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# BAND INDEX

A Place To Bury Strangers 38  
Amanda Palmer 53  
Andrew Weatherall 49  
Arctic Monkeys 38  
The Big Pink 33  
Bloc Party 38  
Brand New 4  
Cate Le Bon 5  
The Chapman Family 40  
Coldplay 52  
Danananaykroyd 38  
Dan Sartain 55  
Dizzee Rascal 6  
DJ Hell 5  
Echo And The Bunnymen 4  
Egyptian Hip Hop 25  
Empire Of The Sun 16  
Everything Everything 38  
The Fiery Furnaces 66  
Fight Like Apes 55  
Gallows 40  
Girls 51  
Golden Silvers 45, 55  
Graham Coxon 18  
Grizzly Bear 38  
Hope Sandoval & The Warm Inventions 51  
Ian Brown 49  
Jay-Z 16, 52  
Johnny Foreigner 29  
The Joy Formidable 5  
Julian Casablancas 4  
Kasabian 38  
Kid Cudi 5  
Kid Harpoon 49  
Klaxons 55  
Kraftwerk 55  
The Law 49  
Liam Hayes And Plush 49  
Lily Allen 40  
Little Boots 40  
Local Natives 45  
Los Campesinos! 4  
Maps 51  
Marina & The Diamonds 45, 55  
Maximo Park 31  
MGMT 55  
Micah P Hinson 53  
Mumford & Sons 54  
Muse 38  
Paramore 48  
Public Image Ltd 38  
Sean Paul 21  
She Keeps Bees 53  
The Silent Years 51  
Sunset Cinema Club 29  
Tim Minchin 43  
Times New Viking 5  
Tinchy Stryder 40  
Trailer Trash Tracys 27  
The Twilight Sad 38  
Wild Beasts 38  
The xx 38  
Yeah Yeah Yeahs 38  
Yes Giantess 45  
Yoko Ono 74

# NME CONTENTS

26 SEPTEMBER 2009



## TOURING SPECIAL

**T**hank god the sun has disappeared, eh? Now we can get back to some proper British gigging. In aid of a very special time for live music fans, we've put together a one-off spectacular to ensure you get the most out of these upcoming months. We join The Big Pink on tour for a masterclass in messiness (p33); pick out the 15 must-see live shows this autumn (p38); play Tourbus Trumps with Lily Allen, Tinchy Stryder, Little Boots, Gallows and The Chapman Family (p40); listen to ace comic Tim Minchin explain how failing to make it in rock'n'roll was the best thing that ever happened to him (p43); and finally, get a lesson in hardcore gigging from NME's Radar Tour stars (p46).

## NEWS

- 12 PAVEMENT**  
Indie's indie godfathers are back – and we've got the full story...
- 16 JAY-Z & EMPIRE OF THE SUN**  
Jigga Man recruits the electro-fantasists

## RADAR

- 25 BRAND NEW MUSIC**  
Egyptian Hip Hop, Burns, The Cabin Fever...

## REVIEWS

- 48 ALBUMS**  
We rate Paramore, Ian Brown and Girls

## LIVE!

- 52 LIVE**  
Jay-Z and Coldplay 'bro' down' up north

## FEATURE

- 6 DIZZEE RASCAL**  
How Mr Mills became our first rap megastar

## PLUS

- 18 MY MUSIC 21 PETER ROBINSON VS 22 LETTERS 72 GEAR & XWORD**

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# 10 TRACKS

## YOU HAVE TO HEAR THIS WEEK

FUTURISTIC  
DANCEFLOOR-FILLER

### 1 JULIAN CASABLANCAS

#### 11th Dimension

In what is probably the most danceable Strokes-related moment since that shoe song he did with Pharrell and Santi, Jules has finally let loose upon the internet the first proper taste of his solo album, 'Phrazes For The Young'. Upbeat and poppy, it's distinctly more likely to get New York's sidewalk-battered Converse tapping than a Little Joy or Albert Hammond recording. '11th Dimension' boasts pleasingly cheesy sci-fi keys and could well pass for a 'Room On Fire' offcut after being fed through C-3PO's oil hole. Caz's voice remains un-tampered by such retro-futuristic leanings, however - no T-Pain style Auto-Tune here, thank you - and lord, it really is good to hear that doughy drawl again, isn't it?

On MySpace now



MOODY COMEBACK

### 2 LOS CAMPESINOS!

#### The Sea Is A Good Place To Think Of The Future

The first peep from the Welsh yelp-punkers' forthcoming third album showcases a far more epic and grand scale than we've heard from them before. Gareth's still fixated on failing relationships, still sharp and sensitive, howling "and all you can hear is the sound of your own heart/And all you can feel is your lungs flood and the blood course". The video, directed by bassist Ellen, captures that feeling perfectly. Free download from [loscampesinos.com](http://loscampesinos.com) now

FREE  
DOWNLOAD

### 3 TIMES NEW VIKING

#### Move To California

The way TNV make their sweet-indie pop fight through layers of heavy, gnarly fuzz and distortion like fluffy chicks fighting their way out of an inches-thick eggshell of NOISE is what gives them their desperate charm. This cut from forthcoming album 'Born Again Revisited' finds them adding even more weight and punch to their sweet and scuzzy sound.

On [prettymuchamazing.com](http://prettymuchamazing.com) now



### 4 BRAND NEW

#### At The Bottom



This New York quintet are proof that leopards can change their spots, having morphed over the course of their three albums to date from identikit emo pop-punkers to a complex alternative rock band with a glossy coat of many colours. This grungy, brooding single from forthcoming new album 'Daisy' is subtly addictive, with touches of ...And You Will Know Us By The Trail Of Dead post-rock anthemicism.

On NME Radio now



## 5 ECHO AND THE BUNNYMEN

### Think I Need It Too

They've been playing this one live for a while, and now the Bunny boys have unleashed it upon the airwaves ahead of new album 'The Fountain'. The same sort of anthemic, radio-friendly love song as 'Lips Like Sugar', it's really very hard to argue with, and it finds Ian McCulloch in the lustiest voice we've heard for years.

On NME Radio now



## 6 THE JOY FORMIDABLE

### Greyhounds In The Slips

Our favourite melodic noise-rockers return with a track that's red in tooth and claw, showing off their more earthy side. What's more, they're also aided and abetted, somewhat bizarrely if you ask us, by Paul Draper, former singer with '90s NME faves Mansun, whose sleazy sneer perfectly complements Ritzy's own silvery tones. Like former single 'Austere', this little fighter's structure is less verse-chorus-verse, more a series of successive climaxes ending in a blissful rush of noise.

Free download on MySpace now



## 8 KID CUDI

### Pursuit Of Happiness

When he's not making juvenile tributes to oral sex out of Lady Gaga singles, young gobshite Kid Cudi is cracking out thoughtful, troubled hip-hop like this. Industrial space-station beats and a slow, moonwalk vibe (with extra production from MGMT and Ratatat) add to the lost feel, as Cudi mumbles "Tell me what you know about night terrors/Every night, Sam, cold sweats waking up to the sky... you don't really care about the trials of tomorrow/Rather lay awake in the bed full of sorrow". Makes a nice change from listening to Kanye tell you how awesome he is over and over again, doesn't it? On the NME blog now



MYSTICAL  
POP

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## 7 CATE LE BON

### Hollow Trees House Hounds

This new single from our beloved Joan Of Arc-haired chanteuse cavorts around the feral, Supergrass-y guitars, like the maypole-dancing children in *The Wicker Man* with Cate's solemn Welsh tones weaving subtle spells. The video's great too, a stop-motion surreal fable reminiscent of Björk's 'Human Behaviour' vid.

On NME.COM/mp3blog now

## 9 THOM YORKE

### Feeling Pulled Apart By Horses



No, fear not, he doesn't have filthy designs on Leeds' favourite scream-punkers, but what he does have is a new 12-inch coming out. And on one side is this piece of dark menace, recorded with Jonny Greenwood but released as a Yorke solo effort. It's a song that's existed since around 2001 and has had live outings in the past, but has now been reworked into this fitting soundtrack to watching your small intestines fan out before your eyes as a bay mare neighs in glee.

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## 10 DJ HELL

### The DJ (White Edit) Feat P Diddy

"This goes out to all the motherfuckers that like 15, 20 minute versions of a motherfucking record" a slightly incongruous-sounding P-Diddy informs us. Hell's sleazy and urgent beats are undeniable, too, even if the porn moans are a little unnecessary.

On NME.COM/mp3blog now



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# FROM TAGS TO RICHES

Words Tim Chester  
Pictures Dean Chalkley

2009 has been **Dizzee Rascal's** year— but then the last six haven't been bad either. From the Mercury Prize to Kate Moss, this is his amazing story

**Y**ou can always tell when someone genuinely famous is coming to a photoshoot. There's loads more people hanging around than there needs to be, the atmosphere is charged with a sense of anticipation, fine details are tweaked and re-tweaked as nervous people make sure everything is just so. *NME* has been spraying graffiti on to two huge canvasses for the set's backdrop and waiting on tenterhooks for an hour and a half for Britain's Biggest Pop Star 2009. When he finally shows up he doesn't disappoint.

"Where's my fucking name, then?" Dizzee Rascal demands as he storms into the East End studio, shaking the

hands of everyone present and grabbing a green spray can to add his own tag. Behind him scramble several helpers struggling with boxes of trainers and nine huge bags of clothing, mostly from Selfridges. A leggy beauty in five-inch heels slumps glamorously into a beat-up armchair and starts toying with her BlackBerry. Dizzee decides to save spraying his own name until the end of the shoot to keep the fumes out of his throat. Someone's dispatched for food.

The guy knows how to make an entrance, and it isn't only the awed faces of the studio workers that give away his immense stature. The place just feels different. As Dizzee jumps around the place, he owns it: working the camera, the fawning onlookers and

the interview with the charismatic professionalism of a proper star. The whole time he's personable and playful but not afraid to ensure things are done his way. Outside, kids are congregating, trying to peer in. As the gloom is periodically illuminated by the incandescence of the studio flash bulbs they're blinking and wondering if they really saw what they thought they saw.

Today is September 11, 2009, and this has been quite a mental, but not atypical, few days for Dizzee Rascal. He's just picked up a GQ Award for Solo

Artist Of The Year to add to a packed trophy cabinet that already includes several *NME* Awards, a Mercury Prize and some nominations for the forthcoming MOBOs – and jetted to Ibiza for another Balearic love-in.

"I did a night in Pacha, it was wicked, man. It was glorious," he tells us as we sit down together and I ask him about his week. "I've had a Number One three times independently. It took some guts to go independent, so it was nice it turned out that way. It turned out better than I could imagine."

Somehow, our first question turns into a remark about his chart success, but





that's OK. He's got a lot to boast about. As he quite rightly points out, three massive Number One singles. In a row. On his own label. At last count 'Dance Wiv Me' has shifted well over half a million, 'Bonkers' a bonkers 430,000-plus. 'Holiday', meanwhile, has only been out a few weeks but looks set to match them. It's 'Bonkers', though, that's really sent the entire country loopy, three minutes of unashamed grime/pop/dance fun that's seen crowds from Glastonbury's Pyramid Stage to Ibiza Rocks and beyond lose their collective minds. From superclub bass bins to car speakers in supermarket car parks via the tinny whinge of a Sony Ericsson on the 141 bus, it's been unavoidable.

"Three Number One hits in a row is astonishing," he repeats, taking off his cap to scratch his head and displaying an utterly charming arrogance. "If that was my last major achievement, that wouldn't be bad, you know what I mean? There hasn't been one defining high point this year, there's been a lot: Ibiza Rocks, Glastonbury, V Festival, 02 Wireless, going Number One three times. All been highlights, man."

It's hard to deny that 2009 has been all about the unstoppable rise of one man, the one Jeremy Paxman calls Mr Rascal. Even his beefs these days are with bona-fide celebs. At Wireless he was threatening to punch Prince Harry and this week saw that infamous spat with Kate Moss at the GQ Awards, where she interrupted his video interview twice, looking for her lipstick and instigating the excellent response from Dizze: "Kate Moss has lost her lipstick, it's a fucking disaster."

The video was viewed well over 100,000 times in the first four days. Ask him about Mossgate, though, and he's just as guarded as his early altercations, replying testily, "Move on, man, I don't even give a shit about that." Kate Moss is below him now.

Butting heads with royalty and supermodels: it's a world away from spouting shit about Wiley and So Solid Crew (the UK garage collective who were briefly alleged to have been linked with the stabbing of Dizze five times in Ayia Napa in 2003). So just how famous does east London's Dylan Mills feel right now? "I feel pretty famous," he replies. "I can walk down the street and someone's gonna recognise me. I'm a celebrity, aren't I?"

Although he mingles with the elite and has relocated from Bow to a quiet corner of Kent he insists he's not cut off from his roots. "I don't know if I feel that distanced," he insists, "because everyone from that scene still listens to

Young Rascal's first NME photoshoot, February 2003



my music. They still talk about me, it still feels I'm a part of it even if they moan that I don't make that music no more. I've still got some of my old friends and I still go to some of my old neighbourhoods sometimes."

All this success is the stuff of dreams for a young boy who grew up with his single mother not far from here, in an area riddled with poverty and violence. East London is a tough neighbourhood and you have to learn to hold your own. Dizze's described his youthful stomping ground as somewhere that you have the choice between football, music or crime, and although he doesn't like to talk about it any more, his childhood was chequered at best. Thrown out of four schools and hanging on in the fifth by a thread, he finally found salvation in music, attending a summer workshop organised by Tower Hamlets Summer University, of which he's now a patron. MCing on local grime stations made a name for him and resulted in his teenage debut, the work of observational genius that is 'Boy In Da Corner', which bagged him a Mercury Prize.

**"I can walk down the street and someone's gonna recognise me. I'm a celebrity, aren't I?"**



Dance wiv Calvin Harris, July 2009

"That was madness," he says of the week he won, shaking his head at the memories. "That was when I first felt real fame, like with the paparazzi downstairs outside my mum's house and that and not knowing what the fuck to do. It changed my life."

From that point on things would never be the same. Within a year he'd bagged the Fuck Me! NME

Award for innovation, crossed over to the Atlantic to show North America how real-life hip-hop can still have an impact, dropped a second album, 'Showtime', which bettered the highest point his debut reached and started to see his tunes bed in to the nation's consciousness.

Now, five years and another Mercury-nominated album later (2007's Lily Allen and Alex Turner-aided 'Maths + English') he's just released one of the most anticipated albums of the year. When we last saw him in album form, NME's Alex Miller concluded of 'Maths + English': "Stage One of Dizze Rascal's

career complete, the MC is learning to live in Stage Two, where within the post-MIA, post-Lethal Bizzle, post-grindie Britain, he must find his place again."

His place, as you'll know from 'Dance Wiv Me's Calvin Harris-abetted chart domination, is now gleeful don't-give-a-shit rulebook-ripping pop hugeness. The fact that 'Holiday' was initially written by Harris for The Saturdays tells you all you need to know about Dizze's aspirations this time around. It's straight-up pop with an edge, and he's not afraid to admit it. "The idea was to make a mainstream album," he admits, "and it's gone down well. Everyone's liked it better than they thought they would and that's making me enjoy it even more. And this is media and journalists who are normally very, very critical. Especially as I've attempted to make a pop album and in some people's eyes I'm the devil for it."

The key with album number four is to show people a good time; Dizze's done with wallowing and now it's time to lift some spirits. "There's a fucking recession on," he continues. "People haven't got jobs, people are losing jobs -

there's just all sorts of shit going on. But throughout all this people are going out and partying, and partying harder. I want to create a nice vibe. Forget me, but when an artist puts a good album out there, the excitement it brings is incredible. It brings people together. That's what people turn to in times like this. And we will get out of this. I've done so much of the dark stuff, now it's time to try and make the happy shit, the bubbly shit. The function was to have an album you could party to."

Inspired by Snoop Dogg's 'Doggystyle' and informed heavily by what Dizze refers to as "electrical bass music", 'Tongue N' Cheek' is Rascal at a rave, a relentless barrage of big tunes that boasts - alongside those three Number Ones - forays into classic hip-hop ('Freaky Freaky'), reggae ('Can't Tek No More') and dark electro-house (the Tiësto-produced closer 'Bad Behaviour') and samples from everyone from Aswad to rave pioneer Stevie V.

Lyrical, it covers all the bases. Want filth? Check out Dizze's favourite track, 'Freaky Freaky'. "That's the one I turn to most," he admits. "I love the beat first and foremost, and I like the way I'm flowing on it. That's a classic Dizze Rascal song, but up-to-date and current." A litany of conquests spat at breakneck pace, it's the kind of love letter to ex-flames only he could get away with: "Ask Angie 'cos she's familiar/Got out my dick at the cinema/



The 'Bonkers' video: bonkers



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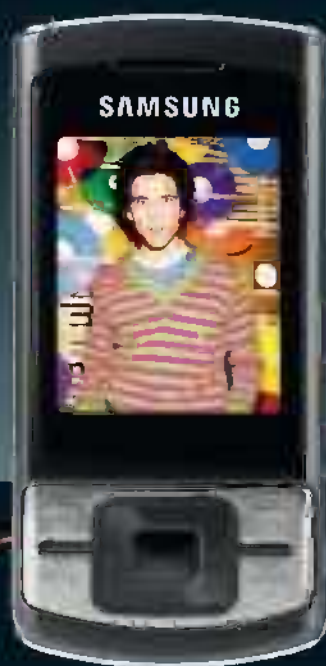
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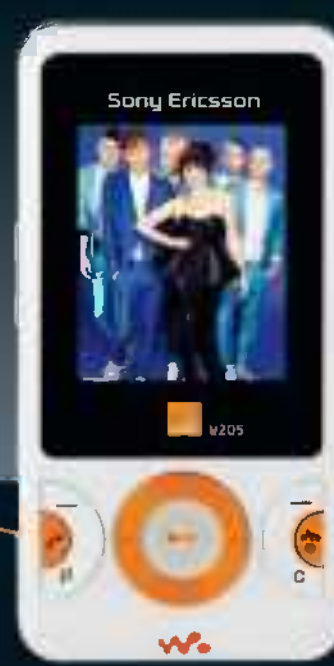
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# THE WORLD ACCORDING TO DIZZEE RASCAL

## ON JACKO

"Michael Jackson appearing as a hologram at his own tribute show would be amazing. That's some futuristic iconic shit. That's good. I think that would be something to see. I never got to see him when he was alive. I planned to, and then he died. Seeing him as a hologram is the next best thing."

## ON THE BEATLES

"They're one of the greatest bands on the planet ever and it's amazing and inspiring that, however many years later after they quit and it's done and dusted, their music still lives on in people's hearts. A new generation are going to get into it."

## ON 'ROCK BAND'

"I think it's good man. What's the difference between real guitars and *Rock Band*? We're all trying to get to the same destination, it's just a different form of transport or different route, man. The purpose of it is to entertain and have fun, that's what musicians play guitar for as well as expression. It keeps guitar music alive."

## ON KURT

"He's an iconic figure, man, I'm surprised it's taken this long to get him on *Guitar Hero*. I think it's positive. He's got a daughter and that's a real positive thing for his child to see as well. He's living on through generations for kids that weren't here when he was around."

## ON SNOOP

"He's a creative person. He's been in the music industry a long time. He's one of the top five long-standing rap artists on the planet ever. I'm always excited about new Snoop Dogg albums. My album was inspired by 'Doggystyle' and 'Doggfather' was the first rap album I ever heard, when I was about nine or 10."

## ON OBAMA

"Free healthcare would be a great thing, man. It's more of a humane thing. Morally it's a decent thing to do. He needs to get that through."

## ON THE WORLD CUP

"It's great news that England have qualified, I'll be following for definite, man."



## "Three Number Ones in a row is amazing. If that was my last achievement that wouldn't be bad"

*Jamie Foxx, you know the Kingdom one/ She dealt with my dick until my kingdom come*" Some names are changed, some aren't. Even Flava Flav gets a mention. "No doubt," Dizzee agrees, "when I was watching *Flava Of Love* sometimes I thought, 'Yeah, I could relate to this!'"

It's not just his lovers that get a namecheck, there's something for the haters too. 'Leisure' is a poison-tipped barb aimed at all those sniping rappers he's left behind. "People have got their opinions and they get to throw it at me and I get to throw mine back," he says. "I'm not an idiot, I know what's going on. Sometimes I feel like people act like I don't know what I'm doing. The people it relates to, that's who it's for. I don't need to name names."

The song really is the final riposte to any accusations he's sold out. It's a manifesto, a proud statement of intent, a simultaneous 'fuck you' and a reminder of his success. He raps: "*This time it's so commercial, there ain't nothing street about it/ So forget about it, get up off your high horse, live a little/ If not, give my balls a tickle, 'cos it's only entertainment*

*and I do it for the pleasure/ Course I do it for the payment but I do it at my leisure*".

It might be only entertainment, but there's plenty of messages in 'Tongue N' Cheek', from the analysis of how money affects everyone in different ways on 'Dirtee Cash' to 'Can't Tek No More's' attack on, of all things, London's Congestion Charge. "People get taxed, then they've got to pay another £8 on top of that and petrol too - I'm just being sensitive to people's feelings as well as mine," he says with complete sincerity. Coming from most voices, complaints about the Congestion Charge would sound ridiculous, but when Dizzee says it, it seems worth campaigning for.

So with the graduation from 'Jus' A Rascal' to Mr Rascal complete, what next for the man who's taken over the whole country? "The whole planet, man, I'm just trying to spread the joy around the world, man. I'm doing the UK in October, Europe in November, Australia in January." There's a new pair of customised Nikes to launch (with the tongues embossed with 'cheek' of course), offers to star on *EastEnders*

("That's an honour man. I once played a drug dealer in a film called *Rollin' With The Nines* [with Blue's Simon Webbe too no less], I reckon I could act") and, of course, that option to go into politics. Plus, he's busy with his label Dirtee Stank (home to Newham Generals and new signing Smurfie Syco, who "does a bit of everything, from grime to happy hardcore") and he's announced recently that he'd like to work with tourmates The Prodigy. "I've also started to respect Madonna," he admits. "Just from being a veteran and making sure she reinvents herself every time for over 20 years. Working with her could be good."

Interview over, I ask him just how gruelling he finds these intense weeks of press time. His doesn't reply with words, rather by boxing me into a corner and gently pounding the shit out of me. It's playful yet powerful. Then he's off, behind the blacked-out windows of his manager's souped-up Audi estate. As they disappear off through Whitechapel, shopkeepers pull down shutters and Brick Lane's curry shop pimps take up their hustling positions on the pavement, blissfully unaware they've just had the country's hottest property in their midst.

### NME.COM

Head to [NME.COM/video](http://NME.COM/video) to see Dizzee give us a private tour around his studio



WHAT'S HAPPENED. WHAT'S HOT.

Edited by Paul Stokes

Pavement in 1993 (l-r):  
Mark Ibold, Steve West,  
Stephen Malkmus, Bob  
Nastanovich, Spiral Stairs

*Reunion!*

## Pavement: 'There will definitely be UK gigs'

Spiral Stairs confirms the reunited indie legends will be hitting these shores

**P**avement have confirmed they will "definitely" be playing the UK next year as part of their reunion tour.

The indie heroes, who split in 1999, announced their reformation last week, but, at the time of going to press, have put only four New York shows, in September 2010, on sale.

"There definitely will be [UK shows]," guitarist **Scott Kannberg**, aka **Spiral Stairs**, explained. "We're looking at the summer time, but I'm not sure how much touring we'll do. Britain's kind of where we started."

Despite revealing that the band would be up for playing Glastonbury, Kannberg warned fans that Pavement, who are also hoping to

hook up with their original drummer **Gary Young**, are not likely to play many gigs.

"We'll definitely do what we need to do to satisfy our fans and what would be fun, but we're not going to do anything stupid, any big festivals that are really dumb," he said.

Since the split, there have been regular reformation rumours, despite frontman **Stephen Malkmus**' work with **The Jicks** and Kannberg's releases as **Preston School Of Industry** and **Spiral Stairs**. "We knew a reunion could happen eventually," the guitarist said, "but I don't think anybody was going, 'This is gonna happen.' Two years ago, Malkmus was dealing with nappies and a kid,

I don't think he would have wanted to leave that to go and play rock!

"[Pavement] ended in a weird way. The weirdness didn't last long. We've been very close the last few years, so these shows will be so fun, it'll be a chance to hang out again." Noting the year-long gap before their first scheduled gig, Kannberg laughed, "It's fucking genius, that's what I think. It's ridiculous! Who sells out four New York shows a year ahead?"

Nevertheless, the band currently have no plans for new material: "I don't think there's gonna be any new stuff, we can't tell until after we start playing. I'm shitting my pants right now, we're gonna have to do more than one rehearsal!"





The cast onstage and (inset) the band at the opening

First night

# Green Day: The Musical – is it any good?

We take our seats with the punk trio for the premiere of the adaptation of 'American Idiot'

Last week **Green Day** went where no punk band had gone before: into musical theatre. With **Billie Joe Armstrong**, **Tre Cool** and **Mike Dirnt** in the stalls last Wednesday (September 16), the Berkeley Repertory Theatre played host to the premiere of *American Idiot: The Musical*. With a run booked until November 1 and plans to bring it to the UK next year, here's *NME's* verdict on the opening night.

Not surprisingly for a musical put together by *Spring Awakening* director **Michael Mayer**, *American Idiot's* plot is skeletal and somewhat murky.

Following three punk friends – Johnny, Tunny and Will – who live in George W Bush's America, each character gets his own unique storyline as the musical develops. Will's girlfriend leaves him after he shows no interest in their child, Tunny goes off into the army and is eventually injured and Johnny falls in love with a girl while grappling with his nightmarish, drug-happy alter-ego, St Jimmy. Using 29 Green Day tracks, the production mostly calls on 'American Idiot' and '21st Century Breakdown' for material, with tracks such as the latter's '21 Guns' sitting comfortably

next to the former's 'Letterbomb'. Throughout the show, lights flash, tempers clash and dancers crash in mid-air while performers headbang and convulse as the dozens of TV screens scattered around the theatre mix recorded footage with the live onstage action.

True to its roots, the production is an exercise in rock'n'roll excess rather than storytelling, and as Johnny asks himself "*Is this the end, or the beginning?*" near the climax, it isn't clear whether the characters have moved on or not. Still, if *American Idiot* is a circular voyage, there are enough thrills to make for a truly impressive trip. And it begs the question, which band will be next to embrace the musical makeover?

## FIVE MUSICALS WE'D LIKE TO SEE:

**Mamma M.I.A.** – A touching tale of motherhood and nutty samples  
**Don't Go Back To Dalston** – The Borrell saga  
**Look Back In Anger** – The John Osborne play rebooted to tell the story of the Oasis split  
**Waiting For Godot's Second Album** – with The La's' Lee Mavericks as Godot  
**Les Misérables** – starring Thom Yorke, Glasvegas and Morrissey

## NANOS

### GLASTO 2010 TICKET DETAILS

Tickets for next year's Glastonbury go on sale at 9am (BST) on October 4, priced at £185 plus booking fee and postage. Michael Eavis defended the £10 hike in price, saying it's the "minimum rise we can get away with".

### CLASH MEN REUNITE

The Clash's Mick Jones and Topper Headon have recorded their first session together in 28 years, reworking the band's 'Jail Guitar Doors' for the charity of the same name. They were joined by Billy Bragg and four former prison inmates.

### MUSE FOR 007?

Muse drummer Dom Howard says the band are up for recording the theme to the next James Bond film. "It's something we'd probably say yes to, or at least give it a good go," he told BBC News.

### OBAMA: 'KANYE'S A JACKASS'

The US President joked about Kanye West's behaviour at the MTV VMAs by calling the rapper a "jackass". West drew criticism after he interrupted Best Female Video winner Taylor Swift.

### LILY, WOLF AND BELLAMY SHARE THE LOVE

Matt Bellamy and Patrick Wolf have echoed Lily Allen's call to take a stand against illegal file-sharing. She said the views of the Featured Artists Coalition – who feature members of Radiohead and Pink Floyd – are "unfair" on new bands.



# GUITAR HERO BOSS STANDING FIRM OVER KURT DISPUTE

The makers of *Guitar Hero* have responded to Nirvana members Dave Grohl and Krist Novoselic's demands that they reverse the coding that allows late Nirvana frontman Kurt Cobain's character to sing other bands' songs in the game.

*Guitar Hero* CEO Dan Rosensweig also refuted Courtney Love's claims that the different uses for Kurt were unauthorised. "We spoke directly to the estate and made it crystal clear... I know there's a contract and we know the cheque has been cashed," he explained. Love has since Twittered that she has received no money personally from the deal.

Rosensweig added he was "disappointed" Grohl and Novoselic were unhappy.

"We always want to hear from artists," he said. "There seems to be some confusion and we would love to clear that up. We're not avoiding any dialogue."

# GEOFF BARROW INVADES BRISTOL

Portishead's Geoff Barrow is set to help relaunch Bristol's Colston Hall this Friday (September 26) – and hopes his label's mini festival, *Invasa Invasion*, will create some positive history. Massive Attack's 3D suggested the venue should have a name change because of its links to the slave trade, but Barrow hopes the night will help music fans look ahead.

"It's got connotations with Edward Colston, who was basically part of the murdering of 10million Africans, but it's also part of Bristol's history," said Barrow. "The people there now are moving forward. It's all really positive."

He added there could be a new Portishead release soon, saying that now the group are out of contract it will be coming "from a different angle" in the near future.



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## NANOS

### 2MANYDJS FOR U18S

2manyDJs have been announced as the special guests for Under 18s night Let's Go Crazy at the O2 Academy Brixton on October 26. "We never want our audience to feel they are being treated as kids," 19-year-old organiser Callum Negus-Fancey told *NME*.

### LADIES AND GENTS WE'RE FLOATING AGAIN

Classic Spiritualized album 'Ladies And Gentlemen We Are Floating In Space' is being reissued with two bonus discs on November 16. Extra material includes demos and alternative takes.

### COLDPLAY SATRIANI LEGAL BATTLE OVER

Coldplay's copyright dispute with Joe Satriani has been dismissed by a Los Angeles court. Legal papers suggest an out-of-court agreement has been reached over claims the track 'Viva La Vida' sounded like the guitarist's 'If I Could Fly'.

### REGINA HITS BROADWAY

Regina Spektor is writing a Broadway musical. The New Yorker is collaborating on 'Beauty', an update on the 'Sleeping Beauty' fairytale for 2011.

### ANOTHER RADIOHEAD SOLO ALBUM

Radiohead's Phil Selway is recording a solo album. The drummer is currently using the band's Oxfordshire studio for sessions which feature members of Wilco.

Guy's still trying to work out his new microphone



# We need some Elbow room for new album

The Bury boys will hit the road in order to record the follow-up to 'The Seldom Seen Kid'

**N**ormally the world tour comes *after* you've recorded the album. However Elbow are flipping things, intending to record their next album, not expected until 2011, by hitting the road.

The Manchester band "said farewell" to 'The Seldom Seen Kid' at their homecoming show at the MEN Arena last Friday (September 18), but now they're keen to get out and about to record its follow-up.



Elbow recording 'The Seldom Seen Kid' - next stop, the sunny climes of LA?

"Last time we scaled it down to a small room in Manchester, this time it would be nice to go to different places, get a different vibe," explained guitarist **Mark Potter**. Sessions in Manchester (pictured), the Isle Of Mull and Doves' Cheshire studio are on the cards, plus one ever so slightly more glamorous location. "Harry Gregson-Williams, who's a film composer, has even offered us a room in his studio on Venice Beach," said Potter. "I'm sure that would add a different element to the record, a few weeks in LA!"

The roving sessions mirror Elbow's demos so far, which they recorded on tour.

"We had a little studio set up so we've got a musical tour diary," said the guitarist. "In the background you can hear soundchecks going on, people in catering - it will probably end up on the record knowing us - and each tune is named after wherever we were. There's a Gateshead tune, a London tune! We've got about 20 ideas. Guy [Garvey, singer] was saying he keeps sitting down to write lyrics but he's enjoying the music so much he's listened to the whole lot without writing a word! I suppose that's a good sign."

## ON THE NME STEREO

Unreleased tracks and old classics we're spinning this week

### LOVERMAN CRYPT TONIGHT (YOUNG AND LOST CLUB)

"I'm a vision of death" sing Loverman on this, the most offensive song London's thrown up in years. It's brilliant, of course. Nice pun, too.

### KINDNESS GABRIEL (UNSIGNED)

Doss-pop funk serenades assembled from used urinal cakes and hope. Due to take over the world in about eight months.

### COMANECHI CRIME OF LOVE (MEROK)

She's already huge in Japan, one fifth of The Big Pink and head of the brilliantly-named Sperm Javelin. Now, Akiko Matsuura moves centrestage - and completely smashes it.

### THE GILDED PALACE OF SIN YOU BREAK OUR HEARTS, WE'LL TEAR YOURS OUT (CENTRAL CONTROL)

Like Mark E Smith having an antichrist hoedown with The Bad Seeds.

### MONACO WHAT DO YOU WANT FROM ME (POLYDOR)

Hooky's penned a book about the Hacienda and we've been hammering this late '90s classic to get us in the mood. Tune!

### THE PAINS OF BEING PURE AT HEART HIGHER THAN THE STARS (SAINT ETIENNE VISITS LORD SPANK MIX)

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### KRAFTWERK AUTOBAHN (MUTE)

Sod those Beatles remasters, how about the remasters of the German geniuses? The electronic Beatles if you will. They sound AMAZING.

## NME RADIO NEW ON THE PLAYLIST...

Horror: 'Whole New' Biffy Clyro  
'The Captain' Devendra Banhart 'Bab'  
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# Empire Of The Sun join Jay-Z's 'Entourage'

Luke Steele explains how the TV show got him a guest spot on Jigga's album, plus reveals the EOTS show is heading to the UK

**E**mpire Of The Sun's Luke Steele has prime-time TV to thank after Jay-Z heard his band on the show *Entourage* and immediately signed him up for his new album, *The Blueprint 3*.

Steele explained that he got the call from the rapper's people after Jay-Z had clocked an Empire Of The Sun song being played in the US drama series. This kick-started a chain of events which led to the singer recording vocals for *The Blueprint 3*'s opener, 'What We Talkin' About'.

"He heard us on *Entourage* and apparently straight away his people were on to us," Steele said, adding that he agreed to collaborate

immediately. "He's like the Empire State Building of hip-hop – that's what every artist dreams of, to work with the best of the best."

The Australian singer, who releases a single with Empire Of The Sun, 'Walking On A Dream', on October 5, said he faced a race against the clock to get his contribution to the rapper's album done in time. "I was going to go on a plane to New York, but in Perth [Western Australia] you can't just get on a plane to New York," he laughed. "So he sent me the track and I worked on it until three in the morning, then sent it back. Jay-Z called 10 minutes later and said it was perfect. The brief was pretty good – 'Go to town' – so that was cool with me."

Steele said the song has "a slow tempo with big, over-hung synthesizers. I sung a melody he'd written – a Neptunes-y falsetto".

With the hook-up in the bag, Steele said he was now concentrating on honing EOTS' live show – with the act set to debut a theatre-based performance in Brisbane on September 26, before hopefully hitting the UK next year.

"It's going to be like a moving movie crossed with theatre production," he explained. "It's part-narrated, about the Emperor with a digital heart – I've been writing it for five months."

*See next week's NME for an exclusive interview with Jay-Z himself*





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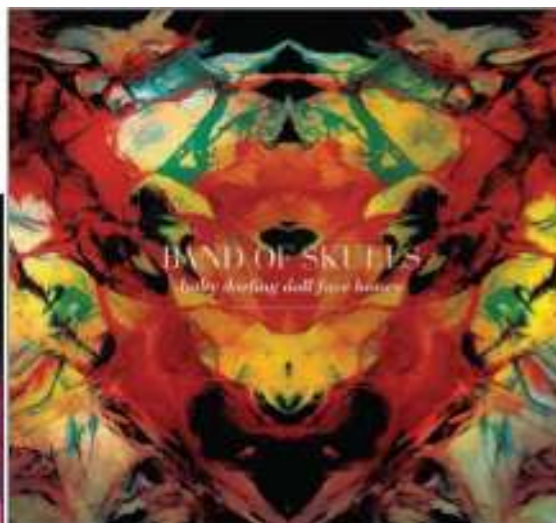


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# MY MUSIC

## GRAHAM COXON

### My first album...

#### 'SETTING SONS' THE JAM

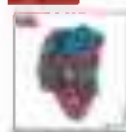


"The first single I bought was 'Roxanne' by The Police, and then this was my first album - I bought it with some birthday money.

It has soldiers on the front and it's got Union Jacks and a bulldog and 'Little Boy Soldiers' is on it... it's pretty good. I bought 'In The City' afterwards off my neighbour; he didn't like it anymore - he'd got more into Deep Purple."

### Everyone should hear...

#### 'FOREVER CHANGES' LOVE



"I hate it when people say there's one album that they really like, 'cos I always think they don't 'get it' like I do - I suppose

everyone thinks that though. Mine's probably 'Forever Changes'. That's a great one to get away from aggressive behaviour and if you wanna be calm. Like if you're going on a long aeroplane ride and you don't like aeroplanes."

### I've played to death...

#### 'REVOLVER' THE BEATLES



"'Revolver' would have to be the one that I've played the most. Although I heard George Harrison talking about how 'Rubber Soul' and 'Revolver' were 'part one' and 'part two', so they've always been difficult to separate for me. Favourite tracks? 'And Your Bird Can Sing' and 'Think For Yourself'. Great fuzz bass. And 'I Want To Tell You', another Georgie one.

Yeah, it's chock full of skill."

### Right now I'm loving...

#### 'THE HANGMAN'S BEAUTIFUL DAUGHTER' THE INCREDIBLE STRING BAND



"It's all I've been listening to recently. The other night I sang with Mr Heron [Mike Heron, ISB co-frontman] and Robyn

Hitchcock. We sang 'A Very Cellular Song' [13-minute epic from 'The Hangman's Beautiful Daughter'] at Festival and it was fantastic - so that nudged me into listening to this album."

### I wish I'd made...

#### 'SPIRIT OF EDEN' TALK TALK



"Danny Thompson [double bassist on Coxon's 'The Spinning Top'] is on it, his playing is amazing, everything sounds

perfect. There was all sorts of studio experimentation on this that I really dig. And there's a sort of acid-y, ego destruction thing, which I like. Although they were a synthy pop group, they went quite experimental on this one."

### I've rediscovered...

#### 'IN THE COURT OF THE CRIMSON KING' KING CRIMSON



"I rediscovered this recently. I got into it when I was a teenager in Colchester and it's reared its ugly face again. It's

just a bloody masterpiece. An album I discovered recently from scratch was 'The Tumbler' by John Martyn. I used to think his stuff was a bit like 'girl's music' - and some of it is a bit like that - but I've played it a lot."



Graham loves playing gigs in the Oxfam shop bric-a-brac section

Listen to Graham's choices at [WWW.NME.COM/BLOGS](http://WWW.NME.COM/BLOGS)

### An emotional one...

#### 'THE MADCAP LAUGHS' SYD BARRETT

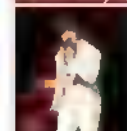


"It's full of those moments that make your hairs stand up, and that's what I always wanted to make with my solo albums - but you don't

know whether you actually do or not, because you're 'you'. I was 18, 19 when I first heard this. I'm not sure whether it was too fashionable in 1987. I was living in Colchester and there were a lot of people trying to carry on this little community... and this really formed who I am, along with Caravan, Robert Wyatt, The Jam, The Beatles. It's a pretty disillusioning world now, isn't it?"

### First band I ever saw...

#### THE OSMONDS BERLIN, 1974



"I was about five. I went with my parents and I totally remember the stage: a lit-up part of the world with people on it. I didn't like the music; I never liked The Osmonds,

I didn't like any music made by people wearing glittery clothes or stacked shoes. I liked a record by Sweet at this time, but that's because I liked going up and down on me Space Hopper to 'Wig Wam Bam'. I was never into Bowie or Bolan. I don't mind a bit of eyeliner but anything beyond that is rubbish."

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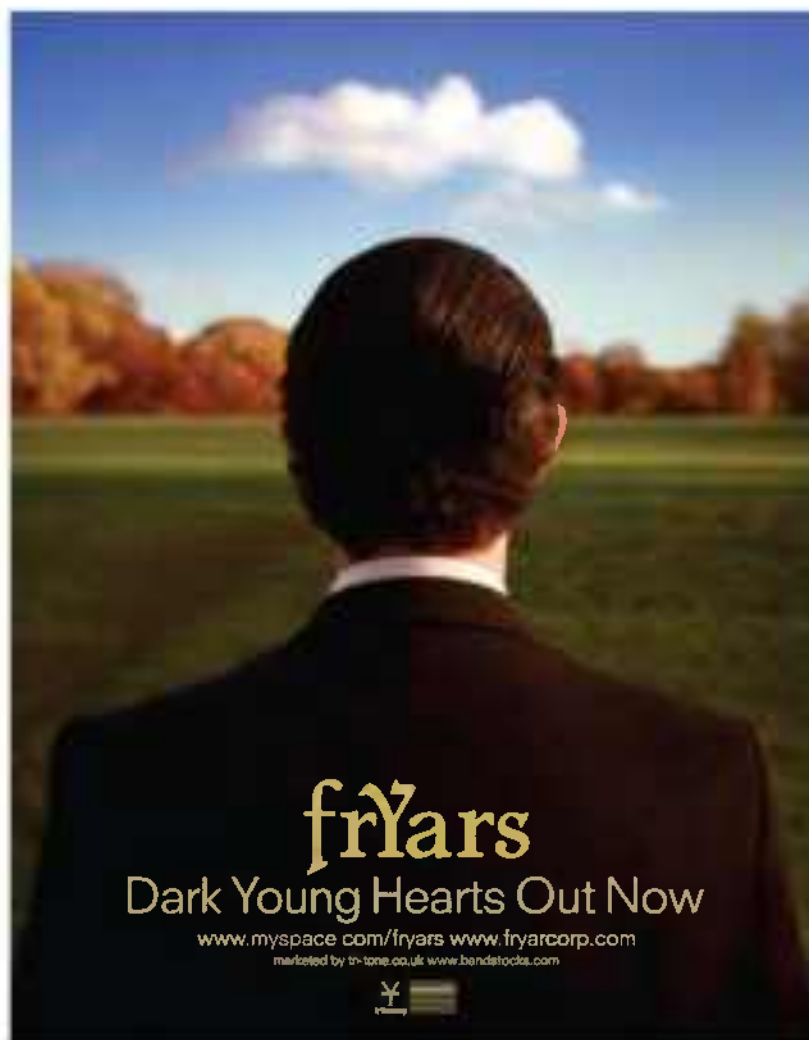
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# PETER ROBINSON VS

## SEAN PAUL

The Jamaican raggaman talks sex and what he'd do as James Bond...

**H**ello, Sean.  
"Peter! What's the deal, sir?"

**The deal is: how are you?**  
"I'm good, I'm in Chicago in the United States of America, I'm driving... (sound of multi-platinum dancehall artist looking cluelessly out of window)... somewhere."

**Apparently one notable Chicago dish is called Steak On A Plate. It's a plate with a steak on it. Which struck me as not particularly impressive, or at least no more impressive than a dish entitled Soup In A Bowl.**  
"I didn't try it yet, I will ask for it today. Although I've had steak while I was here."

**Was it on a plate?**  
"No."

**I'm looking at a promotional photograph of you, Sean. It depicts you in a white jacket looking, I suppose, fairly suave, and you seem to be looking at the time on a watch. What was the thinking behind this photograph?**

"Well, it's a binary watch. It tells the time like an abacus, I'd never used one before. And it was my James Bond picture, sir! I heard there were some different musical artists going up for the role and I thought that maybe a James Bond with braids would be good."

**I don't like James Bond, it's boring.**  
"I'm going to make a lot more people like James Bond! Instead of a Martini, shaken not stirred, I'll have a big fat spliff thank you very much."

**What was the general thrust of your school reports?**

"We have grades in Jamaica - Grade 4, Grade 5. I was given a letter at the end of Grade 4 with all my scores, F, D, C, F, all the subjects were nothing. The letter said that I was 'not to go to 5th, not to stay in 4th'. They kicked me out!"

**But look at where you are now! Chicago.**  
"Yes."

**So if you had to teach your own course at a school what would you teach?**

"I don't want to get into the spliff argument but it would be about how to roll a spliff. There are too many crooked spliffs."

**'INSTEAD OF A MARTINI, SHAKEN NOT STIRRED, I'LL HAVE A BIG FAT SPLIFF, THANK YOU'**

**So that would be your big change of direction?**

"Sir, I've been going full speed ahead in all directions and that's what I'll do until I break into pieces or actually reach somewhere."

**But for the time being you have a new album, which is about...**

"...the whole album is about things that happen between women and men."

**What sort of things? Sexual things?**

"Yes, sexual things, there are songs about that. There's stuff about

break-up, there's stuff about getting together, it's a more meaningful album. I'm even speaking to my mum on one of the songs. A much more mature swagger, sir."

**What advice about splitting up do you have for people whose swagger is less mature?**

"Be blunt and to the point. 'You stink, I'm done.' It's too hard to break it easy, it's better if they hate you."

**Has it ever crossed your mind that when your song 'We Be Burnin' is written down it looks a bit like 'We Be Bummin', and that it could therefore easily be mistaken for an ode to anal sex?**

"Sometimes when you burn, people call you a bum. Maybe it's just related."

**Anyway, I'm wondering whether you have a brief message for NME readers.**  
"Who?"

**This interview is going in a magazine called NME.**

"For sure! I'm thankful for all my fans that have waited on my music - just like Amy Winehouse I needed to get things straight before I came

out, you know what I mean? So I got myself straight (laughs) and now my album is basically finished and it's a banging album and I'm glad you all waited."

**Alright, Sean, calm down. The interview's finished now.**

"Oh."

**FYI:**

■ Prior to our discussion, Sean Paul had been on a 15-minute run

■ "Life is exciting," he notes, "but my heart tends to run slow"

■ That's steak, on a plate

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# LETTERS

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*Letter of the week*

## Here is the Muse

**S**o Muse have just become a silly, “unhinged” band with a nutter of a frontman (*NME*, September 12). With tracks as brilliant as ‘MK Ultra’ and ‘I Belong To You’ (with clarinet solo and all), it’s safe to say that unhinged Muse is my favourite kind of Muse. Not only is your review score unfair (we gave it a 6 – *GH*) but describing ‘Exogenesis Symphony’ as “a concession” and pretentious is just wrong. It’s beautiful. Also, with them totally sonically kicking the population of Teignmouth in their jaws, Muse are still the best thing you can put on a stage. No matter how much the review caressed me in the wrong way though, I did find the first paragraph or so fucking hilarious and brilliant, so all is forgiven, well done.

*Flynn, Stoke*

**Well, thank God we turned it around. There’d be nothing worse than ploughing through a mailbag full of irate Muse fans... – *GH***

### ABSOLUTION?

Ah, so now Muse have been the latest band to see the “build up, shoot down” process of *NME*. You start with a band, hype them up like they’re the best thing since fireworks (*Fireworks* were great in the early days. I saw ‘em at the Camden Barfly in 2003, before they went soft and started trying to be all *Bloc Party* – *GH*), let them flourish in your articles and live reviews, then wait until judgement day of the release before ripping them to shreds or, even worse, classing them as “average”. Florence And The Machine, The Rumble Strips, Reverend And The Makers and now Muse have fallen into the 4 to 6 out of 10 category after previously being branded as ‘ones to watch’. Yet you can put ‘Ready For The Weekend’ on the same score as ‘Only By The Night’? I just wish you’d stop now before your next murder of a great band. If you feel the need to crush some hyped bands, please put La Roux and Glasvegas at the top of your list and call it a day. Put an end to this killing spree before you hurt the new *MGMT* album!

*James, South Croydon*

The 6 your reviewer gave Muse’s new album was very harsh (especially considering you’re the same *NME* who gave that frightful load of gubbins ‘Only By The Night’ a 7). ‘The Resistance’ does have its weak moments, like many great records, but it is even more ambitious and unbelievable than Muse have aimed for before and it undoubtedly shuts up every fool who ignorantly says that Muse’s music is without soul. The album only further proves Matt, Chris and Dom’s genius.

*Fabien, Dublin*

Your review says that ‘The Resistance’ is “musically all too familiar”, but a few lines later moments are called “slightly anonymous”. Your reviewer seems to think that Muse were inconsistent with their sound but in fact he is being inconsistent himself! Muse themselves stated in an interview that they were experimenting with their genres and styles for the album: R&B dance song ‘Undisclosed Desires’, power rock ballad ‘Guiding Light’, I don’t know what the fuck this is but I love it ‘Exogenesis Symphony’. I think Muse have succeeded very well in what they were aiming for; diversity and experimentation. Surely an album should be reviewed on how well the band have succeeded in creating what they had imagined and NOT on how their styles have changed/remain the same? People should accept that Muse change their style with every album, but they are still Muse deep down: three nerdy boys from the reaches of England intent on interstellar domination.

*Anissa, London*

***Look, you big blubbery balls of incontinent Muse-adoration. May I suggest some perspective? It’s not as if they’re some minuscule green-behind-the-gills indie tykes and we’ve***





# STALKERS

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



**JENNIFER, GLASGOW**

"This is me and Crazy Mo from The View at T in the Park this year. He was watching The Law perform"



**ELEANOR, WIRRAL**

"Here's me with Alex Turner in Liverpool city centre. I couldn't believe it when I saw him!"



**GRACE, SHEFFIELD**

"This is me (right) and my friend Lydia with Passion Pit after their gig at Latitude. They were lovely!"

kicked their debut so hard it's cured its haemorrhoids. Nor is Muse's career exactly being dangled over a precipice, with NME's Ben Patashnik shaking them violently by the big toe. They have played Wembley. They will again. A six is a decent median-mark for an – as Ben pointed-out – occasionally-astonishing, occasionally-naff record. And if their reach has outrun their grasp in the album stakes, that doesn't mean that NME isn't full of Muse fans: witness two Muse covers within the space of a month. Isn't that enough consolation in itself? No? Well, screw you... – GH

## TWANG-GO

Over the past few weeks I've been watching with interest the furore developing between the two camps involved in The Great Twang Debate 2009 (And what boring camps they are,

eh readers? – GH). The Great British music-buying and gig-going public and the patronising two-bob would-be trendy music journos employed by NME ("would be?" How dare you – I AM, sir. I most definitely AM – GH). I appreciate part of your remit is to encourage healthy debate and generate a controversial Letters page (We would never be so cynical. Abortion is murder. Iraq is a just war. Bring back hanging – GH) but let's get real here. Although the likes of The Horrors, Patrick Wolf, Joe Lean & The Jing Jang Jong etc deserve every bit as much column inch coverage and promotion as the next band, were you to put your middle-class post-graduate prejudices aside and venture out onto the street, the pubs or the football terraces of this fine country you'd find a groundswell of support for The Twang, their undoubted 'lad culture' leanings and their superb follow-up album, 'Jewellery Quarter'. Using the three named acts above which you're happy to champion as a year-end comparison, let's see who's sold more albums, who's had the most successful tour and I think you'll all be raising your white wine and sodas down the students' union to Phil and the boys.

Kevin Coghill, Aberdeen

Well, given that 'Jewellery Quarter' is presently languishing at 1,351 in the Amazon Music Charts, that seems unlikely, Kev. Unless only poofs and ponces buy their music from Amazon? So you think PayPal accounts and online gift vouchers are for queers and nancies, do you Kev? Is that what you think? Is it? Really? You prejudicial bastard – GH

## DAYDREAM BELIEVERS

Thanks for the new issue (NME, September 12). I've been obsessed with The Beatles since I first heard 'Eight Days A Week' when I was on my way to school in whatever year they released their 'number ones' album. That day my world changed and no band has ever or will ever come close. BUT their best album didn't even get a cover: in fact I think it got one little line. 'Let It Be... Naked' is frankly the send-off they deserved. You people (the media) own history, so do the young people a favour: forget 'Let It Be' was ever released and pretend '...Naked' came out that year. Sean, via email

Before your special Beatles issue I was an 18-year-old, ignorant of most of their work apart from a few seven-inches I'd found in my parents' record collection. The only albums I could name were 'Sgt Pepper's...' and 'Abbey Road'. But having read your new individual re-reviews of each Beatles album, I found myself arguing over whether I buy the new

re-mastered edition of 'A Hard Day's Night' or 'Magical Mystery Tour'. Thanks to those superb reviews, I've seen the light and the error of my ways. Tom, via email

Am I the only reader to find last week's edition steeped in sheer hypocrisy? (No, in fact we ran a spot-the-hypocrisy competition, and you're still eligible to enter – GH) The issue focused on The Beatles (a seminal and pioneering band that always moved forward, and never stayed the same), and yet the Letters page where your readers express their opinions contradicts the entire ethos of The Beatles, as it were. The split of Oasis, a band that never persevered, and stayed the same for the entirety of their career, is lamented. And yet Arctic Monkeys are chastised because their new album doesn't sound like their last? It's lunacy, and time that NME readers questioned their musical integrity. Nathan, Southport

Like you lot, I thought the Beatles edition was stuffed with great essays that made me think again about a subject I assumed I was over. Just to offer a renewed sense of how fantastically successful they were in exporting their ideology, I was in downtown Ulan Bataar the other week, where there's a massive statue of them... literally in Outer Mongolia. Even if you're a nomad whose mother tongue sounds like someone hocking a hairball – The Beatles transcend all cultural assumptions – GH

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# AND ANOTHER THING...

In case you've still not made your point

## HEY JOE

What happened to the 'Jang-O-Meter'? I take it that it doesn't go past eight-or-so years of album making?

NAT, VIA EMAIL

Joe Lean: forgotten but not gone – GH

**THE JANG-O-METER**  
428  
...days and still no Joe Lean album

"Er, yeah, we're just, um, overlaying the Auto-Tune and then it's nailed"

## IT'S GRIMMIE UP NORTH

Is it just me, or has that ballbag Nick Grimshaw actually recorded all the vocals on The Cribbs' album?

ANDREW, VIA EMAIL

I'll hazard you not to refer to Grimmie and his shit taste in fashionable hats like that – GH

## NME: MAKING AN OLD HIPPIY VERY HAPPY

Two mentions of Hawkwind in NME in one issue (September 5)? Time for a retro feature or at least a footnote?

BRANWELL, VIA EMAIL

Yes. BTW: 'Branwell' – is that a verb? – GH

## WE CAN WORK CHRIS OUT

Thank you Beatles, without you we wouldn't have Coldplay.

CYRUS, VIA EMAIL

Without stirrups, we wouldn't have horses – GH

## A LETTER FROM THE 21ST CENTURY

Will you stop calling albums 'long-players'? This isn't the fucking '50s.

ANDREW, VIA EMAIL

Cool it, daddy-o – GH

## TREVOR HUNGERFORD IS REALLY EATGR (ANAG)

Long live Trevor Hungerford. He's the only person to keep my brain active these last few years. NIK THIERRY, CALGARY



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## NME LOVES

The Mancunian slackers fronting the north's doss-pop revolution

# EGYPTIAN HIP HOP

It's late afternoon when we sit down with Egyptian Hip Hop in a Manchester alley, but their yawns and sleep-encrusted eyes suggest they've just slid out from under the duvet. Too shattered to answer questions, they gaze, gobs ajar, into the fading daylight.

Their manager warned us. "It can be hard to wake them up from their own little world," he said, and the two slices of dishevelled dream-pop on MySpace are similarly bed-headed.

"We have this one song about going to sleep and never wanting to wake up," murmurs lead singer Alex Hewett from behind a shambles of greasy hair and acne. "That sounds deep, but it ain't. It's not about suicide, it's about lie-ins."

Egyptian Hip Hop (an awful name but, as the band point out, it gets them noticed) grew up as Klaxons, Crystal Castles then Late Of The Pier sent music headlong into isosceles modernity.

Alex explains how he discovers new music: "I go on Spotify and find dumb stuff. But like, not shit dumb stuff. Just... dumb but good."

Being a music fan in 2009 means trying

to grab one decent song from the torrent the internet blasts at you. New influences come thick and fast. So while EHH's first song, 'Heavy Heaven', sounds like The Teenagers reforming in 2035 to headline Knebworth, their second, 'Rad Pitt', is more Robert Smith singing Pixies covers in a temazepam Jacuzzi.

"Other bands change over years. We change our sound every 10 minutes," says Alex. EHH enjoy the attention they're getting but don't live for it. *NME* may be in a lather about their dreamy new sound but they're happy getting stoned, watching *Scrubs* and sleeping.

It's not the first time we've been more enthusiastic about a new band than the band themselves. Some would argue the likes of Egyptian Hip Hop represent the latest turn of the reluctant slacker-ass post-everything axis that Test Icicles set spinning five years ago. Who knows, perhaps these could be the ones who see it reach its natural commercial fruition, just after this turtle finishes humping this welly on YouTube... *Sam Wolfson*

## NEED TO KNOW

What: Iffy-smelling, effortlessly cool bedroom anthems

For fans of: Klaxons, The Teenagers, Test Icicles, Kindness, Is Tropical  
Download: 'Rad Pitt' (for free from the Radar blog)



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# RADAR

## OTHER STUFF YOU SHOULD KNOW ABOUT



### CLUB BUZZ

## Tech elegance to soothe the electro-mosher **BURNS**

Matthew Burns' recent remixes for the likes of Passion Pit and Empire Of The Sun have shimmered in an ocean of electro-house bosh'n'grind. Burns grew up in Stafford where he inhaled deeply on the Vicks fumes of local rave pioneers Altern 8, although he's recently relocated to Brighton. Neither a boffin nor a pill-popping party boy, he brings a touch of class to his pulsing productions, inspired by the melodic flair of Daft Punk and Braxe & Falke and also by the music they sampled, the '70s disco of Cerrone and Moroder.

Burns is already being talked up as the new Mylo, a comparison that gathers more credence when he talks about the album he's

prepping for next year: "When you're doing remixes you tend to cater for the club crowd. Whereas the stuff that I've been working on for the album is a lot more diverse – it's on an underground, electronic pop tip."

Amazingly, there was a time when Burns considered following his father – a pro heavyweight boxer – into the ring. "Getting hit in the face for a living wasn't really for me," he says. Burns has opted to slap us around the chops with his tunes instead. **Sam Richards**

### NEED TO KNOW...

What: **Dapperly groomed electro-techno**  
Download: **'Teknique'**

### UNDERGROUND UPRISING

Bournemouth's stoner answer to Daniel Johnston

## **THE CABIN FEVER**

Dan Hall smokes "I smoke weed every day," he declares, "and I'm proud of it." Hall doesn't care if you think him some soup-brained stoner. He's certainly no sloth, having shot five videos today with his friend, 3D Lee. There's no weed-head ambition lack, either. "Every day I challenge myself to write the best song ever," says the Bournemouth resident and life-long BFF of one-time neighbour Jamie Reynolds. How often do you succeed? "Every day."

He is, of course, wrong, but *The Cabin Fever* enjoys a 'let's rub this lamp 'til a genie pops out' kind of charm; bompety-bomp bedroom pop presumably recorded onto something battery-powered with one-man harmonies smudged together with Pritt Stick

Heroes? We suggest Television Personalities and Gary Wilson; Hall prefers Daniel Johnston. It fits, and similarities don't end there: apparently they're on the same meds. "The Cabin Fever started when I was standing in a mental hospital, singing, 'I'm off my face, I'm lost in space'. Stuff happened," he explains. "You could say I was raped by aliens. It was me saying, 'I wanna communicate, so I'll meet you halfway'. It was mindblowing." What did the aliens look like, Dan? "Most of them are Jamaican." **Kev Kharas**

### NEED TO KNOW...

What: **Unhinged doss-pop excellence**  
Download: **'Cats Are Cooler Than Dogs'**



### INDIE FRINGES

Unsavory offspring of Spector and Spacemen 3

## **TRAILER TRASH TRACYS**

Triple T, as we're calling them, are thankfully not the kind of Smacky D quaffing, scrape-headed hoodlums their (almost inexcusable) moniker would suggest. Trailer Trash Tracys are a well-mannered bunch creating gorgeous lo-fi '50s pop forcefully drowned in a dirty toilet bowl overflowing with reverb. Having been together just seven months, they're one of those bands who insist on recording all their songs on a barely functioning reel-to-reel their granddad left them in his will.

The low-lit, hot-breathed noise pop they create could just as easily be transported from a David Lynch soundtrack. Clearly disciples of The Jesus And Mary Chain/My Bloody Valentine school of footwear-ogling, their

debut single 'Candy Girl' squeezes together all the sweetness of girl-group pop with the savageness of a droning wall-of-sound. Now, after months of furious gigging they're ready to hear their dreamy guitar pop being sung by pop stars: "I reckon even Britney Spears could cover one of our songs and you'd still be able to see its melody shining through," they say. While we're waiting for Kevin Shields to get off his slow ass, these guys will keep us more than pleasantly occupied. **Tessa Harris**

### NEED TO KNOW...

What: **Echoey old-school R&B**  
Download: **'Candy Girl'**





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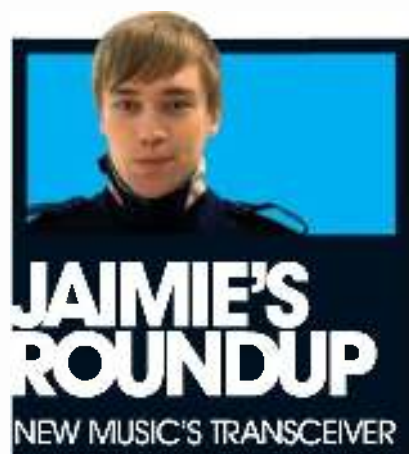
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## JAIMIE'S ROUNDUP

NEW MUSIC'S TRANSCIVER

The definitive new band's cliché is, 'We make music for ourselves, if anyone else likes it that's a bonus'. Giving this statement profound new meaning are a breed of reluctant heroes dotted around the country, two of which are on these very pages this week: Egyptian Hip Hop and The Cabin Fever. Alongside them is the gutter-funk of east London geniuses Kindness, whose upcoming Nottingham show should by all rights be the most talked about underground gig in the country. Then there's the shattered synth drones of neighbours Is Tropical, who are playing every venue the capital has over the next 28 days. It's music made by the spoilt-for-choice music fans of now, where discovering music is about dunking one's head into the relentless splurge of sound flooding cyberspace.



It's cool-by-instinct and arty-as-fuck just for the hell of it, but pop by its inner yearnings. You get the feeling any of the acts at any point could stub out the doob, put down that *Seinfeld* box-set, and become the biggest band on earth. We're calling it 'doss-pop'. Go forth and bitch about the name.

Then it's with an oh-so-blasé shrug that I direct your eyes to the lower right hand side of this page. Now there's a bill that reads like a blackboard physics equation of reasons to feel happy about living into the next decade. Not a plug, more a case of everything we've been professing to you with vein-bursting temples for the past eight months coughed up into your lap, wherever you may dwell. Enjoy.

*Jaimie Hodgson*

Jaimie Hodgson  
New Music Editor

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SCENE REPORT

Ace Bushy Striptease

# Come on Brum!



Johnny Foreigner's Alexei Berrow on his band's film about their hometown's curse, and the artists and promoters overcoming bleak times

**W**e've been whining about how rubbish Birmingham is for bands ever since we formed Johnny Foreigner. It was sad to come back after a year on tour to find the local promoters who once put us on had given up and moved away. But instead of bitching about it, we're making a documentary to find out if there's any hope left. We're getting everyone's perspective on it, from the local bands, to the promoters who have to stump up the money for gigs, to young kids who want to involve themselves and feel excited about live music.

I won't say we're fucked because there are still good places going. The Rainbow is run by the people who used to be Bentley Rhythm Ace. As well as their own nights, the promoters Capsule put on bills of leftfield crazy stuff there, and also Bigger Than Barry, which is probably Birmingham's most famous independent club night. But they're facing closure by the council because they had one person complain and now they have to raise enough money to put a roof over the courtyard.

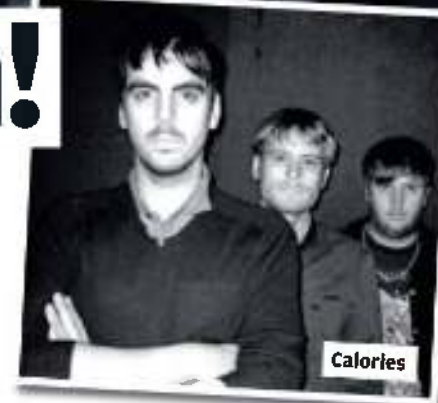
In the documentary we speak to the landlord of the Rainbow, and the landlady of the Flapper & Firkin, which is the big indie pub we all grew up going to. They had a two-day festival called Off The Cuff recently, which had the best local bill in Birmingham for years, but we know they've found it tough lately.

We're also doing a bit with Geordie, who used to be in The Starries, and their

THE THING ALL  
BIRMINGHAM BANDS  
HAVE IN COMMON  
IS THAT THERE'S  
NO PRETENCE

old singer Richard Burke – he does great folk songs and really knows the city.

A band that always seems to crop up in the interviews we've done is **Sunset Cinema Club**. They split up last month, but half of them are already starting something new. Keep glued to their MySpace. **Calories** are mastering their second album and it sounds incredible:



Calories

widescreen guitar pop with giant, dumb choruses – it's the same mid-'90s US indie-pop that we're all pillaging from, they just do it a lot smoother than we do! **Shocked Elevator Family** are another brilliant band who recently disbanded. Bryn, the singer, is now in Norway and he's done this crazy 35-song solo album under the name **World Of Duvet**.

He's a legend. You should also check out **Ace Bushy Striptease**, who are definitely a sign of what the future could hold. Some songs are 20 seconds long and consist of handclaps and shouting, others have epic guitars lines, and some are these weird, Guided By Voices pop songs.

The thing all Birmingham bands have in common – even derivative ones like The Twang – is that there's no pretence. It's pop songs above all – if you can hum the tune, everything else can be bolted on. Hopefully now there are a few venues putting on decent stuff again, new bands will come through, and our movie magic will show that there'll be a healthier Birmingham scene in the near future.

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## Heading to a university near you...

The NME Radio Presents HP Uni Tour starts soon, so get yourself down the front with a free ticket from your favourite magazine and techno dons HP

Roll up, roll up - the HP uni tour is gearing up to take the UK by storm. The NME Radio presents HP Uni Tour is criss-crossing the UK next month, bringing HP's futuristic new laptops and a bevy of musical stars to a university near you.

Featuring a who's who of who's hot right now, the gigs will see everyone from **Does It Offend You, Yeah?** to **Reverend And The Makers** play live. **VV Brown** and **Bombay Bicycle Club** are also confirmed for some freshers' shows to end them all, so forget Pat Sharpe or Peter Andre and the rest of those comedy bookings, these gigs will kick your musical year off with style.

Behind the decks **Naboo of The Mighty Boosh**, aka **Mike P**, will keep things surreal while NME Radio's very own **James Theaker** will keep dancefloors busy using HP laptops as decks. Yep, you read that right, he'll be spinning tunes live from HP's brand new music software.

The new ultra-slim HP Pavilion dv6 Artist Edition is characterised by its defining blue and green swirl design and it's got as much going on under the bonnet as it has on the outside. Intuitive MediaSmart software tools keep all your pictures and tunes in one place that's just a click away and a widescreen monitor makes everything look super slick. Plus the inbuilt Magix Music Software is crammed full of musical riches, including more than 2,000 new sounds, a variety of instruments and a smart sample player, so you can play DJ from the comfort of your own home.

The NME Radio Presents HP Uni Tour starts at **St Andrews University** on October 3 before continuing on to **Sheffield** (8), **Swansea** (12), **Birmingham** (16), **Gloucester** (19) and finishes at the **Gloucestershire uni** on October 22.

Terms & Conditions: For more details and the lowdown on HP's impressive technology - plus to get your hands on free tickets - head over to [nme.com/hptour](http://nme.com/hptour). And keep tuned to NME Radio for the latest developments



# AUTUMN TOURING SPECIAL

Summer's over, but don't relax just yet; the next few months are a riot of amazing gigs, something **Maximo Park** know a thing or two about...

**T**he summer's slow burn has finally fizzled out: it's time to reflect and also look forward to an autumnal change of mood and a revitalised gig diary. Reading And Leeds Festivals acted as a full stop for our festival season and I was quite overwhelmed by the reaction we got, especially as we had put so much effort into the previous few months – and those shows in particular. We employed a five-piece brass band to emphasise the peculiarly British mixture of melancholy and euphoria that (I think, I hope!) runs through our pop songs.

After playing sets to showcase our strengths to festival crowds who aren't necessarily familiar with our songs, it'll be nice for the October tour to pull out some obscurities and play some 'deep cuts' (!) from 'Quicken The Heart'. I think we're going to re-learn some songs from 'Our Earthly Pleasures', too, which should prove amusing for flies on the wall of our rehearsal space. With every tour we work closely with our lighting crew to make sure the stage is integrated with the songs and the autumn tour will be no different – anyone

who comes to the shows is in for a surprising visual treat! Also, I've just bought a stripy blazer which I'm sure will cause plenty of dazzled, upset faces in the front row...

Anyway, enough about us! The surfeit of shows heading to our shores this coming autumn is enough to make me wish I wasn't playing loads of concerts myself just so I could attend... Well, maybe not, but I'll be scouring our schedule for nights off so that I can see some live music. The experience of seeing a really great live band is something that can't be recreated.

Some of the bands I'll be looking out for will be the majestic Wild Beasts, the intriguingly coy pop of The xx, our dreamy labelmates Grizzly Bear and the perplexing punk-pop of Dananananaykroyd. I would've gone to see PiL, but Keith Levene and Jah Wobble aren't part of the reformed line-up, which is a shame. Maybe they're not into Country Life butter...



Paul Smith, **Maximo Park**

Paul Smith in full flight at Leeds Festival







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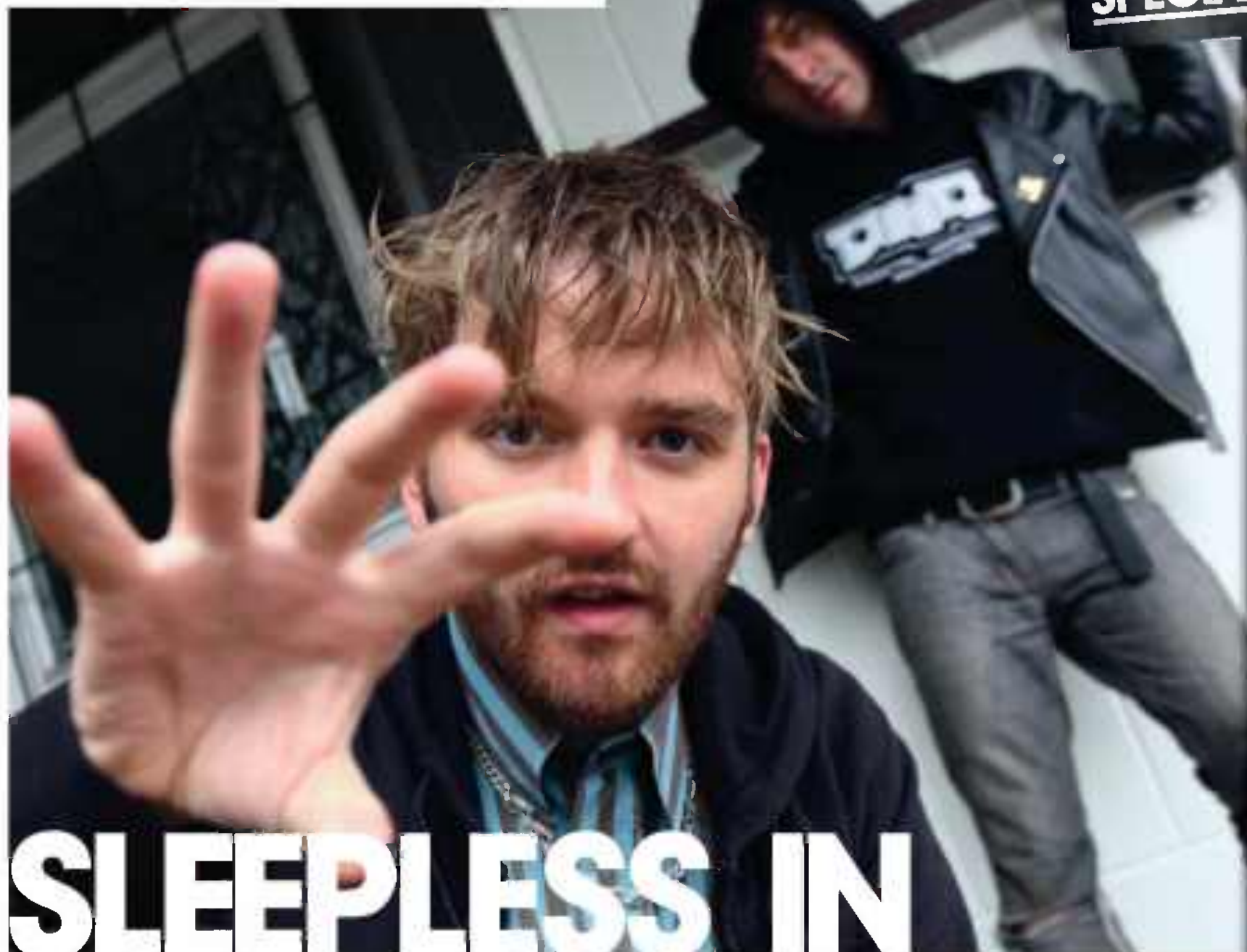


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# SLEEPLESS IN SCANDINAVIA

The Big Pink do life on the road in the time-honoured, old-fashioned way: booze, girls and absolutely no shut-eye

**H**ey, how you doing, maaan..." Robbie Furze, singer and guitarist with The Big Pink, greets us as he does most people these days, with a hug and a smile that suggests he hasn't been to bed. It is 8.30am and we are in Gothenburg train station in Sweden, about to take a four-hour train ride to Oslo, Norway, and the next gig. Up wanders noise-from-boxes maker Milo Cordell, arm-in-arm with drummer Akiko Matsuura, bearing coffee. Nope, neither of them made it to bed. And temporary bassist Adam Prendergast, borrowed from new band

Loverman? He's already on the train, but didn't manage it either.

Ah well. At least everyone is in the same boat.

Rewind to last night, 2am: taking to the stage just after Chairlift, The Big Pink have just played at a club in Gothenburg, as part of a Camden Crawl/Great Escape-style thing they have there called Way Out West. After the gig – a show that consists of most of just-released debut album 'A Brief History Of Love' replicated at ear-splitting volume, climaxing with 'Dominos' – things progress to the 'dressing room'. This being a rolling band-type of affair, space

is at a premium, and everyone – The Big Pink, Chairlift, some others – is squeezed into one room, drinking whatever free booze comes to hand (it's super-pricey in Scandinavia, you see). There's this kid here, with his girlfriend and her mate, who is out of her tiny little mind. They're local and don't speak a word of English, but they have a bag of something that they seem keen to offer, in-between falling over everything in sight. Their eyes are bulging now.

"What is that?" ventures Robbie, dabbing a fingertip of brown powder. "EEEEMM-DEEEEEEP..." slobbers the kid's girlfriend's friend, loudly.

"MDMA?" offers Milo, helpfully (and a little bit hopefully).

"NO MDMA!" gurns the kid, "MDPV!"

Now, no-one knows what MDPV is at this stage, but a little bit of post-tour research reveals it to be a designer drug that's been in circulation for a couple of years now, whose effects are stimulation, euphoria, hypersexuality, agitation and anxiety, plus insomnia – all of which last for three to four hours, which just so happens to be almost the exact length of time between now and when the train departs tomorrow. More drinking ensues. The kid, perhaps sulking that his two female companions appear to be giving much more, er, attention to the other male figures in the room, refuses to dish out any more of his goodies. It is impressed upon him that he cannot, therefore, be drinking any more of the rider. He doesn't like this, and leaves/is made to leave. Everyone else continues. Just another night in the life of The Big Pink.

The train journey, as it turns out, is





Akiko improvises a straitjacket for Milo

that table, the lack of sleep is but a distant memory, and being out is starting to become one hell of a lot of fun. Next time you hear a band moaning about the mundanity of 'life on the road', tell them to go and have a chat with The Big Pink. It is quite simple: you can either spend it in your hotel room emailing people back home, longing for the next time you feel the warmth of your own pillow, or you can embrace the adventure, respect the fact that you are doing the most ridiculous and fun job in the whole world and get hammered. All hotel bars look the same, yes, and all drinks taste the same, yes, but you're supposed to be 'creatives', remember? If there isn't any fun, make some.

The more we drink, the more Milo mutates into a natural storyteller. There's the time Brandon Flowers tried to educate him on how to write the perfect song ("He said, 'Take the verse from U2's 'Sweetest Thing' and add the chorus to 'China In Your Hand,'" he smirks). Outside, in the space of one cigarette, he casually reels off a story about Slash pouring him a pint of

Guinness at Ronnie Wood's house, and one concerning a very famous Formula One driver, an MDMA bomb and a swimming pool. He has many others that materialise throughout the course of the night. These are merely the ones we can remember.

Back inside, the party around the table now includes Alice and Ethan from Crystal Castles, Erol Alkan (who has brought more supplies - two bottles of champagne - from his own dressing room) and Sebastian

from Heartbreak, who it turns out is DJing at a club just down the road. This is decided upon as a good destination, but as we're about to leave, someone - who should probably remain nameless for visa purposes - declares: "Call me old fashioned, but I really think we should get some cocaine."

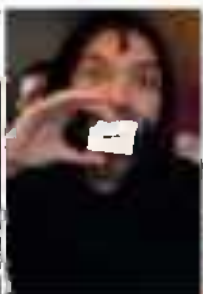
Everyone laughs again. There is more drinking. Someone arrives, and finally we're off to this club

Inside, up in an elevator, and the club owner, thrilled to have such a "hawt" band in his vicinity, is being liberal with the free drinks tickets. Sebastian spins some Italo-disco, and all stand out on the balcony where you can smoke. Drunk girls come over in their 10s - "You are Big Pink, yes?" - and the night goes on. There is a bit of dancing going on now, even. Word comes in that there's another, better club down the road, so off we go. It's only the sight of someone being sick on the street that causes *NME* to quickly check the time. Five am. Shit, gotta be at the airport in three hours. We leave the ever-ballooning Big Pink party to head off yet further into the night, further into oblivion

Oh yeah: turns out they had an even earlier flight than us. And that they made it, with the help of a few gin and tonics in the departure lounge. But probably without any sleep.



Mobile Facebook: great on the road



Train in vain?



Robbie looks for a little 'rest'



Robbie shows off his not-so-little boots

unspectacular: just catching a few minutes of bad sleep in the luggage rack, commenting on the attractiveness of the locals last night, making phone calls back home to find out what MDPV is, watching movies on a laptop, taking photos with sausages sticking out of jeans or with that iPhone mouth app thing. It seems to take a while, anyway. When we finally arrive, we help The Big Pink with their gear. The next gig is in approximately five hours' time

"I need a drink," pipes up Robbie. "Anyone else want a drink?"

Some enthusiasm is shown for this suggestion by all members of the travelling party.

The next show at Øya Festival, against odds stacked up by a total lack of sleep for all involved, is a triumph. There's torrential rain throughout, but the outdoor setting lends itself to The Big Pink sound, Milo's sheets of noise given the space they need to swirl around in. The guitar lines of 'Love In Vain' reverberate into the distance, the explosive passages of 'Frisk' sound titanic rather than constricted as they did last night, and 'Velvet' sounds positively tender. This is six/seven/eight am music, and thus is enhanced rather than hampered by the fact that it is being performed by people who can barely stand up. Again, they

finish with 'Dominos', a giant-chorused beast that is essentially Mötley Crüe's 'Girls Girls Girls' ("These girls fall like dominos!") reimagined by My Bloody Valentine and remixed by Andrew Weatherall. If you're looking for a song that epitomises the touring spectacle that is The Big Pink, this is it.

Witness early evening, later on, back at the hotel: in the bar and everyone is now feeling it. Slightly. The band have brought their dressing room rider back from the site with them, which is handy, as it's about £12 a drink here. "We have two choices," says Milo Cordell. "Go to bed, and come out later. Or carry on."

It is decided, pretty much unanimously, to proceed with the latter course of action.

Robbie is busy fielding a call from a local TV presenter someone famous has given him the number of. He gets off the phone. "She is definitely DTF," he smiles.

What does DTF mean, Robbie? "Down to fuck!" chirp all the members of The Big Pink, female drummer included.

Some White Russians arrive from the bar, courtesy of someone. Akiko dribbles some of it out of her mouth for a "money shot" photo opportunity. Everyone laughs. There's now a bottle of Jack Daniel's doing the rounds under



Milo: setting himself up for some back problems, eh?



"A Night of Booty Shaking, Genre Mashing Beats And Bass"

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# 15 MOMENTS TO MAKE YOUR AUTUMN

Flex those mouse-clicking fingers, get your tickets booked and get out there for the gigs you seriously can't miss



Basking in the third eye of

## YEAH YEAH YEAHS

The noisy, bratty, bleeding-heart highlight of any tour season, Yeah Yeah Yeahs' December dates will bring so much spangle that you won't need to bother with a Christmas tree. Karen O will throw shapes and break hearts before the watchful presence of the giant, Sauron-style eyeball that swivelled and glared over their summer festival sets. "The eye makes its own decisions," Karen explained, "and is dead set on a return visit to the UK. The eye feels uneasy about having stared at only a few spectators, it yearns for a far more substantial staring contest with our crowds." And should we accept this glaring gauntlet, what's to become of us if we lose? "I hope your tears of joy get licked off your face by the love of your life that you haven't met yet while dancing like a crazy fool and singing your heart out," Karen assures us. Well, that sounds alright then.

On tour November 21 - December 12

### Celebrating Bloctober with **BLOC PARTY**

Not many bands are audacious enough to rename an entire calendar month after themselves, but then not many bands are fronted by Kele Okereke. "Whenever we have a record down, we end up spending October touring the UK. So it's always been a bit of a joke with us," he says of his band's 'Bloctober' tour. Kele promises that the tour will give them a chance to mess with setlists and throw fans a few curveballs. "And there's some songs from the third record that we haven't played at all live that I'd like to try and approach."

On tour October 2 - 11



Kele: It's chilly in Bloctober

Discovering bright new hopes

### **EVERYTHING EVERYTHING**

Young upstarts Everything Everything are confident confident (*enough of that - Ed*) in their sound. So much so, they've expanded their set exponentially - and plan to play pretty much everything everything (*arrgh - Ed*) they've ever written. But definitely no cover versions. "We tried a Michael Jackson cover - 'Leave Me Alone'," says bassist Jeremy Everything. "It sounded like a white funk band in a pub in Salford. It was a slap bass-led atrocity."

On tour September 30 - November 6

### Getting (even more) loud with **A PLACE TO BURY STRANGERS**

Brooklyn noise-rockers APTBS have a new album, the aptly titled 'Exploding Head', due out on October 5. Their touring return to these shores will see them bringing their noise properly this time. "When we've been over in the UK and Europe we've only been able to bring so much stuff, but that'll change this year hopefully," says frontman Oliver Ackermann. "We're not going to play some nice musical shit, it's going to be fucking loud. I've built a bunch of different electronics... we'll be able to make some really crazy, wild sounds."

On tour November 6 - 18

### Dreaming a little dream with **THE XX**

With a sound that doesn't so much whisper sweetly in your ear as crawl under your bedsheets and spoon you hard, the London quartet turned in one of the records of the year with their stark, self-titled debut. Their live shows are intensely intimate, minimal affairs. "People have said they get taken away by our music," says beatsman Jamie Smith. Don't miss out.

On tour September 24 - October 7



Jamie T: pop's master matchmaker

### Hooking up singletons with **JAMIE T**

The most winning grin in gobshite indie isn't all Jamie T has to offer - he's adamant his gigs are the place to find love. "Someone will go, 'You here to see Jamie T?'" Then you'll get chatting, you'll meet up on BookFace a few weeks later... Basically if you come to my gigs you'll get laid. We're not sure if there's a money-back guarantee on that or not.

On tour October 1 - 24





Delphic: keying up Manchester's music scene

## Reigniting Manchester with DELPHIC

Indie-rave euphoricists Delphic are reclaiming their city. "There's been such a lull on the Manchester scene. You walk into a pub and it's just four people trying to be the next Oasis. There's just sub-Oasis mush," argues multi-instrumentalist Rick Boardman. Signed to Kitsuné and touring solidly through the UK in October, including two dates in their hometown, they're promising "an all-night rave party" set. Don't expect any Alexis Taylor-style onstage moves though – the group come from the Kraftwerk school of very stationary performance – but do keep an eye out for their promised "amazing" costumes. **On tour October 8 – 31**

## Thrilling to the spectacle of KASABIAN

"I might do a Kurt Cobain, come on in a wheelchair," singer Tom Meighan hoots mischievously ahead of Kasabian's biggest UK tour to date. The Leicester lads promised a spectacle when they announced a leap to arenas, and they haven't forgotten those words. "We're going to make this tour interesting, definitely, have a theme like Pink Floyd's 'The Wall'," Meighan chirps. "We're not going to have a brick wall, of course. I can't give too much away, but it looks amazing: theatrical, eye-catching and proper psychedelic. Me and Serge are on about covering 'Live Forever' and we're going to do a few B-sides. Special guests? My mum! And The Mighty Boosh could happen. That'd be wicked if Noel Fielding dived onstage as Vlad [Fielding's character from the 'Vlad The Impaler' video]." Still swaggering from the chart-smashing 'West Ryder Pauper Lunatic Asylum', Meighan is raring to go after a recent swine flu scare – not even a deadly pandemic can defeat their plans. "Why should you come and see us?" he cackles. "Because we're the best goddamn rock'n'roll band in the world! You'll have the happiest night of your life."

**On tour November 10 – 23**



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## Gettin' fired up with THE TWILIGHT SAD

With Oasis estranged, who can fill their band-at-war boots? Coming up on the rails are unlikely outsiders The Twilight Sad, scrapping their way around the country with autumnal second album 'Forget The Night Ahead'. "When we're on the road we all want to kill each other," chuckles singer James Graham. "We fight all the time, but we like it. We play better. It'll probably end in tears one day, though. You'll find us on *Jeremy Kyle*. I'm pretty sure, a band gone wrong." But it sounds so right... **On tour October 20 – 30**

## Diddy-spotting with ARCTIC MONKEYS

After those amazing festival sets, it's time to get deeper into the strange and dark depths of 'Humbug' with Arctic Monkeys' November nationwide tour. "We're looking forward to playing gigs again because that's where it should be," says bassist Nick O'Malley. "That's where it was written for and that's what makes it worthwhile." And there may just be a pretty visitor to their shows... One Mr P Diddy, perchance? "Hopefully... should we get him on?" asks Matt Helders. "We'll be playing on stage and he'll just walk out, 'What the fuck?!'" laughs Alex Turner. **On tour November 13 – 25**

## Getting a post-punk lesson from PUBLIC IMAGE LTD

Arguably just as influential as the Sex Pistols, the re-emergence of John Lydon's PiL after 17 years is timely. He knows there are a lot of bands out there who are plying watered-down versions of the pioneering, bass-heavy, electronica-infused sound of his second band. For the small set of UK dates, therefore, Lydon will be revisiting all corners of the catalogue, with that famous PiL bottom end provided by a double bass. "The tunes are going to take on an awesome new aspect. The whole thing is very much about going somewhere new," he says. **On tour September 13 – 22**

## Getting intimate with DANANANANAYKROYD

We love a band that embrace their audience, and few get more up close and sweaty with their followers than Glaswegian indie-punkers Dananananaykroyd. They may have christened their genre 'fight-pop', but really, their shows are all about the love. "People should come and see us because they'll touch people they don't know, but they'll like it," asserts drummer Paul Carlin. "Our shows are going to be like when you wake up and you're lying next to your lover and you have that really nice morning sex that feels clean, but very quick and impatient." **On tour September 29 – November 1**

## Marauding the stage with WILD BEASTS

Mild-mannered falsetto-wielding Lake District creatures by day, Wild Beasts truly come alive in their natural habitat: after sunset. "Expect a hedonistic night, I hope," reveals softly spoken vocalist Hayden Thorpe. Fan power is likely to blast the booze-guzzling Leeds-based foursome through their hangovers, thankfully: they're actively encouraging stage invasions on this jaunt and Thorpe is demanding more than 'Two Dancers'. "I don't want to annoy security, but anyone who has the impulse to dance onstage then please do," he declares. "Everyone's welcome to get up with us." **On tour September 29 – Oct 13**

## Worshipping at the church of GRIZZLY BEAR

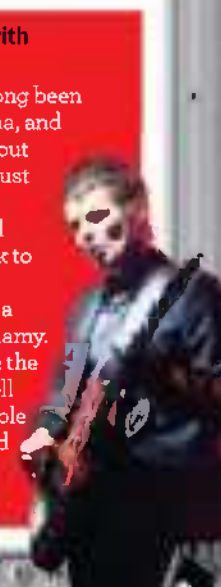
Ed Droste remembers when his band of psych-poppers couldn't command grand venues. "We played in a diner in Minnesota once, and people were just sitting around eating BLTs and drinking shakes." No such indignities these days; on their forthcoming UK tour they'll not only be playing the Barbican Centre with the London Symphony Orchestra, but a date at Manchester Cathedral. "The setting will be so cool and magical," enthuses Droste. "We've played in churches before, but never a cathedral..." **On tour October 31 – November 6**



Grizzly's Daniel Rossen: baring tooth and claw

## Going on an epic quest with MUSE

The Devon titans have long been emperors of the live arena, and what they don't know about putting on a good show just ain't worth knowing. "Whenever we've played big gigs, I always go back to being at Reading and Glastonbury when I was a teenager," says Matt Bellamy. "You should try and take the audience on a journey, tell a story and make the whole experience enjoyable and memorable." **On tour November 4 – 13**





# TOURBUS

Travelling around the world in the name of rock'n'roll is all glamour and glitz on



**TOURBUS TRUMPS**



**TOURBUS TRUMPS**



**TOURBUS TRUMPS**

## LILY ALLEN

**Do you ever get sick of being around the same people all the time?**

"Er... not really. There was an argument once with my keyboard player, Eddie [Jenkins], because he was wearing this hat that I didn't want him to wear onstage. It was an Oliver Twist type hat. He was, like, 'Fuck you, you're not paying me enough to tell me what to wear!'"

**What's your diet like while touring?**

"Yesterday I ate pizza, a fajita and some crisps. Not many vegetables there."

**How do you pass the time on the road?**

"We do quizzes on the PlayStation. And I get the boys to quiz me on capital cities (laughs)."

**Do you ever chat with the driver?**

"You have to! It's kinda weird with the tourbus because it's your home, but then it's their home as well. So I have to smoke upstairs."

**On tour November 16 - December 17**

**COMFORT:**

**STYLE:**

**'CHARACTER':**

**ROCKNESS:**

## TINCHY STRYDER

**How comfortable is your van?**

"It's very, very comfortable. The seats, they recline and that. There's a screen there so we can watch a couple of flicks."

**Do you sleep in here as well? It's pretty small.**

"I don't like sleeping when I'm travelling so I try to stay awake, but you could fall asleep here."

**What are the downsides to travelling in this?**

"I travel with a few people so you know the way we're situated now? With you opposite me? That means I have to look at your face for the whole journey... that's the downside for me."

**Er... OK.**

"(Laughs) You know what I mean."

**Do you ever play any games to pass the time?**

"Blackjack. It's my favourite card game."

**Do you ever ask fans back to the bus?**

"Nah. This is my space. And I keep it that way."

**On tour September 23 - October 8**

**COMFORT:**

**STYLE:**

**'CHARACTER':**

**ROCKNESS:**

## LITTLE BOOTS

**Where do you keep all your outfits?**

"I've got a dressing room, but you can get a flight case with railings on it, which I'm excited about. It's hard to decide what to bring."

**What are the plus sides of the vehicle?**

"It has a 'chill' lounge and a 'party' lounge."

**And what are the downsides?**

"That would be the arctic air conditioning."

**What do you read, watch and eat to pass the time on board?**

"DVD-wise, we favour Bear Grylls, *Curb Your Enthusiasm*, *Airplane!*, *Twilight*. Reading-wise, a bit of JG Ballard. Food tends to revolve around crisps, Rowntree's Fruit Pastilles and hummus."

**What games do you play to pass the time?**

"Guitar Hero, PGA Golf, or just cards."

**Do you ever ask fans back to the bus?**

"No, it's very much a case of access denied!"

**On tour October 21 - 31**

**COMFORT:**

**STYLE:**

**'CHARACTER':**

**ROCKNESS:**



# RUMPS

wheels, right? Well, in some cases more than others...

## TOURBUS TRUMPS



## TOURBUS TRUMPS



## GALLOWES

**What's it like to sleep in your tourbus?**

**Laurent 'Lags' Barnard (guitar):** "Dude, trying to sleep is horrible. It's really claustrophobic, and even when you draw the curtain there's still no privacy. I'd rather sleep on someone's floor the way we used to."

**What do you do to amuse yourself?**

"I always find myself watching movies. Last tour, the guy doing sound for us was obsessed with chick flicks, so every time I sat down to watch a film it'd be *Mean Girls* or *Footloose*."

**Do you ever ask fans back to the bus?**

"We don't often bring people backstage, but there was this show in Denver where this kid had a massive Gallows tattoo piece and bought every bit of merch we had, so we thought he'd want to hang out with us. For us, it makes sense to be able to say thanks personally."

On tour November 26 - December 15

**COMFORT:**

**STYLE:**

**'CHARACTER':**

**ROCKNESS:**

## THE CHAPMAN FAMILY

**How come it's it to sleep**

**Andy (driver):** "What we do is we pile up the amps in the back to make a rock mattress."

**Kingsley (vocals):** "We can only sleep on rock. When we sleep on amplifiers they have to be turned up to 11."

**What are the downsides of the van?**

**Andy:** "The door fell off. We had to use a crowbar to fix it. Now it's permanently locked."

**What's the best feature about the van?**

**Kingsley:** "It's got an ice-cream hatch. We don't get much money from this, so I reckon we'd probably get more selling Chapman Family ice creams instead of T-shirts..."

**Paul (guitar):** "I want a Pop [bass]!"

**Kingsley:** "You could have a big Flake..."

**Paul:** "It wouldn't be a 99, it'd be a 100. Oh yeah..."

On tour October 2 - November 14

**COMFORT:**

**STYLE:**

**'CHARACTER':**

**ROCKNESS:**

## OPENING ACTS

Bands remember that tender first time

### BIFFY CLYRO

**James Robertson (guitar):** "We played a show at a place in East Kilbride, a little shitty town in Scotland, and we bunked off school in the afternoon from an exam or something. We played before a band called Pink Kross who were a huge band to us at the time, they were a punk band in Glasgow. All our friends and parents came to see us and we were bloody nervous, we were 15 or 16. But I think even then we played most of our own songs. I don't think we'd ever forget that first gig, it was enough to make us wanna do it again."

On tour November 26 - December 15

### WHITE LIES

**Harry McVie (vocals):** "I remember it very well. We played in Hoxton Square Bar & Kitchen in London, it was something that we'd built up to for a very, very long time, and we were under a lot of pressure to pull off, I suppose, and we did, so it was just an amazing feeling. More playing to friends and family, actually, rather than the industry and... I dunno, it was great to finally prove ourselves, I suppose, prove that we were doing something good with our lives, and doing something worthwhile."

On tour November 12 - November 5

### THE CRIBS

**Darryl Jordan (bass):** "We played in a pub, a little club in Wakefield called McDermot's, at about two in the afternoon upstairs. We got there and the gear was really bad, the drumkit had cardboard bits on the head and was really tiny. I was actually excited about that, it meant that we had to try harder. I'd been in bands before and as soon as anything was professional I'd hate it, so it was good because it was a struggle from the start. We had crap gear but it didn't matter, we were having fun and that was all. I was 21, Ross was 17, too young to sign a deal. We got a deal within six months but he was too young to sign it. We had to wait until his 18th birthday."

On tour September 23 - October 13

### MARIACHI EL BRONX

**Mark Campbell (bass):** "The first ever Bronx show was a complete massacre. It was at a bar called the Three Clubs in LA, and we only had six songs, maybe five. The only reason we played there was that it was a bar that our buddy was running at the time and it wasn't really designed for putting shows on. We ended up playing in the hallway in-between the bar and the dancefloor. It was the first time all our friends really came together to watch us play. Everyone got hammered and went crazy. One of the drum stands actually punctured my butt cheek. I have a scar on my ass from that first ever show."

On tour November 12 - 23



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# MOCK'N'ROLL STAR

**Tim Minchin** knows all about the horrors of band life. That's why he jacked it in and struck gold as a comedian

Words Luke Turner Pictures Danny North

**C**ould Timmy The Dog have been Perth's answer to Oasis? "I had a lot of bands with my brother," says Australian comedian

Tim Minchin. "He played guitar and dragged me in to play keyboards. Eventually I wrestled control off him." Unfortunately for Tim Minchin and his brother Dan, fame wasn't to come begging – Western Australia has no Alan McGee. But sending Timmy The Dog to the big kennel in the sky was the best thing that ever happened to him.

You doubt whether he'd be a bellow-inducing YouTube cult hero, or playing three nights at the HMV Hammersmith Apollo, as he is this autumn, if he were still a workaday musician. For this autumn tour of the UK, Minchin's fast rise means that he gets to play "nice theatres, not just shitholes". These noted establishments of the arts will resound to a new ditty "called 'You Grew On Me Like A Tumor', which is all about love being a disease. The audience laughs for about the first 20 seconds, then they'll just sit there thinking, 'This is fucked up!' It's a big ballad, but it's brutal."

The maths suggests that Tim Minchin's canny route of booking out theatre shows, singing amusing songs and dressing up like the bastard love child of Robert Smith and a Fraggie is far more lucrative than flogging around nowhere towns and selling your arse in the desperate hope that someone will give you a dotted line to sign with their poisoned pen. Still, it did take him a while, via a Timmy The Dog album.

"It was made in my ostentatious way with a four part string section, four-part harmonies and three horns, but half the songs were serious and half were stupid," he says of the thankfully forgotten record. "There's Ben Folds-y, reflective piano ballads and then there's songs like 'My Heart Belongs To An 18-Year-Old Lesbian'."

Being naive, and from Perth, Minchin was blissfully ignorant of those things like kudos and credibility that get between your regular musicians and big stages. "I didn't realise that as a band



you had to be either silly or serious," he explains. "I thought, 'Fuck, I need to get my stupid songs out of my set.' The reason that I'm a comedian is that I tried to do that but I didn't want my stupid songs to disappear, so I stuck them all together and did a cabaret show. I realised that's what I'm good at."

And good at it Minchin was. Following

## "TEENAGE GIRLS WERE SCREAMING MY SONGS AT LEEDS FESTIVAL"

**TIM MINCHIN**

in the footsteps of Australian musicians like Nick Cave, only with worse hair and no smack, Minchin sailed to the northern hemisphere, duly scooping up gong after gong with dry, surreal piano musings such as 'If You Open Your Mind Too

Much Your Brain Will Fall Out (Take My Wife)', selling out ever bigger venues, and turning up at festivals, including this year's Leeds, where there were "teenage girls pressed against the barriers, screaming, singing my songs with me". Do we not hear the words of a frustrated 'serious' musician here? "I want to get back in the studio and make an album

that's not comic," Minchin admits.

"I want to sound like The Strokes would if they had a piano."

Perhaps, given his musical origins in a band with his brother – Perth's Oasis – he could call upon a certain monobrowed guitarist who's currently lacking gainful employment?

"Noel should be my brother," says Minchin. "Liam seems a bit of a knob."

It's so on. Let's just hope there's still room for some silly songs...

*Tim Minchin tours the UK from September 24 to October 31*

## LAUGH TRACKS

Three more rock'n'roll comedians touring this autumn...

### DYLAN MORAN

*What about your influences?*

"I love the blues, I liked New Order and Joy Division. I was late getting into The Beatles."

*What about the previous comedy to the new rock world?*

"Are they saying that again? It's silly. It's like saying 'carpentry is the new morris dancing'."

*Do you have any other influences?*

"Yes, because I have to behave, otherwise no show. As Iggy Pop said, 'I'm a deep-fried French fry, there is nothing less'."

*On tour October 26-D*

### RUSSELL HOWARD

*What do you think of the festival?*

"It's lovely, everyone's high on herbal tea. It's a weekend when they're not defined by jobs, they're a fucking eco warrior rolling around in a field, it's on. You can't do that on a Wednesday night in Slough."

*What was your favourite gig?*

"SL2's 'On A Ragga Tip', at 11. Then I went through the usual: Nirvana, Oasis, Blur, Radiohead."

*Do you have any other influences?*

"I've got real memories of going to parties in my mate Rob's Mazda and listening to 'Rockin' Chair'. I'm 17, on my way to a shitty party and the whole world is ahead of us."

*On tour October 26-D*

### EDDIE IZZARD

*What do you think of the festival?*

"Music shows are 'feel' gigs: you don't have to be facing the stage to actually get the gig, and if you do well then you get the mind. Comedy is a 'mind' gig, and if you do that well then people will get some sort of feeling. I would say go to both."

*What was your favourite gig?*

"People say, 'Oh, it's not intimate', but no, it's a big feel. The Beatles at Shea Stadium was logically a shit gig – a great event, but you couldn't hear anything."

*Do you have any other influences?*

"Everyone's completely off their faces and when they come to the comedy tent we're a poor relation. I want us to do comedy festivals instead."

*On tour October 23-D*



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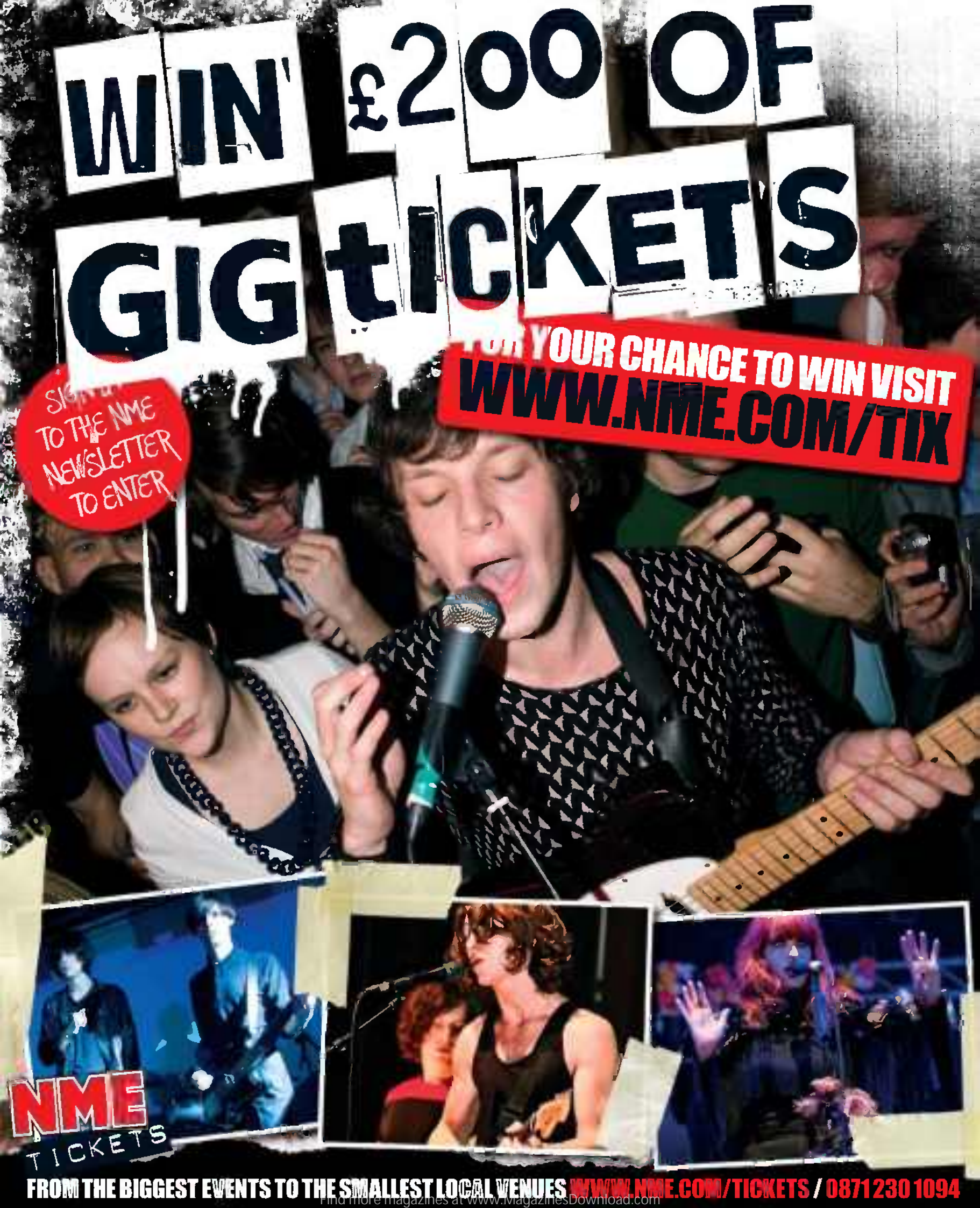
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## GIG LIKE A PRO

Words Kev Kharas

NME's Radar Tour stars give you the inside knowledge to help drain every last drop from your autumn live shows

## GET YOURSELF DOWN THE FRONT

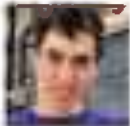
This sounds fairly basic, but there's more to it than you'd think. It's not so much the action itself – there are essentially only three ways to get 'down the front': either you queue outside for 25 hours (gruelling), you crowdsurf and hope your wave breaks just shy of the bouncers (high potential of violation) or you're one of those knuckleheads who barge through stomping on toes. It's OK, we understand – we'll glare at the back of your head for a few seconds, but it's a territory thing, right? Like pissing on trees, or eating your own children. But once you're there, there's the rib-crushing, the elbowing and the avoidance of dubious liquid as it hurtles overhead in migratory flocks.



**Marina Diamandis (Marina & The Diamonds):** "If you get hit by flying beer, accept that you're going to look like trash for the rest of the night and know that Mr Beer Thrower will slip on a pile of dog shit tomorrow morning on his way to a job interview."

## GET A SETLIST

Now, technically we know that a setlist is just a piece of paper with songtitles printed on it and, yes, you could make it yourself on Microsoft Word in 12 seconds. But this misses the point: it is the Holy Grail of gig souvenirs, proving to all who care, or all who you excitedly tell even though they don't care, that you love this band enough not only to queue outside for hours, claw your way to the front and risk snapped ribs all night just to be on the barrier, but to degrade yourself by spending 20 minutes after everyone else has left bawling, "OI! MATE! MATE! OVER HERE! MATE!" at oblivious roadies. Clutch it to your chest, treasure it forever. It might even have a FOOTPRINT on it!



**Jan Rosenfeld (Yes Giantess):** "If you're a true soldier and make your way to the front during the last song, you can grab a setlist. If there's a security



guard standing in the way, plead to him. If you're a guy offer him a manly hug. If you're a girl, you maybe have some more options." (For those not ready for sexual debasement, there's Songkick.com – Ed.)



One more piece of advice: beware of falling on amps...

## GET IN IF IT'S SOLD OUT

Time was you'd have to leg it down to the venue and entrust your hard-earned cash to some tout as dog-eared as the tickets stashed in the back pocket of his 501s for a sold-out gig. Not any more. The internet's made getting in a lot easier and cheaper than it used to be. Online fan-to-fan ticketing exchanges are your best bet – hit up Seatwave for the bigger gigs and Scarlet Mist or online messageboards for smaller shows. If all else fails, there's always the blag. Over to you, Ryan...



**Ryan Hahn (Local Natives):** "I snuck into the Long Beach Arena to see Kings Of Leon. My friend and I pretended we were there to work security. When they turned us away, I asked if I could use the bathroom. We hid out there for an hour and a half until we heard the crowd cheering, then found seats in the balcony. It was great."

## GET BACKSTAGE

Be aware that, if you're gonna make a concerted effort to penetrate a venue's inner sanctum, some inner sanctums are more deserving of that effort than others. I've never been backstage at the Colchester Bull & Gate, so I can't comment from experience, but I suspect it reeks of bad cheese. Barcelona's Parc Del Forum, on the other hand, whose colossal solar panels preside ominously over Primavera Sound festival every year, has a behind-the-scenes area at the edge of the Mediterranean that genuinely ranks as one of the best places on earth (also, the booze is free).



**Jan Rosenfeld (Yes Giantess):** "Show up early: that's all you have to do. And be genuinely excited to see the band."

All band members are secretly insecure egomaniacs. And you'll need slick dance moves – if they can get down like we get down, they're in."

## MAKE USE OF PICS AND VIDEOS

It's a tough one, this, as using camera phones at gigs is just moronically selfish, isn't it? To block everyone else's view of something they've paid and waited for just so you can capture a crap replica of it... Then again, if you weren't there, Flickr and YouTube are a brilliant public service for those wanting to find out what new songs sound like, capturing impromptu Kanye West stage invasions etc. If you're an aspiring photographer as well, properly edited and well-chosen Flickr streams, linked to your own dedicated website, can be a great way to get spotted. If you've got good clear video footage (we at NME favour Flip video cameras) you can befriend the band in question's YouTube channel to share it with other fans. As for Twitter, well, Twitter's kind of the new backpacks on the front row. immensely useful to some, incredibly irritating to others.



**Gwilym Gold (Golden Silvers):** "You see people tweeting during a gig going, 'This is amazing' and you think, 'Well, are you really feeling it, if you're taking the time to turn your BlackBerry on and start Twittering about it?' That does annoy me."



For Radar tour dates and tickets go to [NME.COM/radartickets](http://NME.COM/radartickets)



# IT'S PARTY O'CLOCK

SEPTEMBER IS  
**JACK'S**  
OLD NO. 7 BRAND  
**BIRTHDAY**

September means it's Jack Daniel's birthday, and The JD Set has a suitably awesome line-up to celebrate the 159th anniversary of his birth

**T**he Birthday JD Set is edging ever closer and closer now as Jack Daniel's continues to celebrate what would have been the master distillers 159th birthday, and we're going to be remembering him throughout September. The bash, which takes place on October 8, has a stellar line-up confirmed, including Carl Barât, Brett Anderson and none other than the legendary Reverend Jon McClure to the bill.

The Rev has been telling us how it is for years now, and if you've ever experienced one of his gigs you'll know you're in for a real treat. Not only will he come armed with a battery of great hits, from 'Heavyweight Champion Of The World' to 'He Said He Loved Me', he might even treat the crowd to his trademark impromptu outdoors set after the gig.

He'll be playing a series of solo tracks, duets, and collaborating with the specially assembled New Silver Cornet Band, a collection of top-notch artists from Nashville gathered in homage to Jack Daniel's original band including Wayne Carson who wrote Elvis' 'You were always on my mind'. Mr Jack's group, the original Silver Cornet Band, was formed way back in 1892 and was made up of local townsfolk and distillery workers in Lynchburg, Tennessee.

As awesome as he undoubtedly is, The Rev has some tough acts to follow; The Birthday JD sets have seen some sterling musicians get together play in honour of Jack Daniel's over the years. Back in 2006 the event saw Mercury Prize-winning Elbow's frontman Guy Garvey perform some unbelievable, intimate songs (including an unforgettable cover of Elvis Costello's 'Shipbuilding') that made our spines shiver, as well as performing some once-in-a-lifetime duets with Pixies legend Frank Black.

If you want to bag yourself into the Birthday JD Set with The Reverend on Oct 8, just tune in to Iain Baker's NME Radio show from 4pm on weekdays or head over to [www.thejdset.co.uk](http://www.thejdset.co.uk) to be in with a chance of winning. Happy birthday Mr Jack!

**Over 18s only, proof of age required**

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

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The Rev relaxes...



...Carl Barât has a strum...

**The Rev will come armed with a battery of hits, and will be playing solo tracks, duets and collaborations**



...and Brett Anderson gets his vocal chords nicely warmed up!



# ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Hamish MacBain*

## Vision excess



**PARAMORE**  
BRAND NEW EYES  
(FUELED BY RAMEN)

7

Third album maturity amounts to the anger being turned up, and effectively so

**Y**ou can see it in the pointed use of lower case lettering in the album title on the artwork, in the cruelly dismembered and mounted butterfly on the cover and in the tormented song titles – ‘Turn It Off’, ‘Ignorance’, ‘Playing God’. Paramore have not only grown up, but grown into a cynical bunch. Despite being largely invisible to the ‘serious’ music fan in your life, Paramore are, pre-teen by pre-teen, taking over the world.

‘Brand...’ sorry, that should be ‘brand new eyes’, is their third album, and they’re keen to show that their spell in showbusiness so far, coupled with that awkward business of being a teenager, hasn’t been plain sailing. “You don’t deserve a point of view”, yelps role model to thousands of adolescent girls Hayley Williams on ‘Playing God’, “the only thing you see is you”. And if you thought that was harsh, then try this: “Next time you point a finger/I might have to bend it back/Or break it, break it off.”



Thankfully, Paramore’s new-found rage hasn’t impinged on their talent for crafting a joyful pop song, as evidenced by the high octane likes of ‘Careful’ and ‘Ignorance’. They might be dark in tone, but they’re still a fairground-full of fun.

‘Looking Up’ is the glinting jewel in the ‘brand new eyes’ crown. Not nearly as arsed-off as some of the other songs on the record, it’s the kind of heart-swelling extravaganza that makes you want to grab the nearest person and pledge to travel to the ends of the earth with them. ‘Where The Lines Overlap’ goes on to give something back to the tens of thousands of fans who’ll be seeing the band on their tour this December, with Williams musing “I’ve got a feeling if I sing this loud enough/You’ll sing it back to me”. One hopes her eardrums are ready for the noise come winter...

Paramore also try and showcase their maturity by chucking a couple of slowies into the mix. ‘The Only Exception’ turns out to be a rather sappy, nondescript love song, which doesn’t quite warrant the abrupt change of pace. It feels like something Katy Perry would dismiss for being too lightweight, with its mechanical, campfire strumming and general uninspiring air. Its saving grace, however, comes with Williams’ vocals, which are flawless and sturdy throughout. Even though the song gets soppy, she never does – weakness just ain’t in this lady’s repertoire, and for that we offer her a hefty high five. The other downplayed moment is ‘Misguided Ghosts’, which strips away even more of the distinctive Paramore sound and replaces it with some almost folksy acoustic finger-picking. It’s perfectly pleasant but will hardly get Laura Marling quaking in her boots. But this isn’t what we need Paramore for. We’ve got plenty of lady pop stars trilling about boys’n’love’n’suff; what we really need is more women yelling their hearts out, being pissed off and then working through it, just like Williams does on the rest of the album. Sure, the two slower tracks might make for a break in the relentless pace, but who needs the rest? If you just so happen to be one of the best in the up-tempo pop-smattered emo-punk game, why bother slowing down? For this lot, more is most certainly more. **Leontie Cooper**

DOWNLOAD: 1) ‘Playing God’  
2) ‘Looking Up’ 3) ‘Ignorance’

**NME.COM**

See Paramore at their NME  
photoshoot at [NME.COM/video](http://NME.COM/video)

**A SUNNY DAY IN GLASGOW** 5  
ASHES GRAMMAR (MIS DJOS DISCOS)



Beware the band that meanders into niceness. For a time it seemed this brother and sister outfit (plus some) would never

fall victim to such pleasantries in light of their abrasive debut. But with ‘Ashes Grammar’ it seems A Sunny Day in Glasgow have opted out of the world of challenging ambient-leaning anthems, instead relying on the sweet harmonies of twin sisters Robin and Lauren Daniels. Not quite Animal Collective (‘Slaughter Killing Carnage (The Meaning Of Words)’), nor Stereolab (‘Shy’), but at times sounding like an Ibiza chill-out album (‘Close Chorus’), there are hot flushes of brilliance here (‘Evil, With Evil, Against Evil’), but they are few and far between. **Ash Dosanjh**  
DOWNLOAD: ‘Slaughter Killing Carnage (The Meaning Of Words)’

**PALOMA FAITH**  
DO YOU WANT THE TRUTH OR  
SOMETHING BEAUTIFUL? (EPIC)

3



To ignore that gut reaction and give this album a fair crack of the whip is to indulge a delusion... it’ll be three quid in Asda by

December. Our latest protagonist doesn’t snarl or rant, in fact she barely grimaces as she propounds her Botoxed sentiment, and if she really did write 200 songs for this record the cutting-room floor should be concreted over like Chernobyl. This time the Mickie Most-omatic (phasers set to Winehouse) has dredged up someone so inauthentic she makes Duffy look like Johnny Cash. This is drenched in vagaries of freedom, love and truth: a language we’ve heard too many times. It might look like chocolate but trust us, it’s shit. **Rebecca Robinson**  
DOWNLOAD IF YOU MUST: ‘Romance Is Dead’

**THE WITCH AND THE ROBOT** 7  
ON SAFARI (ATC)



The Lake District’s alchemical brew of natural beauty and crushing boredom encourages oddball brilliance – hence

Wild Beasts and British Sea Power’s stage-diving bear. Of course there’s the danger that bands birthed amid the hammering rain and paradisaical green will cross that line between odd and ‘wacky’ – at times ‘On Safari’ seems like, well random, a bit Boosh, a pair of school hoolies away from WKD hanter in Kavos with the Lads On Tour. But often it’s genuinely great: ‘Sex Music (Beef On Wax)’ taking cues from John Cale’s ramblings; ‘Giants’ Graves’ from Ariel Pink. Ultimately, The Witch And The Robot are salvaged by an elegance you don’t expect from a band that play surrounded by raw meat. Or one going by the acronym ‘TWATR’. **Kev Kharas**  
DOWNLOAD: ‘De-Nihilism’



**LIAM HAYES AND PLUSH**  
BRIGHT PENNY (JROCK/EMERSON)

6

In technical terms, 'Bright Penny' is a masterclass. It's a chockful of crafted soul-pop epics, deftly rendered by a crack team

of veteran session musos that includes Curtis Mayfield's drummer, Jackie Wilson's bassist and (yes!) Phil Collins' string arranger. Hayes, meanwhile, proves himself an expert hitter of the high note. Nonetheless, the ear candy has a hollow core. Hayes might know how to make records, but it's less clear why he does so. Even when singing of music's redemptive power (on 'So Much Music'), Hayes sounds emotionally detached. Elsewhere he resorts to platitudes or simple incoherence. For all that his songs brim with melodic invention, in the end style trumps content. **Niall O'Keefe**  
DOWNLOAD: 'White Telescope'

**THE LAW**  
A MEASURE OF WEALTH (LOCAL BOY)

4



Collaged with snaps of the band passed out, guzzling Red Stripe in Jacuzzis and grabbing each other's man tits, you hardly want to

bother popping 'A Measure Of Wealth' out of its case. With this, and the fact that The Law are Kyle Falconer's favourite new band, we'll give you three guesses what happens when you hit 'play'. One: A 45-minute guitar-crash? Two: More "woah-woah"s than the Grand National? Three: A continuous belch about watching TV, getting pissed and boning some old bird? Gee, you must have heard this band before... Though the odd bone of brilliance pokes out ('Milk And Honey'), you won't find a band trying to fill Oasis' void with more recycled rubble than 'Dundeechester's' The Law. **Camille Augarde**  
DOWNLOAD: 'Milk And Honey'

**ALBERTA CROSS**  
BROKEN SIDE OF TIME (ARK RECORDINGS)

8



Threatened by Courteeners fans, Peter Andre-loving ladies pounding at our door after a bitchy review, and the

arrival of the new Mika record... NME has experienced all manner of terrifying stuff - so it takes a lot to make us jittery. But Alberta Cross scare the hell out of us. In a good way. This long-awaited debut album proper from the preacher-chic-touting fivesome is an intoxicating mix of apocalyptic riffs, sob-worthy singalongs and brooding blues. However, it's the addition of vocalist Petter Ericson Stakee that really sets us a-quiver, his soaring Jim James meets Perry Farrell delivery tipping these 10 tracks into intense, dramatic and at times deranged territory. Have them sectioned or make them stars? Fuck it, do both. **Camilla Pia**  
DOWNLOAD: 'ATX'

**KID HARPOON**  
ONCE (XL)

8



Kid Harpoon's debut has been gestating for an age. It was 2006 when he first popped up as Nambucca's resident singer-

songwriter-drunk, but he ended up scrapping the prospective album of songs he'd amassed and all went quiet. Now, however, he's returned with a loud, Technicolor bang, having managed to recruit legendary producer Trevor Horn, who helped 'shift' about 90 per cent of all 'units' in the '80s. That's not to say the troubadour of old has been destroyed by 'Relax'-style studio fire and brimstone, it's more that the Kid's perfectly constructed songs now have plenty of space to express themselves. It means that even the stripped-back, introverted songs, like 'Buried Alive' and 'Back From Beyond', can reflect the psychedelic bent of the lyrics.

Suddenly being transported out of Holloway and into the LA world of Horn has undoubtedly given Harpoon confidence to push himself. Sure, he still comes across like a travelling minstrel in the murder ballad 'Death Of A Rose', or 'Running Through Tunnels', in which humans are re-imagined as rats, but, with a circus of instrumentation behind him, he's full of eccentric music hall tomfoolery. He's also caught a dose of the Tom Pettys, with opening track 'Stealing Cars' wrapping a filmic new-wave sheen around a lovely lyric in which joy-riding is recommended as great first date fare. Best of all, though, is 'Burnt Down House' which begins as an ode to loss, but, as lines like, "We watched the world ignite under our feet" take hold, then swoops romantically upwards on organs and strings like Bob Dylan escaping his own misery on a hot air balloon ride to the moon. A triumphant comeback from the Kid. **Martin Robinson**

DOWNLOAD: 'Stealing Cars'

**ANDREW WEATHERALL**  
A POK ON THE PIONEERS (POTTERS GOLF CLUB)

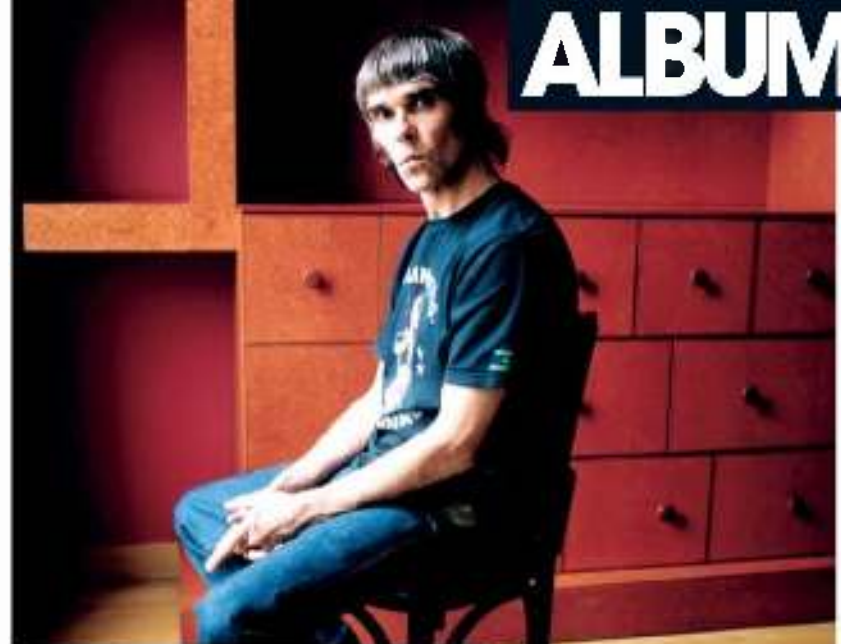
7



Andrew Weatherall has charted a singular course through modern British music. Be it producing 'Screamadelica' or

recently working with Fuck Buttons, he's made 20 years of telling contributions in techno and rock without lazily repeating himself or selling out. There is no need for special pleading on behalf of a community elder here. This set of electronic rock'n'roll tracks, cultivated at some remote, exotic spot where Joy Division, Vampire Weekend and King Tubby meet, fizzles with intelligence and enthusiasm. If the next Klaxons album has such vigour, we'll be OK. "The best review I ever had?" asks Weatherall on 'Miss Rule'. "As a teenage girl, your music made me bad". No, NME can't beat that. **Tony Taylor**  
DOWNLOAD: 'Selective Walking'

# ALBUMS



## All thriller no filler



**IAN BROWN**  
MY WAY (POLYDOR)

8

Six solo albums in and reasons for that reunion appear to be getting ever fewer

While we'll most likely be denied ever hearing the man saying, "Fookin' Space Hoppers, right, they were magic" on one of those *I Love...* programmes that the BBC make to fill up their Sunday night scheduling, you have to admire Ian Brown's aversion to nostalgia. A lesser man would have reformed The Stone Roses by now (you could buy a fuckload of cagoules with the money they must have been offered) and it's refreshing, in an age when everyone from the Pixies to The Wonder Stuff can't resist scratching an itch, that Brown's pride and sense of self is more committed to looking forward than back. What's that? He plays 'Waterfall' live? Well, I bet you would too if you'd written it...

The story goes that this new record was conceived after Brown had just come out from a binge on Michael Jackson's "Thriller". He says that record was his "blueprint". That "every time we wrote a song we didn't think was strong enough, we scrapped it". You can tell as much too - it's an extraordinarily strong collection of music, with some sussed sonic touches that suggest Brown is striving for an indie-pop appropriation of what Timbaland routinely does to R&B records.

Once again, it's that kind of arrogance that sets Brown apart from the pack - who else would name their record after the most grandiose vocal standard ever

conceived? And you can tell the man is an old punk too - there may be limits to his vocal reach, his technical ability even. But there's little give point on his own imagination.

Highlights include his take on 'In The Year 2525 (Exordium And Terminus)', which is bizarre, but also perfectly suited. Or the record's big weepie 'Always Remember Me', which sounds more unrestrained in its sopiness than you might ever recall the man being before. Yet it's the strut of opener and lead off single 'Stellify' that burns brightest, a close second being the 3am gonzo electroclash of 'Own Brain' (it's an anagram of his own name, don't you know?). All of which suggests this: if you're holding out for a Roses reunion too, then you're missing a trick; forged over 10 years of solo records, given finesse with his sixth release, Brown has become the UK's most consistently entertaining and often innovative solo artist. Would you really give that up to hear him bellow 'Daybreak' in a field? **James McMahon**

DOWNLOAD: 1) 'Stellify' 2) 'Own Brain' 3) 'Always Remember Me'

**NME.COM**

Step behind the scenes on the videoshoot for 'Stellify' at [NME.COM/video](http://NME.COM/video)



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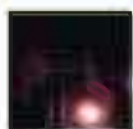
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## HOPE SANDOVAL & THE WARM INVENTIONS THROUGH THE DEVIL SOFTLY (NETTWERK)

7



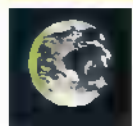
There's something glacial about Hope Sandoval. Not just in terms of speed (this is the first Warm

Inventions record in eight years; the Californian singer's last album before that, Mazzy Star's 'Among My Swan', was in 1996) but in the unhurried, implacable grace that lends her velvet-voiced gothic country laments such irresistible weight. 'Satellite' sounds like Billie Holiday's final radio transmission to troubled earthlings from her home beyond the stars, the gentlest, most desultory of strums and glances of keys backing Hope's vocal. 'There's A Willow's' gently Hawaiian-tinged, hammock-swinging country bobs along on a gentle, barely-there wash of cymbals, while 'Blanchard's' country waltz revisits the dark, dusty-hearted trails recently wandered by Howling Bells and Isobel Campbell and Mark Lanegan. 'Trouble', too, is a big, swaggering country ballad, all sultry twangs of heat-hazy guitar, dark foreboding and low fuzz. Former My Bloody Valentine drummer Colm O'Ciosoig is once again her right-hand man throughout, but when it comes to it, Hope walks resolutely alone.

Soft and slipper-shod as it may seem, there's a complex coldness to Sandoval's lyrical persona. From the coolly mocking, "Ooooh waah ooooh waah oooo/The needles in your eyes/Cos your mama let you go" in the cavernous and rumbling 'For The Rest Of Your Life' to her admission that, "I play death in the space of my life" on 'Blanchard', there's a dense and inky depth beneath the surface gorgeousness to keep you entranced. Just as well: that new Mazzy Star album might be a while. **Emily Mackay**  
DOWNLOAD: 'For The Rest Of Your Life'

## THE SILENT YEARS THE GLOBE (GIFT)

7

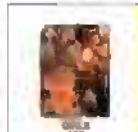


Coming on like Animal Collective's less schizophrenic, straight-edge cousin... No, wait. Treading the Cold War

Kids-esque line of bleak vocal fragility and punch-packing riff power... Oh, hang on. All twinkling guitar and nihilistic lyricisms... Hold up. And so on. With more changing faces than MJ (RIP), to say that The Silent Years' second effort is a disparate affair is putting it mildly; but somehow, between the off-kilter jaunt of 'Ropes' and the testosterone-dripping 'Climb On My Back', the five-piece create something strangely gripping. Though the experimentation occasionally goes awry ('Black Hole'), for the most part 'The Globe' succeeds in displaying genuine diversity with sufficient distinctiveness to cut its own niche. **Lisa Wright**  
DOWNLOAD: 'Aging Gracefully'



# Lady hoo-ha



## GIRLS ALBUM (FANTASYTRASHCAN/TURNSTILE)

9

Beyond the "much talked about" tag is something really special

**N**ever let the music get in the way of a good story. So goes the music journo mantra in a world where quotes rule over chords and headlines matter more than basslines. With this in mind, Girls' press coverage is pretty much guaranteed before they've even played a note. Lead singer and songwriter Christopher Owen was raised in a cult where pop music was banned, women sold themselves for sex and several members were driven to suicide. Want more juicy anecdotes? Christopher's first guitar was given to him by ex-Fleetwood Mac guitarist Jeremy Spencer (who was also in the cult) and, since then, the Girls singer's life seems

to have been a blur of prescription drugs (fentanyl patches are his favourite), punk rock shows and art happenings. Hanging out with White Lies, you assume, is not like this.

Yet these tales won't overshadow Girls' music, because the songs are very much a product of the stories. The religious music of the cult has clearly inspired the Spiritualized-esque gospel vibes of 'Hellhole Ratrace', while the lyrics – as simple and honest as any by Brian Wilson or Jason Pierce – could only really come from a damaged soul who'd spent too much of his childhood cut off from the real world (the craftily-titled 'Lust for Life' contains the heartbreaker: "I wish I had a father/Maybe then I would have turned out right").

These hippy-dippy missives are given a spine thanks to Chet 'JR' White's studio trickery, recording in bedrooms in what appears to be some frazzled quest to make a lo-fi 'Pet Sounds'. The results capture the sun-baked, slacker vibe of San Francisco as effortlessly as the Velvets soundtracked New York or the Monkeys summed up Sheffield.

In a world of cynical bandwagon jumping, careerist indie and – yes – quotes over chords, Girls are genuine drop-outs, bona-fide freaks who've made a record far removed from the predictable cycles of the music industry. Now that's a real story. **Tim Jonze**

DOWNLOAD: 1) 'Hellhole Ratrace', 2) 'Lauren Marie', 3) 'Lust For Life'

## FUNERAL FOR A FRIEND YOUR HISTORY IS MINE: 2002-2009 (ATLANTIC)

7



In many ways the Welsh rockers couldn't have timed this any better. Just as bands such as

Alexisonfire and Cancer Bats were threatening their standing as lords of the (slam) dance, this Best Of (plus an odd'n'sods bonus disc) serves as an excellent reminder of FFAF's innovation. Featuring classic melodies ('Into Oblivion (Reunion)') and riffs heavier than Satan's under-carriage, it's a tuneful affair. Better yet are the four, punk-tinged new tracks, which all point to a bright future. **Edwin McFee**  
DOWNLOAD: 'Juneau'

## MAPS TURNING THE MIND (MUTE)

4



What is it at the moment with all this half-arsed, evangelical Christian hymn-aping synth music masquerading as dream-pop or screen-gaze? If I wanted to go to church I would do. In full corpse paint armed with a bucket full of petrol, a box of matches and Mayhem on my iPod. This arpeggiated, over-produced, glossy, easy listening music goes so far in the direction of being unchallenging it actually becomes aggressively offensive. Such is the sugary onslaught of sparkling and synthesized major key pap, listening to it is like being beaten to death by a room full of wrinkled

Women's Institute ladies armed with Battenburg cakes. Much has been made of James Chapman's new dance direction on this, his second album as Maps. But after feebly farting into existence on the half-baked disco of 'Let Go Of The Fear' it disappears again, leaving us with obviously titled songs like 'I Dream Of Crystal', 'Valium In The Sunshine' and 'A Memory Of Clouds' (one of these is made up, but you can't tell, can you?). Despite the odd catchy moment such as 'Die Happy, Die Smiling' you're left thinking that those yodelling fucking elf-botherers Sigur Rós have got a lot to answer for. **John Doran**  
DOWNLOAD: 'Die Happy, Die Smiling'



# LIVE!

UPFRONT AND BACK

Followed by: PJ Dinklage

...And All His Friends  
(clockwise from left):  
Jigga rocks the house;  
some 'Billie Jean'; the  
catering gets a mark out  
of 10; Jonny Buckland  
decapitates his leader





# Viva la Hova



## COLDPLAY/JAY-Z

LANCASHIRE COUNTY CRICKET CLUB, MANCHESTER  
SATURDAY, SEPTEMBER 12

Inviting his hip-hop megastar mate to warm things up was always going to be a risky game...

**R**ecessions make people act out of character; party animals won't socialise at all while board game enthusiasts spend nights eternally pub-crawling. Others, like the fifty-something woman stood in front of *NME* tonight, will spend £50 on a Coldplay ticket and then indecently expose themselves by urinating in a pint glass in public. The 'camouflage' bit of her camouflage jacket isn't doing what it should, and we don't know what to think. Not a typical Coldplay fan, right? Right. But this isn't a typical Coldplay gig; one of hip-hop's strongest contenders is tonight supporting Britain's most confusingly popular rock band.

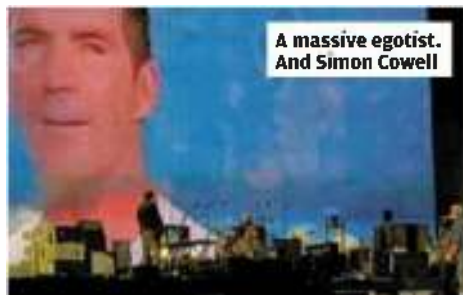
Of course, Noel Gallagher insisted Jay-Z and guitar music couldn't grace the same stage or ignite the same audience. Yet, just over a year later, the rapper is playing to a sell-out Coldplay crowd in the Oasis departee's hometown – and what's more, he's winning with ease. While Coldplay insist on dressing like toy soldiers, Jay-Z strides onstage like a rock star, sporting shades and studded leather jacket. Sure, his confident Brooklyn drawl, as ever, suggests he could afford more gold toilets than we could Wispa Golds, but that doesn't stop all 50,000 of us feeling like a collective of superstars when the thud of bass-heavy '99 Problems' kicks in.

It's a happy reception, but this crowd aren't easy to work out, as exemplified by Madame Public Urination as she proceeds to drink her own freshly brewed export. Yep, really. As security drag her out by the arms, we wonder how the excitement of American hip-hop could summon up such English madness. We also feel obliged to point the OAP holding binoculars in the direction of the opera but, alas, his feet are tapping as the words "Rap critics that say he's 'Money Cash Hoes/I'm from the hood, stupid, what type of facts are those?'" blast out at mighty volume. Superfans wearing replica Coldplay army get-up, who you might have thought only knew Jigga from collaborations 'Lost' and 'Beach Chair', are in fact singing his back catalogue word for word. Iconic images of Muhammad Ali, JFK and Nirvana set the scene for 'U Don't Know' and

the soulful 'Heart Of The City (Ain't No Love)'. Rihanna's vocals introduce 'Run This Town' and the crowd divide for group vocals on 'Jigga What, Jigga Who'. But it's 'Encore' which allows the rapper to be on top of his game tonight – even to a wall of guitar-loving Mancunians who apparently consider Chris Martin a stadium god.

And away he goes... sprinting from corner to corner like a hyperactive child, Martin and co have blown budgets on fireworks and giant yellow balloons which, in predictably cheesy fashion, float out during the soppiest of 'Yellow', which is then turned into a comedy *X Factor* skit. Fair enough, Coldplay do take the piss out of themselves, but Simon Cowell's pink, smug face on a half a dozen TV screens cancels out any empathy. Mass singalongs are encouraged for 'Clocks', 'Fix You' and 'Trouble' and if said hits weren't so debilitating to the soul, maybe we wouldn't feel as hollow as a *Songs Of Praise* special for atheists. 'Violet Hill', 'Viva La Vida', the piano stirrings of 'Politik' and a (rubbish) acoustic 'Billie Jean' don't muster up anything near the adrenaline caused by Jigga. Before he bursts into the rom-com-perfected 'The Scientist', Martin declares, "I think this is the only time we've ever had to play after someone who's had about 10 more Number Ones than us!"

And with that, a line-up born out of mutual respect for different genres has no doubt opened up new sounds to die-hard fans. If, even in the credit crunch, the average listener clearly still values live music as an essential pleasure, no matter what the support, well, we can all take comfort in that – even if we have to sit through Coldplay to do so. *Kelly Murray*



A massive egotist.  
And Simon Cowell

## SHORT SETS

### SHE KEEPS BEES

10 FEET TALL, CARDIFF

14/09/09

"I haven't changed underwear for three days," draws *She Keeps Bees'* Jessica Larrabee, unapologetically – it's clear the only bathing the stripped-down Brooklyn duo require tonight features whiskey and throats. Laced with the gawky cool of a young Cat Power, Larrabee douses further comparisons in primal blues washed direct from the Mississippi delta. 'Gimmie' holds attention like a spell, and long before the possessed closing handclaps of 'Ribbon' evaporate, it's plainly obvious that impact this filthy renders personal hygiene a trifling concern. *Adam Kennedy*

### MICAH P HINSON

CARGO, LONDON

15/09/09

He may still be in his twenties and look barely old enough to attend sixth form, but Micah P Hinson possesses lungs that are carved from the same piece of gnarled bark as Willie Nelson and Johnnie Cash. Playing to a packed-out crowd, 'When We Embraced' and 'For Your Eyes' are rich and heartrending. Even when he tackles Leonard Cohen's 'Suzanne' and Hank Williams' 'I'm So Lonesome I Could Cry' he finds his own place to fit them, somewhere between American folk and the sound of impending doom. *Tessa Harris*



## PUSSYCAT DOLL



### AMANDA PALMER

UNION CHAPEL, LONDON

FRIDAY, SEPTEMBER 11

**A**manda Palmer is precariously – and probably blasphemously – straddling a church balcony, a beatific look in her eyes and ukulele in her hands, smiling her way through '20s jazz standard 'Makin' Whoopee', which she dedicates to her beau, fantasy Renaissance dude Neil Gaiman. It's not the only time he gets a shout-out – she also sings the Gaiman-penned 'I Google You', a bluesy number about modern love and sweet internet stalkery. Yet tonight is all about this former Dresden Doll, who again proves she's one of the most talented singer-songwriters around – her muscular voice and pounding keyboard-playing elicit more shivers down the spine than a whole bucket of ice cubes.

Echoes of *The Magnetic Fields* reverberate around her solo work, like 'The Point of It All' and 'Blake Says'. Palmer also plays a fair few Dresden Dolls songs, including a poignant rendition of 'Truce', which compares a break-up to the Twin Towers attacks, playing it after realising she's not only in a real church but on the 9/11 anniversary. Not long in, Palmer looks up from her keyboard, a slightly terrified expression on her face. She's forgotten the words. "We can split Germany" yells a fan from the crowd, and on she goes, more moving than ever. It's not the only mistake she makes during the two-hour show, but however annoying such errors are to her – she later brands the gig a "fuckshow" on Twitter – her worshipping fans barely notice, and are charmed by the fact she's so evidently human. Nicking support act Polly Scattergood's backing band for 'Oasis', she cheerfully announces, "We're all going to hell!" That we doubt very, very much. *Leonie Cooper*



TOM MARTIN/JELLOT FRANKS



# Fortunate sons

**MUMFORD & SONS**

RUBY LOUNGE, MANCHESTER  
MONDAY, SEPTEMBER 14

What becomes of the broken-hearted? In the case of these folkies, they get up and make you *dance*

**Y**es, it's long been associated with flower-y dresses, fingerpicked guitar and people – folk, even – who would most likely hit the deck were you to so much as breathe in their direction. But folk, oh lovely, old-fashioned-yet-somehow-more-appropriate-than-ever folk, is the underbelly of everyone's musical yearning. And even if, looking down at your collection of Britpop compilations, you initially feel like a book blown open at the wrong page, there's no stopping live folk from infiltrating your nerves when it comes as well-crafted as that of Mumford & Sons. Forget the page number; these London boys are like an entirely secret chapter of mood-altering poetry.

With their unforced vocals on the almost-a cappella 'Sigh No More' (a nod to Shakespeare!), the evening begins in all its bluegrass glory. Instantaneously, the crowd becomes a 200-strong choir for 'Awake My Soul'. "How fickle my heart and how woozy my eyes/I struggle

to find any truth in your lies", charms lead swooner Marcus as the audience swoon back. New single 'Little Lion Man' is set to be king of the folk jungle this autumn, seeing as it's already causing rabid choreography that'd have Cotton Eye Joe's lot asking for direction. And for quite possibly the first time from these terribly polite, head-scratchingly humble folkies, there's a curse word spat out with quite impressive regret: "It was *not* your fault, but mine/And it was your heart on the line/I really fucked it up this time, didn't I, my dear?". 'Winter Winds' makes it clear they're dreamers, listening to heads over hearts and hearts over nothing. The spine-chilling 'White Blank Page', meanwhile, is so protruding with genuine adoration and timeless love that M&S leave the butterflies in our bellies tired out. Then 'Thistle And Weeds', a heavier, sorrowful exploration of finding strength in excruciation, climaxes with fading double bass and raspy vocals



Tonight, a world away from its origins, we're treated to hoe-down excellence dealing with love which appears to leave the calm of one's soul split in two. Yet, we don't want to pull a Morrissey and cry into the piece of stale toast our ex-lover bit into before they left. Instead, we want to dance, clap and sing, leaving a thousand cheers in our wake. That's the beauty of Mumford & Sons; they exhaust every consideration of a broken heart and bring it back to life beautifully. **Kelly Murray**



# SHORT SETS

**COSMO JARVIS**  
KENTISH TOWN  
FLOWERPOT, LONDON  
15/09/09

Devonshire film-making singer Cosmo Jarvis has made an album of teenage angst and the like, and it's perfectly adequate. But he has a new song called 'Gay Pirates' which hints at a deeper talent. Designed to freak out the lad rockers, it's an awesome sea-shanty telling the tale of two men made to walk the plank because homosex wasn't the done thing on the high sea. It's vivid violent and the most tragically moving love song we've heard all year. A handful of gigs in, it's already a shoutalong live favourite and evidence we might have a miniature Tom Waits on our hands. **Dan Martin**

**DAN SARTAIN**  
THE LEXINGTON,  
LONDON, 15/09/09  
"I wrote this during my Morrissey phase," Dan Sartain deadpans, before launching into 'Young Girls'. There's something devilish about the Alabama rockabilly; Brylcreemed to the max, and looking like Steve Buscemi on the set of *Wall The Line*. But this isn't '68 in Folsom Prison - it's '09 in north London and the Dick Dale surf-rock riffs are getting the teddy-boys jiving. The biggest cheers are for cuts from 2006's 'Join Dan Sartain' (notably 'Flight Of The Finch' and 'Drama Queens'). And was that a Chris Isaak cover we heard? Go daddy-o! **Kat Lister**



MGMT raid the fancy dress box... but not the fancy tunes box



Klaxons: all living on the night

## Electric field

**BESTIVAL**  
ROBIN HILL COUNTRY PARK, ISLE OF WIGHT  
FRIDAY, SEPTEMBER 11 - SUNDAY, SEPTEMBER 13

Klaxons impress, MGMT disappoint as the curtain comes down on the festival season

**B**estival is on a slope. All of it. It should be called Bestiv-hill (Good one - Ed). The newly-moved Main Stage stands atop said mound, veering manically downwards. This makes things difficult. The sound follows the hill, and travels at an odd 90 degrees to the speakers. Only the very tall and those very close to screens (of which there are two) can actually see anything, which makes things even more difficult. **Kraftwerk** (Main Stage, Saturday), for example, rely on heavy visuals and flashy stage machinations to counteract their static presence; 'Numbers' sees them in LED suits and set-closer 'The Robots' brings out those famous automatons. It's great, but doesn't seem to appeal to a thinning audience who are cold and unable to see or hear. On a stage like this, you need to play it loud and, more importantly, play it to the crowd.

This is a lesson that **MGMT** (Main Stage, Friday) could do with learning. Skulking on to the stage on Friday evening, the duo quickly get immersed in the task of distancing themselves from 'Oracular Spectacular'. Dressed in Lycra, they spend 45 minutes essentially playing the coda to 'Freebird' before finally succumbing to the crowd's desire: 'Time To Pretend' is immense, but the duo just couldn't care less. Playing in the style of a married couple having cursory Saturday-night sex, they launch into new track 'Dan Treacy' as quickly as they can. 'Electric Feel' briefly imbues us with a sense of wonder, but the cord is severed unceremoniously and the boys stride off, only for Ben Goldwasser to return to noodle with the synth in a lounge-music style. A fuck-you or just massive self-indulgence? Either way, the audience holler the riff to 'Kids' until he leaves; 2008's most-hyped band can't leave the ghosts of their past behind them just yet.

**Klaxons** (Main Stage, Saturday) know the above all too well. Ignoring the Bestival fancy dress code (this year the theme is 'Space Oddity') they come dressed in James May-style shirts, and open their set with a blistering 'Atlantis To Interzone'. Blasting through 'Totem On The Timeline', 'Golden Skans' and 'As Above, So Below' in quick succession, they simultaneously embrace and shed their new rave shroud. The tracks still sound fresh three years on, but the synths and



Kraftwerk check their emails onstage



Golden Silvers: shining bright

sirens have been replaced by guitars and a sampler. Without the nu-rave manacles, they're just good songs, played by a good live band. Jamie Reynolds dedicates 'It's Not Over Yet' to his mum, and announces that this is their last show touring 'Myths Of The Near Future'. This is how to move on with class.

Elsewhere, **Golden Silvers** (Main Stage, Saturday) prove their mettle by exhibiting the doo-wop-meets-Mystery Jets foppishness of their debut 'True Romance'. 'Please Venus' is touching and 'Arrows Of Eros' should be an indie disco mainstay for a while to come.

One to watch? That's **Marina & The Diamonds** (Jim Beam & Cola Bar, Friday). Her terrifying yet sultry cover of Late Of The Pier's 'Space And The Woods' is like *Skins* directed by Tim Burton and, if 'The Crown Jewels' EP is anything to go by, the LP should be spectacular. Also worthy of note are karate-pop quartet **Fight Like Apes**, who play a supercharged if short set (Red Bull Music Academy, Saturday). Leaping and screaming, they showcase most of '...The Mystery Of The Golden Medallion', along with an appetite for crowdsurfing. Singer MayKay mixes Courtney Love's manic streak with banshee-wailed lines such as "You're like Kentucky Fried Chicken but without the taste". Pulse-racing stuff. It goes without saying, but you don't need a lightshow or LED suits. All you need is to play it fucking loud. **Ailbe Malone**



Some chartered accountants enjoy dress-up Saturday



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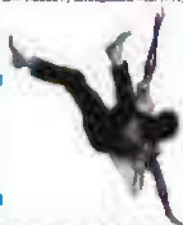
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TUE 29 BIRMINGHAM O2 ACADEMY 0121 255 5555  
WED 30 SHEFFIELD LEADMILL 0670 010 4555

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FRI 02 CARDIFF CLUBS FOR BOYS 029 2023 2199  
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SAT 03 DERBY ROCKHOUSE 01332 209 236  
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Thu 08 Leeds Cockpit 0113 245 4650

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Mon 12 Bristol Bierkeller 0117 926 8514  
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Thu 15 London KOKO 0844 847 2258  
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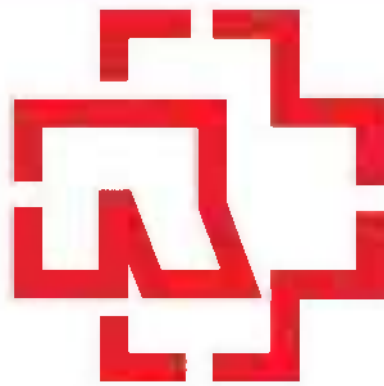
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 14 LIVERPOOL O2 ACADEMY 0844 477 2000  
 15 SOUTHAMPTON GUILDHALL 02380 632 601  
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 06 IPSWICH REGENT  
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 09 BEXHILL DE LA VARR PAVILION  
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02/11/09	DUDLEY JR'S	0844 477 2000
03/11/09	MIDDLESBROUGH EMPIRE	0844 477 2000
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 LONDON O2 ACADEMY  
 WED 28th Oct  
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 Thurs 29th Oct  
 NEWCASTLE O2 ACADEMY  
 Thurs 5th Nov  
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 Fri 6th Nov  
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 Wed 30 BIRMINGHAM O2 Academy 3

OCTOBER 2009

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FRI 06 NOVEMBER  
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SUN 08 NOVEMBER  
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MON 09 NOVEMBER  
LONDON O2  
SHEPHERDS BUSH EMPIRE  
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TUE 10 NOVEMBER  
NOTTINGHAM ROCK CITY  
08713 100 000

WED 11 NOVEMBER  
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FRI 13 NOVEMBER  
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SUN 15 NOVEMBER  
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0133 234 7730
- FRI 13 SUNDERLAND INDEPENDENT  
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- SAT 14 LEEDS MET UNIVERSITY  
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- Thu 22 Leeds Cockpit  
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- Sat 24 Nottingham Bodega  
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- Mon 26 Birmingham Hare and Hounds  
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RAW DENIM



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# NEW & UNSIGNED

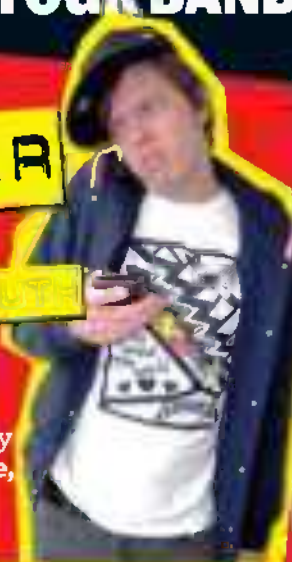
WANT YOUR BAND MENTIONED IN NME? CALL **020 3148 2989**

## UNIT SHIFTER

A&R wanker

**BLAINE**

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



**ZOIDBERG, POWERFUL PLATFORM PIPELINE TO GROENING. I CAN SEE THE NERD MARKET SPLURGING OPEN LIKE A GREEN ZIT. WHAT'S YOUR CURRENT VISIBILITY?**



**ZOIDBERG**

Chris Davies (vocals/guitar): "Well, we're based in Gloucestershire and I've just moved to Oxfordshire, so that's good for the band to be so spread out into different markets. We've got five members, varying in age from 18 to 32. I'm the oldest. We recently supported The Pigeon Detectives, which was a real success. We got an EP getting mastered now - it was going to be called 'Keep Calm And Carry On' but unfortunately we found out that Stereophonics are releasing an album by that name."

**THE 'PHONICS HAVE SERIOUS TAKE-UP. WHAT CONSUMER CUL-DE-SAC ARE YOU HEADED DOWN?**

"Our influences are The Stone Roses, Oasis, anything baggy, so we appeal to that audience."

**REACTIVE IN THE "WALLOP!" MARKET - STRONG. CAN YOU BEND THE OTHER WAY FOR GAY ALLIANCES? BROADEN YOUR APPEAL WITH HOMO-EROTIC CONTENT FOR A FULLY INTERGRATIONAL HETERO-HOMO MARKETING BRIDGE?**

"Like a gay photoshoot? No! Whatever floats your boat but it's not really us. We're not the best-looking band in the world, so I don't think we'd appeal."

**A BIT OF UGLY TRANSCENDS ALL MARKETS IF POSITIONED IN THE RIGHT WAY: THE PITY DOLLAR. KER-CHIZZLE-CHING. GIVE ME A PITCH FOR YOUR CAMPAIGN'S FIRST TERM.**

"We're forward-thinking, hardworking and represent the working class. The music is catchy, with good licks, and lyrically we're really sound."

**I SEE A LOW-BUDGET, LOW-RISK, CAPITAL-PROTECTED WET DREAM. WHASSUUUUP!**

[WWW.MYSPACE.COM/THEBANDZOIDBERG](http://www.myspace.com/thebandzoidberg)

## PITCH YOUR BAND

If you're in an unsigned band and fancy going head-to-head with Blaine, email [letters@nme.com](mailto: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 Cristiano Ronaldo'  
- NME

'Newly finished out, classic British indie'  
- Clash Magazine

'Like a Libby's 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>

[www.eightlegs.co.uk](http://www.eightlegs.co.uk)

BOTTLE RECORDS

[www.myspace.com/eightlegs](http://www.myspace.com/eightlegs)

**NME SAYS:** Manic indie ney-do-wells



ON THE ROAD WITH  
**GUITAR HERO**

DAILY

# THE UK'S BIGGEST INDIE NIGHT

**AT THE INDIE CLUB PHENOMENON THIS WEEK:**

**WEDNESDAY 23RD SEPTEMBER  
PROPAGANDA BRISTOL -**

**WITH DJ DAN (OASIS AFTER SHOW DJ + PROPAGANDA CREATOR)**  
£1.50 VODKA MIXER, £2.50 DOUBLES, £1.50 BOTTLES OF BEER  
SYNDICATE, BRISTOL. 9:30PM-4AM. ENTRY FROM £3

**THURSDAY 24TH SEPTEMBER  
PROPAGANDA CHELTENHAM -**

**WITH THE FRATELLIS (DJ SET)**  
£1.50 VODKA MIXER, £1.50 CARLSBERG BOTTLES, £1.50 VK  
BLUSH, CHELTENHAM 10PM-2:30AM. ENTRY FROM £3

**FRIDAY 25TH SEPTEMBER  
PROPAGANDA BIRMINGHAM -**

**WITH FRANZ FERDINAND + THE FRATELLIS (DJ SETS)**  
£1.50 VODKA MIXER, £2.50 DOUBLES, £1.80 CARLSBERG PINTS  
THE BRAND NEW O2 ACADEMY BIRMINGHAM  
10PM-3:30AM. ENTRY FROM £3

**PROPAGANDA SHEFFIELD -  
LAUNCH PARTY WITH EDITH BOWMAN**

£2 VODKA MIXER, £3 DOUBLES, £1.80 CARLSBERG PINTS  
O2 ACADEMY SHEFFIELD, 10:30PM-3:30AM. ENTRY FROM £4

**PROPAGANDA BOURNEMOUTH -  
LAUNCH PARTY WITH RAZORLIGHT (DJ SET)**

£1.50 VODKA MIXER, £2.50 DOUBLES, £1.80 CARLSBERG PINTS  
THE NEW O2 ACADEMY BOURNEMOUTH  
10PM-3AM. ENTRY FROM £4



**SATURDAY 26TH SEPTEMBER  
PROPAGANDA LIVERPOOL -**

**LAUNCH PARTY WITH EDITH BOWMAN**  
£1.50 VODKA MIXER, £1.50 CARLSBERG PINTS, £1.50 VK  
THE LIVERPOOL UNIVERSITY GUILD  
10PM-3AM. ENTRY FROM £4

**PROPAGANDA MANCHESTER -  
DANGER RUSS & STU BAKER**  
£1.50 BOTTLES OF BEER, £1.50 VODKA MIXER, £2.50 DOUBLES  
MOHO LIVE, MANCHESTER, 10PM-3:30AM. ENTRY FROM £4

PROPAGANDA WILL BE BRINGING IT'S AUDIO VISUAL EXTRAVAGANZA SOON TO  
**READING - EVERY THURSDAY AT O CLUB FROM THURSDAY 1ST OCTOBER**  
**HERTFORDSHIRE - EVERY SATURDAY AT THE NEW FORUM FROM**  
**SATURDAY 17TH OCTOBER**

**MORE INFO, WEEKLY PHOTOS & ADVANCE TICKETS:**

**WWW.THEPROPAGANDA.COM**



# I WANT TO SOUND LIKE... THE FIERY FURNACES



Fi Danvers, 19, Worcester: "I've just got a keyboard and want to write and sing songs like The Fiery Furnaces. How do I do it?"

## THE SOUND

Seven albums in and Eleanor and Matt Friedberger show no sign of getting bored with their experiments with musical genres and song structures. Matt claims a lot of people have influenced them, but cites The Who's Pete Townshend as one of his all-time heroes, for the way he was able to combine melody with aggression.

## THE GEAR

Matt plays a number of instruments, including guitar and harmonica, but his keyboard set-up is a **Korg CX3** organ, a **Korg X50** synth, an **ARP 2600** synth, a **Morley Bad Horsie** wah pedal and a **Fender Hot Rod DeVille** amp.

## IN THE STUDIO

'I'm Going Away' was recorded in a number of locations with relatively few gadgets and gizmos, favouring **Reaper** music software for its musician-friendly qualities. You can put the keyboard through an amp and record that, or get a midi controller keyboard (one that doesn't make a sound by itself) such as **M-Audio 49e** and plug that into your computer.

## ON THE STAGE

One thing to learn from the Furnaces is to mix parts of various songs together instead of playing them start to finish. It's good for eliminating the parts that either don't work well live (or are too difficult or boring to play again and again) and it means that the audience get something they've never heard before.

## THE TECHNIQUE

If you're having trouble singing something over a tune you've written, the first thing to do is work out what the range of your voice is. Play a note on a keyboard and try to sing it, then keep going down the keyboard until you can no longer do it comfortably, then follow the same process going up the keyboard. That's the range you should write songs in for your voice. The Furnaces make good use of key changes (where the melody stays the same but it sounds higher or lower) in choruses and in the last part of a song to increase listener interest. That said, don't do it too much as it can become very annoying.

## BEST TRICK

Mixing genres and song sentiments. For example, write a blues song about the best day of your life, or have a bouncy salsa rhythm for a song about people dying in a car crash – it messes with people's expectations in a low-key but profound way.



The Furnaces: smokin' hot

WHO DO YOU WANT TO SOUND LIKE?  
EMAIL  
SOUNDLIKE@IPC  
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AND WE'LL DO  
THE FRET WORK  
FOR YOU

**NEXT WEEK:  
The Beatles**

Words by John Callaghan from...

**Guitar** October issue  
out now



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★ Send sase or telephone ★  
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★ Songwriters & Composers ★  
★ Sovereign House, 12 Trewartha ★  
★ Road, Praa Sands, Penzance, ★  
★ Cornwall TR20 9ST. ★  
★ Tel: 01736 762826 ★  
★ [www.songwriters-guild.co.uk](http://www.songwriters-guild.co.uk) ★  
\*\*\*\*\*

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# GIG GUIDE

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

592 GIGS  
ACROSS  
THE UK &  
IRELAND

## PICK OF THE WEEK...



**PICK OF THE WEEK**

### NME RADAR TOUR

**WHERE:** OXFORD O2 ACADEMY 2 (SAT), SHEFFIELD FOUNDRY (SUN), MANCHESTER ACADEMY 3 (MON)

Ever the romantics, Golden Silvers headline this autumn's Fly 53 NME Radar Tour. Kicking off in Oxford, the indie trio will be supported by the dazzling Marina And The Diamonds, savage indie rockers Local Natives and the mighty Yes Giantess on an epic journey of new music.

[NME.COM/artists/golden-silvers](http://NME.COM/artists/golden-silvers)



### EVERYONE'S TALKING ABOUT

#### INVADA INVASION

**WHERE:** BRISTOL COLSTON HALL (SAT)

In a one-off special, Portishead's Geoff Barrow hosts an afternoon and evening of music (4pm-2am) with some of the best acts from his Invada record label (Crippled Black Phoenix, Team Brick, Thought

Forms, Gongu) alongside some of his, and our, favourite acts of the moment including Fuck Buttons and Mogwai.

[NME.COM/newmusic](http://NME.COM/newmusic)



**CLUB NME**

**PICK OF CLUB NME**

#### THE VOLUNTARY BUTLER SCHEME

**WHERE:** CLUB NME CHELMSFORD, BARHOUSE (FRI)

TVBS head to Barhouse to service Club NME Chelmsford. Support comes from Reflection Of Elephants.

[NME.COM/clubnme](http://NME.COM/clubnme)



### DON'T MISS EIGHT LEGS

**WHERE:** LONDON 100 CLUB (WED), SELBY TOWN HALL (SAT)

Bring out the animal in you. Having just finished their latest album 'The Electric Kool-Aid Cuckoo Nest' and set to release new single 'I Understand' London four-piece Eight Legs play an infectious blend of indie-rock and pop à la Weezer and The Futureheads.

[NME.COM/artists/eight-legs](http://NME.COM/artists/eight-legs)

### RADAR STARS



#### MICKY GANG

**WHERE:** LONDON BAR MUSIC HALL (SAT), AMERSHAM ARMS (SUN), LONDON PURE GROOVE (MON), LONDON BARFLY (TUES)

The capital gets tropical this week with appearances from Brazilian disco pop-rock four-piece Mickey Gang.

[NME.COM/artists/mickey-gang](http://NME.COM/artists/mickey-gang)

Golden Silvers are playing O<sub>2</sub> Academy 2 Oxford. O<sub>2</sub> customers get Priority Tickets to gigs at O<sub>2</sub> Academy 2 Oxford, up to 48 hours before general release. Just register at [o2.co.uk/priority](http://o2.co.uk/priority)

When Priority Tickets are gone, they're gone. Terms apply. Find more magazines at [www.MagazinesDownload.com](http://www.MagazinesDownload.com)

O<sub>2</sub>



# WEDNESDAY

## SEPTEMBER 23

**Trapped In Kansas**  
The Tunnels 01224 211121

**Beth Orton/Noah & The Whale**  
Custom House Square 0871 230 1094  
**Bob Log III** Black Box 00 35391 566511  
**Cliff Richard And The Shadows**  
Odyssey 028 9073 9074

**Tinchy Stryder**  
O2 Academy 0870 771 2000

**Talvin Singh** Concorde 2 01273 673311  
**The Toasters**  
Engine Room 01273 728 999

**Euros Childs** Louisiana 0117 926 5978  
**illuminatus Fleece** 0117 945 0996  
**Tom McRae**  
O2 Academy 0870 771 2000

**Ol Va Voi** Junction 01223 511511

**Finley Quayle/Emmett Brown**  
Rockhouse 01332 209236

**Gemma Ray**  
Crawdaddy 00 3531 478 0225

**David Thomas Broughton**  
Sneaky Pete's 0131 225 1757

**The Good Natured**  
Cavern Club 01392 495370

**Humanz/The Hype**  
King Tut's Wah Wah Hut 0141 221 5279  
**Peter Doherty**  
Barrowlands 0141 552 4601  
**The Veronicas** ABC2 0141 204 5151  
**We Throw Stones/The Zonules Of Zinn** Nice'n'Sleazy 0141 333 9637

**Albert Ross & The Otters**  
Milo 0113 245 7101  
**The Hot Melts/The Farris/The Lapels** Cockpit Room 3 0113 2441573  
**Jeniferever**  
Brudenell Social Club 0113 243 5866  
**Jane Tabor**  
Grand Theatre 0113 222 6222  
**Mumford & Sons/King Charles**  
Cockpit 0113 244 3446

**Chuck Prophet**  
Musician 0116 251 0080  
**Julie Dolron**  
The Donkey 0116 270 5042

**Tread**  
Dolans Warehouse 00 35361 314483

**Dead In The Queue**  
Zanzibar 0151 707 1558  
**Part Chimp**  
Static Gallery 0151 7078090  
**The Skinny Boys** O2 Academy 2 0870 771 2000  
**The Zico Chain**  
Barfly Loft @ Masque 0151 707 6171

**Acoustic Ladyland**  
Watershed 020 7792 8101  
**Airspiel**  
Monto Water Rats 020 7837 4412  
**The Asbo Kid**  
93 Feet East 020 7247 6095

**A Silent Film**  
The Lexington 020 7837 5387  
**Beth Jeans Houghton**  
Slaughtered Lamb 020 8682 4080  
**Blige Pump** Luminaire 020 7372 7123  
**The Bishops/Eight Legs**  
100 Club 020 7636 0933  
**The Breakdowns/Dufour**  
Arts Club 020 7460 4459



**Gentlemen Pistols**  
Borderline 020 7734 5547  
**Hot Club De Paris**  
King's College 020 7836 7132  
**Joe Brooks**  
O2 Academy 2 Islington 0870 771 2000  
**Katalina Kicks**  
229 Club 020 7631 8310  
**Lamb KOKO** 020 7388 3222  
**Liam Frost** Hoxton Square Bar & Kitchen 020 7613 0709  
**Little Sister Blue**  
Troubadour Club 020 7370 1434  
**Lord Auch**  
Garage (Upstairs) 0871 230 1094  
**Maxdmyz** Underworld 020 7482 1932  
**Max Eastley** Cafe Oto  
**Mendoza/Collider/Camera Club/Sixtyfivemiles**  
Dublin Castle 020 7485 1773  
**Oojami** Jazz Cafe 020 7916 6060  
**Oswald** The Fly 0870 907 0999  
**Our Lost Infantry/Gwenno**  
Good Ship 020 7372 2544  
**The Palpitations**  
Rhythm Factory 020 7247 9386

**Peter Doherty, Barrowlands, Glasgow**



**Paul Ryan Littler**  
Bull & Gate 020 7485 5358  
**People Like Us**  
Comedy 020 7839 7261  
**Stones To Sand**  
12 Bar Club 020 7240 2622  
**Tabloid Barfly** 0870 907 0999  
**The Temper Trap**  
Heaven 020 7930 2020  
**Times New Viking**  
Cargo 0207 749 7840  
**Tommy Sparks** Scala 020 7833 2022  
**Tomokiyo**  
Tommy Flynn's 020 7609 7162  
**Toploader** ICA 020 7930 3647  
**The Used/We Are The Ocean**  
Electric Ballroom 020 7485 9006  
**We Rock Like Girls Don't**  
Buffalo Bar 020 7359 6191

**The Alfonz**  
Ruby Lounge 0161 834 1392  
**The Rumble Strips**  
Academy 3 0161 832 1111  
**The Usual Suspectz**  
Night And Day Cafe 0161 236 1822

**Fuck Buttons**  
The Other Rooms 0191 261 9755

**Kajagoogoo** Waterfront 01603 632717

**InMe** Rescue Rooms 0115 958 8484  
**Knockout** Maze 0115 947 5650  
**Modzz/Lovers/Teen Sheikhs**  
Chameleon 0115 9505097

**Misery Signals**  
Met Lounge 01733 566100

**Moody Tuesday**  
Cellars 0871 230 1094

**Orbital** O2 Academy 0870 771 2000  
**Slow Club/Cate Le Bon**  
Plug 0114 276 7093  
**Usual Pleasures**  
Boardwalk 0114 279 9090

**The Boxer Rebellion**  
Joiners 023 8022 5612  
**Charlotte Matherley**  
Unit 02380 225612

**Deaf Havana** Sugarmill 01782 214991

**Blackhole** 12 Bar 01793 535713

**Fei Comodo** Fibbers 01904 651 250

# THURSDAY

## SEPTEMBER 24

**Left With Pictures/Broadcast 2000**  
Moles 01225 404445

**The Agnostic Mountain Gospel Choir**  
Spring & Airbrake 028 9032 5968  
**Foy Vance/Alela Diane**  
Custom House Square 0871 230 1094

**The Wildhearts**  
O2 Academy 0870 771 2000

**Bombay Bicycle Club**  
Concorde 2 01273 673311

**vic Du Monte** Louisiana 0117 926 5978  
**Clues Start** The Bus 0117 930 4370  
**Triggerfish** The Cooler 0117 945 0999

**Faustus** Junction 2 01223 511511  
**Mark Morris**  
Portland Arms 01223 357268

**Bender Crack Corn**  
Beer Cart Arms 0871 230 1094

**And So I Watch You From Afar/**  
Chapters Barfly 029 2066 7658  
**Lovers** Buffalo Bar 02920 310312  
**William Francis**  
Club Ifor Bach 029 2023 2199

**Doll & The Kicks**  
The Box 01270 257 398

**It Bites** Flowerpot 01332 204955  
**Ungdomskulen**  
The Royal 01332 36 77 20

**Tom Jones** Guinness Storehouse  
00 3531 456 9569

**Jeniferever**  
Cabaret Voltaire 0131 220 6176  
**KNUTER**  
**SPYGLASSER** Cavern Club 01392 495370  
**GALWAY**  
**Norvaz** Rock In Durb 00 35390 586540  
**GLASGOW**

**Atlas Skye/The Darlen Venture**  
Oran Mor 0141 552 9224  
**Dead In The Queue**  
Nice'n'Sleazy 0141 333 9637  
**Fuck Buttons** Stereo 0141 576 5018  
**Le Reno Amps/Super Adventure Club**  
13th Note Cafe 0141 553 1638  
**Misery Signals**  
Cathouse 0141 248 6606  
**The Troubadours**  
Classic Grand 0141 221 4583  
**T-Model Ford**  
King Tut's Wah Wah Hut 0141 221 5279

**The Mission District**  
Borieroom 01483 440022

**Devine Intervention**  
Square 01279 305000

**Gary Stewart**  
Royal Park Cellars 0113 274 1758  
**The Krak** Carpe Diem 0113 243 6264  
**Massive Attack**  
O2 Academy 0870 771 2000  
**Micky P Kerr**  
Joseph's Well 0113 203 1861  
**The Rumble Strips**  
Cockpit 0113 244 3446  
**The Solicitors**  
New Roscoe 0113 246 0778  
**Templeton Pek** Rios 0844 414 2182  
**Whispertown2000**  
Cockpit Room 3 0113 2441573  
**2020SoundSystem**  
Faversham 0113 245 8817

**The Gomars** O2 Academy 2 0870 771 2000



**Amelia Robinson**  
Troubadour Club 020 7370 1434  
**Anaam** 100 Club 020 7636 0933  
**Andrea Bocelli**  
The O2 Arena 0870 701 4444  
**The Anoraks/Dimbleby & Capper**  
Proud Galleries 020 7482 3867  
**Blackhole**  
O2 Islington Academy 0870 771 2000  
**Black Cherry/Citadels/Ghostcat**  
Hoxton Square Bar & Kitchen 020 7613 0709  
**Earth Crisis/Sworn Enemy**  
ULU 020 7664 2000  
**The Glovz/Alexi Ella**  
Dublin Castle 020 7485 1773  
**InMe** Garage 020 7607 1818  
**Japanese Voyeurs**  
Barfly 0870 907 0999  
**Jar** The Fly 0870 907 0999  
**John De Leo**  
Garage (Upstairs) 0871 230 1094  
**Justice Nowhere** Peel 020 8546 3516  
**King Of Conspiracy**  
Purple Turtle 020 7383 4976  
**Kinky Friedman**  
Jazz Cafe 020 7916 6060  
**The Kush**  
Monto Water Rats 020 7837 4412



**Kwes/The Crookes**  
Arts Club 020 7460 4459  
**Orbital**  
O2 Brixton Academy 0870 771 2000  
**The Robot Heart**  
Windmill 020 8671 0700  
**Scanners/Fuckshovel**  
Rhythm Factory 020 7247 9386  
**Schelmish**  
Underworld 020 7482 1932  
**Silvers/Elsabeth Valletti/Contrast** Abaze  
Hope & Anchor 020 7354 1312  
**Slow Club** Scala 020 7833 2022

**Stars Of Sunday League**  
Social 020 7636 4992  
**The Stepten Sundays/Nerys Joseph/Fix Monday**  
Bull & Gate 020 7485 5358  
**Tankus The Henge**  
12 Bar Club 020 7240 2622  
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The Lexington 020 7837 5387  
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**The Veronicas** KOKO 020 7388 3222  
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Borderline 020 7734 5547  
**Transgressive Records Fifth Birthday: Young Knives/Essex**  
Heaven 020 7930 2020

**MANCHESTER**  
**Hockey Club Academy** 0161 832 1111  
**Ramblin' Jack Elliott**  
Academy 3 0161 832 1111

**Florence And The Machine**  
O2 Academy 0870 771 2000

**The Crips** UEA 01603 505401

**Chuck Prophet** Maze 0115 947 5650  
**The Hot Melts**  
Bodega Social Club 08713 100000  
**Zico Chain/Anti Social Burnouts**  
Rock City 08713 100000

**OXFORD**  
**Theory Of A Deadman**  
O2 Academy 2 0870 771 2000  
**Tinchy Stryder**  
O2 Academy 0870 771 2000

**Imperial Lelsure**  
Ride Cafe 01752 222305

**Jersey Budd**  
Wedgewood Rooms 023 9286 3911

**Fifth Avenue**  
Boardwalk 0114 279 9090  
**Kajagoogoo**  
O2 Academy 2 0870 771 2000  
**King Charles/Mumford And Sons**  
Plug 0114 276 7093

**Chromatone** Joiners 023 8022 5612  
**STONE ON TRENT**  
**The Scene Aesthetic**  
Sugarmill 01782 214991

**ST ALBANS**  
**The Cauldronians** Horn 01727 85 1143  
**SWINDON**

**Fei Comodo** 12 Bar 01793 535713  
**Larry Miller Band**  
The Vic 01793 535713  
**Sarah Mac**  
The Rolleston 01793 534238  
**YARNSBROOK WELLS**  
**Hildmay** The Forum 08712 777101  
**YORK**  
**Angie Palmer And The Revelators**  
The Duchess 01904 641413  
**Wreckless Eric/Amy Rigby**  
Fibbers 01904 651250

# 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 25

### A Genuine Freakshow

Café Drummond 01224 624642  
**Misery Signals/Your Demise**  
 The Tunnels 01224 211121

**The Ratells** Lucorum 01226 299921

**The Whybirds** Esquires 01234 340120

### Alabama 3

Custom House Square 0871 230 1094  
**Hydroponic Hi Fi**  
 Spring & Airbrake 028 9032 5968

**The Jim Jones Revue**

Black Box 00 35391 566511

**Johnny Hero** Empire 028 9024 9276

**Willie Byrne**

Waterfront 028 9033 4455

### BIRMINGHAM

**The Arcadian Kicks**

Sound Bar 0121 2362220

**Gwyneth Herbert**

Glee Club 0870 241 5093

**Katy Perry/Silimy**

O2 Academy 0870 771 2000

**The Rumble Strips** O2 Academy 2

0870 771 2000

### Citizen Fish

Engine Room 01273 728 999

**Grandmaster Melle Mel** Concorde 2

01273 673311

### Band Of Skulls

Louisiana 0117 926 5978

**Joe Brooks** O2 Academy 2

0870 771 2000

**Roni Size/Speech Debelles**

Colston Hall 0117 922 3683

**The Cribs** Junction 01223 511511

### All For The Fall

Clwb Ifor Bach 029 2023 2199

**Zico Chain** Barfly 029 2066 7658

### Little Game

Earlsdon Cottage Inn 024 7669 1861

### Deaf Havana/The Casino Brawl

The Victoria Inn 01332 74 00 91

**Sherman Robertson**

Flowerpot 01332 204955

### Austin Carter

The Party Kitchen 00 3531 6770945

### Modzzz

Whelan's (Upstairs) 00 3531 475 9372

**The Phenomenal Handclap Band** Academy 2 00 3531 877 9999

### Dead Good Villains

Cabaret Voltaire 0131 220 6176

### Dead In The Queue

Bannermans 0131 556 3254

### The Vibrators

Citrus Club 0131 622 7086

**Arthouse** Capitol 0141 331 0140

### Chuck Prophet

King Tut's Wah Wah Hut 0141 221 5279

**Eryka/Palace Ballet/The System**

Nice n'Sleazy 0141 333 9637

**Part Chimp/Divorce**

Stereo 0141 576 5018

**Tommy Reilly** ABC 0870 903 3444

**What The Dead Know**

ABC2 0141 204 5151

**AK! The MC** Boilerroom 01483 440022

### Anaal Nathrakh

Joseph's Well 0113 203 1861

### The Bazaars

Elbow Rooms 0113 245 7011

**Bombay Bicycle Club** Cockpit

**Disco Machine Gun**

The Library 0113 2440794

**Stopmakingme**

Nation Of Shopkeepers 0113 203 1831

**The Welsh T Band**

The Owl 0113 256 5242

**CLUB NME**

**CHELMSFORD**

THE VOLUNTARY BUTLER SCHEME  
 + REFLECTION OF ELEPHANTS  
 + ELASTICA DJ SET  
**BARHOUSE**  
 01245 356811

**HAMBURG**

BLEECH + ADAM DYMOTT  
 REEDERBAHN FESTIVAL  
 0871 230 1094

**LONDON**

MUSIC GO MUSIC  
 KORO  
 020 7388 3222

**Jersey Budd Y Theatre** 0116 255 6507

### LIVERPOOL

**And So I Watch You From Afar**

Barfly Loft @ Masque 0151 707 6171

**Ben Ottewill/Thomas J Speight**

Barfly Theatre 0151 707 6171

**Madouken!**

O2 Academy 0870 771 2000

### LONDON

**Andy Kyte/The Lazy Darlings/Rogue**

Radio Dublin Castle 020 7485 1773

**Big City Orchestra** Cafe Oto

**Bitter Things/The Winter Olympics/**

**The Heavens** Windmill 020 8671 0700

**Cargo Kult Band**

Famous Three Kings 020 76036071

**Crazy Elghts** Barfly 0870 907 0999

**Daniel Spiller**

Troubadour Club 020 7370 1434

**David Honeyboy Edwards**

Luminaire 020 7372 7123

**Dinosaur Jr KOKO** 020 7388 3222

**Transgressive Records Fifth**

**Birthday: Foals** Heaven

020 7930 2020

**Hitt** Underworld 020 7482 1932

**Keith Sweat**

Indigo @ The O2 Arena 0870 701 4444

**Lorcan Mak** 93 Ft East 020 7247 6095

**Lovers** Old Blue Last 020 7613 2478

**Luke Plckett** Garage 020 7607 1818

**Nate James** Jazz Café 020 7916 6060

### New Street Adventures

The Fly 0870 907 0999

**Orbital** O2 Brixton Academy

0870 771 2000

**Pere Ubu** ICA 020 7930 3647

**The Quiet Life/Into Flight**

Bull & Gate 020 7485 5358

**White Rose Movement**

Watershed 020 7792 8101

**Florence And The Machine**

Academy 0161 832 1111

### Futurecop

Deaf Institute 0161 330 4019

**The Straightlaced**

Night And Day Cafe 0161 236 1822

**Swans In Flight** Academy 3

0161 832 1111

**To The Bones**

Ruby Lounge 0161 834 1392

### Derrin Nauendorf

Fishpond 01629 581000

### All Time Low

O2 Academy 0870 771 2000

**Jon Allen** Cluny 2 0191 230 4474

**Finntroll** Rock City 08713 100000

**Hockey** Bottega Social Club

08713 100000

**Hreda** Maze 0115 947 5650

**Mispelt 2.0**

Running Horse 0115 978 7398

**Tom McRae** O2 Academy 2

0870 771 2000

**Ungdomskulen**

Jericho Tavern 01865 311775

### The Whisky Jax

Met Lounge 01733 566100

### House Of Dolls

WedgeWood Rooms 023 9286 3911

**Juliet Turner** Cellars 0871 230 1094

**Alan Clayton And The Argonauts**

South St Arts Centre 0118 960 6060

### Paula Darwish

King's Arms 0161 832 1111

**New York Alcoholic Anxiety Attack**

Corporation 0114 276 0262

**Playground Mafia** O2 Academy 2

0870 771 2000

**Simian Mobile Disco**

Plug 0114 276 7093

### The Wildhearts

Sugarmill 01782 214 991

**The Killertones** The Vic

01793 535713

**Slow Club** The Forum 08712 777101

### Your New Antique

Escobar 01924 332000

### Red Lips Waiting

The Firefly 01905 616996

### Redd Nights

Central Station 01978 358780

**The Crocker Brothers** City Screen

Basement Bar 01904 541144

**Lalka Dog** The Speakeasy

0871 230 1094

# SATURDAY

## SEPTEMBER 26

Tune in for NME Modified from 9-11pm  
 as James Theaker has indie-rock outfit  
 Onlookers in the studio for an intimate chat

**NME**  
 RADIO

**Tim And Sam's Tim And Sam Band**

**With Tim And Sam**

The Tunnels 01224 211121

**Filpron Moles** 01225 404445

### Vegas Nerve

Esquires, Level II 01234 340120

### The Anselm

Waterfront 028 9033 4455

**The Bosshoss/Captain Kennedy**

Custom House Square 0871 230 1094

### The Hot Rats

Spring & Airbrake 028 9032 5968

**Peggy Sue** Black Box 00 35391 566511

**And So I Watch You From Afar**

Flapper 0121 236 2421

**Hockey** O2 Academy 2 0870 771 2000

**Keith Sweat**

O2 Academy 0870 771 2000

**Seventh Syndicate**

Actress & Bishop 0121 236 7426

### Lovers/Male Bonding

Cowley Club 01273 696 104

**Luke Doucet** Greys 01273 680734

### The Boxer Rebellion

Thelka 08713 100000

**The Cedars** Folkhouse 0117 926 2987

**FirstoftheGiants**

Louisiana 0117 926 5978

**Invada Invasion: Mogwai/Crippled**

**Black Phoenix/Fuck Buttons/Team**

**Brick/Gonga/Thought Forms/Zu**

Colston Hall 0117 922 3683

**Susheela Raman**

Fiddlers 0117 987 3403

**The 45s** Fleece 0117 945 0996

### Lonely The Brave

Portland Arms 01223 357268

**Preston Reed** Junction 2 01223 511511

**The Hot Melts** Barfly 029 2066 7658

**Nodzzz** Buffalo Bar 02920 310312

**Yr Odds** Clwb Ifor Bach 029 2023 2199

### Thrones

The Victoria Inn 01332 74 00 91

**William Francis**

Rockhouse 01332 209 236

**Codes** Academy 00 3531 877 9999

**Kinky Friedman**

Whelan's 00 3531 475 9372

**Christ** The GRV 0131 220 2987

**Malcolm Ross/The Low Miffs**

Cabaret Voltaire 0131 220 6176

### Suciopero

Lochally Town Hall 01592 418141

**Joe Gideon And The Shark**

Roisin Dubh 00 35391 586540

**All Time Low** ABC 0870 903 3444

**Espionage Of The Loc**

13th Note Cafe 0141 553 1638

**The La Barrons** ABC2 0141 204 5151

**Mouthpiece** Stereo 0141 576 5018

**The Temper Trap**

King Tut's Wah Wah Hut 0141 221 5279

### The Vibrators

Ivory



# SUNDAY

## SEPTEMBER 27

**Slow Club/Cate Le Bon**  
The Tunnels 01224 211121

**Guidewires/Morga**  
Black Box 00 35391 566511  
**Laura Marling/The Lowly Knights/Steve Earle**  
Custom House Square 0871 230 1094  
**Otis Gibbs/The Duke & The King**  
John Hewitt 028 9023 2403

**Andrea Bocelli NIA** 0121 780 4133  
**Kelly Joe Phelps**  
Glee Club 0870 241 5093

**Fuck Buttons** Audio 01273 624343  
**Kevin Seconds**  
Hobgoblin 01273 602519  
**Plague Of Ashtaka**  
Freebutt 01273 603974

**Attack! Vipers!**  
Portland Arms 01223 357268

**Twin Atlantic**  
Clwb Ifor Bach 029 2023 2199

**DIP/Eureka Machines/Teenage Casket Company/Know Ambition**  
The Victoria Inn 01332 74 00 91  
**Miles Hunt & Erica Nockalis**  
Rockhouse 01332 209 236  
**Sky Larkin**  
The Royal 01332 36 77 20

**All Time Low**  
Academy 00 3531 877 9999  
**Eric Taylor** Cherrytree 0871 230 1094

**Alfonzo**  
Cabaret Voltaire 0131 220 6176

**Bombay Bicycle Club**  
King Tut's Wah Wah Hut 0141 221 5279  
**Flatlands/The Death Of Her Money**  
13th Note Cafe 0141 553 1638

**Furious 5 Arches** 0141 221 4001  
**Malcolm Ross/The Low Milfs**  
Nice'n'Sleazy 0141 333 9637  
**The Plimptons/The Freebooters**  
Stereo 0141 576 5018  
**The Wildhearts Garage** 0141 333 1120

**BUILDFORD**  
**Lupen Crook**  
Boilerroom 01483 440022

**LEEDS**  
**Citizens Erased**  
New Roscoe 0113 246 0778  
**Hey Monday/Every Avenue**  
Cockpit 0113 244 3446  
**Joan As Policewoman**  
Brudenell Social Club 0113 243 5866

**Luxury Stranger**  
The Subculture 0113 245 0689  
**Rosie Doonan**  
Sandinista! 0113 305 0372  
**Zu The Library** 0113 2440794

**LIVERPOOL**  
**The Mission District/My Emergency!/Save Your Breath/Snakes Hate Fire** Barfly Loft @ Masque 0151 707 6171

**LONDON**  
**Agonize Garage** 020 7607 1818  
**Dezertor Underworld** 020 7482 1932  
**Florence And The Machine**  
Q2 Shepherds Bush Empire 0870 771 2000  
**LoveLikeFire/Jenners Field**  
Windmill 020 8671 0700  
**Mickey Gang** Amersham Arms 0208 469 1499

**Part Chimp** Corsica Studios 0207 703 4760  
**The Phantom Band/Gemma Ray Cecil Sharp House** 020 7485 2206  
**Randolph Matthews**  
Jazz Cafe 020 7916 6060  
**Show It Off/The Theory Of 6 Degrees** Barfly 0870 907 0999  
**Stainless/The Brink**  
Dublin Castle 020 7485 1773

**Chuck Prophet**  
Academy 3 0161 832 1111  
**Julie Dolron**  
Islington Mill 0871 230 1094  
**Kate Walsh**  
Deaf Institute 0161 330 4019  
**Speech DeBelle**  
Night And Day Cafe 0161 236 1822  
**The Temper Trap**  
Ruby Lounge 0161 834 1392  
**Tom McRae**  
Club Academy 0161 832 1111

**The Rumble Strips** O2 Academy 2 0870 771 2000

**Kajagoogoo**  
Roadmender Centre 01604 604222

**Hadouken!** Waterfront 01603 632717  
**Tindw Stryder** UEA 01603 505401

**Masterchager** Maze 0115 947 5650

**Nigel Clark Cellars** 0871 230 1094

**And So I Watch You From Afar**  
Corporation 0114 276 0262  
**Ellot Kennedy**  
Boardwalk 0114 279 9090  
**Fly 53 NME Radar Tour: Golden Silvers/Marina And The Diamonds/Local Natives/Ves Giantess** Foundry 0114 222 8777

**Salvage The Flesh**  
Joiners 023 8022 5612

**Dead In The Queue**  
Blue Cat Cafe 0871 230 1094

**Deadstring Brothers**  
Henry Boons 01924 378126

**Band Of Heathens**  
The Duchess 01904 641 413

# MONDAY

## SEPTEMBER 28



**Bombay Bicycle Club, Rescue Rooms, Nottingham**

**The Xcorts/This City**  
The Tunnels 01224 211121

**Joan as Police Woman**  
Glee Club 0870 241 5093  
**Theory Of A Deadman** O2 Academy 2 0870 771 2000

**Zero 7** Colston Hall 0117 922 3683

**Tender Trap**  
Portland Arms 01223 357268

**Julie Dolron** Buffalo Bar 02920 310312  
**LoveLikeFire**  
10 Feet Tall 02920 228883

**The Toasters** The Box 01270 257 398

**T-Model Ford**  
Whelan's 00 3531 475 9372

**General Fiasco** Stereo 0141 576 5018  
**Jersey Budd**  
King Tut's Wah Wah Hut 0141 221 5279  
**Massive Attack**  
O2 Academy 0870 771 2000  
**The Rumble Strips**  
ABC2 0141 204 5151  
**Shiggajon/Dreamers Cloth/Helhesten**  
13th Note Cafe 0141 553 1638

**Chuck Prophet**  
New Roscoe 0113 246 0778  
**Speech DeBelle** Mine 0871 230 1094  
**Tom McRae**  
Brudenell Social Club 0113 243 5866

### LIVERPOOL

**Adult By Accident**  
Magnet 0151 709 6969

### LONDON

**Band Of Heathens**  
Borderline 020 7734 5547

**Boyce Avenue**  
O2 Islington Academy 0870 771 2000

**The Boy Icarus**  
Slaughtered Lamb 020 8682 4080

**Casplan/Years Of Rice & Salt**  
Barfly 0870 907 0999

**Charlie Winston/King Charles**  
Cargo 0207 749 7840

**Cliff Richard And The Shadows**  
The O2 Arena 0870 701 4444

**Florence And The Machine**  
Q2 Shepherds Bush Empire 0870 771 2000

**Fuzzy Logic/London Blackmarket**  
Proud Galleries 020 7482 3867

**Lovers**  
New Cross Inn 020 8692 1866

**Mickey Gang**  
Pure Groove Records 020 7281 4877

**MirrorKicks** 229 Club 020 7631 8310  
**Nodzz/Wet Dog**  
The Lexington 020 7837 5387

**Pilotlight/Hold Your Horse Is/Vector Vendetta**  
Dublin Castle 020 7485 1773

**This Is Not A Dead Transmission/Dole Babies**  
Bull & Gate 020 7485 5358

**The 9000** Scala 020 7833 2022

### MANCHESTER

**The Crookes** The Corner 0871 230 1094

**Fanfarlo** Deaf Institute 0161 330 4019

**Fly 53 NME Radar Tour: Golden Silvers/Marina And The Diamonds/Local Natives/Ves Giantess**  
Academy 3 0161 832 1111

**Ungdomskulen**  
Ruby Lounge 0161 834 1392

**The Wildhearts**  
O2 Academy 0870 771 2000

**The Dirty Tricks**  
Waterfront 01603 632717

**Band Of Skulls/General Public**  
Bodega Social Club 08713 100000

**Bombay Bicycle Club**  
Rescue Rooms 0115 958 8484

**David Thomas Broughton**  
Maze 0115 947 5650

**Nite Jewel Chameleon** 0115 9506097  
**Paolo Nutini/One Eskimo**  
Rock City 08713 100000

**InMe** O2 Academy 2 0870 771 2000

**Hey Monday**  
Wedgewood Rooms 023 9286 3911

**Sound Of Guns**  
Sugarmill 01782 214991

**TIMBRIDGE WELLS**  
**The Parli** The Forum 08712 777101

**WARRFIELD**  
**Merry Go Round** 01954 332000

**YORK**  
**And So I Watch You From Afar**  
Fibbers 01904 651 250

**Shield Your Eyes** City Screen  
Basement Bar 01904 541144

**The Temper Trap, Ruby Lounge, Manchester**





# TUESDAY

## SEPTEMBER 29

### ABERDEEN

Arca Felix  
Café Drummond 01224 624642

### BELFAST

The Boxer Rebellion  
Auntie Annie's 028 9050 1660

### BIRMINGHAM

Mumford & Sons  
Glee Club 0870 241 5093

Paolo Nutini  
O2 Academy 0870 771 2000

### BRIGHTON

The Temper Trap  
Audio 01273 624 343

### BRISTOL

Apples Louisiana 0117 926 5978  
Sky Larkin The Cooler 0117 945 0999

### CAMBRIDGE

Band Of Skulls  
Portland Arms 01223 357268

### CARDIFF

The Mission District/  
Save Your Breath/Kid Keep Dancing

Barfly 029 2066 7658

People In Planes/The New 1920/  
Exit International

Clovo Ifo Bach 029 2023 2199

### DUBLIN

Howe Gelb Whelan's 00 3531 475 9372  
Local Natives Academy 2

00 3531 877 9999

### EDINBURGH

The Black Seeds  
Picture House 0844 847 1740

### GLASGOW

Royce Avenue  
Kin 011 555 5555

The Cribbs Barrowlands 0141 552 4601

### MASSIVE ATTACK

O2 Academy 0870 771 2000  
Wild Beasts Arches 0141 221 4001

### LEEDS

All Time Low  
Metropolitan University 0113 283 2600

Casplan The Library 0113 2440794

### DAVID EDWARDS

Irish Centre 0113 248 9208

### SLOW CLUB

Brudenell Social Club 0113 243 5866

### LEICESTER

Bellini Musician 0116 251 0080

### LIVERPOOL

RZA 2 Academy 0870 771 2000  
Stephen Langstaff O2 Academy 2

0870 771 2000

### LONDON

Acroama Comedy 020 7839 7261

The Agnostic Mountain Gospel Choir  
Luminaire 020 7372 7123

Brigade Bull & Gate 020 7485 5358

Damo Suzuki

Underbelly 0207 613 3105

The Datsuns Garage 020 7607 1818

Elephants/Them Squirrels/  
Cat Mouse Cat Social 020 7636 4992

Final Riot/The Novatones/  
The New Advisers

Hope & Anchor 020 7354 1312

Florence And The Machine  
O2 Shepherds Bush Empire

0870 771 2000

Gabi Garbutt And The  
Breadstealers/Bomb Factory

Rhythm Factory 020 7247 9386

Gulliano Palma & The Bluebeaters

Dingwells 020 7267 1577

Hey Monday/Out Of Sight

O2 Islington Academy 0870 771 2000

Hockey 020 7267 1577

Jesse Dee Jazz Cafe 020 7916 6060

Jet Bronx And The New Forbidden

Monte Water Reels 020 717 4412

John Jones/Reluctant Ramblers

Slaughtered Lamb 020 8682 4080

Kaiko/The Marvis/Fasylive

93 Feet East 020 7247 6095

King Charles/Charlotte Webster

The Fly 0870 907 0999

King Khan & The Shrines

Cargo 0207 749 7840

Landmines/The Arteries/Ok Pilot

Windmill 020 8671 0700

Neon Indian/Mickey Gang

Barfly 0870 907 0999

Rick Ross

Indigo 020 7202 4444

Rounds/Mafia Lights

Catch 020 7729 6097

Sabotage Left/Courts

Dublin Castle 020 7485 1773

Sleeping With Antares Hoxton Square  
Bar & Kitchen 020 7613 0709

Treetop Flyers/Alessi's Ark/Epstein  
The Lexington 020 7837 5387

Vin Goodwin  
Troubadour Club 020 7370 1434

### MANCHESTER

Jersey Budd  
Night And Day Café 0161 236 1822

Max Tundra  
Ruby Lounge 0161 834 1392

Nite Jewel/O Children

Deaf Institute 0161 330 4019

Noah & The Whale  
Club Academy 0161 832 1111

Tindry Stryder  
Academy 2 0161 832 1111

### NORWICH

Focus Waterfront 01603 632717

### NOTTINGHAM

Band Of Heathens  
Maze 0115 947 5650

Misery Signals/Your Demise

Rock City 08713 100000

Sound Of Guns  
Bodega Social Club 08713 100000

### OXFORD

Zero 7 O2 Academy 0870 771 2000

### PORTSMOUTH

The Voluntary Butler Scheme  
Cellars 0871 230 1094

### READING

The Joy Formidable  
Oakford Social Club 0116 255 3956

### SHEFFIELD

Alex Skolnick Trio  
Boardwalk 0114 279 9090

Chiptune Alliance

Corporation 0114 276 0262

Lovers Stock Room 0114 221 2828

### SOUTHAMPTON

Wave Machines  
Joiners 023 8022 5612

### ST ALBANS

The Second Post Horn 01727 853143

### WINCHESTER

Chuck Prophet  
Railway Inn 01962 867795

### YORK

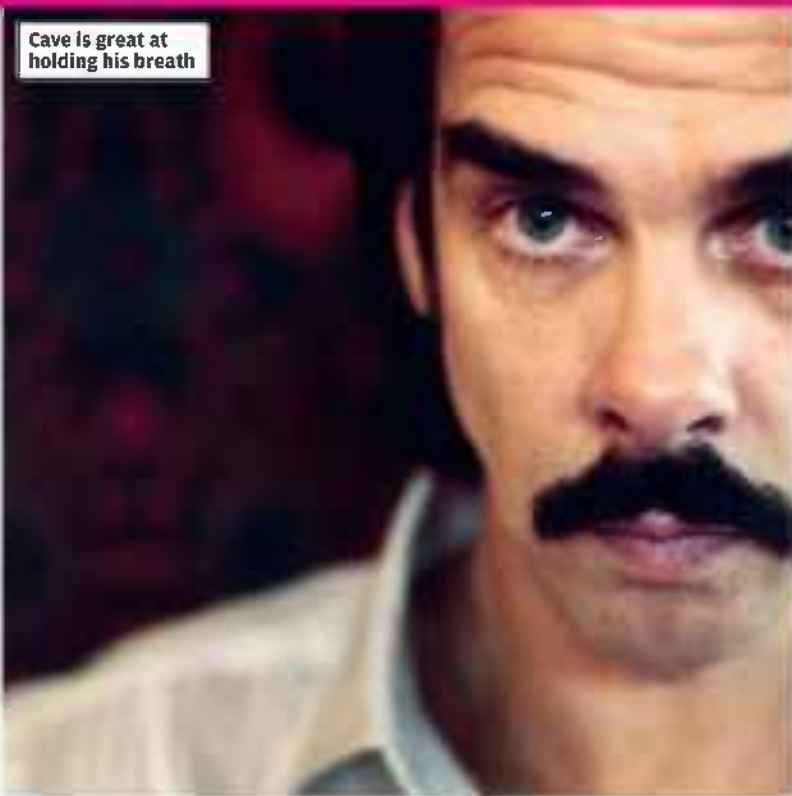
Fanfario/First Aid Kit  
Fibbers 01904 651 250

Ungdomskulen City Screen Basement  
Bar 01904 541144

# TICKETS ON SALE!

# BOOKING NOW

Cave is great at  
holding his breath



## NICK CAVE

**STARTS: LONDON PALACE THEATRE, OCTOBER 11**

With the release of his latest novel *The Death of Bunny Munro*, Nick Cave performs a series of shows encompassing readings and live music alongside collaborators Warren Ellis and Martyn Casey. Cave will also be taking questions from the audience - so get your thinking caps on.

[NME.COM/artists/nick-cave](http://NME.COM/artists/nick-cave)



## JOE LALLY

**STARTS: LEEDS BRUDENELL SOCIAL CLUB, NOVEMBER 15**

Scuzz rock with a genteel edge from the former Fugazi bassist. Joe Lally brings his solo offering to the UK.

[NME.COM/artists/joe-lally](http://NME.COM/artists/joe-lally)



## SONIC BOOM SIX

**STARTS: TUNBRIDGE WELLS FORUM, OCTOBER 5**

Like The Clash if they'd grown up in multicultural turn-of-the-millennium Manchester. Catch one of the best live bands in the UK while you can.

[NME.COM/artists/sonic-boom-six](http://NME.COM/artists/sonic-boom-six)



## ALBERTA CROSS

**STARTS: BRISTOL COOLER, NOVEMBER 11**

Adding an extra rock dimension to their alt.folk repertoire, the New York-based outfit are sounding bigger, better and more expansive than ever.

[NME.COM/artists/alberta-cross](http://NME.COM/artists/alberta-cross)



Sky Larkin, The Cooler, Bristol

O<sub>2</sub> customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at [o2.co.uk/priority](http://o2.co.uk/priority)

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





# GEAR

STUFF WE LOVE

**MERCH SPECIAL**

by Ben Palashnik

## THREE TRAPPED TIGERS T-SHIRT

TTT are one of those bands who people say they like even if they haven't heard them. But that's insane, because they're genuinely brilliant; this T-shirt, too, is at a comparable level of goodness. If you wear it, you'll definitely win the lottery. **THE LOTTERY OF LIFE.**

£14.99



£10

## NIGHT OF THE LIVING THREAD

Gorgeous custom hairclips, badges, bags and cushions all courtesy of Rolo Tomassi's devil-voiced Eva Spence. They're normally sold online but there will be NOTLT stalls at Rolo's shows in October as well as now and then at the Crack Yr Skull clubnight in Manchester - we've got a goodie bag with a load of stuff to give away. To be in with a chance of winning, correctly complete the crossword below.

Win a goodie bag with a load of stuff to give away.

FROM £3

£14.99

£18

**WIN THIS!**  
ENTER THE NME CROSSWORD BELOW

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## WOLF NECKFACE

Grrr! The wolf in question goes by the first name Patrick (and he also sells unicorn necklaces, but he's not called Patrick Unicorn, is he?) and this fulfils two criteria. Firstly, it's well '80s. Secondly, it's got a wolf on it. If you don't like wolves, what the hell's wrong with you? Next you'll say you don't like peanut butter, and that's just weird.

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# THE NME CROSSWORD

## WIN CUSTOM ACCESSORIES

### CLUES ACROSS

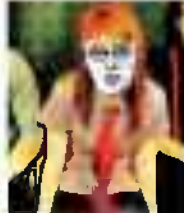
- 1 Never make 1 across too easy, which is one for 'Puzzle' makers to keep to (4-6-4)
- 8+30D Friendly Fires get all mouthy and animated (4-2-4)
- 10 (See 25 down)
- 12+15A It turned out 'Bryter Layter' for this folk-rock legend (4-5)
- 13 Phil \_\_\_\_\_, drummer with Radiohead (6)
- 15 (See 12 across)
- 16 Nothing objectionable about this '80s indie band from New Zealand (5)
- 18 Come to your senses and get this Boo Radleys album (4-2)
- 19 A personal viewpoint of Travis (2-4)
- 22 Their music can be heard 'From The Muddy Banks Of The Wishkah' (7)
- 24 'When We Was \_\_\_\_\_', solo George Harrison recalling his Beatles days (3)
- 26 (See 4 down)
- 29 (See 3 down)

- 31 Plastic \_\_\_\_\_ Band, Lennon's band in the early-'70s (3)
- 32 The Kooks armed him with a gun (5)
- 33 Kings Of Leon? They're cool (4)
- 34 Irene somehow becomes one of The Isley Brothers (5)

### CLUES DOWN

- 1+29D Passion Pit heading for the end of the world (2-7-4)
- 2 Group members making a duo when 'Party Fears Two' (10)
- 3+29A US band whose biggest hit was with 'Girls And Boys' (4-9)
- 4+26A She came from the West Coast of America with a Doors album (1-1-5)
- 5 Feeder have grounds for repeating the sound (4-4)
- 6 Rick \_\_\_\_\_, producer for Gossip, Johnny Cash and Run-DMC (5)
- 7 The final studio album released by The Beatles, but

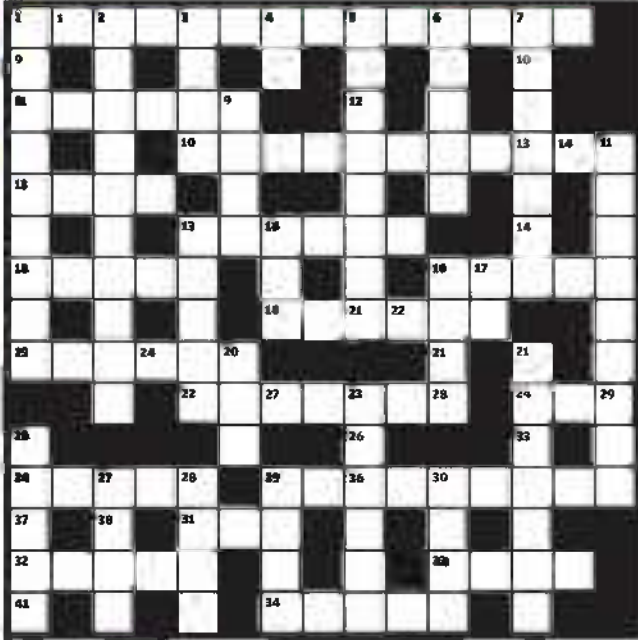
- not the last one they recorded (3-2-2)
- 9 It was a hit for Kasabian (4)
- 11 Arcade Fire's writings are a gas (4-5)
- 13 It was lucky for James they had an album here (5)
- 14 Foo Fighters' hit single but without a high placing (3)
- 16 Caribbean setting for 1980 hit by The Gibson Brothers (4)
- 17 Need a bit of help to get album by Discovery (2)
- 20 A terrible thing that Nine Inch Nails did in 1991 (3)
- 21 (See 27 down)
- 23 Roxy Music song gets to the Costa Brava in the end and London to begin with (6)
- 25+10A The Temper Trap's charming temperament (5-11)
- 27+21D 'Sometimes I fantasise when the streets are cold and lonely, and the cars they burn below me', 1989 (4-2-5)
- 28 Perhaps one left Oasis (4)
- 29 (See 1 down)
- 30 (See 8 across)



Compiled by Trevor Hungerford

## AUGUST 29 ANSWERS

- ACROSS**
- 1 Crying Lightning, 9+10A Two Dancers, 11 Alvin, 12 Winter, 13 Old, 14 Wah, 15 Map, 16+21D Money To Burn, 18 Take Me Out, 21 Try, 22 Song, 23 Throb, 25+26A No Way Back, 29 Stones, 31 FEAR, 33+32A Mars Volta.
- DOWN**
- 1 Cheat On Me, 3 Not Now, 4+2D Look What You've Done, 5 God Only Knows, 6 Tender, 7 Ice-T, 8 Gossip, 15 Moodswings, 19 Magnet, 20 Troy, 24+17D Hotel Yorba, 27 Cave, 28 TLC, 29 Sam, 30 Sid.



Simply cut out the crossword and send it, along with your name, address and email, mailing the envelope with the issue date, before Tuesday, September 29, 2009, to the following address: Crossword, NME, 4th Floor, Blue Pin Building, 110 Southampton Street, London, SE1 0SU. First correct one out of the hat wins.



## PICK OF THE WEEK



### RADAR

This slot is your one stop for the hottest tracks in the videosphere. Tune in for a bundle of new music featuring the megastars of 2010. This week, Fly53 NME Radar Tour minx Marina And The Diamonds and Golden Silvers feature.  
**Monday, September 28, 5pm**

## PLUS...

### WEDNESDAY

#### NME LOVES JAY-Z

A look back at his best bits as 'The Blueprint 3' arrives.  
**September 23, 9am**



### THURSDAY

#### EXAMPLE PRESENTS CLUB NME

Rapper's dancefloor picks.  
**September 24, 9pm**



### FRIDAY

#### TOP 10

Manic Street Preachers' 10 best videos.  
**September 25, 11am**



### SATURDAY

#### THE NME ROCK CHART

Paramore, Biffy and Green Day battle it out.  
**September 26, 8am**



### SUNDAY

#### HEAD TO HEAD

The Cribbs take on Franz Ferdinand this week.  
**September 27, 2pm**



### MONDAY

#### NON-STOP ANTHEMS

Arctic, Enemy, Coldplay - it's all killer for the next hour.  
**September 28, 1pm**



### TUESDAY

#### THE ASHER ROTH MIXTAPE

Beastie Boys and RATM are among the rapper's choices.



Full listings: [NME.COM/NMETV](http://NME.COM/NMETV)

## The NME Chart TV



1 FRIENDLY FIRES  
KISS OF LIFE

2 ARCTIC MONKEYS  
CRYING LIGHTNING

3 BLOC PARTY  
ONE MORE CHANCE

4 FLORENCE AND THE MACHINE  
DRUMMING SONG

5 KASABIAN  
WHERE DID ALL THE LOVE GO?

6 YEAH YEAH YEAHS  
HEADS WILL ROLL

7 BAT FOR LASHES  
SLEEP ALONE

8 FRANZ FERDINAND  
CAN'T STOP FEELING

9 LITTLE BOOTS  
REMEDY

10 BIFFY CLYRO  
THAT GOLDEN RULE

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## DON'T MISS



### METAL HAMMER MELTDOWN

Sunday nights keep on administering cochlea pain as Gill and Beez, our resident metalheads, spin the best new metal alongside the death-heavy classics. Fans of Maiden, Slayer and Van Halen would be foolish to miss the show, which also features a slot called MTA or Music To Avoid. Request your tracks at [twitter.com/metal\\_hammer](https://twitter.com/metal_hammer).

**Sunday, September 27, 7pm**

## ALSO THIS WEEK...

### NME FORUM

This week NME's resident shorts wearer and specialist on all things ska punk Ben Patashnik joins Iain Baker on the round table to discuss the latest releases.

**Wednesday, September 23, 4pm**

### NME MODIFIED

NME Radio's very own James Theaker rolls out the indie remix big guns, plus some special new dancefloor monsters tonight, so tune in and turn up.

**Saturday, September 26, 9pm**

## ON THE PLAYLIST...



IAN BROWN  
Stellify

THE ENEMY  
Be Somebody

WHITE BELT YELLOW TAG  
Remains

THE RAVEONETTES  
Heart Of Stone

BAD LIEUTENANT  
Sink Or Swim



ECHO & THE BUNNYMEN  
Think I Need It Too

BOMBAY BICYCLE CLUB  
Magnet

FEVER RAY  
Seven

CHAPEL CLUB  
Surfacing

MIKE SNOW  
Black & Blue



AIR  
Sing Sang Sung



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

by **YOKO ONO**

The musician and artist on The Beatles, Lennon's revolution and why music is the best education...

## **JOHN CREATED THE BEATLES, BUT THERE WOULD BE NO BEATLES WITHOUT PAUL.**

"John created The Beatles – he put it together. He named it. He was the leader. He encouraged everybody to go out there and make it happen. And it was a revolution – before that there were some kids who could play guitar. But now after that revolution most kids can play guitars. It's a totally different world. Do I worry I might upset Paul saying John created The Beatles? Paul shouldn't be upset, John said it himself many times. When John decided to pick Paul up he was surrounded by girls and very popular and John was afraid Paul was going to take over. But he also knew if he didn't pick up Paul it wouldn't go anywhere. Also, Paul knew all about chords and John learned that from him. Are me and Paul OK now? Look, both of us believe in trying to create a better world and he's doing his share. I respect that and I hope he understands what I'm doing too. The really good thing he did recently was [back the vegetarian campaign] Meat Free Mondays. I think that was brilliant, I joined him on that."

## **THE WORLD IS STILL AS SEXIST AS IT EVER WAS.**

"A lot of my family were intellectuals and I decided early on I wanted to be a composer – I wanted to be different from them. But my father, who was in banking, told me that there were no women composers, so maybe I should just sing other people's songs rather than write my own. He meant well, but when someone says that, it just makes you want it even more. Even when I was in the New York avant garde scene there was a sexist attitude. It was either that, or everyone else in the scene was so eager to have their own space, that anyone who came in was annoying to them – especially if it was a Japanese woman. One of the reasons that I survived at all was because of John – we came from different environments, but we were both rebellious. And that attitude always kept us going. If my father said, 'You can't be,' that was a sure-fire sign that I should be."



## **THE PURSUIT OF JUSTICE IS AN ADMIRABLE THING.**

"John was very concerned with the idea of justice. Where did that come from? I don't know. I think it's him. I think it had to do with the fact that he was considered Liverpool/Irish – which was the dirt, which was the worst. His father was Liverpool/Irish, his mother was English. So he related to the persecuted people in the sense and he was one of them as well. It's like how much he cared about women – there's a book by Elizabeth Gould Davis called *The First Sex* about what women have done in history, and how things have been swung around to be credited to men. Me and John tried really hard to get this book in the 1970s, but it was sold out everywhere in New York. Then one morning I woke up and John was sitting in bed crying. He'd woken up early, got the book and read it while I was asleep. He just said, 'I didn't know.'"

## **"THE CLAIM THAT I BROKE UP THE BEATLES IS FALSE. I ENDURED THAT STORY FOR 30 YEARS"**

### **IF YOU'RE COMMITTED TO YOUR ART, IT DOESN'T MATTER WHAT ANYONE THINKS OF YOU.**

"The claim that I broke up The Beatles is totally, totally false. I endured that claim for 30 or 40 years because I didn't want to say that John wanted to break it up – we were partners so I kept quiet about it and I was the one who was blamed. But because they were such lies it didn't affect me so much. They said I was after John's money or something. Even now when people like Cat Power or whoever say they admire me, I worry they'll be persecuted by people who don't like me! There were so many things said that were outrageous, but I was focusing on my work. It's a kind of corny expression, but I'm a dedicated artist. I'm totally into that, so everything else is happening somewhere else – in a way, it's like being a scientist who's

researching and working on finding something that can better the world."

## **MUSIC IS THE BEST EDUCATION A CHILD CAN GET.**

"I was lucky that when I was younger my mother put me into this school of old education and music. The homework was to listen to all the sounds of that day then transpose them into musical notes. The kind of thing I was able to do was, when the clock strikes – 'DONG DONG DONG DONG' – I could transcribe those sounds. It taught me how to listen to music in the most elaborate way – that was my introduction to music."

## **MY SON WILL ALWAYS MAKE ME THINK OF JOHN.**

"I made my new album [*Between My Head And The Sky*, produced by Sean Lennon] at [the old site of] The Hit Factory in New York where me and John made 'Double Fantasy'. I didn't select the studio – Sean did. I just went there because I love the studio, not because I thought it might bring back any particular memories. I think when you're at a place to be creative you don't really think of things like that. John and Sean are very much alike physically, but John was much more forward, and Sean is a bit more passive-aggressive. But my son does lots of things that remind me of John. One night I was sleeping on the couch

in the studio and I felt someone put an army surplus jacket on top of me, like a blanket. It was Sean, but I remembered John had done exactly the same thing all those years before. The only

difference was that John's coat was slightly softer. Isn't that amazing?"

## **DID YOU KNOW?**

■ John Lennon once described Ono as "the world's most famous unknown artist: everybody knows her name, but nobody knows what she does".

■ 'Don't Worry Kyoko (Mummy's Only Looking For Her Hand In The Snow)' was written when Ono didn't know where her daughter was – her ex-husband, film-maker Anthony Cox, had abducted her. Mother and daughter weren't reunited until 2001.

■ In 2002, Ono inaugurated her own peace award by giving \$50,000 (£31,900) prize money to artists living "in regions of conflict". Israeli and Palestinian artists were the first recipients.





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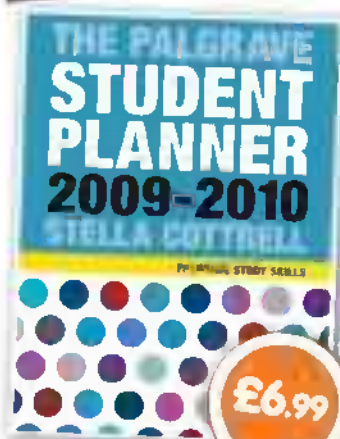


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