Oto
Black Daniel/Super Magnetic Robots/Neurotic Mass Movement Bull & Gate 020 7485 5358
Buster Shuffle/The Places/Lion O'Brien Windmill 020 8671 0700

Dan Shears & The Velvetten Orchestra Troubadour Club 020 7370 1434
Eva Abraham Jazz Cafe 020 7916 6060

The Mike Strutter Group/Air Cav/Archangel Arts Club 020 7460 4459
Mumford & Sons Scala 020 7833 2022
The Outbursts/Punk's Not Dad/14 Carat Grapefruit Dublin Castle 020 7485 1773

Outcry Collective Barfly 0870 907 0999

Patten Underbelly 0207 613 3105
Sportsday Megaphone/David E Sugar Proud Galleries 020 7482 3867

Steel Panther O2 Shepherds Bush Empire 0870 771 2000

Suzy Almond 12 Bar Club 020 7240 2622

Toto La Momposina Cargo 0207 749 7840

The Voyeurs Comedy 020 7839 7261

Charlotte Hatherley Night And Day Café 0161 236 1822

Kid British Moho Live 0161 834 8180
Lee Broderick Roadhouse 0161 228 1789

Clysis Head Of Steam 0191 232 4379
The Mission District O2 Academy 2 0870 771 2000

T-Model Ford Arts Centre 01603 660352

Lisa D'Ville Maze 0115 947 5650

The Computers Bullingdon Arms 01865 244516

Neko Case Wedgewood Rooms 023 9286 3911

Roses Kings Castles Cellars 0871 230 1094

Bob Log III Boardwalk 0114 279 9090

SOUTHAMPTON
Slow Club Vlners 023 8022 5612

STOKE ON TRENT
The Hot Melts Sun 01782 214991

ST ALBANS
Morning Glory Form 01727 853143

WINCHESTER
She Keeps Bees Railway Inn 01962 867795

White Lies,
Hampden
Park, Glasgow

THURSDAY

SEPTEMBER 17

All Teeth Moshulu 0844 847 2319

Zico Chain Moles 01225 404445

Desert Hearts/Kowalski/Ves Cadets Limglight 028 9032 5942

Glass Youth/Tantrums Flapper 0121 236 2421

Orbital O2 Academy 0870 771 2000

Soweto Gospel Choir Symphony Hall 0121 212 3333

Kayo Dot Freebutt 01273 603974

The Wildhearts Concorde 2 01273 673311

Caroline Weeks Louisiana 0117 926 5978

Florence And The Machine O2 Academy 0870 771 2000

The Men They Couldn't Hang Thekla 08713 100000

Seckou Keita Quartet Junction 2 01223 511511

Tinchy Stryder Junction 01223 511511
Winchell Riots Portland Arms 01223 357268

The Roulettes Beer Cart Arms 0871 230 1094

Slow Club Barfly 029 2066 7658

Bury Tomorrow The Victoria Inn 01332 74 00 91

My Toys Like Me The Royal 01332 36 77 20

Doc Daneeka The Ark 0131 228 9393

Little Eskimos Cabaret Voltaire 0131 220 6176

Whispertown2000 Sneaky Pete's 0131 225 1757

Circlestop Classic Grand 0141 221 4583

The Ghosts Of Progression 13th Note Cafe 0141 553 1638

The Mission District King Tut's Wah Wah Hut 0141 221 5279

Times New Viking/Copy Mho Nice'n'Sleazy 0141 333 9637

Imperial Leisure/The Hostiles Capitol 0141 331 0140

Goliath Star Inn 01483 532 887

Led Bib Boilerroom 01483 440022

The After Party Square 01279 305000

The Cardinals Wardrobe 0113 222 3434

D'astro Packhorse 0113 245 3980

Fuck Buttons Brudenell Social Club 0113 243 5866

Liz Reynolds The Subculture 0113 245 0689

Kajagoogoo O2 Academy 0870 771 2000

Alr Castles/Jonjo Feather The Lexington 020 7837 5387

Akayzia/My Last Mistake/Nathan Lewis Bull & Gate 020 7485 5358

Alela Diane O2 Shepherds Bush Empire 0870 771 2000

British Light Music/Closing Iris/The Silhouette Showgirls/Wrapped In Plastic Hope & Anchor 020 7354 1312

Cherry Brakewells Troubadour Club 020 7370 1434

Clinic Hoxton Square Bar & Kitchen 020 7613 0709

Jay-Z, Roundhouse,
London



Dark Captain Light Captain/The Voluntary Butler Scheme Slaughtered Lamb 020 8682 4080
Example Barfly 0870 907 0999
Howling Bells Electric Ballroom 020 7485 9006
Jay-Z Roundhouse 020 7482 7318
Jet Forum 020 7344 0044
Kieran Leonard/Ease Springs/The Mosquito Effect/Jonny Cola & The A Grades Dublin Castle 020 7485 1773
Let's Wrestle/Obviously Four Believers/The Dissenters/The Collectable Few Rhythm Factory 020 7247 9386
Leon Club/Master & Servant Arts Club 020 7460 4459

I Am Kloot Deaf Institute 0161 330 4019
The Loving Cup Fuel 0161 282 6040
The Nextmen Moho Live 0161 834 8180
The Soul/Red Mojo Dry Bar 0161 236 5920
The State Broadcasters The Corner 0871 230 1094
Tea Dance Waterside Arts Centre 0161 912 5616
Tommy Sparks Night And Day Café 0161 236 1822

InMe O2 Academy 2 0870 771 2000
LA Guns Legends 0191 232 0430
Revelry Head Of Steam 0191 232 4379
The Soviets Cluny 0191 230 4474

The Hot Melts Roadmender Centre 01604 604222

John Otway & Wild Willy Barrett Arts Centre 01603 660352

Dead Swans Rock City 08713 100000
LoveLikeFire Bodega Social Club 08713 100000

King Charles The Mad Ferret 01772 257180

The Crookes Oakford Social Club 0116 255 3956

Mustard City Rockers Shakespeare 0114 234 9636

The Phenomenal Handclap Band Plug 0114 276 7093

Deaf Havana Joiners 023 8022 5612

Bastila/Mighty Snortin' Powder Rangers Fat Fox Atrium 023 9283 7078

Blackhole Sugarmilk 01782 214991

Dub Pistols 12 Bar 01793 535713

Hip Route/Lydia Twenty The Rolleston 01793 534238

Theoretical Girl Central Station 01978 358780

Twin Atlantic Fibbers 01904 651 250



Marina Celeste Jazz Cafe 020 7916 6060
Massive Attack O2 Brixton Academy 0870 771 2000
The Mules/The Bridport Dagger/Naseby Fox/Marmaduke Dando Windmill 020 8671 0700
Paloma Faith Scala 020 7833 2022
Park Lane Girls Last Days Of Decadence 07982 445657
Ray Lamontagne Royal Albert Hall 020 7589 8212
Richmond Fontaine Garage 020 7607 1818
Shlomo/The Camberwell Composer's Collective Café Oto 020 7247 6095
WeAreTheDead Good Ship 020 7372 2544

MANCHESTER

Bob Log III Ruby Lounge 0161 834 1392

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 18

Mumford & Sons Cafe Drummond
01224 624642

Ungdomskulen Moles 01225 404445

24 Carat Purple Esquires
01234 340120

Times New Viking Auntie Annie's
028 9050 1660
Willie Byrne Empire 028 9024 9276

Anaal Nathrakh Asylum 0121 233 1109
Dot Allison Rainbow 0121 772 8174
Mezzotonic Flapper 0121 236 2421
Miss Halliwell Actress & Bishop
0121 236 7426
The Script O2 Academy 0870 771 2000
Unforgettable Fire Roadhouse
0121 624 2920

The Bardo Providence 01273 727822
Mando Diao Digital 01273 202407
Penetration Engine Room
01273 728 999
Tom Russell Hanbury Ballroom
01273 605789

Between The Embers Louisiana
0117 926 5978
The Wildhearts O2 Academy
0870 771 2000

Knackers Junction 01223 511511
Yo Yo Yo Litvinenko Portland Arms
01223 357268

Moscow Square The Box
01270 257 398

Feral Eve The Victoria Inn
01332 74 00 91

Carolina Liar Academy
00 3531 877 9999
David Kitt Whelan's 00 3531 475 9372
The Mission District Academy 2
00 3531 877 9999

The Amorettes The Ark 0131 228 9393
Banjo Or Freakout Sneaky Pete's
0131 225 1757
Gang Of Four Picture House
0844 847 1740
The Rioters Cabaret Voltaire
0131 220 6176
Imperial Leisure Bannermans
0131 556 3254

Allure In Grace Tiggas 01392 437929
The Leisure Society Phoenix
01392 667080

Charlotte Hatherley King Tut's Wah
Wah Hut 0141 221 5279

Heart Beats Stereo 0141 576 5018
Kalla Heartshake Classic Grand
0141 221 4583

The Phenomenal Handclap Band
Captain's Rest 0141 331 2722
Sixteen Fingers ABC2 0141 204 5151
The Used Garage 0141 332 1120

Lost In Colour Club 85 01462 432767

Eliza Carthy Brudenell Social Club
0113 243 5866
Homecut Directive Faversham
0113 245 8817
Immotus New Roscoe 0113 246 0778

Last Gang Elbow Rooms 0113 245 7011
Lost The Plot The Owl 0113 256 5242
Mainline/Commonside Cockpit Room 2
0113 244 3446
Napoleon IIIrd Joseph's Well
0113 203 1861
Paige Rios 0844 414 2182
Sawsound The Library 0113 244 0794
Scul Hazzards Cardigan Arms
LIVERPOOL
Blackhole O2 Academy 2
0870 771 2000

CLUB NME

BERLIN
1990S + CINEMATICS
MAGNET CLUB
030 4400 8140

CHELMSFORD
SCROOBIOUS PIP +
CATHOUSE + MY PET
SUSHI
BARHOUSE
01245 356811

LONDON
OUTSIDE ROYALTY +
BLEECH
WORD
0207 388 3222

LONDON
Auction For The Promise Club
Troubadour Club 020 7370 1434
The Bibelots/Sunday School Barfly
0870 907 0999
Coldplay Wembley Stadium
Colour The Fly 0870 907 0999
Darkside Down/Havoc System
Bull & Gate 020 7485 5358
Der Blutharsch Underworld
020 7482 1932
Eighth Rule/The Operation Dublin
Castle 020 7485 1773
Flight Monto Water Rats 020 7837 4412
The Furious Five Jazz Cafe
020 7916 6060
Futurecop Cargo 0207 749 7840
Future Islands/Ear Pwr
The Lexington 020 7837 5387
Greg William/Half Step Uncles
Good Ship 020 7372 2544
Jake Morley Underbelly 0207 613 3105
Jesu Luminaire 020 7372 7123
Martin Stephenson & The Dalteentes
Borderline 020 7734 5547
Mary Jane Burning 229 Club
020 7631 8310
Massive Attack O2 Brixton Academy
0870 771 2000
Metronomy Forum 020 7344 0044
The Motherload/Fighting Fiction
Hope & Anchor 020 7354 1312
Tecnotitan/She Is Danger/Molloy
93 Feet East 020 7247 6095

Vinyl Black Stiletto's Bar Rumba
020 7287 2715
Willard Grant Conspiracy Garage
020 7607 1818

Elbow/Flery Furnaces Evening News
Arena 0161 950 5000
I Am Kloot Deaf Institute
0161 330 4019

The Jessie Rose Trip Kro Bar
0161 232 9796
Loaded Dice Ritz 0161 236 4355
Orbital/Delphic Academy
0161 832 1111

Protest The Hero Moho Live
0161 834 8180
Tin Tin Tin Fuel 0161 282 6040
The Violent May Night And Day Café
0161 236 1822

The James Warner Prophecies
Fishpond 01629 581000

Whispertown2000 Westgarth Social
Club 01642 242164

Bob Log III Cluny 0191 230 4474
Hockey O2 Academy 2 0870 771 2000
New York Alcoholic Anxiety Attack
Trillians 0191 232 1619
Witchkraft Star Inn 0191 222 3111

Long Tall Texans Roadmender Centre
01604 604222

Blighters Mustard Lounge
01603 619561

The Temper Trap/Magistrates
Arts Centre 01603 660352

Rebel Soul Collective Bodega Social
Club 08713 100000

Tinchy Stryder Rescue Rooms
0115 958 8484

Josh Ritter O2 Academy 2
0870 771 2000

Andy Fairweather Low Cellars
0871 230 1094

InMe 53 Degrees 01772 893 000

The Hustlers Old Orleans
0118 951 2678

Kelly Joe Phelps Lowry 0161 876 2121

Fuck Buttons Corporation
0114 276 0262

Jane McDonald City Hall
0114 278 9789

Vamp New Barrack Tavern
0114 234 9148

Fearne Joiners 023 8022 5612

Twin Atlantic Sugarmill 01782 214991

Diversion The Vic 01793 535713

The Melo-D's The Rolleston
01793 534238

The Men They Couldn't Hang 12 Bar
01793 535713

Zico Chain The Forum 08712 777101

The Moccasins Escobar
01924 332000

The Hexmen Tavern 01942 243871

SATURDAY

SEPTEMBER 19

The Stagnant Society Moshulu
0844 847 2319
Imperial Leisure Moorings Bar
01224 587602

What Would Jesus Drive? Moles
01225 404445

Humanz! Esquires 01234 340120

Codes/The Jane Bradfords Stiff
Kitten 028 90238700

Blackhole O2 Academy 3
0870 771 2000

Gary Numan O2 Academy
0870 771 2000

Hljak Oscar Flapper 0121 236 2421

Needless Ailles Actress & Bishop
0121 236 7426

Tommy Sparks O2 Academy 2
0870 771 2000

David Boon 41 King Street
0871 230 1094

Mando Diao Thekla 08713 100000

The Men They Couldn't Hang
Fiddlers 0117 987 3403

Dead Media Portland Arms
01223 357268

Grandmaster Melle Mel Junction
01223 511511

Darren Hayman And The Secondary
Modern Chw Ifor Bach 029 2023 2199

Times New Viking Whelan's
00 3531 475 9372

Attrition The Ark 0131 228 9393

Hockey Cabaret Voltaire 0131 220 6176

The OK Social Club Sneaky Pete's
0131 225 1757

James Yorkston Phoenix
01392 667080

Skint & Demoralised Cavern Club
01392 495370

Anaal Nathrakh Ivory Blacks
0141 221 7871

Findo Gask Nicen'Sleazy
0141 333 9637

Gang Of Four ABC 0870 903 3444

Howling Bells Oran Mor 0141 552 9224

Our Lunar Activities King Tut's Wah
Wah Hut 0141 221 5279

Vox Populi Box 0161 236 4355

Enjoy Destroy Boilerroom
01483 440022

The Worldonfire Square
01279 305000

There Were Bears Club 85
01462 432767

The Amistad The Library
0113 244 0794

Deaf Havana Rios 0844 414 2182

InMe Cockpit Room 2 0113 244 3446

Kelly Joe Phelps Brudenell Social Club
0113 243 5866

Rock It Science New Roscoe
0113 246 0778

Soul Circus Primrose Bar
01132 621368

Willard Grant Conspiracy Faversham
0113 245 8817

LIVERPOOL
The Temps O2 Academy 2
0870 771 2000

Tinchy Stryder O2 Academy
0870 771 2000

LONDON
Blues Mix Troubadour Club
020 7370 1434

Celan Borderline 020 7734 5547

Coldplay Wembley Stadium

CLUB NME

DERBY
SKINT AND
DEMORALISED + HUAK
OSCAR + THE
ROULETTE
ROCKHOUSE
01332 341154

LONDON
(U18)
DAN BLACK + MPHO
KOKO
0207 388 3222

Dead Spies/Karmadeva/Bony
Ghosts Hope & Anchor
020 7354 1312

The Dogbones The Fly
0870 907 0999

The Drums The Flowerpot
02074856040

Eugene McGuinness/Cats In Paris/
The ABC Club/Bear Driver/
Wild Dogs In Winter/The Slegfried
Sassoon Windmill 020 8671 0700

Freyja Aswynn Underworld
020 7482 1932

Half-Light 333 Mother Bar
0872 148 3679

The Heavy/Theoretical Girl/North
Atlantic Oscillation Proud Galleries
020 7482 3857

Joakim Bouazziz Cargo
0207 749 7840

Joey Terrifying 12 Bar Club
020 7240 2622

The Lemonheads Forum
020 7344 0044

Massive Attack O2 Brixton Academy
0870 771 2000

Mpho/8Fold/Panda Obscura/
Brand New Second Hand
93 Feet East 020 7247 6095

Peter Doherty Roundhouse
020 7482 7318

Revolution/Old School Tie
Dublin Castle 020 7485 1773

The Spivs Queen Of Hoxton
020 7422 0958

Sunday Driver/Divided Opinions
Good Ship 020 7372 2544

Vetoes Monto Water Rats
020 7837 4412

Whispertown2000 Luminaire
020 7372 7123

Years Of Rice And Salt/
The Archetypes/Paul Lisak &
After The Ice Bull & Gate
020 7485 5358

4 Or 5 Magicians/The Muscle Club
Barfly 0870 907 0999

Deadbeat Echoes Night And Day Cafe
0161 236 1822

The Hot Melts/The Black Knights
Ruby Lounge 0161 834 1392

I Am Kloot Deaf Institute
0161 330 4019

Lazy Two Roadhouse 0161 228 1789

Orbital/Delphic Academy
0161 832 1111

Bob Log III Uncle Albert's
01642 230472

The Beat Queens Hall 01834 861212

Das Wanderlust Head Of Steam
0191 232 4379

Joe Brooks O2 Academy 2
0870 771 2000

Stan Black Bull 0191 414 2846

Guana Batz Roadmender Centre
01604 604222

Nephu Huzzband Arts Centre
01603 660352

The Duke & The King Maze
0115 947 5650

Iluminatus Bar 7 0115 970 4662

The Wildhearts Rock City
08713 100000

Fuck Buttons Cellar 01865 244761

The Temper Trap O2 Academy 2
0870 771 2000

Fearless Linda Golden Lion
0113 255 8884

Ou Est Le Swimming Pool Oakford
Social Club 0116 255 3956

The Wurzels City Hall
01722 327676

Bonfire Corporation 0114 276 0262

Imelda May Plug 0114 276 7093

Pistola Kicks Leadmill
0114 221 2828

Steve French Band New Barrack
Tavern 0114 234 9148

T-Model Ford Boardwalk
0114 279 9090

Fink Joiners 023 8022 5612

Fryars Unit 02380 225612

Finley Quay Sin City 01792 654226

Stornaway The Vic 01793 535713

Wonderswan Escobar 01924 332000

The Krak Flag 01923 218413

Fel Comodo Civic Hall 01902 552121

The Pineapple Thief The Orange Box
01604 239100

Surprise Fire Fibbers 01904 651 250

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 20

BEDFORD
Cutting Out Esquires 01234 340120

BELFAST
Kajagoogoo Ulster Hall
028 9032 3900

BIRMINGHAM
Breathing Space Roadhouse
0121 674 0970

The Duke & The King Glee Club
0870 241 4093

Florence And The Machine
02 Academy 0870 771 2000

Joe Brooks 02 Academy 3
0870 771 2000

BRIGHTON
Never Means Maybe Freebutt
01273 603974

BURTON
The Mission District 02 Academy 2
0870 771 2000

Tommy Sparks Thekla 08713 100000

CAMBRIDGE
Wreckless Eric Portland Arms
01223 357268

CARDIFF
Monday Massacre/The Kept/
The Hotel Ambush Barfly
029 2066 7658

CARLISLE
Little Comets Brickyard 01228 512220

DERBY
The Smeares The Victoria Inn
01332 74 00 91

The Voluntary Butler Scheme
Rockhouse 01332 209 236

GLASGOW
Whispertown 2000 Crawdaddy
00 3531 478 0225

William E Whitmore Whelan's
00 3531 475 9372

EXETER
Reagan Youth Cavern Club
01392 495370

Tuning Phoenix 01392 667080

GATESHEAD
Vice Squad Three Tuns 0191 487 0666

GLASGOW
Hockey King Tut's Wah Wah Hut
0141 221 5279

Orbital 02 Academy 0870 771 2000

Teen Shells/Divorce/Ultimate
Thrush/Golden Grrrrs 13th Note Café
0141 553 1638

HYNDEN
The Otters Club 85 01462 432767

LEAMINGTON SPA
Peter Doherty The Assembly
01926 313774

LEEDS
Liam O'Donnell Sandinista!
0113 305 0872

T-Model Ford Brudenell Social Club
0113 243 5866

LONDON
Artery/The Oscillation Legion
020 7613 3012

Fearless Vampire Killers/
Plan Nine Tommy Flynns
020 7609 7162

The Giants Barfly 0870 907 0999

Hopeless Heroic/The Marbles/
A New Day/Kaleb Dublin Castle
020 7485 1773

Penetration Underworld
020 7482 1932

Raz Dwa Trzy Scala 020 7833 2022

Scattered Few Good Ship
020 7372 2544

Viv Albertine Windmill 020 8671 0700

MANCHESTER
Fink Ruby Lounge 0161 834 1392

Fuck Buttons/Zun Zun Egul Deaf
Institute 0161 330 4019

NEWCASTLE
The Poor Boys The Tyne
0191 265 2550

Spartan Star Inn 0191 222 3111

Tinchy Stryder 02 Academy 2
0870 771 2000

NORWICH
The Wildhearts Waterfront
01603 632717

NOTTINGHAM
New Generation Superstars Rescue
Rooms 0115 958 8484

Twin Atlantic Bodega Social Club
08713 100000

OXFORD
Fiery Furnaces 02 Academy 2
0870 771 2000

PETERBORO
Toploader Met Lounge 01733 566100

PORTSMOUTH
Ivryse Cellars 0871 230 1094

SHEFFIELD
Kelly Joe Phelps Boardwalk
0114 279 9090

LA Guns Corporation 0114 276 0262

SOUTHAMPTON
Misery Signals Joiners 023 8022 5612

YORK
Bury Tomorrow Fibbers 01904 651 250

Glenn Wool City Screen Basement Bar
01904 541144

MONDAY

SEPTEMBER 21



ABERDEEN
Humanz! The Tunnels 01224 211121

BELFAST
Brian Kennedy Ulster Hall
028 9032 3900

Hockey/Deastro/Little Comets
Spring & Airbrake 028 9032 5968

BIRMINGHAM
Fink Glee Club 0870 241 5093

The Mission District 02 Academy 3
0870 771 2000

BRIGHTON
Tom McRae Concorde 2 01273 673311

BURTON
Charlotte Hatherley Thekla
08713 100000

The Polcats Fiddlers 0117 987 3403

CARDIFF
Fiery Furnaces Portland Arms
01223 357268

CARLISLE
Fei Comodo/Don Broco/Hands Of
Hate/My Life In The Knife Trade
Barfly 029 2066 7658

Inner City Pirates 10 Feet Tall
02920 228883

COVENTRY
Zoidberg Kasba 02476 554473

DERBY
The Rosshoss Rockhouse
01332 209 236

DUBLIN
Cliff Richard/The Shadows
The 02 01 819 8888

The Cries Academy 00 3531 877 9999

EXETER
Swans In Flight Phoenix
01392 667080

GLASGOW
Deaf Havana/Young Guns
02 Academy 2 0870 771 2000

In Me ABC2 0141 204 5151

Toploader King Tut's Wah Wah Hut
0141 221 5279

GUILDFORD
Band Of Skulls Boilerroom
01483 440022

LEEDS
David Thomas Broughton Faversham
0113 4 8817

Florence And The Machine
02 Academy 0870 771 2000

Notdzzz Brudenell Social Club
0113 243 5866

Part Chimp Packhorse 0113 245 3980

The Temper Trap/Magistrates
Cockpit Room 2 0113 244 3446

Twin Atlantic Cockpit 0113 241 3446

LONDON
The Bitter Suite Dublin Castle
020 7485 1773

Cloud Ants/Neon Kicks 93 Feet East
020 7247 6095

Girls/Swanton Bombs The Lexington
020 7837 5387

Jeff Beck Indigo @ The O2 Arena
0870 701 1444

Jim Boggia 12 Bar Club 020 7240 2622

LA Guns Underworld 020 7482 1932

Swimming Barfly 0870 907 0999

Ungdomskulen Hoxton Square Bar &
Kitchen 020 7613 0709

The Vells Scala 020 7833 2022

We Geese Of Camelot The Old Queen's
Head 0207 839 7261

Yvonne Lyon/Gentry Morris/
Juliet Turner Slaughtered Lamb
020 8682 4080

MANCHESTER
Ceremony Star & Garter 0161 273 6726

Cherry Ghost Deaf Institute
0161 330 4019

Helsinki Seven/Arca Felix/Actionier/
Hey Enemy Retro Bar 0161 274 4892

Joe Brooks Academy 3
0161 832 1111

Peter Doherty Apollo
0870 401 8000

The Phenomenal Handclap Band
Night And Day Café 0161 236 1822

Spy Catcher Satan's Hollow
0161 236 0666

Thomas Truax Trof Northern Quarter
0161 833 3197

The Used Academy 2 0161 832 1111

The Years Gone By Moho Live
0161 834 8180

NEWCASTLE
Mumford & Sons Cluny 0191 230 4474

Orbital 02 Academy 0870 771 2000

NOTTINGHAM
Fuck Buttons Bodega Social Club
08713 100000

The Rumble Strips Rescue Rooms
0115 958 8484

PORTSMOUTH
The Wildhearts Vedge Wood Rooms
023 9286 3911

Wreckless Eric/Amy Rigby Cellars
0871 230 1094

SHEFFIELD
Massive Attack 02 Academy
0870 771 2000

SOUTHAMPTON
Blackhole Joiners 023 8022 5612

SWINDON
Zico Chain 12 Bar 01793 635713

WAKEFIELD
Red State Escobar 01924 332000

YORK
LoveLikeFire Fibbers 01904 651 250

Times New Viking City Screen
Basement Bar 01904 541144



Florence And The Machine, 02 Academy, Birmingham

TUESDAY

SEPTEMBER 22

As Band Of Skulls prepare to play London tonight, get into the gig mood with their interview and session on NME Radio at 4pm

NME

RADIO

BATH

Jon Allen Chapel Arts Centre
01225 404145

BELFAST

Control Zone Auntie Annie's
028 9050 1660

The Cribbs Mandela Hall 028 9024 5133

BIRMINGHAM

Fuck Buttons Hare And Hounds
0121 444 2081

The Hot Melts O2 Academy 3

0870 771 2000

Massive Attack O2 Academy

0870 771 2000

The Used O2 Academy 2

0870 771 2000

BLACKBURN

She Keeps Bees 41 King Street

0871 230 1094

BRIGHTON

Blackhole Engine Room

01273 728 999

Lamb Concorde 2 01273 673311

Out Of Sight Freebutt 01273 603974

BRISTOL

Swans In Flight O2 Academy

0870 771 2000

Talvin Singh Colston Hall

0117 922 3683

The Temper Trap Thekla

08/13 100000

CAMBRIDGE

The Cathode Ray Syndrome Portland

Arms 01223 357268

CARDIFF

Claire Robbo 10 Feet Tall

02920 228883

DUBLIN

Hockey Academy 00 3531 877 9999

EXETER

The Wildhearts Phoenix

01392 667080

GATESHEAD

John Smith Sage Arena

0870 703 4555

GLASGOW

Bob Log III King Tut's Wah Wah Hut

0141 221 5279

David Thomas Broughton Captain's

Rest 0141 331 2722

Florence And The Machine ABC

0870 903 3444

Tinchy Stryder Garage 0141 332 1120

William Francis/Danny Shah Classic

Grange 0141 221 4583

LEEDS

A Forest Of Stars Royal Park Cellars

0113 274 1758

The Jim Jones Revue Brudenell Social

Club 0113 243 5866

LONDON

Band Of Skulls/Master & Servant

Barfly 0870 907 0999

The Banshee/The Silver Abduction

Good Ship 020 7372 2544

The Blitz Spirit Comedy

020 7839 7241

Bob Rafkin 17 Bar Club

020 740 2622

Charlotte Matherley Garage

020 707 1818

Elvis Perkins Social 020 7833 2022

Exlovers/Kurran And The Wolfnotes

The Lounge 020 75387

The Hot Pollot/LTK/Brocker

Bull & Bull 020 74158

The Late Review/Guardians Of Dust

Holloway 020 7354 1312

Look, Stranger!/Danette

Junior/Lions/Tokyo 93 Feet East

020 7446095

Norma Waterson/Martin Carthy/

Gruff Rhys/Sam Lee And The Gillie

Boys/Stephanie Hladowski Cecil

Sharp House 020 7485 2206

OK Go Cargo 0207 749 7840

The Phenomenal Handclap

Band Hoxton Square Bar & Kitchen

020 7613 0709

Plano Magic Queen Of Hoxton

020 7422 0958

Senser Dingwalls 020 7267 1577

Ubermanoeuvre Punk

0871 971 5418

Zoey Van Goey/Strike The Colours

Slaughtered Lamb 020 8682 4080

MANCHESTER

InMe Academy 3 0161 832 1111

States Of Rhymes Night And Day Café

0161 236 1822

Times New Viking The Corner

0871 230 1094

Unkle Bob Dry Bar 0161 236 5920

NORTHAMPTON

Slow Club Roadmender Centre

01604 604222

NORWICH

Chuck Prophet Arts Centre

01603 660352

The Rumble Strips Waterfront

01603 63717

NOTTINGHAM

The Eyes Of A Traitor Bar 7

0115 970 4662

OXFORD

The Mission District O2 Academy 2

0870 771 2000

PORTSMOUTH

Sherman Robertson Cellars

0871 230 1094

Tom McRae Wedgewood Rooms

023 9286 3911

PRESTON

Thomas Truax The Mad Ferret

01772 257180

SHEFFIELD

Michael Ball City Hall

0114 278 9789

Misery Signals Corporation

0114 276 0262

SOUTHAMPTON

Cure The Disaster Hamptons Bar

07919 253 508

Gideons Demise Joiners

023 8022 5612

ST ALBANS

Awesome Feline/Ionise Horn

01727 853143

SWINDON

Blacksmith/Lydia Twenty 12 Bar

01793 535713

YORK

Toploader Fibbers

01904 651 250

TICKETS ON SALE!

BOOKING NOW



Malkmus shows off his long legs

STEPHEN MALKMUS & THE JICKS

STARTS: BRIGHTON MEXED-IA, DECEMBER 8

Former Pavement frontman Stephen Malkmus waves off never-ending rumours of his erstwhile band's reformation by taking his Jicks out for a bit of slap and tickle.

WWW.NME.COM/artists/stephen-malkmus-and-the-jicks



GRIZZLY BEAR

STARTS: LONDON BARKICAN, OCTOBER 31

Get those claws out. The Brooklyn-based four-piece bring their psyche-pop, indie pop experimentalism for a long-awaited full length tour.

WWW.NME.COM/artists/grizzly-bear



DANIEL JOHNSTON

STARTS: BRIGHTON CONCORDE 2, NOVEMBER 1

Still doing fine. Folk rock icon Daniel Johnston tours in support of his recently reissued back catalogue. Go marvel at this prolific musician and artist.

WWW.NME.COM/artists/daniel-johnston



THE BROKEN FAMILY BAND

STARTS: LONDON GARAGE, OCTOBER 21

Following the announcement that The Broken Family Band are to call it a day the Cambridge folk pessimists head out for a final, farewell tour.

WWW.NME.COM/artists/the-broken-family-band



The Temper Trap, Thekla, Bristol

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

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

O₂

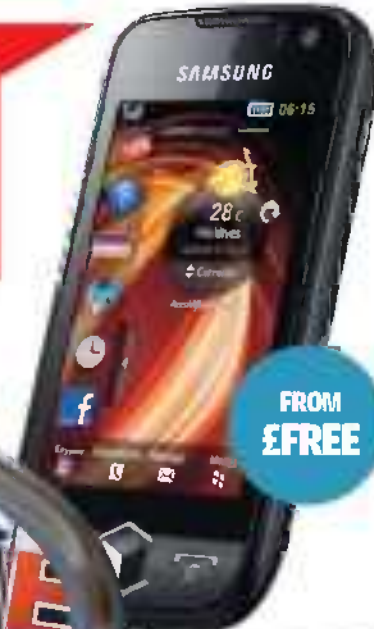
GEAR

STUFF WE LOVE Edited by Ben Patashnik

SAMSUNG JET

There's all kinds of new techy stuff in this that makes it really swish, but the upshot is this: the 5MP camera's incredibly versatile, it's got GPS so you'll never get lost again and the internet's so fast it'll make your eyes orbit one another. It's free on contract with Vodafone, but costs £340 when bought with £10 top-up. Boomshakalaka.

www.vodafone.co.uk



£16

FROM
£FREE

JD IN A CAN

Now this is proof humans are evolving. Ready-mixed JD and cola in a can. There's not really any blurb needed for this, is there? It's like the drink version of an escalator: making something easier just because. We've got a whole crate to give away, so to be in with a chance of winning one, correctly complete the crossword. Please drink responsibly.

www.theyoune.co.uk



£2

WIN
THIS!
ENTER THE NME
CROSSWORD
BELOW



NME ONLINE STORE

BOWIE CLOCK

Oh David Bowie, you ludicrously delicious human being, putting your visage on a clock with the 'Aladdin Sane' lightning bolt across your face makes waking up such sweet sorrow. And when it's 10.10 it looks like he's some kind of Ant Lord with antennae. Fab.

NME.COM/STORE

MANCHESTER PHOTOBOOK

Legendary snapper Kevin Cummins has produced something truly vital here. A portrait of the city and the iconic bands it spawned (Joy Division, The Fall, Buzzcocks, Oasis, the Mondays et al), this is a gorgeous document of place, time and art.

www.fish.co.uk



£30

THE NME CROSSWORD

WIN THE CRATE OF BOOZE

CLUES ACROSS

- 1 'Cave' out 10 years ago. Won't cave in now (10)
- 8 (See 20 down)
- 9 Melbourne quartet who laid down some 'Conditions' (6-4)
- 11+31D Graham Coxon solo. Regrets? He's had a vast number (7-4)
- 12 Liverpool band who took their name from track on Roxy Music's debut album (8)
- 15 Mary J Blige's get-together with U2 (3)
- 16+23D Noisettes somehow got in sorrier state (6-7)
- 17 Ian Brown has something in common with Sinatra (2-3)
- 21+19A As worn by old rap ruler Gary Byrd (3-5)
- 22 (See 10 down)
- 26 Paula _____, singer and ex-judge on *American Idol* (5)
- 27 Their line-up is Billy, Charlotte and Josh (7)
- 28 (See 6 down)
- 29 The Futureheads move north out of the arena (4)

- 32 '_____ The Last Girl' by Sons & Daughters or '_____ In Men' by Placebo (5)
- 34 Essential live album from prog-rockers Van Der Graaf Generator (5)
- 35 Material donned by Lawrence after getting out of Felt (5)
- 36 "Violence in bus stops and the pale thin girl with _____ forlorn", from Babyshambles' 'Albion' (4)

CLUES DOWN

- 1 Hum along to this noise from U2 (6)
- 2 The Strokes do an easy OMD version (7)
- 3 '70s glam rock group whose hits included 'Teenage Rampage' and 4 down (5)
- 4 It was all go for Saint Etienne and 3 down (6)
- 5+22D 'Rockney' partnership who were a big influence on Pete Doherty (4-3-4)
- 6+28A Rare sampled mix from

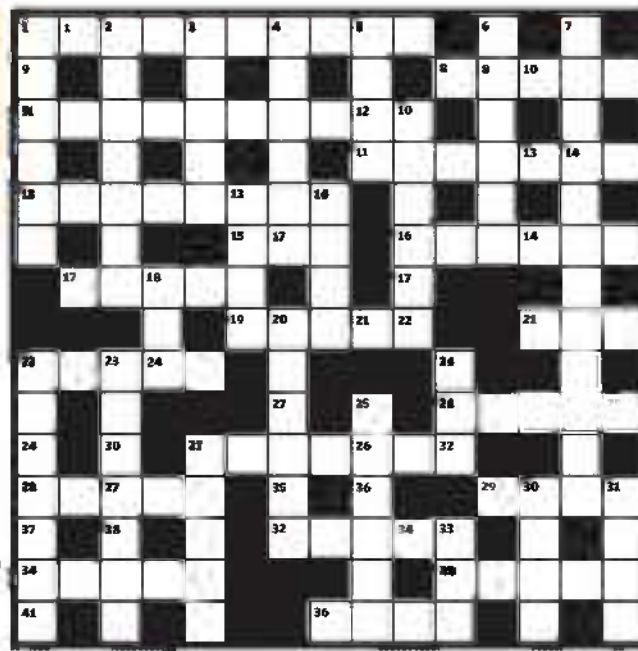
- Bat For Lashes (6-5)
- 7 The place is full to see band from down under (7-5)
- 10+22A Fired with venom by Sonic Youth and ABC (6-5)
- 13 American who twice got hit with a 'Shotgun Wedding' (3-1)
- 14 A bit of money off with this artist (2-2)
- 18+25D "Maybe it's better now I've gone away, maybe it's not, oh _____", The Horrors (3-3-3)
- 20+8A Thumper of an organ sound from Florence And The Machine (6-5)
- 22 (See 5 down)
- 23 (See 16 across)
- 24 Liverpoolians getting into Glasvegas (3)
- 25 (See 18 down)
- 27 Looks like it pleased Lily Allen (5)
- 30 Line up a Smiths album (4)
- 31 (See 11 across)
- 33 It's Immaterial stopped off at '_____ Funky Diner' back in the mid-'80s (3)



Compiled by
Trevor Hungerford

AUGUST 22 ANSWERS

ACROSS
1-10 Welcome To The Walk Alone, 7 LP, 9 La Roux, 10 Autobahn, 12 Gee, 14 Work, 15+20D Like Toy Soldiers, 17 Poem, 19 Nancy Sinatra, 23+11D+31D One Horse Town, 24 Coral, 28 Drift, 29 Lies, 30+22D Fight Test, 32 Keane, 34 Summer, 36 Low, 37 Ys, 38 Demos.
DOWN
2 Larrikin Love, 3+17D Maximo Park, 4 Twang, 5+33D To The End, 6 Elbow, 8 Pin, 13+25A Ethan Kath, 16 Tiry, 18 MASH, 21 Notion, 26 Angels, 27 Clash, 30 Farm, 32 Key, 35 MC



Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before midnight, September 25, 2009, to the following address: Crossword, NME, 4th Floor, 110 Southwark Street, London SE1 1SU. First correct one out of the hat wins!

PICK OF THE WEEK



OASIS TOP 20

With the defining band of our generation now officially in Splitsville and a nation in mourning, we thought it was time to look at their best bits. Expect 'Live Forever', 'Morning Glory' and one for Liam, 'Don't Look Back In Anger'...

Tuesday, September 22, 8pm

PLUS...

WEDNESDAY FROM THE BEGINNING

Green Day's career in all its glory.

September 16, 9am



THURSDAY RADAR

With The Temper Trap and Mini Viva.

September 17, 5pm



FRIDAY PARTY HARD

Featuring Kasabian, Calvin Harris and Deadmau5.

September 18, 11pm



SATURDAY THE ASHER ROTH MIXTAPE

The rapper's mix includes Lily Allen and Foo Fighters.

September 19, 10pm



SUNDAY THE CRIBS TAKEOVER

Wakefield's sons pick tracks from The Smiths and EOTS.

September 20, 9pm



MONDAY WHITE LIES VS FRIENDLY FIRES

Another indie deathmatch.

September 21, 9pm



TUESDAY VIDEO CHART

Start your day with Bloc Party and The Killers.

September 22, 10am



Full listings: NME.COM/NMETV

The NME Chart TV



1 THE KILLERS
'A DUSTLAND FAIRYTALE'

2 FRIENDLY FIRES
'KISS OF LIFE'

3 FLORENCE AND THE MACHINE
'DRUMMING SONG'

4 PARAMORE
'IGNORANCE'

5 ARCTIC MONKEYS
'CRYING LIGHTNING'

6 BLOC PARTY
'ONE MORE CHANCE'

7 BAT FOR LASHES
'SLEEP ALONE'

8 KASABIAN
'WHERE DID ALL THE LOVE GO?'

9 LITTLE BOOTS
'REMEDY'

10 BIFFY CLYRO
'THAT GOLDEN RULE'

VOTE NOW!

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

SKY CHANNEL 0184
VIRGIN MEDIA 975
FREESAT 727
DAB IN LONDON or
NMERADIO.CO.UK

IN OUR STUDIO



SPEECH DEBELLE

The Barclaycard Mercury Music Prize-winner has long been a favourite of *NME* – in fact we gave away a track of hers featuring Wiley on the Daily Download Blog a while ago. So it was a no-brainer to get her into our studios for an exclusive session, including excellent renditions of 'Searching', 'The Key' and 'Spinning'.

Session played: Wednesday August 19

COMING UP...

RAVEONETTES

It seems like an age since we heard from the Danish noisemongers but they're back with a very special live session on Iain Baker's afternoon show.

Thursday, September 17, 4pm

BAND OF SKULLS

Also popping by to play us some live tunes and have a chat are Southampton's Band Of Skulls – who just bagged themselves a slot in the new *Twilight* movie.

Tuesday, September 22, 4pm

ON THE PLAYLIST...



A MOUNTAIN OF ONE
Lie Awake

- THE CRIBS
We Share The Same Skies
- SKUNK ANANSIE
Because Of You
- THE ENEMY
Be Somebody
- ALBERTA CROSS
ATX



WOLFmother
New Moon Rising

- EDITORS
Papillon
- FEVER RAY
Seven
- BAD LIEUTENANT
Sink Or Swim
- MANDO DIAO
Dance With Somebody



CYMBALS EAT GUITARS
And The Hazy Sea

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

by **FRANK BLACK**

The sometime Pixie talks flying, dinosaurs and why Kim Deal says they're not friends

THE BEST WAY TO SURVIVE TOURING IS TO FLY FIRST CLASS.

"I've earned a reputation as being someone who doesn't like to fly, but that's not exactly true. I enjoy travelling quite a lot and any nervousness I have about flying is alleviated by flying first or business class. When the Pixies got back together, we had a really long flight to somewhere in South America for one of our first shows and it was jam-packed. I was on the last row next to the bathrooms sitting next to what people in England call a 'nutter'. He was very negative, surly and saying the plane was gonna crash. I begged for another seat but it didn't happen, so on the return flight I upgraded and all the other Pixies followed suit. From that moment on, all of the band only travelled first class and once you make that change, you can never go back. If there comes a point that I can't afford to do it any more, then I'll stay home."

IF YOU'VE GOT KIDS, DON'T TAKE THEM TO THE STUDIO...

"I have five kids with my partner [Violet Clark] so when we did the Grand Duchy record together [Frank's new project], it was very piecemeal. It was literally a case of her having to do things like singing vocals while an infant was sucking at her bosom while the toddlers were tearing up the studio. They don't care about toys when they're around all that stuff. And older kids have no interest in being in a windowless studio with a bunch of adults talking about how great they are. It's more like, 'Why are we here? How long are we gonna be here?' It's very difficult to be in the studio with kids."

...AND IF YOU TAKE THEM ON THE ROAD, MAKE SURE YOU GIVE THEM PLENTY TO DO.

"We're getting better with taking them on tour, but I have to incorporate as much dinosaur-related stuff as possible for my four-year-old. He's at that prime 'I want to be a palaeontologist' age right now and that's pretty much all he's interested in. (Imitates talking to son) Oh look, here's a jazz band playing on



the sidewalk – this is called swing music. Isn't it nice?' 'But Dad, is this a dinosaur song? When will they be playing a dinosaur song?' I'm envious of the Brad Pitt and Angelina Jolie-type situation where they have their staff looking after their kids – I could really use that!"

TO CREATE MUSIC, IT'S BEST TO HAVE A BOND WITH THE REST OF YOUR BAND.

"Kim [Deal, bass] wasn't sure about doing another Pixies record when I would pester her about it, but we had a conversation a while ago when she opened up about it to me and she said, 'We're not friends any more'. Of course, we're still friendly but in the earlier days it was more of a gang. It's us against the world. It's a tight bond. For her, I think that bond might be a necessary requirement for there to be creative fruit. There are still glimpses of it – those moments when we have those bits of dialogue and back and forth

"THERE IS NO VISION TO PIXIES. IT'S... ALL... PURE... FUCKING... SEMEN! IT'S JUST ALL PURE... FUCK!"

between the four of us that no-one else would understand. So it is still a possibility but I understand where Kim is coming from – she just doesn't want us to be a whore, especially as we would be creating life, we'd be creating songs. In any show we've done since 2004, it's really been an encore performance of what we did years ago and it's not as difficult to get to that point."

PIXIES ARE NOT – AND HAVE NEVER BEEN – A BAND TO ANALYSE.

"The Pixies lack a digestible image and story. We've never had it because of the atmosphere in which we were born. In the mid-'80s, the mainstream rock of the time had gotten very soulless and cartoonish and so there were a lot of post-punk era people who said, 'Yeah, I'm gonna be in showbusiness, but I'm gonna do it

exactly how I want to. So I'm going to go onstage with the same clothes I had on at work, I'm not gonna have a stupid haircut...' I'm not gonna do any bullshit basically. As a result, a band like Pixies is born. The only image we had was through 4AD's graphic design department. So people would ask us, 'What's your vision? What's your philosophy? What are you about?' We don't know! We like rock music and we've seen a couple of David Lynch films. There is no vision. It's all... pure... fucking... semen! It's... all... totally... sperm! There's no thought to it. It's just all pure... FUCK! It's the elements. It's wind, fire, water and earth."

THE MYTHS OF BAND LIFE ARE FAR MORE ROMANTIC THAN THE REALITIES.

"I am a headstrong person. Kim Deal is a headstrong person. So guess what? Sometimes we don't get along. I once threw a guitar at Kim onstage. I'm not proud of that but that's what can happen, but the best thing to do can be to grin and bear it. Pixies probably became more family-like when we reunited because, by then, we had a whole history. We'd done a lot more living and that familial bond is stronger but that still doesn't mean we'll hang out together after a tour. When we were getting filmed for that documentary we did (2006's

loudQUIETloud),

I think the crew would expect us to hang out and go to an art exhibit or go to a coffee shop together and talk about music. What usually would happen is that I would

do my laundry, Kim would try to find a Starbucks, Joey [Santiago, guitar] would probably be in his room working on his film soundtrack and Dave [Lovering, drums] would be out metal detecting. People are so seduced by *A Hard Day's Night* or *The Monkees* but it's not like that."

DID YOU KNOW?

■ Frank Black's real name is Charles Michael Kittridge Thompson IV

■ Kim Deal joined Pixies by responding to an advert in a newspaper that called for a bassist who was into both hardcore heroes Hüsker Dü and 1960s folk trio Peter, Paul And Mary

■ Kurt Cobain's Pixies fandom meant that he listed their debut album 'Surfer Rosa' as his second favourite of all time

NEW MUSIC

Music

Order today from **£8.95**



Ian Brown
My Way

Play.com
Exclusive
Slipcase
£8.95
Released
28/09/09



Muse
The Resistance

£8.95



Alice In Chains
Black Gives Way To Blue

£8.95
Released
28/09/09



Jay-Z
The Blueprint 3

£8.95



Raekwon
Only Built 4 Cuban Linx Pt. II

£8.95



Dizzee Rascal
Tongue N Cheek

£8.95
Released
27/09/09

Clothing

SAVE OVER 55%



Wu Tang Clan
Logo
Black - T-Shirt

£4.99
was £11.99



Muse
The Resistance
Grey - T-Shirt

£11.99



Kanye West
Bear Glasses
Black - T-Shirt

£11.99



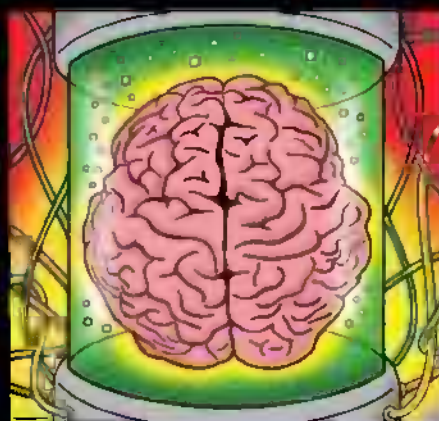
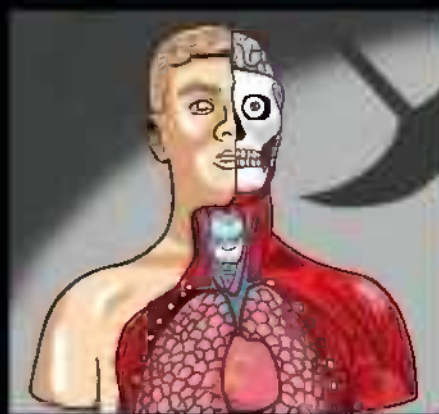
PLAY.COM

FREE DELIVERY ON EVERYTHING

Prices are correct at time of going to press. Play.com reserves the right to change prices. Subject to availability.

Find more magazines at www.MagazinesDownload.com

P E A R L J A M



BACKSPACER

THE NEW ALBUM • OUT MONDAY

LTD CD/CD/LP/DOWNLOAD • INCLUDES THE SINGLE "THE FIXER"
ALBUM COMES WITH 2 ENTIRE CONCERTS TO DOWNLOAD FOR FREE!

"BACKSPACER IS A RETURN TO TEN'S WORLD BEATING ROCK SOUND" THE GUARDIAN
"NIRVANA AND GRUNGE ARE LONG GONE, BUT PEARL JAM REMAIN" Q ★★★★★

WWW.PEARLJAM.COM

WWW.ISLANDRECORDS.CO.UK

Find more magazines at www.MagazinesDownload.com

hmv
hmv.com