

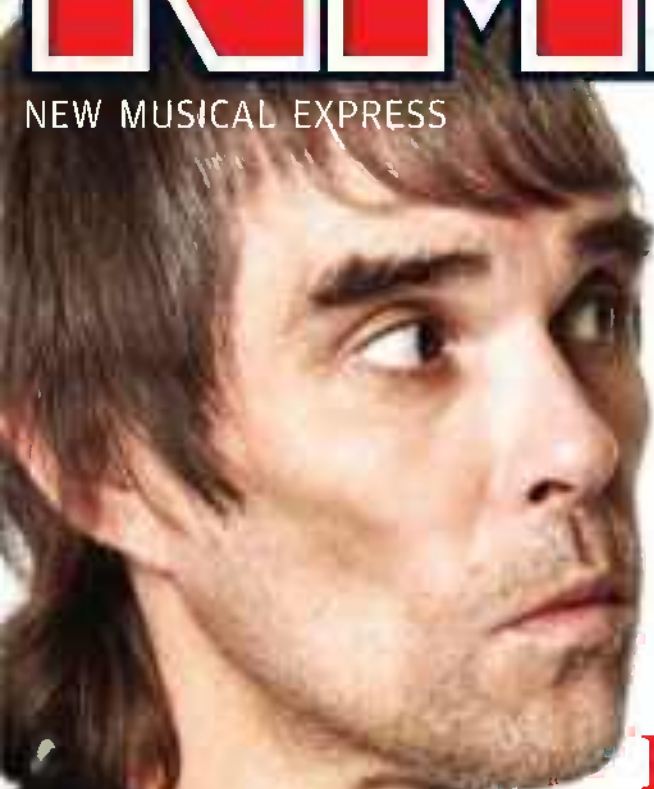
# THE BANDS SET TO SMASH 2010

Starring The Drums, Girls and Music Go Music p10

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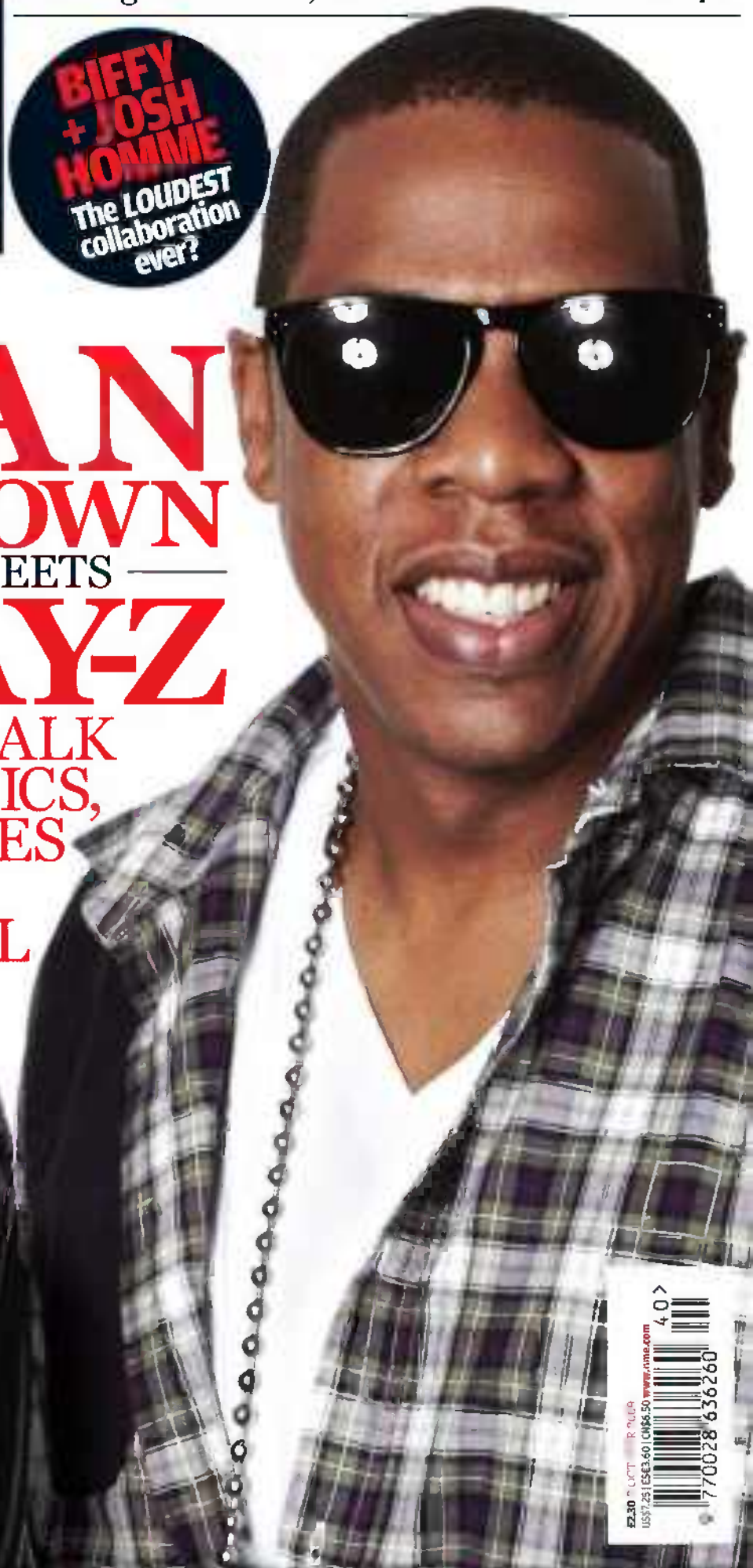


## IAN BROWN

— MEETS —

## JAY-Z

TO TALK  
POLITICS,  
THE ROSES  
AND  
NOEL



**BLOC  
PARTY**  
Why Kele  
needs  
time out  
p13



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## FLY53 NME RADAR TOUR

### SNAPSHOT

## AND AWAY THEY GO...

**T**he front row were put on "camel-toe watch" by Marina Diamandis for the opening night of the FLY53 NME Radar Tour, as she took to the stage in some super-tight leggings. Rolling into Oxford's O2 Academy 2 last Thursday (and thankfully devoid of any wardrobe malfunctions), NME's new music showcase was declared to be "like the first day of summer camp!" by Local Natives singer/guitarist Taylor Rice. His own band's set followed an impressive Yes Giantess performance and, after Marina And The Diamonds' turn, Golden Silvers delivered a suitably exciting finish, rounding up all the musicians afterwards for a party that stretched long into the night. "We'll all crack open a beer and get talking about things soon," were singer Gwilym Gold's words.

The tour continues this month - see [NME.COM/tickets](http://NME.COM/tickets) for more details.

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# WHAT'S ON THE

## 10 TRACKS TO CHECK OUT THIS WEEK



### 1 DEVENDRA BANHART

#### Baby

We could tell by the faint waft of patchouli and the tinkle of prayer bells that new folk's most acid-fried son was due for a return. Hippy-baiting aside, his new offspring is a gently shuffling, Zappa-esque, Tropicália-tinged thing that's as easy as Sunday morning with nothing but pyjamas, sofa and toast. It gives a good sense of the flavour of his new album, 'What Will We Be', due out at the end of the month.

[On MySpace now](#)

### 2 DIZZEE RASCAL

#### Bonkers (live)

Thought you were sick of it, even though it still makes you laugh like a buffoon every time you hear that ridiculous robotic voice and those farcically aggressive synths kick in? Well, check out this countrified slide guitar version, performed on *Later... With Jools Holland* and discover that this is the monster hit that just keeps giving. [On YouTube now](#)



### 3 ROYAL BANGS

#### War Bells

Royal Bangs are mountain men. Not in the born-in-a-barn, your-dad's-your-sister, in-the-dark-a-man's-mouth-feels-very-much-like-the-mouth-of-a-goat, squeal-like-Ned-Beatty-in-*Deliverance* kind of way. But these five musicians do happen to reside in the Smoky Mountains of Knoxville, Tennessee and their ebullient and chipper guitar pop scales summits of joyfulness on this album opener. [On MySpace now](#)

### 4 THE KILLERS

#### Pretty In Pink (live)

The Killers suffered two stage invasions in Hollywood last week. First up was talk show host Jimmy Kimmel, who barged on to do - oh, the hilarity! - an impression of Kanye's VMA invasion! Welcome to the bandwagon, Jim-Bob. Much more satisfying was the imposition of suave '80s popsters The Psychedelic Furs, who swanked on to perform a slinky rendition of the Furs' hit 'Pretty In Pink', famously featured on the soundtrack to the brilliant John Hughes film of the same name. It was a beautiful moment.

[On YouTube now](#)

### 5 GRACIOUS K

#### Migraine Skank

The song that's been more persistent than a nagging hangover headache, this is a product of the keep-it-simple school of dance anthems. No surprise, really - he's Dizzee Rascal's cousin and went to school with Tinchy Stryder, so he's been keeping good company as far as rough-edged crossover hits go. Hands on your head, and show me...

[On MySpace now](#)





# NME STEREO...

## 6 **LITTLE COMETS** **Adultery**

Bright, shiny, herky-jerky oddness the likes of which we haven't heard in far too long. Beware, for while you may think you're on familiar ground, with all the odd angles of The Futureheads and Good Shoes poking out, this Newcastle quartet's tale of love on the sly and relationships gone awry ("*tension grows/The signs of cavorting still cling to his clothes*") has a great, lush chorus in the manner of The Killers hidden away in its pockets. So just when you're least expecting it, BAM! Classy pop euphoria in your face. [On MySpace now](#)

## 7 **MASSIVE ATTACK** **Pray For Rain**

Refreshed by vocals from TVOTR's Tunde, the rolling drums and doleful piano of this track from new EP 'Splitting The Atom' suck you into their world in a way few other bands can.

[On YouTube now](#)

## 8 **UNGDOMSKULEN** **Idunno** **(Gold Panda Remix)**

It seems fitting for a band whose name means 'youth school' that their spazz-rock grunge'n'roll sound should possess all the mania of a Ritalin-deprived, ADHD-afflicted child throwing up all over the gym floorboards. Thankfully Gold Panda is at hand with a bucket and mop to tidy up this Norwegian outfit's wayward behaviour and medicate a remedy of precision drumming, pounding woodblocks and ordered sonic fanaticism on this toe-tapping happy remix.

[On NME.COM's Pinglewood blog now](#)



## 10 **JANEE AND BLESS BEATS** **Sex In The City**

Thankfully nothing to do with the execrable, patronising, lobotomised TV series and film of a very similar name – multi-talented Manchester songwriter Janee Bennett sounds like the kind of party girl who has better things to think about than bloody shoes. Only 21, she's already collaborated with Roll Deep (on 'Do Me Wrong') and won the support of Tim Westwood (who cameos in the video). This Latin-flavoured, bass-heavy track, powered by 'Wearing My Rolex'-producer Bless Beats, is rude, fresh and kinda brilliant.

[On MySpace now](#)



## 9 **MY TIGER MY TIMING** **I Am The Sound** **(Portmanteau Remix)**

Can the sound of a weeping heart induce such an illustrious dancefloor hit that will make you want to simultaneously shuffle your feet while bawling your eyes out? In this case, yes. This second offering from this New Cross quintet gets a flamboyant remix from Portmanteau that beats on the original with feist and fervour while buoying up their at-times thoughtful, at times dark lyrical intent.

[On NME.COM/mp3blog now](#)

## ...AND WHAT ISN'T

### **KINGS OF CONVENIENCE** **Boat Behind**

"So we meet again after several years of separation," begin Erlend Øye and Eirik Glambek Bøe flatly and, gosh, they sound almost as thrilled by the prospect of another album of their terminally grey, fey, bedwetting tedium as we are.

### **COBRA STARSHIP** **Good Girls Go Bad**

An endlessly lame corporate pop sheep in equally lame Auto-Tuned emo scene-wolf clothing. Like Alphabeat with fringes and issues.

### **SKUNK ANANSIE** **Squander**

What, has Skin run out of money for head polish or something, so she needs to raise funds with horribly overwrought self-indulgent soft-rock offal like this?

### **LFMAO** **I'm In Miami Bitch**

Cut your fucking hair and get a job. If we wanted oh-look-mummy-I-just-learned-how-to-make-dance-music beats and lame posturing, we've got Autokratz already, cheers.

### **COSMO JARVIS** **She's Got You**

The urge, upon hearing this skiffle-indie travesty, to go out and smash every ukelele ever made into jagged splinters and then use those splinters to puncture our eardrums in order to avoid any such further pain, is really quite strong.



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Biffy taking a break from album sessions in LA (insert) and Josh

# NEWS

ENED. WHAT'S HAPPENING

Edited by Paul Stollas

## First Monkeys, now Biffy...

Queen Of The Stone Age's Josh Homme helps inject some pop into the Scottish trio's fifth album

**A**retic Monkeys got him in to toughen up their sound, but Biffy Clyro have called on Josh Homme to do the opposite and make their album "popper".

It seems the Queens Of The Stone Age singer is the man to work with this year, but as the Scots discovered during sessions for recently completed fifth album 'Only Revolutions', you can't pigeonhole Homme. "We want to always be a rock band but, I mean, we've got to change," explained frontman Simon Neil of the album, which was recorded with veteran producer Garth 'GGGarth' Richardson, best known for his work with Rage Against The Machine and Gallows. "For us it's interesting to explore

different arrangements and the way songs are actually formed."

That meant employing some instruments not normally associated with a Biffy Clyro album. "We've got beautiful brass on there, bass clarinets, we've got strings, we've got keyboards," said Neil. "We went absolutely nuts, just totally over-the-top on it, and we're completely over the moon with how it all sounds. I've never been this happy with a record we've finished before."

Not that the album - due out on November 9 - is entirely devoid of Biffy's love for classic guitar riffery.

"There's a lot of big riffs on there, don't worry about that! But also a lot of beautiful keyboard stuff too, and there are a few pop moments on

**"We went absolutely nuts, just totally over the top on the album"**

**SIMON NEIL**

there as well," said Neil, and this is where the Queens Of The Stone Age leader stepped in. "We actually have Mr Josh Homme playing guitar on one of the poppier tracks, called 'Bubbles' - though he plays this really mean, crazy solo on it"

All Biffy Clyro have to do now is work out how to play the album live later this month.

"If we could afford it we'd like to take the strings on the road," admitted Neil. "It would just sound incredible!"





# LILY: 'No more albums from me... now sort downloading'

As **Lily Allen** quits making records, we investigate what's next for both her and the filesharing debate

**L**ast Wednesday (September 23), Lily Allen's personal campaign against illegal filesharing, which had already drawn comments from artists including Radiohead, Take That, Muse and Bat For Lashes, came to an abrupt end.

Writing on the blog she set up to document her campaign – since deleted because “the abuse got too much” – the singer said she was withdrawing from the debate, then dropped the bombshell that she was not planning to release any more albums and wouldn't renew her record deal with EMI.

Now artists involved with and affected by Allen's campaign, including Radiohead's Ed O'Brien, have spoken to *NME* about filesharing, the Government's plan to cut off illegal downloaders' net connections and what it all means for new bands.

“Just so you know, I have not renegotiated my record contract and have no plans to make another record,” Allen wrote on her blog. “I do however remain a fan of new music, so this is not some selfish crusade.”

Her spokesperson then told *NME* that the singer, who has gigs booked until December, “is not quitting pop music”, saying she was concentrating on promoting her second album, ‘It's Not Me, It's You’. But with Allen having outlined her desire to pursue other careers, speculation as to her motives and next steps has already started.

“I've been on the road for four years and I've given my voice a real run for its money,” she said a few weeks before her blog entry, revealing in a tabloid she'd been offered a part in a West End play. “I'm struggling so I'm

Lily with a mic: you won't see this again, much; (inset) Radiohead's Ed O'Brien



**“After Lily, other artists are coming out to say, ‘This is killing us’”**

**RADIOHEAD'S ED O'BRIEN**

going to try something new”.

“Lily should be applauded for taking on the issue,” guitarist O'Brien, a member of the **Featured Artists Coalition**, said to *NME*. “I was talking to **Speech DeBelle** about this yesterday – it's the first time artists have come out and said, ‘This is killing us.’” He said he could understand Allen's wish to distance herself following the initial buzz the debate caused. “She's started to get a few knocks,” he pointed out. “If she doesn't carry on making music it's going to be a shame.”

**Andy Falkous** of **Future Of The Left** unleashed a vitriolic blog of his own earlier this year when the Cardiff rockers' latest album, ‘Travels With Myself And Another’, leaked. “I wrote it not as a condemnation of the downloaders,” he said. “But it's a question of knowing what it is you're doing and the effect it has. **Future Of The Left** have five times the amount of press **Mclusky** [the band Falkous led before forming FOTL] did but we sell fewer records. I live on less than I had when I had a temp office job.”

Falkous said he saw “education about consequences” as the key to making people pay for music – a notion O'Brien agreed with and that is at odds with the Government's proposals for new legislation. Business

**Secretary Lord**

**Mandelson** last Thursday (September 24) called again for the “temporary account suspension as a last resort” for illegal downloaders. O'Brien, who pointed out that many people download a few songs and then spend money on records, merch and tickets, said he had faith people could change habits without a “stick” to punish them. On Friday he signed an **FAC** motion to push for a ‘three-strike’ rule for downloaders before bandwidth would be restricted but not cut off.

“The only way to do it is to engage with people, offer them better, cheaper ways of getting their music,” he said, saying streaming sites such as Spotify and We7 could be part of the answer. He added that such measures should include making paid-for downloads more easily accessible and at a lower cost.

The Radiohead man's assertion still relies on faith – which is misguided in some people's views. “You're never going to stop file-sharing,” *NME.COM* user ‘Mitchell’ wrote. “The laws can change, but until the labels stop digging their heels into the dirt, they're the ones costing themselves the business.”

O'Brien was more optimistic that people's habits would change. “I have a lot of faith in human beings,” he said. “You need to say, ‘The consequences of your actions are that your favourite bands aren't going to get to make music.’”

**NANOS**

**DAMON'S OLYMPIC BID**

Damon Albarn is reportedly in the running to be the artistic director of the London 2012 Olympic Games opening ceremony. *The Independent* says the Blur and Gorillaz man has had talks with ceremony chiefs.

**EMPIRE OF THE SHUN**

Luke Steele has revealed that his *Empire Of The Sun* bandmate Nick Littlemore hasn't been in contact for over five months. “Last I heard he's in Canada and then he's in Vegas,” Steele told *Australian Associated Press*.

**BROWN SAYS ‘NO, SQUIRE’**

Ian Brown said that he rejected a new song from John Squire for possible inclusion on new album ‘My Way’, despite it being “pretty good”. Brown told *6Music* his son advised him against pairing up with his ex-bandmate.

**FLIGHT OF THE ROCK BAND**

*Rock Band* fans will be able to choose from three *Flight Of The Conchords* tracks in a new game. **Bret McKenzie** has confirmed. “You'll be able to look like *The Beatles* and play our songs,” he told *TV Guide*.

**TRENT + NUMAN = GOTH DREAMS**

Trent Reznor says he's going into the studio with **Gary Numan**. He was tight-lipped on the details, telling *The Quietus*: “[It'll] probably [be] just a few songs to start with and [we'll] see how it goes on”.

PA PHOTOS/ANDY WILLISHER



Peter Mandelson with Leona Lewis: a meeting of minds



"Send all yo' demo tape-izzles to the usual adresslizzle, bizzle!"

# Snoop wants your demos

The new label bo\$\$ is eyeing a big 'G', too – Noel G, that is

**A**fter the recent announcement that Snoop Dogg is returning to the record label that distributed his first releases, Priority Records, as an executive, the Boss Dogg has given *NME* the lowdown on what he's going to do as a label chief.

Snoop said he was looking for new acts, suggesting he had his sights set on one prize scalp in particular. "Would I sign Noel Gallagher? Hell yeah," the Doggfather said of the ex-Oasis man. "Would I collaborate with him? Yeah, definitely. Set it up... I love his style. I'm definitely trying to find a rock band right now."

It wouldn't be the first time Snoop's dabbled in rock. In April he curated 'Johnny Cash Remixed' – adding a verse of his own to 'I Walk The Line'. "I'm interested in anything that's different, new and diverse," he said.

In the meantime, newly-installed 'Creative Chairman' Snoop has big plans to turn legendary West Coast rap label Priority Records – which released classics by the likes of NWA and Ice Cube but hasn't been active since the mid-'90s – into a force to be reckoned with again. In his new role he'll be re-releasing early Priority classics for the label's 25th anniversary and scouting out young talent to record a covers album of old Priority hits.

Snoop has handily installed himself as the label's first major signing, and despite declining record sales, is confident he has the chops to turn things around.

"My new album 'Malice In Wonderland' will save the music industry," he said of the album (out Dec 7) that includes production from Dr Dre. "It started out dark, but then I found some bright days. Then I realised this was the temperature I should be giving the industry!"

## BIG CHEESES

Snoop is not the first musician to end up with his own record label...

### SHUN GAGE

Founded by Noel Gallagher in 2001 "to give me something to do on my days off", the ex-Oasis man signed Shack and Proud Mary.

### LUCKINESS

Amy Winehouse has launched her own imprint to kick-start the career of her goddaughter, Dionne Bromfield.

### APPLE

Despite plunging The Beatles' affairs into disarray, Apple's output included such classics as Mary Hopkin's 'Those Were The Days' and Badfinger's 'No Matter What'.

### ROC-A-FELLA

Set up in 1996 as a portal for Jay-Z to release debut album 'Reasonable Doubt', Roc-A-Fella also counts Kanye as a client.

### DIRTEE STANK

Not revived until 2005, Dizze Rascal was releasing tunes – including a white label of 'I Luv U' – on Dirtee Stank when he was 16.

### THIRD MAN

Jack White's label, home to The White Stripes, The Dead Weather, The Raconteurs and Dan Sartin.

### THE BEAT

Mike Skinner's label was buried – he even broadcast the funeral online – in December 2007, with The Streets man declaring, "the traditional record label is dead."

### 429

A joint venture between Kings Of Leon and music publisher Bug Music, 429 Records counts Everclear, Dr John and The Proclaimers among its roster.

### IRONY BORED

Gruff isn't the only Super Furry with a label – drummer Daf has Strangetown Records (featuring The Peth), while keyboardist Cian runs techno label Som Bomb.

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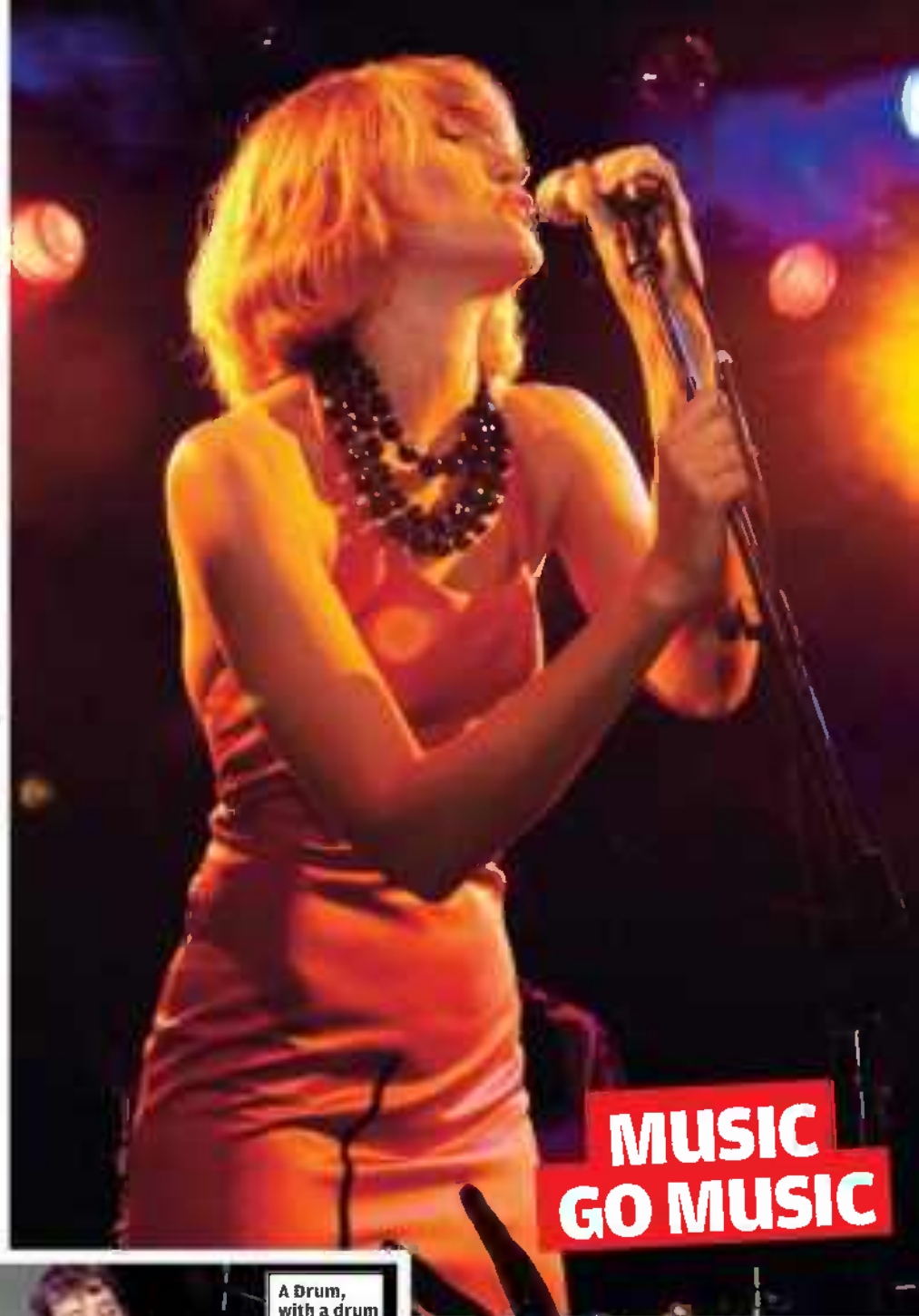
# turning the mind maps

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# Four days, three debut UK shows from America's most-talked-about **new bands**. Allow NME's New Music Editor to guide you through **'buzz week'**

**T**he Gods Of Gigging have made the end of September a sacred time. It's a week chock-full of gigs to get the capital's savage A&R people salivating like wild dogs and give everyone else a sneaky peak at the bands that will no doubt be tipped for domination at the beginning of next year.

"You spend all summer trudging around fields after your own bands, then come September it's time for new music," Moshi Moshi Records director **Stephen Bass** tells *NME* of this inadvertent annual tradition, which last year saw newcomers Chairlift and Amazing Baby pack out sweatboxes around the country. "This year seems particular exciting – a week with three very different US hopes. All amazing acts that seem to have a very natural way with songwriting. That's pretty special these days." The acts he's talking about are **The Drums**, **Girls** and **Music Go Music** – all former *Radar* stars and all making their UK debuts within days of each other.

Against the grain of your average 'buzz' show, Kentish Town's breezy boozier the Flowerpot has a key ingredient on this mild Saturday (September 19) evening: a vibe. Encouragingly for a band playing their first show in London, there are some genuine fans of The Drums here, squeezed in-between the hoodie rookie A&R brigade, who are guarding the exits like the weediest bouncers you've ever seen.

Suddenly, Boy George blusters in from the nearby PPQ London Fashion Week show with an entourage of 40-something fashionistas all decked out in sequined jump-suits. George is just in time to witness the room fill in approximately 1.7 seconds, as Brooklyn's latest set of baby-faced heartthrobs take to the foot-high stage at 9.45pm.

The '60s surf-pop band that we expect – no doubt due to The Drums' singer **Jonathan Pierce's** Florida roots – don't arrive, however, and instead we get a rites-of-passage '80s celluloid melodrama repackaged for an American Apparel ad. Luckily for them, and the sweaty crowd, it's amazing. With more frenzied flailing limbs than a harpooned squid and a thunderous emphatic energy The Drums' irresistible charms have hearts around the room missing beats.

"We've only played 20 gigs so far, but this is the best show of my entire life," admits a sweaty Pierce afterwards. "It felt incredible. We heard Boy George called us 'rent boys' – we'll take that as a compliment!"

Girls' whole shtick is pretty much at odds with the whole concept of 'buzz', unless you're talking about the kind of buzz available by the bag. In fact, the buttoned-up-unit shifters who tend to follow the buzz-trail like a pack of bloodhounds seem the complete antithesis to



**"We've only played 20 shows so far, but this was the best one of my life"**

**JONATHAN PIERCE, THE DRUMS**

the disheveled bunch of San Fran hippy-casualties who stumble onstage at Islington pub The Lexington the following Monday (21).

Good thing, then, that the industry-insiders in attendance tonight are cut from something of a different cloth. Signed to XL Recordings – or "Team XL" as they insist on being addressed – the whole label seems to be out watching the newcomers' UK debut. "I'm more excited about this than my own birthday!" confesses the label's in-house engineer **Rodaidh McDonald** and he's not alone.

The throng of grunge babes crowding around the front of the stage share the sense of occasion, greeting the band's wash of dazed, shuffling lo-fi indie with every ounce of warm cheer it deserves. It's all matted locks, chipped nail varnish and warm vibes as drop-out anthem 'Hellhole Ratrace' envelops the crowd. The road-trip soundtrack band of 2010 has arrived.

"People say being a 'buzz band' can work against you, in terms of hype eating itself," frontman **Christopher Owens** sagely notes from inside the eye of the storm, "but for us it's just a total joy to actually have people turn up to our gigs and listen to our songs!"

Of course every American band dreams of playing their debut UK show next door to the Queen, but LA's **Music Go Music** (MGM) actually fulfil that dream a day later (22). It all feels a bit adult in the Institute Of



Contemporary Arts aka the ICA, which shares a street with Buckingham Palace, but to be fair it would always be difficult to conjure some unhinged fantasy-disco carnage within an art gallery-cum-cinema.

Franz Ferdinand's Alex Kapranos is present, sizing up his recently recruited support act, as are Mystery Jets' Blaine Harrison and William Rees, who are first in line for a backstage chat, post-show.

For a first ever gig in Britain, MGM's production values are immense. The stage is lined with giant sand timers and golden *Phantom Of The Opera*-style masks, so it's a bit of an anti-climax that the band totter onstage with a giggle and mumble rather than, say, riding on a fleet of purple dragons.

Something MGM do have is tunes – giant, spangly hunks of nostalgic disco which are slapped before us tonight without the faintest hint of a backing track. With a full seven piece band, MGM glide their way through their odyssey with a bohemian LA flair that's part-stoner wedding band, part-B-movie space-sorcerer's coven.

"It was good, not quite magic, but nothing went wrong at all," observes frontwoman **Gala Bell** after all the instruments and hourglasses are packed away. "It's tricky to tell what takes things to that extra level. Maybe it's down to that 'buzz show' thing, people observing rather than enjoying..." The jury might still be out, but next year's Festival set is probably already booked.

And that's Buzz Week for another year. Next stop for this lot, it seems, will be those 'tips for 2010' lists.

**NME.COM**

Head over to [nme.com/newmusic/radar](http://nme.com/newmusic/radar) now to see clips of Girls, The Drums and Music Go Music



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# WE WANT ANSWERS!

This week:

**KELE OKEREKE**  
Bloc Party

**NME:** You've said Bloc Party won't be around for a "long time" after your tour this month. Is this the end?

Kele: "As a band we haven't really stopped. We've been going touring then straight into the studio then touring for the last five years. We all feel that it's right now that we could take a bit of time off. We've worked really hard and now it's time to live a little again. We're not going to be playing live for a while in the UK after these shows. We need time to decompress."

**How do you plan to do that?**

"It's kind of up in the air. Making music is something that's instinctive to me, it's not like something I have a choice in. I have to be creative. I've been doing a few other things. I'm writing some songs with my flatmate for this girl that we found called Storme. She's one of the most awesome girls I've ever met. It's going to go under the title Omega Beats. I'm constantly learning about my craft and I want to carry on learning."

**Is it a change to be writing lyrics for someone other than Kele Okereke?**

"Yes, but I don't think that's a bad thing."

There are other things that I'm doing as well, that was just something that occurred out of a joke and now I'm thinking quite seriously about it. I'm trying to do as much stuff that is exciting at the moment, then we'll see."

**Have you ever thought of doing anything creative outside of music, like writing?**

"It's funny you say that, because at the moment I'm writing a collection of short stories that I'm going to put out next year. That's been really, really helpful for me because it's been something I can do creatively without the band. One of the reasons why you start making music is to make your own worlds. It's great for me to have something to do that's completely on my own, it's been really helpful while we've been touring."

**When did you start to take it seriously?**

"I wrote a short story for a friend that was published, I think at the start of this year... I studied English Literature at school, but I didn't get to finish my degree because Bloc Party got signed. I've kind of always been interested in literature, but after writing the short story for my friend I realised that it's possible to try and get an idea down succinctly... so I've just been writing. I don't want to talk too much about the

**"THE IDEA OF TAKING A YEAR OR TWO OFF ISN'T SOMETHING THAT WE'RE SCARED OF"**

project because it's still up in the air, but I've been speaking to some publishers so it's quite realistic there'll be something out at the start of next year."

**And what of Bloc Party? Can you look ahead to your return or are you avoiding thinking about the band at the moment?**

"Definitely looking ahead! There is a new-found confidence and an ease with ourselves. I feel happier now than I ever have been as a person and I think that that's just knowing it's not all going to run away, that we've established something now. We know what we do,

we know how we do it and people like it. I know it's kind of woolly but I think there has been a change in this band over the last year and we are a lot more at ease with everything. The idea of taking a year or two years off isn't something that we're scared of. I think a few years ago we would've been."

**So this is the end of the beginning?**

"I think it's definitely the end of something. I think when we do reconvene as a band it will be very different, we'll be different people, and it'll be interesting to see how we make music again. It's worth doing it to make sure you enjoy yourselves, to have some perspective on your life."

## BLACK GOLD



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# MY MUSIC

## GARY JARMAN The Cribs

### My first record...

**'SOMEWHERE IN MY HEART'**  
AZTEC CAMERA



"When we signed to Wichita, the guy who signed us asked me what the first record I bought was. I said Aztec Camera

and he thought I was just trying to be cool. It was 1988, I was eight - I had no idea about cool! My mum took me to Boots and I had to sing it to the woman behind the counter. I still listen to it."

### I wish I'd written...

**'WATERLOO SUNSET'**  
THE KINKS



"It's my favourite song. It seems sad in some ways, but without being in any way soporific. It's a perfect pop song. The lyrics are so

evocative, they paint a pretty vivid picture in your mind. I think it's a real talent to write words that seem to flick between feeling quite sad and feeling really positive at the same time. It's probably the best song."

### Biggest impression...

**'DIRTY'**  
SONIC YOUTH



"I got into it when I was about 14 or 15. It's weird, at that point I'd never heard anything as noisy or drawn out and long. But

I listen to it now and it almost sounds like pop songs. I couldn't figure out how they were doing stuff like that. It seemed so inaccessible and so dense. I was only listening to straightforward punk bands, who were relatively simplistic. It seemed so weird."

### A record by a hero...

**'THE GLASGOW SCHOOL'**  
ORANGE JUICE

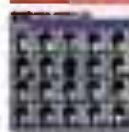


"It compiles all their early recordings, which is the best way to hear a band like that. Edwyn [Collins, frontman who produced

The Cribs' second album 'The New Fellas'] is a hero. He suffered from a terrible setback with his stroke but he's back now - Ry's played on a couple of his new songs."

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

**'A HARD DAY'S NIGHT'**  
THE BEATLES



"We'd drive over to Leeds or Sheffield or wherever to do a show and leave it on repeat. It was the soundtrack to so many

journeys on the motorway and late-night drives back. Ross was the only one who could drive. He was a really good sport, we used to do everything as just the three of us. He was so into 'A Hard Day's Night', it's his favourite album."

### Everyone should hear...

**'ENTER THE VASELINES'**  
THE VASELINES



"It's a compilation of basically all the seven-inches they ever did. You can't believe it when you listen to it - every song is

perfect. There are these pop songs, like 'Molly's Lips', then songs like 'The Day I Was A Horse', which is probably the greatest punk song. They're one of those bands who should have been massive. Maybe they were a bit too dirty to achieve mainstream success."



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

### My karaoke song...

**'KOKOMO'**  
THE BEACH BOYS



"It's one of their songs from the '80s, and considered to be their low point. It's almost like pastiche Beach Boys

- Brian Wilson didn't have anything to do with it. I've never seen Johnny [Marr, Cribs guitarist] do karaoke, but Ry enjoys it. I don't think I've seen Ross doing it, apart from when we were kids. We were at a holiday park, we did [Queen's] 'Crazy Little Thing Called Love' together. Ry's told me tales of going out with Franz Ferdinand and having long karaoke sessions."

### My first gig...

**'REWARDED FISH, 1993.'**  
WAKEFIELD UNITY HOUSE



"Apparently The Beatles also played Unity. Me and Ry got kicked out for being underage. I showed up as a naive

kid not knowing what to expect. I was scared of punks - people aren't afraid of them at all these days. I had this real fear and respect for them, it was really intimidating to go in. I guess I was green or something, I didn't expect it to be quite as debauched. But for all my fear of the punks I eventually got kicked out by a pensioner in a nice sweater."

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# LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Rebecca Robinson*

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

SAMSUNG



*Letter of the week*

## Jus' a rock star

**W**ith the end of Oasis (until the mega millions reunion show in 10 years' time) we still need the Gallaghers' spirit to flow through music to keep it interesting. Step forward Dizzee Rascal. With Noel's ability to pen a tune that can connect with the nation and Liam's cocky swagger all rolled into one package, it's not hard to see why he's the biggest musician around just now. And the fact that's he doing it independently? Proper rock'n'roll.

*Neil Renton, via email*

**For further proof that Dizzee Rascal actually is the best person ever check out the video of his epic snubbing of Kate Moss at the GQ awards. While the Gallaghers pandered shamelessly to that high society bullshit, Dizzee remains a man of the people. Respect! – RR**

## COLDPLAY GOOD? ARE YOU SURE?

Oh dear, Kelly Murray. What can I say? Having recently watched the same gig at Wembley (NME, 26 September), one thing about the evening clearly stood out and Cheryl Cole very neatly summed it up by saying, 'Coldplay are a British band of whom we should feel very proud'. I think the majority of the 70,000 crowd would certainly agree with her. We were wholly entertained, not just by Coldplay but by all supporting acts, all of whom (and I include Jay-Z) would never get the chance to play a stadium the size of Wembley and all were extremely grateful for the opportunity to do so. I've seen many live bands over the years and rarely have I left a venue feeling so uplifted. Kelly, are you paid to write subjective reviews? If so, and you really don't like Chris Martin and his ego, please stay clear of future Coldplay gigs. Or better still, send me the ticket!

*John Norris, Oxford*

*Elementary mistake there John, you seem to have confused playing Wembley with: The Secret fucking Millionaire. Oh boo hoo, all of the bands were extremely grateful to lovely Coldplay for giving them their one shot at the limelight, how typically charitable of them. Once again their plan to be insufferably inoffensive do-gooders succeeds. How could anyone possibly benefit from an association with a band who have enjoyed 10 years of inexplicable praise from inspid cry-baby morons without writing a single piece of interesting music or an inspired lyric? If Coldplay are a British band we can be proud of, it begs the question, just how low have our expectations got? – RR*

## NMEPE?

I have a question. This magazine is called *New Musical Express* yeah? Since when is it the *New Music-Except-Pop Express*? Ciara's email (NME, September 19) about The Saturdays made me think, PEOPLE ARE ENTITLED TO THEIR OPINIONS! I don't like The Saturdays either but come on, shut up. Please. Sorry if this letter's a bit shit, I've never written in before.

*Becca, via email*

*It's not called that, that would be a terrible name. Besides, what's even the point in being into indie music if you're not going to have a good chuckle at the musical tastes of those less enlightened than yourself? You're totally missing the whole point – RR*

## BAH HUMBUG (PT 1,763)

I can't believe everyone's hating on 'Humbug'! I think it's brilliant and



The Saturdays: who likes 'em?



# STALKERS

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



**ASHLEY, HULL**

"This is a photo with me and Harry McVeigh from White Lies, before their gig in Leeds"



**TAPPY, VIA EMAIL**

"This is me and Ian Brown - I'm excited about making my NME debut..."



**HOLLY, ST ALBANS**

"This is me and my friend Sarah with Ed after the Friendly Fires homecoming gig. He was lovely"

## HEY EVERYONE, LET'S ALL BE NICE

It amazes me how many people write in to this letters page to tell you how shit you are. WHO THE FUCK ARE THESE PEOPLE? They're obviously still buying your magazine and have plenty of time on their hands, they try and make you feel personally guilty for not featuring enough of their favorite band. So can I plead that they stop complaining - unless it's about Green Day. **Richard Wiggins, Crawley**

**Richard, meet Ronan... - RR**

## ...OR NOT

Right, first of all let me make it perfectly clear that I don't buy NME (I in fact scrounge it off my brother's weekly subscription), I just want to let it be heard of my outrage at your constant arse-massaging of Wild Beasts. They are utter, pathetic shite - of the hundreds of gigs I've been to, without a doubt they were clearly the worse, the crowd were literally gawping at the dreadful shit directed at them and for the first time I turned my back on a band and walked away to the bar with my hands over my ears. Get it sorted, NME, and don't back awful music, you're losing it. PS what the fuck is 3/10 for Twisted Wheel? **Ronan Morrissey, via email**

*Are people still bothered about that Twisted Wheel review? Are people actually still bothered about Twisted Wheel? Are Twisted Wheel still bothered about Twisted Wheel? - RR*

## LOVING NME WRITERS

Hello all at NME. I admit I do not read your magazine as much as I used to but reading your letters page this week, I fell a little in love with TH's replies (NME, September 19). I searched the page to find out it was a lady. I have only dabbled in the Katy Perry ways of affection with lovely ladies as I do enjoy the 'destructive arty' types of the male species instead. After reading someone with such snappy paragraphs, it makes me want to say if you ever want to move to the countryside and marry a boy with limited affection but a discount on stationary, then I'm all yours. Oh, and it's OK to bum Arctic Monkeys because I can't remember who Marmaduke Duke are. **Simon, via email**

*Simon please, give me a chance. Tessa's great and all but I get a discount on books, we could herald a new generation of understated power couples. Let's break free from these rock'n'roll chains and live happily ever after with a house full of slightly*

LET US KNOW WHAT YOU THINK AT:  
[www.twitter.com/nmemagazine](http://www.twitter.com/nmemagazine)

*reduced-price items. That said, if you can't remember Marmaduke Duke I have doubts as to whether you'll even remember reading this - RR*

## HATING NME WRITERS

There's a reason everyone says Oasis' last good album was 'What's The Story' Morning Glory?', Hamish MacBain (NME, September 12), and it's not simply because they're all jealous haters. I liked Oasis too, but saying, "well, no one's even gonna care when whatever band you like splits up" to anyone who thinks Oasis are shite (and yes, they HAVE sucked for over a decade) is fucking childish, and irrelevant. The amount of people rejoicing over the split of Oasis has nothing to do with them 'mattering', it's just because they were popular. There were no doubt hundreds of "THANK FUCK" sentiments expressed when Spice Girls split, yet when Pixies split I highly doubt it caused even half the furor, and they matter far more than Spice Girls (and Oasis, for that matter). **Patrick Keane, via email**

*I rang Hamish to ask him for a response but when he picked up I could just hear the purr of a vacuum cleaner and then a brash Mancunian came on the line and said he wasn't free to talk. I heard Hamish shout something about the washing up but then the line went dead. Sorry - RR*

## SEND US YOUR LETTERS

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# AND ANOTHER THING...

In case you've still not made your point

## A THOUGHT

Why do people talk about "thinking man's music"? If I spent my time thinking I would lose most of the fun in my life and not enjoy half the bands I like.

**ARTHUR, VIA EMAIL**

What did you think of the review of the Twisted Wheel album? - RR

## COLE LOTTA LOVE, OR NOT AS THE CASE MAY BE

Cheryl Cole in 10 Tracks You Have To Hear This Week (NME, 19 September)? You are having a fucking laugh.

**THE WENCH, ASHINGTON**

Yes, at you - RR

## GOOD CALL

Has anyone else noticed that Muse's song 'Uprising' sounds exactly the same as Blondie's 'Call Me'?

**TEO\_K, VIA EMAIL**

And the new Julian Casablancas song is 'Rebel Rebel' played on a synth? Have we used up all the music? - RR

## GIGMATES NEEDED!

Help, I need someone to come with me to see The Big Pink in Liverpool. Preferably someone who lives in South Sefton. I can't find anyone else that has heard of them and I'd love to go (but just not on my own).

**DAVID, LIVERPOOL**

Bless. Anyone? Send me a photo and I'll think about it - RR

## A LETTER FROM SOMEONE WHO ISN'T CALLED ANDREW

Saw you printed my comment about The Cribbs and Nick Grimshaw (NME, September 26). Cheers. However, you credited it to 'Andrew'. Who the fuck is Andrew? I like recognition for my secret-vocalist-spotting-ability. Pricks. I expect to see a full and grovelling apology in the next issue.

**[CENSORED], LONDON**

Sorry, person-who-isn't-called-Andrew. We were going to rectify matters this week but seeing as you called us pricks... - RR

a fairly logical progression from their previous sound. They couldn't keep churning out music like before. Every young pretender who followed in their wake (Little Man Tate, Milburn etc) killed off that style of music. It's crucial for bands to move forward. Need I remind you of another group of four northern lads, adored by boys and girls alike, who started off making dancey pop music before letting their sound change? I believe they're still quite popular to this day (remastered albums, computer games, NME covers etc). Or what about about the studious Oxford group who realised that without a killer third album and a progression in style, they'd just be a footnote in Britpop history?

**A Riding, via email**

*Did Ride have three albums? - RR*



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## NME LOVES

The Welsh DIY no-wave phenomenon who shun the web

# ISLET

Islet (l-r Alex, Emma, John, Mark): shunning the web... and chairs

**T**ypical. You arrive in Swansea to talk to a small gathering of local music types – at the Unconvention festival – about how they might get themselves in music magazines.

But the band who everyone is talking about – and thus the band who don't need to know such things – is one that played last night. Islet is their name, four is their number (Emma, Alex, brothers Mark and John), Cardiff is their home and non-existent – as we discover – is their web presence. Twelve people witnessed what was their seventh ever show last night. All of them went home and put the words 'Islet' and 'MySpace' into Google. Nothing. Someone tells us that some of them used to be/are in The Victorian English Gentlemen's Club and Attack + Defend. Still nothing.

"It's not an intentional thing to make people search for us," says bass/drum/other stuff-player Emma. "It's just that we don't really need one. Just because everyone else does, doesn't mean that we have to."

"Someone said to us, 'Just put pictures up for now!'" continues Mark (keyboards/guitars/other stuff). "We thought, 'That's exactly not what we want to do...'"

Today, however, post-mentioned gig, there is somewhere you can witness their music. One of the 12 attendees – Huw Stephens – has got them a radio session (check the *Radar* blog for streamed results); two of the others, meanwhile, were so enamoured with what they saw that they built a fansite – [thisisislet.com](http://thisisislet.com) – overnight, utilising the phone videos they made during the show. There are songs called 'One Of These Worlds' and 'Holly'. Albeit in raw form, these videos showcase the well drilled but chaotic sound of Islet. It's an ecstatic, freeform kind of no wave, involving lots of instrument swapping, sometimes two drummers, always plenty of spontaneous excitement.

"When we started, we were listening to rhythmical things – Os Mutantes, for example – that made us excited," explains Mark of how this sound was birthed.

"There's loads of bells, tamborines and shaky things" "Yeah, we always wanted Islet to be fluid rather than solid," continues Emma.

"With lots of well-placed yelps," adds Alex.

Emma: "We all like to sing. Everybody likes to sing!"

Now, the plan is a simple one: do more gigs, write more songs, try not to worry about the fact that now there's a feature on Islet in *NME* that will make people come a-hunting. This is the priority. "It seems like the time and the place to do it," says Emma.

It's pronounced 'Eye-let', by the way. Remember that. **Hamish MacBain**

## NEED TO KNOW...

**What:** Joyous percussive DIY mentalist diehards  
**For fans of:** Nation Of Ulysses, Os Mutantes, Los Campesinos!  
**Download:** Erm...



# RADAR

## OTHER STUFF YOU SHOULD KNOW ABOUT



### INDIE FRINGES

Cult Parisian space cadets go hyper-drive

## YETI LANE

Imagine you've made a trio of critically acclaimed albums dripping with sultry space-rock genius, but the public just don't want to know. What do you do? If you're Parisian psych-prog quartet Cyann & Ben, you reinvent yourself, Cyann 'does one' in the process, and start anew. Leaving behind the epic soundscapes of their old incarnation, guitarists, keyboardists and vocalists Ben and LoAc and drummer Charlie became Yeti Lane. Increasing the tempos, they suddenly noticed strange rhythmic limb movements at their gigs.

Their self-titled debut, released in January 2010, might come bubbling with catchy choruses, but there's no standard indie here

– instead there's masterful kraut-pop (debut single 'Lonesome George', out October 5), twisty Pavement-indebted alt rock ('Think It's Done'), dark-hearted laments ('Black Soul') and even mariachi stomps ('Tiny Correction').

"We focused on the pop craftsmanship," explains Charlie. "The rhythms are more important. This album is a reaction to Cyann & Ben. The next album will be different too..."

The world might have missed out on Cyann & Ben; don't let it happen again. *Tom Pinnock*

### NEED TO KNOW...

What: Gallic psych-prog-pop auteurs  
Download: 'Lonesome George'

### UNDERGROUND UPRISING

If Metronomy said "fuck dance, let's art"

## GYRATORY SYSTEM

Gyratory System is the malevolent, quivering creation of Dr Andrew Blick – by day a House Of Commons employee, by night a musical scientist creating surreal kraut-disco for true outsiders. His disjointed concept album, 'The Sound-Board Breathes', was formed around a principle he calls 'The Process'. In his own words: "We devise a formula to produce a backing track, then layer random performances on top of that, then rearrange them using the original formula." In layman's terms: an accomplished trumpet player jams the hell out of a series of mechanical one-man bands, then shuts himself in a laboratory to hone the results with his panpipe-playing dad.

The resulting tracks are – so we're told in no

uncertain terms – a conceptual discussion of "fate versus pre-determination", while still managing to sit happily in the squishy centre of a musical Venn diagram of Steve Reich sensibilities and glitchy, bleepy hooks.

But back to Big Ben: "You'd be surprised how many people in bands work [at the House Of Commons]. I see people like Crispin out of Longpigs all the time. Politics is a form of showbusiness." And so, in its own weird way, is Gyratory System. *Elizabeth Sankey*

### NEED TO KNOW...

What: House Of Commons employee has wicker wars with wind-up piano  
Download: 'Sea Containers House'



### BLOG BUZZ

A gentle-rush of BCN back-to-the-future electro

## DELOREAN

This has been a good year for wistful, sun-bleached electro-bliss: Empire Of The Sun, Air France, Memory Tapes and now Delorean, who roared into our rear-views this summer with their peachy Phoenix-style pop. The band have been together for eight years, but it was only when they relocated to Barcelona from the Basque Country in 2006 that they shed their teenage punk shackles and embraced a more euphoric sound. They got into Barca's techno scene, graduating to house clubs, dubstep raves and finally putting on their own parties.

"We don't like clubs where people are too aware of themselves," declares lead Delorean Ekhi Lopetegui. "Our parties are more loose – you can just dance and bounce and hug your

friends." Which is exactly what you want to do when listening to Delorean's delirious piano-house re-rub of Mystery Jets' 'Half In Love With Elizabeth', or 'Seasun' from their recent EP (on Flukids' label Fool House), inspired by the late Formula 1 legend Ayrton Senna.

"He had so many good sayings," enthuses Ekhi. "For example: 'When things are under control, it means there's something wrong, that you're not giving your all'. We feel the same way with our music." *Sam Richards*

### NEED TO KNOW...

What: Lektro-sangria: cool, fruity, Spanish and refreshing  
Download: 'Seasun'





New Boyz: the cool jerks



## SCENE REPORT

# Jerk

The lowdown on the hip-hop dance craze that's starting riots in Los Angeles

**N**ow, more than ever, hip-hop is entwined with dance fads. It's therefore very much fitting that a new style of music – jerk – should sprout from a recent urban dance phenomenon.

Jerkin' is an LA born dance, with moves that include the 'SpongeBob' and the 'Reject'. It is performed by young dance crews with names such as Kream Kidz and The Rangers, who compete at 'functions' where an audience of teenagers decides the winner. The moves may resemble those in fellow LA dance movement krumping, but the attire of jerkin' participants (who call themselves 'jerks') really sets them apart. Out are baggy stonewash denim and hoodies and in are brightly coloured skinny jeans and fluorescent t-shirts.

Initially, jerkin' was done to uptempo hip-hop beats, but gradually producers started making tracks to complement the moves and jerk was born. The sound is heavily influenced by the flamboyant Bay Area hyphy scene. The beats are minimal, bass-heavy and an energetic 90-100 bpm, but unlike their hyphy

counterparts, jerk's protagonists are less interested in popping pills and more interested in holding live home videocasts with their legions of obsessive teenage fans.

Jerk artists, it seems, have a total disregard for classic hip-hop of old. Their beats are simple and their lyrics even simpler. Some of the tracks on 'Skinny Jeans And A Mic', the debut album of jerk poster boys **New Boyz**, make Soulja Boy sound like a slam poet. New Boyz say their main influences aren't Biggie or Tupac but tween hero Bow Wow. For this reason (among others), they have received abuse from

many hip-hop fans. New Boyz no doubt couldn't care less though. Their major label-released single, 'You're A Jerk', was a radio hit across America

and reached a very decent number 24 on the Billboard Hot 100 chart.

Jerk isn't restricted to just guys. There are a number of all-girl groups, like **The Bangz**, **Vibronaut** and **Pink Dollaz**, many of them with lyrics that would make Lil' Kim blush. Pink Dollaz' song 'I'm Tasty' may sound like a ditty written from the perspective of a cheery,

## JERK ARTISTS HAVE A TOTAL DISREGARD FOR THE CLASSIC HIP-HOP OF OLD

## JERK IT OFF

HOW TO DO THE JERKY DANCE

### STEP 1

The 'SpongeBob' party similar to the first steps of Soulja Boy's 'Crank Dat', and not a million miles from the Riverdance.



### STEP 2

This move is basically the next generation version of the Moonwalk. You're walking backwards, while actually moving forwards. No, really.



### STEP 3

Imagine a gangsta crab. Bend at the knees and go as low as you can go, while using arm gestures to convey your party-thug credentials.



sun-ripened cherry tomato begging to be devoured, but it definitely isn't.

In a West Coast hip-hop lineage that includes NWA, The Alkaholiks, Tupac and Snoop Dogg, jerk obviously doesn't, to put it politely, compare too favourably. But if you're 13, think NWA is some type of Norwegian wrestling federation, and like dressing up in zebra-print skinny jeans, then it's probably, like, so the best thing in the world. Plus, the whole thing will probably all be over in six months when the kids find something new.

John McDonnell



## JAIMIE'S ROUNDUP

NEW MUSIC'S TRANSCIVER

Has anyone heard of this thing called dubstep? Apparently it's getting pretty big these days. If I'm honest it has been a bit of a slog this year making Radar anything other than the weekly post-dubstep round-up, such has been the ebola-like spreading of its germ. It hit home when I ended up witnessing the

dubious exhibition that was the (not so cheeky or nose-bleeding) The Cheek in an east London pub the other week. They closed their set with a surreal Muse-meets-George-

Formby take on Skream's La Roux remix.

Shm indie cash-ins aside, I realised when writing a feature on the genre's breakthroughs this year (p34) that some of the most intriguing Radar stars of recent past and future are those wallowing in the sound's seismic footsteps. There's Pariah, whose liquid sounds have been washing-up the likes of The xx into slinky new form (check his MySpace for a download). Then there's Balaeric-bass breakthrough Joy Orbison, who's playing his first string of UK shows in October, well worth stopping in to see what Ayia Napa, Ibiza and Pluto would sound like if they merged into one Club 18-30 holiday destination. And at long last I'm assured Rusko - whom many consider the scene's Fatboy Slim - will finally release his long-player on Diplo's Mad Decent imprint in early 2010. Superstar dubstep beckons? Lastly, for the very latest turns check out Ghost Hunter's possessed steely shards of mid-range tinkling, it was only a matter of time before Sheffield stuck its oar in.

*Jaimie Hodgson*

Jaimie Hodgson  
New Music Editor

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# THE KING OF MANCHESTER

## MEETS

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# THE KING OF NEW YORK

One of them changed British music forever, the other did the same for American music. Now, in one room, we present to you **Ian Brown** and **Jay-Z**. Take it away, guys...

**B**efore the other half of this week's cover story has even arrived, it's almost too much charisma for one room to take. Ian Brown enters the suite at London's stupidly posh Lanesborough hotel, all smiles and swagger and charm. He jokes around with a suited and booted member of staff, demanding "a baker's dozen of black orchids". He asks an Atlantic Records rep whether she's been briefed about "the headlock pose for the photos". He's brought a pen and pad, and is under strict instructions from his sons to not even *dare* coming home without autographs. And he spent last night, like a proper journo, researching and writing questions. He's excited, as are we. The room's doors swing open, and all of a sudden, devoid of entourage, sporting boxfresh black Timberlands and shades, here he is. Jay-Z. The room goes, as one imagines it often does when he walks in, completely silent. Jay surveys the buffet that's been laid out and, on Ian's recommendation, plumps for a small plate of the fresh pineapple. Both men are obviously full of respect for each others talents, and keen to learn more about each other. But how did we get here? Well, Ian has never been shy about

expressing his love of hip-hop, so we knew he'd be up for it, while Jay-Z's empire is so all-seeing, all-knowing, we never doubted he'd be aware of the man who inspired a generation of UK indie rock fans and remains one of the coolest pop stars on the planet. Quickly, a mutual appreciation society forms: Ian tells Jay how much he loved the London Roundhouse show the other night. Jay is impressed when the former Stone Rose reveals 'Fools Gold' was sampled by Run-DMC for 'What's It All About' all the way back in '93. Plus, the guy who co-wrote much of Ian's solo work, Dave McCracken, is signed to RocNation as a songwriter. Jay asks whether we can get some music on in here, because it's too quiet. "Imagine a world without music," he says. "Fuck that!" Everyone laughs. The ice is broken. Ian shuffles his questions...

**Ian Brown:** "I was in Prince Street in Manhattan, around '97-'98, and I saw you filming. You were in a convertible Bentley..."  
**Jay-Z:** "Right, yeah. I remember, man. I was shooting a commercial for Phat Farm."





my inspiration

Ian Brown



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'cause every little thing gonna be all right  
singing, don't worry about a thing

Bob Marley and The Wailers  
Three Little Birds

hmv get closer

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THREE LITTLE BIRDS by Bob Marley.  
Published by Blue Mountain Music Ltd.

**IB:** "That's right. And I remember going home and saying to my girl, 'I just seen Jay-Z doing some filming out there. How big can he take it? How big is he gonna be?' Did you know how big you were gonna get at that time?"

**JZ:** "No, no way. Even to this day, when people actually ask me, 'What are you gonna do next?' I say, 'Man, I can't really say, because if you had asked me 10 years ago what I would be doing 10 years from now, I would have sold myself short'. I wouldn't have said half of the things that I have achieved. Growing up, you don't think you are going to, you know, have ownership of a ball team. You have dreams of being a ball player, you have shots on the basketball court... and *that's* a long dream. You don't think about the things that I've done, no way."

**IB:** "And now with 'The Blueprint 3', that's 11 back-to-back Number Ones. You've overtook Elvis Presley."

**NME:** Ian, what were the first hip-hop records that you got into?

**IB:** "Probably 'Follow The Leader' by Erik B & Rakim..."

**JZ:** "Oh wow, yeah..."

**IB:** "...and then 'Yo! Bum Rush The Show', by Public Enemy."

**JZ:** "Yeah man, that is great hip-hop!"

**IB:** "They were the days, right? They all came to Manchester... and Big Daddy Kane - and I think you saw Big Daddy Kane in New York? (Jay-Z nods) - and

it was almost like we were conquering a territory. We came over and there were these tents, it was like war, you know (laughs)? There was all this banter, about hip-hop shouldn't be here and then, at that point, I was like, 'Man, should I not be here?' I was like, 'What have I gotten into?'"

**IB:** "But it turned out you got the biggest crowd Glastonbury had ever seen!"

**JZ:** "Yes, well, that is just what happens - that old line of the fence. But on the other side people were like, 'Yes, come over, this is how we listen to music, we like hip-hop, we like everything, we like all types of music'. But the people in control of the press and the media, they all made it seem like it was a real thing, but once I played the short film at the beginning - about the people saying, 'You shouldn't play Glastonbury' - when the crowd responded like 'Nooooo!'; that was when I was, like, 'Wooo!'"

**NME:** We did an interview with Noel shortly after and he said he didn't mean it like that at all. You know, he's into his hip-hop...

**IB:** "I was surprised when he came out with that, knowing where Noel's from. I thought, 'Why would he have any problem?' I couldn't work out what he was trying to say. Even if he didn't like hip-hop - which we know he does - why would he not think, 'Well, there is a guy who comes from a place similar to me,

## "I REMEMBER SAYING TO MY GIRL, 'HOW BIG CAN JAY-Z BE?'"

IAN BROWN

them shows were like legendary shows. And the albums are untouchable, aren't they? Rakim - that is 20-odd years ago now, and hardly anyone has come to that level..."

**JZ:** "Yeah. I think Rakim, for his time, was the rapper that was most separated from the rest of the pack. You had Biggie, then you had Pac, they were close to each other. You had Jay-Z and you had Nas and Eminem came... I mean, however you put them, everyone was pretty close to each other, but when Rakim came out, everyone was still rhyming like "(Adopts slow old school hip hop style) I put Brady/rap shit grady", he was rhyming like, "(Adopts super-fast flow) I'm the arsenal/I got artillery/Lyrics of ammo/Rounds of rhythm" and he was rhyming so advanced from the rest of the pack."

**IB:** "What do you listen to for pleasure?"

**JZ:** "I listen to all different types of music: from Drake, who is a new guy on the block, to Kanye to Kings Of Leon to Grizzly Bear to Coldplay. You look at my playlist, you got everything from Queen to John Lennon to whatever."

**NME:** You've done quite a few shows recently that have been 'away crowds'. You're doing the show with Coldplay, you did Glastonbury.

**JZ:** "That was something new for me:

but the American version, and look where he is, and support it. I think when he was sat on the sofa that night, when it was on TV and the little film that you made came on, he must have been like, 'Oh my God!'"

**NME:** And you finished your show at the Roundhouse with 'Wonderwall'.

**JZ:** "Well, that is the irony of it! At my bar called The Spotted Pig that is, to this day, our theme song. The song, when everyone has had enough to drink..."

**IB:** "That is the song of the night."

**JZ:** "That is the song of the night, exactly! 'OK, put 'Wonderwall' on now!'

Because we know the place goes off, you get everyone singing. It is brilliant, you have a fantastic time. So, you know, it was like, 'Man, it is weird how it works out'. But it worked out."

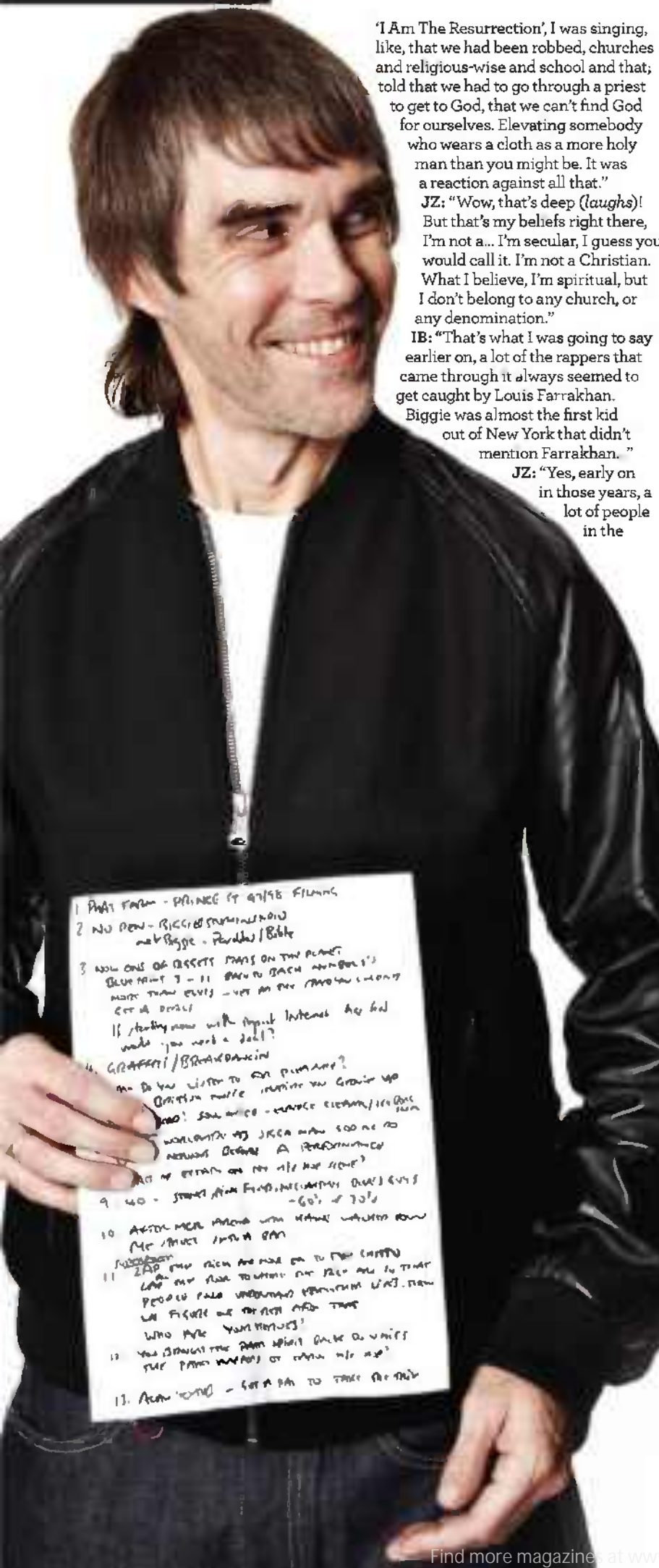
**IB:** "It worked out that he actually did you a favour, because if it was a war, you just took the country that week."

**NME:** Ian, in contrast to a lot of the guitar music that came out when the Roses did, you were always lyrically about "I wanna be adored" or "I am the resurrection" Did that kind of confident, self-aggrandising stuff come from hip-hop at all?

**IB:** "It just came from spirit. Singing







'I Am The Resurrection', I was singing, like, that we had been robbed, churches and religious-wise and school and that, told that we had to go through a priest to get to God, that we can't find God for ourselves. Elevating somebody who wears a cloth as a more holy man than you might be. It was a reaction against all that."

JZ: "Wow, that's deep (laughs)! But that's my beliefs right there, I'm not a... I'm secular, I guess you would call it. I'm not a Christian. What I believe, I'm spiritual, but I don't belong to any church, or any denomination."

IB: "That's what I was going to say earlier on, a lot of the rappers that came through it always seemed to get caught by Louis Farrakhan. Biggie was almost the first kid out of New York that didn't mention Farrakhan."

JZ: "Yes, early on in those years, a lot of people in the

neighbourhood, before they became rappers, was exploring their religion, and everyone rebelled, and there was this sect called Five Percenters. And that is what Rakim was, he was a Five Percenter, so that was the cool thing to do. So a lot of rappers, they came out as Five Percenters, which naturally led to Farrakhan. But the next generation of Biggies and everybody who came in, then they were moving away from that."

IB: "Which was good to see, definitely. I wanted to mention, I heard that when you played Manchester [MEN] Arena - when you appeared with Kanye West - you were seen on the street, you walked out of the Arena, you walked down Deansgate and you went into a bar..."

JZ: "That Kanye did?"

IB: "Yes, that you and Kanye did. It was you and Kanye and a couple of other guys?"

JZ: "Oh, shit... yes, yes, yes, yes!"

IB: "And kids' minds were blowing, you just walked down the street and walked straight into a bar and everyone in the bar was, like, just blown over."

JZ: "We did, yeah!"

IB: "I'm just wondering, is that something that you do often?"

JZ: "I pretty much try to maintain a sense of self, like I don't ever want to get to separated from real things - you know that you just become like a prisoner of your own fame. What happens is, most times initially people freak out and then you just chill and you become normal. It's the initial shock of, 'Nah, you can't be there!' Then they have to admit it and it's, like, 'Pass me a drink!' It gets regular really fast and interesting in America, because the thing I love about my music is that it's so conversational. So when people see me, they feel like they know me, so if I am walking down the street, they say, 'Hey Jay'. It's not like, '(high-pitched squeal)' Aaagh, it's more like, 'I know who you are, I know you'. And they think I know them, because the conversation we had through the music was something that they related to, like, I'm just like you and you... so people feel like they know me when they meet me, which is the best feeling."

IB: "The whole city was buzzing off that story."

JZ: "You know, that night was the night 'The Blueprint 3' started! Kanye flew - the reason he flew to Manchester was not to perform - he flew to Manchester to give me the beats. He gave me 10 tracks... (thinks hard)... yeah, it was 10. He gave me 10 tracks, already sequenced, like, 'Here's the album, just rap on it. Literally, this is the album start, it should come on like this, and end like this'. I'm like, 'Heeey, let me have a say-so in this!' A couple of them stayed on the album, laid the foundation for 'The Blueprint 3'. That was the night when 'The Blueprint 3' was born. That was the seed."

IB: "Right, so it was born in our city!"



NME: Jay, what did you think of the Kanye/Taylor Swift thing?

JZ: "I thought that it was rude and inappropriate, but it was how he really felt and it was an awards show, so... let's get over it! Like, it has turned into this real big thing, and it almost felt like..."

IB: "...like they've jumped on him too much now."

JZ: "Exactly."

IB: "It's a bit like, 'OK, we can get him, because we could never get anywhere near him before, because he's too cool, too clever. But we can get on him now!'"

JZ: "Yeah, it's like, what is really happening here? Because it is not that big! He didn't hurt the girl. It's an awards show, there is a guy just came from the ceiling and landed on his ass on someone's face! This is where that happens! Is this a serious thing now? You want us to believe this is serious?!"

NME: And then Barack Obama called him "a jackass".

Jay-Z: "Well, that just shows how regular he is, just a normal guy who makes mistakes."

NME: Someone said to him afterwards, "You know, that is going to be on the news," and he goes, "Oh, cut the President a break!"

JZ: "And that is how he is. That is him in a nutshell: a funny, cool, charismatic, grounded person. Really grounded for someone with so much pressure. He doesn't pretend to be this 'thing'. You know, for a long time, our politicians pretended to be perfect and they couldn't speak to certain... well, forget about rappers, they couldn't be seen next to a rapper because that would mean that..."

IB: "...they were gangsters!"

JZ: "Hanging out with gangsters or something like that. He has seen through all that, like no - everyone is human beings."

1. THAT FARM - PRINCE & THE NEW POWER GENERATION  
2. NO NEW - BIGGIE SMITHSON  
3. NOW ONE OF THESE DAYS ON THE PLANET  
4. BLUEPRINT 3 - 11. BROWN BACK NUMBER 1  
5. MARK TAYLOR - YES AN THE (THEY) LIVING  
6. GET A DRINK  
7. I'm feeling now with Apple Intense he had  
8. made you work a doll?  
9. GIGGLES / BROWN DANCING  
10. NO YOU LISTEN TO THE PRINCE?  
11. GIGGLES / BROWN DANCING  
12. NO! YOU LISTEN TO THE PRINCE?  
13. NO! YOU LISTEN TO THE PRINCE?  
14. NO! YOU LISTEN TO THE PRINCE?  
15. NO! YOU LISTEN TO THE PRINCE?  
16. NO! YOU LISTEN TO THE PRINCE?  
17. NO! YOU LISTEN TO THE PRINCE?  
18. NO! YOU LISTEN TO THE PRINCE?  
19. NO! YOU LISTEN TO THE PRINCE?  
20. NO! YOU LISTEN TO THE PRINCE?





## “POOR PEOPLE WANT TO BE RICH, RICH PEOPLE WANT TO BE NORMAL”

JAY-Z

**NME:** It was great that he said recently that his favourite character from *The Wire* was Omar.

**JZ:** “A gay, black drug dealer. With a shotgun (laughs)”

**IB:** “That is a good place for the world to be in.”

**JZ:** “It really is, it really is!”

**IB:** “There’s a beautiful quote which I read of yours: you were asked if you could have one superpower, what would it be?”

**JZ:** “Uh-huh...”

**IB:** “And you are supposed to have replied, ‘I’d zap the rich people and I’d move them to the ghettos. I’d take the poor people and put them where the rich are so that the people could understand each others’ life. And then we could figure out the rest of it after that.’”

**JZ:** “It’s true, right? If you know a person and you know what they’ve been through, if I know what you have been through – or like you were saying about Noel – you know what I’ve been through, why would you ever speak out against me, you know? Then I’ve been through the same thing you’ve been through. It should be no problem at that point. I know what someone’s been through as a rich person and I know that you have problems as well and money doesn’t solve anything. It doesn’t equate to happiness; you have to find your happiness no matter, whether rich, poor, you got to find your own happiness, so it doesn’t matter. Once you realise that – you know, poor people want to be rich and rich people want to be normal, everybody is looking over everyone else’s fence – you think, if everyone was in each others’ houses and then came back, you would appreciate the things you have and realise things other people have are not perfect. Once you do, it’s almost like Utopia.”

**IB:** “Absolutely. Yeah, absolutely.”

At this point, it’s time for Jay to do his thing at Wembley Stadium in support of Chris Martin and co. Ian Brown brings up a track on his new album called ‘Crowning Of The Poor’. He needs a rapper on it, and he wants that rapper to be Jay-Z. It’s a typically righteous Brown track, on which he sings about how the aristocracy might have control of all the money and power and pass it down through their own kin, but there will always be members of the underclass who will push their way through and inspire others just like them to the same

*“Millionaires with their stocks can’t.../Electric gates and the locks can’t.../The greedy banks and the tanks can’t... Stop the crowning of the poor”.*

“I love that title,” Jay-Z says. As well he might. As Ian notes by way of goodbye: “Because you are one of them that has been crowned, see. The world crowned you and that’s it. You get shinier every day.”

**PART TWO OF IAN AND JAY-Z IN NEXT WEEK’S NME**

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Words John Doran Pictures Andrew Whitton

# PERSONALITY CRISIS

Two distinct bands are battling it out for supremacy inside **Editors**. If the sound of their new album is anything to go by, the wrong one is winning

**W**e meet two Tom Smiths today. One is the charming, relaxed and healthy-looking man who walks into a dressing room at 3pm. The other, who we leave at 5pm, is angst ridden and pallid, with teeth clenched into a grin and arms knotted into weird, double-jointed angles. It's the second Tom we're interested in and, sadly, he's the one who doesn't want to talk to us.

Editors themselves are also two separate bands. There is the wire-taut post-punk-influenced elegiac rock group responsible for anthemic singles such as 'Munich' and the recent 'Papillon'. On form, they channel the best of the grey overcoat brigade. U2's 'I Will Follow', Echo & The Bunnymen's 'A Promise' and The Chameleons' 'Don't Fall'. But then there is also the bunch of hard-eyed salarymen who second-guess their audience and churn out Carling-soaked goth indie-lite for people who value music like a free newspaper on a bus.

And the trouble is that it feels as if it's the all-too-charming, all-too-reasonable, all-too-businessman like Tom Smith who keeps winning out. Even when he looks like he wants to stab either himself or us in the neck with a sharpened screwdriver, he can't help but see both sides of the argument. Even when *NME* apologises for being a bit of a prick in trying to get to the bottom of his angst-riddled lyrics, he won't have it. Everyone thinks *NME* is a bit of a prick. *NME* thinks that *NME* is a bit of a prick. Christ, even *NME*'s mum thinks *NME* is a bit of a prick. But not Tom. "I've never met you before. How do I know if you're a prick or not?" The words are delivered slowly through his clamped teeth like air hissing out of a punctured tyre. Anyway, it's *NME*'s job to be a prick. It takes a prick to burst a swollen bubble of pomposity and hot air.

We're here to talk to Tom about Editors as a live band, blazing a trail of destroyed venues, looted off-licences and broken hearts across the globe. Sitting backstage in a room at Birmingham's O2 Academy that has its grand opening tonight and still smells of wet paint and varnish, the singer says, "I always enjoy coming to Birmingham. There's always a sense of occasion at

hometown gigs." It has been a steady rise from regular slots at the Jug Of Ale around the corner in 2003 to their respectable size now. Only their first experience of playing a festival was something that threw a spanner in the works: "When we played

**"I've never met you before, how do I know if you're a prick or not?"**

**TOM SMITH**

Editors, Birmingham  
O2 Academy,  
10 September 2009





In a small white room, no-one can escape the NME snapper

## "I think it's just the UK press that have got a problem with us"

**TOM SMITH**



Fun in Brum: Editors feel the love in the room

Isle Of Wight after the first album, that was dreadful. Staring out over 60,000 people. It was horrible. I guess you're just like a rabbit frozen in the headlights."

Much better was their biggest headlining gig, also in Birmingham at The NIA last year: "It was going to be twice the size of this, 6,000, but it just kept on going. It didn't sell out, but it was 11,000 people in the end. It's nuts. How do you get your head around that?"

After an hour of grilling, it turns out the most interesting thing that's befallen the group in half a decade of touring is that the singer had food poisoning once and Russell Leetch, the bassist, banged his head on a mixing desk after drinking too much. Tom admits they are "not that glamorous". A bit of an argument breaks out between an exasperated *NME* and the singer. Don't they feel that they have any kind of debt to their fans? To at least try and make being in Editors seem like a vaguely interesting and aspirational experience, so they can live vicariously through their heroes?

"No," mutters Tom glumly but firmly.

When pushed, he continues, "I guess the UK press think that people want to

read that very exciting, sexy story that is being sold but I don't know... it doesn't seem like everyone is buying it to me."

That's fair enough, but what's wrong with being sexy? Or even just interesting?

To the non-partisan listener, their new album 'In This Light And On This Evening' will do little to change the perception of them as an ordinary band who write extraordinary songs. The guitars have been stripped in favour of vintage synths and was recorded with NIN/Depeche Mode producer Flood. There are moments when their new direction effloresces into dark majesty such as on the title track and future single 'Bricks And Mortar' combining Gary Numan Moogs with a more modern DFA sensibility. Even on the strange Radiohead-goes-pop of 'Eat Raw Meat = Blood Drool', where Tom's croak only narrowly misses sounding like Vic Reeves' club singer, their experiment has clearly worked. This cannot be said about the rest of the album, though, which is different enough to lose them big swathes of their Soccer AM-watching, CDs from Tesco-buying, Radio 1-listening-type of fan, but probably not different

enough to gain them newer recruits from elsewhere.

Tom gets extremely discombobulated expressing how undiscombobulated he is by this thought. "I'm not scared, if that's what you're trying to suggest," he repeats several times.

Record label and PR types keep on mentioning Cormac McCarthy's awesome Pulitzer Prize-winning novel *The Road* to *NME* before the interview. Given that it's the story of a father and son who are walking across a post-apocalyptic America and that Tom first read it when he'd just found out he was going to be a dad himself, you'd think it had a great impact on him.

"It did, kind of," says Tom, dousing the flames of rock'n'roll enquiry once again. "There was one song influenced by the book, but it didn't make the album."

It might be cruel to say it, but that author is quite apt in a way. He specialises in taking lowbrow pulp forms such as fantasy and using it to create classic literature. In musical terms Editors are often guilty of that worst of sins: reverse alchemy. They seem to take the serious music of bands such as Joy Division and purée it into something easier to digest.

Joy Division explored how the generation born after the Holocaust had become alienated by the pressures of modern industrialised society. In stark contrast it's often hard to tell what Editors are all upset about - there's even the sneaking suspicion that it might be about nothing more serious than forgetting to renew a gym membership. On top of that, there's the even worse fear that this is flat-packed gothic mood music. Ikea post-punk. An easily constructed form of alt.rock that borrows all the texture of Nine Inch Nails, but balks at the idea of actually



Clearly numbering tracks in order isn't Editors strong point

making people depressed with all its talk of war, death, horror and madness.

It's hard not to compare them to those other dark, lyrically vague synth titans Depeche Mode, who have never been accepted critically at home but are loved by their fans and have a strong market in Europe and America. Tom warms to this slightly: "I don't think the international press have a problem with us. I think it's just the UK press more than anywhere else.

We're taken more seriously in Europe."

Perhaps this interview is unfair. Editors are not bad; in fact they're often great - if you're after entertainment (albeit a dark-hued form of light entertainment).

The night's gig is storming, with newbies 'Papillon' and 'Bricks And Mortar' going down almost as well as 'Blood' and 'Smokers Outside The Hospital Doors'. Few bands could play almost an entire album of new material marking a change of direction and still leave the stage to rapturous cheering.

Later on, Russell rhapsodises about a diverse range of leftfield bands such as Atlas Sound and Animal Collective. He describes playing Cabaret Voltaire's ultra tough mid-'80s EBM album 'Micro-Phonies' to Flood in order to get a vibe going for a heavy industrial song that never made the LP. Later, before we leave, he tells us about another track from the sessions that never made the final cut; "It was just pure noise," his face lights up. "It was ludicrous... it was amazing!"

On the dust jacket of *The Road* there's a quote from *The Washington Post* that reads, "Without its rich voice *The Road* would read like a remake of *Night Of The Living Dead*." Well, without a rich and distinctive voice any kind of dark and spiritually unsettling music can fall easily into the trap of being mere posturing, which is what 'In This Light...' appears to be. This is more frustrating because, after spending time with them, it is clear that the Editors are capable of making a great statement of an album; it's just that it doesn't feel like this is it.

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# DUDE, DIVA OR DOUCHE?

Last year Andrew Stockdale's entire band walked out on him. Was it his fault? Was it his ex-bandmates'? And will **Wolfmother** survive? **Dan Martin** investigates

**A**ndrew Stockdale doesn't take 17 years to make albums or fire off lawsuits as soon as he breaks a nail. But he *does* have ridiculous hair, front a pretty awesome rock band, Wolfmother, and recently had that entire band bail on him for apparently being too cuckoo to work with. In August 2008, co-founders Chris Ross and Myles Heskett left the band due to 'irreconcilable personal and musical differences'. Now he's back with Wolfmother Mk 2, and the common perception is that he's akin to Mariah Carey with a serious hormone spurt.

Of course, rock bands are supposed to be mental. And now, with the band's sort-of second album 'Cosmic Egg' about to drop, Andrew has met *NME* in a plush London hotel to explain why those guys quit the band at the peak of its powers. Except Andrew doesn't seem too sure. He speaks with the same airy softness as Brandon Flowers, a kind of bizarre celebspeak that makes him sound both vulnerable and don't-mess passive aggressive. His speech is peppered with questioning 'hey's, and he's taken to laughing at bits of his speech that aren't jokes. Huge shades mask tell-tale expressions. He's both fabulous quality and impossible to read.

So Andrew, what the hell went wrong? "I didn't really think anything was wrong, hey? I guess I tried to stay optimistic about the record happening and us being able to continue, and we tried. We did six songs and Chris just started wondering if he wanted to be in the band or not. So yeah, once he made his decision it was for the best, hey? You gotta have your heart in the right place, I think."

The way Andrew tells it, there was no fuss, no flashpoint, not even a reason. What about the stories that by the end you were even travelling between tours in separate private jets?

Andrew is unnerved. "Um... well... I can't really go into the details of all that, stuff like travel and accommodation, but that was getting weird, for sure. But it's all in the past now, hey? Got a new band, new record..."

Indeed, while the world was mourning the short, cautionary tale of Wolfmother, Andrew was quietly setting about putting a new group together. There were songs left over from those last days of Rome. Aidan Nemeth (guitar), Ian Peres (bass/keyboards) and Dave Atkins (drums) were tentatively drafted in to play them. There were a few secret gigs in Sydney under the name White Feather, and when it became obvious

these songs were not so different, it was decided it would be daft not to continue as Wolfmother.

We wonder whether the experience of having your entire band walk might have given Andrew a wake-up call to do anything differently this time. There's a long, long pause. He seems genuinely puzzled.

"I'm not sure. I think I'm just doing what I did, I think I'm going about things in the same way. Sometimes I try to critique myself and think, 'What did I do wrong?' But sometimes it's just a tough thing to do. In some ways I think we did for four years and that was kind of successful."

But things are in a good position right now? This line-up looks like being permanent.

"Oh yeah," he nods, "as permanent as permanent can be in the current financial climate."

So that's that then. 'Cosmic Egg' is a grand and outlandish tour de force. It does everything the first one did, just more so. And it really doesn't bear questions like 'What the hell does that title mean?'

"I just went to this yoga class and the teacher was like, 'This is your cosmic egg'. And the more I looked into it, the cosmic eggs were about the black holes - people thought black holes were like a vacuumous place where time was lost, but then it turned out they were the beginning of the universe that imploded and the universe starts from the black hole and the black hole is a cosmic egg. And that's kind of like the band. We

**"OUR BAND IS LIKE A BLACK HOLE. WE DISAPPEARED, NOW WE'RE BACK"**

**ANDREW STOCKDALE**

disappeared, and kind... of reappeared."

We wonder, finally, what Andrew has to say to those who would claim that this isn't Wolfmother at all?

"I guess it's all that there is at the moment. The other guys left! Otherwise it would just be... it wouldn't exist."

We put it to Andrew that we think he's the new Axl Rose.

"Axl Rose," he concludes with a smile, "doesn't play guitar. That's what I'd say."





This year, the UK's most important dance culture took over the world. This is how...

# 2009: THE YEAR DUBSTEP BROKE

## STEP BY DUBSTEP

The story of how a low-frequency cult became 2009's dominant sound in just 10 years

**T**his has been dubstep's year. The sound which once lay lonely and marginalised in the concrete provinces of London – the dark'n'cold experiment of dread-leaning garage outsiders – has erupted into the mainstream in a combustion of acceptance that many critics never thought possible. Whether it's the certified-Gold status of Skream's La Roux remix that powered 'In For The Kill' to Number Two for weeks on end, Snoop's collaboration with Chase And Status, Rusko's Prodigy hook-up or even the likes of Britney and Eve sticking their noses in, there's no doubting that the genre has hit the bigtime in a way that no other British dance sub-genre has before. But it's not just cork-popping crossover glamour that's made dubstep's story so fascinating.

Not since drum'n'bass has a British dancefloor creation seen such a prolific, permeating influence. Multiplying like a mogwai booted into a swimming pool, the original template has been blown wide open, spawning a slew of hybrids and offshoots that have evolved the original template of 2step garage rhythms, dub-culture and near-pervy fixation with genetic-make-up-redefining sub-bass textures. Like any scene that fragments, it has its purists and its renegades, its originators and its 'sell-outs'. But what there's no denying is that the tale of dubstep is the most important UK dance fable.

"If I'm honest I have been really surprised in the way that the sound has exploded," says Steve Goodman, the pioneering DJ/producer who goes by the name of Kode 9, whose label Hyperdub has released both Burial's groundbreaking albums. "When it started to take shape in 2002/2003 there were a handful of us involved and no-one wanted to pay us any attention whatsoever, least of all the media." As Steve notes, to those that watched the sound emerge in its earliest forms, it's "impossible to draw a firm distinction" between dubstep and its forbearer UK 2step garage. It's easy to forget that cava, white crocodile skin loafers and diamanté tooth-accessories of the chart-hogging late-'90s craze spawned such deep and sometimes malevolent

1999/2000

- The first few remixes emerge on B-sides to 2step singles
- Croydon-based shop Big Apple Records becomes a 2step hub

- Ammunition Promotions founded
- First Tempa release, Horsepower Productions' 'When You Hold Me'

UNDERGROUND



offspring as dubstep and its petulant little brother, grime. But it was within the safety of commercial 2step B-sides in the final moments of the '90s that producers like El-B, Oris Jay and Zed Bias started toying with the darker, surly sounds and samples closer to that 'darkside' drum'n'bass evoked from its Rastafarian roots. The result was a strange new strain of staggering garage rhythm that spoke directly to those geekier 'bass-heads' doing what they could to seek out lower-end frequencies in whichever unexpected crevices may hide them. The bass-fetishists indigenous to Croydon's desolate streets convened in notorious dance hub Big Apple Records, fawning over these hidden gems, plotting to push garage into even moodier territories.

Regular customers like Horsepower Productions (who'd become the scene's first poster-boys alongside the genre's first public name-coining on XLR8R's cover in July 2002) and Plasticman bonded with shop assistant Hatcha and soon Skream. With the Croydon sound trickling out of the town's murky depths, soon Hatcha would establish dubstep's signature template playing reggae-style dubplates from his customers and colleagues at flagship nights FWD>> (in Charing Cross, then Shoreditch) and then Digital Mystikz DMZ in Brixton's Plan B. Despite DMZ's thrust of Jamaican-style 'one-love' inclusivity, the stark, minimal, meditative aesthetic that emerged explains Kode 9's surprise at the eventual mass-appeal. While activity would bubble up in dub-friendly hotspots, like Bristol or Baltimore, the term cult never felt so appropriate. Those involved gave their lives over to exploring the near-transcendental qualities this orgy of visceral, physical bass presence, those that weren't would likely never feel the rumble.

Radio 1's Mary Anne Hobbs goes as far to say, "dubstep is primarily music for art's sake." The DJ and presenter who soon became the movement's first major mainstream ambassador and spiritual Godmother, is adamant about the music's near-vigilante artistic grounding. "The first time I saw Skream play at the club night FWD>> at Plastic People in Shoreditch, there was

only his girlfriend Charlotte, DJ Hatcha and me in the room, yet that remains one of the greatest sets I've ever seen in my life."

It could only be so long before innocent civilians began to fall victim to the frantically fermenting hives of activity. "I remember when Digital Mystikz came to Leeds to play a small night there back in 2004 and feeling very inspired," remembers Rusko, one of the key players responsible for the sound's commercialisation with his bouncier, 'jump-up' take on the template, riddled with cartoony samples and computer game breaks. "I love the energy of dubstep and the force exerted by the bass. But I've always loved a wide spread of music. If I'm not making dub I'm either making hip-hop, jungle, jazz or trance! So I guess it's my other musical tastes that have helped me push my version of the sound forward."

As the world began to sit up and take notice of this conspicuous esoteric happening, inevitably more open-

## BRITNEY AND CO BEING INVOLVED HAS MADE IT INESCAPABLE

minded enthusiasts joined the fray. While breakthrough hits like Skream's 'Midnight Request Line' did the furrow-ploughing work, and papers began to fixate upon symposium-esque happenings like DMZ, which soon had to upgrade to the cavernous main room of neighbouring venue Mass. In early 2006, in an event that many regard as the major catalyst for the sound's assault on the mainstream, Mary Anne Hobbs gathered the genre's then-key luminaries together for a dubstep-only special edition of her Radio 1 *Breezeblock* show, entitled 'Dubstep Warz'. "Electronic music moves forward in thousands of tiny scattered steps every day. The beauty of dubstep is that there are no rules in terms of the type of influences that are drawn into the sound. Even in that first line-up of 'Dubstep Warz' DJs you hear

everything from jungle to minimal techno, Jamaican dub to avant-garde metal. To become a top-line dubstep producer you have to come up with a sound that's totally unique and original, so that inspires the great diversity." With 'Dubstep Warz' as a launch-pad, displaying in the same session the likes of Brighton's Vex'd, whose bass-fixation originates similarly to bands like Sunn O))) in extreme metal's ruptured speakers, as well as dub-diehards like Kode 9 and Digital Mystikz, it gave a glimpse of things to come. The breadth of individuals that could be lured into its unruly fog had been exposed.

The subsequent years have seen dubstep's blanket of low-end frequencies ripple outward, subsuming outsiders. From its crossover with minimal techno kick-started by Shackleton's team-up with the legendary Ricardo Villalobos, to LA's Flying Lotus' – part of the legendary Coltrane family – fusion with hip-hop, funk and soul. The latest turns in the UK have seen the most shocking hybrid yet, one that moves away from its one true lifeblood, bass. Thanks to the ilk of Glasgow's Rustie and Warp Records' Hudson Mohawke, chest cavities are being given a rest as they tinker with mid-range frequencies,

known to the blogosphere as 'wonky'. Even guitars aren't safe, with The xx creating one of the most original indie albums of 2009 taking largely from the sound's palette, and even the likes of Enter Shikari undergoing a dubstep rebirth. With Benga And Coki achieving the first daytime Radio 1 playlisting for their 2007 single 'Night', joined shortly by the likes of one-time d'n'b sculptors Chase And Status, and Burial's 'Untrue' getting beaten to the Mercury Prize by Elbow, it wasn't long before the sound was becoming inescapable. "It's nice for scenes to have their early development stages," smiles Rusko, "but now you can see how the sound is sprouting into different areas with more producers getting involved. It's great."

Of course not everyone's so wide-eyed about its latest commercial turns, including, unsurprisingly, some of the

scene's originators. When asked about the fun-orientated 'jump-up' dubstep of Rusko, his partner Caspa and the like of Chase N Status, Kode 9 doesn't beat around the bush. "There is no harm trying to inject fun into the scene but I've got no time for that. It's got no relation to why I got into the sound in the first place... which is why I'm not purely a dubstep DJ any more."

How enamoured he'll be then to hear the comments of Brian Rawling of Metrophonic, the hit-makers behind James Morrison and Enrique Inglesias. "Like all exciting underground dance sounds it'll end up in the mainstream, we saw it years back with drum'n'bass, then trance, dubstep's next."

Rusko has no time for the sniffy attitudes of the purists. "In any scene that blows up there'll be people that don't want to share it with the world," he sighs. "They think dubstep equals a set of rules and codes, but I reckon we can have both a 'commercial' and an 'underground'. There's certainly no escaping the commerciality of the way the music is headed. Britney's 2007 album tribute track 'Freakshow' was fairly cast-iron proof of just that, as is Eve's recent collaboration with scene stalwart Benga. One way or another, whether it's in one of an increasingly weird and wonderful underground offshoots, or blowing daytime radio wide-open, dubstep is touching people. What was once a difficult, cold-shouldered sound is seeping into even the deepest fibres of modern music."

"It's physical, spiritual, deeply emotive music for me. That's why it changed my life in the same way punk did for John Peel," sirens Mary Anne Hobbs, to this day its most vocal evangelist. "You never know what's around the next corner, that's the beauty of the sound. Don't be diverted by size or scale, it's an interesting aside, but the soul of the music will always be artful and underground."

**NME.COM**  
Download tracks from Skream and Caspa on the Daily Download blog

### 2001

- First ever FWD>> (Then 'Forward' 01/07/01) @ The Velvet Rooms, Charing Cross

### 2003

- First DMZ night at Plan B, Brixton
- Hatcha establishes a more minimal 'clipped' sound in mixes for FWD>>'s night and Rinse radio show playing productions by Benga and Skream on reggae-style 10-inch dubplates

### 2005

- DMZ moves to Brixton's Mass
- Kode 9's Hyperdub imprint launches
- Skream releases 'Midnight Request Line' on Tempa
- Joe Nice and Matt Carl start first US night in Baltimore

### 2007

- Shackleton's 'Blood On My Hands' is remixed
- Benga And Coki's 'Night' achieves Radio 1 playlisting
- Burial gets Mercury nod
- Britney releases 'Blackout'

### 2009

- Skream's La Roux remix gets gold status
- Chase And Status collaborate with Snoop Dogg on 'Millionaire', and Benga and Eve on 'Me N My'

### 2002

- First Big Apple Records release – Artwork 'Red EP'
- XLR8R cover feat. Horsepower Productions uses the word dubstep publicly for the first time
- Forward launch their Rinse FM show

### 2004

- First Digital Mystikz release 'Dubsession'
- Aphex Twin's Rephlex label releases the (misleadingly entitled) compilation 'Grime'

### 2006

- Mary Anne Hobbs hosts dubstep-dedicated show called 'Dubstep Warz'
- Burial's self-titled album receives large crossover success
- Rusko releases 'SNES Dub'
- Flying Lotus releases '1983'

### 2008

- Mary Anne Hobbs hosts 'Generation Bass' on her Breezeblock Radio 1 show, the follow-up to 'Dubstep Warz' featuring: Cyrus, Starkey, Oneman, DJ Chef, Silkie, Quest and Joker.



# Finalfantasy

Mainstream success is long overdue for Karin Dreijer Andersson. **Jaimie Hodgson** argues that, with her solo guise **Fever Ray**, she's finally destined to break through

**A**ny mortal can tell you that eye contact and ghouls don't mix. Whether it's being turned to stone, losing ownership of one's soul or just being given a king-sized dose of 'the willies', it's a combination you'd be advised to steer well clear of. It's daunting, then, after watching Karin Dreijer Andersson's first solo project take shape in bewitched rapture over the past six months, to come face-to-face with her. After all, she is the spook that's stalked her way into our nightmares through a mist of restless electronic hangover from The Knife with a new guiding pulse of alien soundscapes.

She may have left her cloak and corpse paint back in the hotel room, but she cuts no lesser a form in broad daylight. Andersson snips contemplative, considered whispers, sometimes taking minutes to ponder an answer, as she returns to the scenes that birthed Fever Ray's eponymous debut album.

"Bringing a child into the world forces you for the first time to really understand what life is. When they inform you in the hospital that you're the one responsible for creating and maintaining this life, you suddenly feel closer to death too. It's such a thin line..." she trails off into the ether. "If I nurture this little thing, it will grow strong. If I leave it there on its own, defenceless, it will die."

It's that natural disaster-struck terrain of post-natal inertia that maps out 'Fever Ray's 11 tracks: the flooring highs, the wallowing lows and every patch of life-appraising surrealism that stains the sleepless early hours in-between.

Today, with Karin dressed down in a beige cotton blouse and tight black jeans, there's two things piercing the air that carry more fantastical majesty than any amount of costume and prosthetics. Karin's eyes really are not of this world. Fluorescent silver/blue, they're just one of the hyper-Nordic features that make her a stunning creature to behold; one that almost too perfectly sits amid the landscape she's created with her debut. Somewhere in-between Middle Earth and Narnia lies the Swede's fairytale land where her childhood fantasies collide with lifelong anxieties.

"As a kid I read *The Chronicles Of Narnia* and cowboys and indians. This project in many ways has seen the reawakening of the childhood me."

She's not spouting nonsense, either. The slightly odd collision of her bedtime reading favourites offers a startlingly accurate depiction of the album's themes. It's a cross-cultural hybrid of quasi-folk dogma and skewed flights of fantasy. In one breath is the forest-lined terrain influenced by her homeland and captured by CS Lewis, in the next are plumes of Native American campfire smoke. What's more, with Karin's heritage of electro-doom, the combination of all aforementioned elements brings forth an effect not a zillion miles removed from the '90s techno-world-music fusion of Enigma and Sacred Spirit – a renaissance no-one saw coming.

"I became intrigued by the idea of returning to life's core elements, those that pre-dated Christianity messing around with our calendars," she explains. "There's these folk in northern Scandinavia called the Sami who look after the reindeer. I became fascinated by how they live their lives according to a different, more logical, natural set of dates."

## "I realised that I relish confronting my fears in what I create"

KARIN DREIJER ANDERSSON

It would have been staggeringly easy to disappoint when it came to capturing the omnipresent magic of her songs in the live arena. Thankfully, the right man was on hand to ensure that every glowing demonic eye, every cursed totem-pole, every ceremonial robe was rendered in near Broadway-esque grandeur.

"In some ways he's the third member of The Knife," she says of Mattias Nilsson, the man who has now guided her every group's visual exploration since they first met in Gothenburg 10 years ago, while he was in an amazingly named Suicide-esque band called Finger Police. "For such a long time with The Knife we never saw the point of performing live, because it wouldn't add anything new, but he gave us faith. After the 'If I Had A Heart' promo, I knew exactly what we could do with this."

The video she talks of was for the album's lead single. The marauding, sinister short stalks foggy banks, creepy woods and antiquated manor houses in search of Karin's static ghoulish protagonist, to the monotonous, maddening drone of its synthetic death-march. Let's just say, José González won't be putting his spin on that one any time soon.

Those disciples who believe The Knife hold the answer to not only every musical concern going, but most probably the global economic crisis to boot, are well aware of Karin's past. They know of Honey Is Cool, the amazing alt-pop band she fronted in the '90s, cozying up to the like of The Cardigans and The Sugarcubes. For those that don't though, hopefully the above description will be enough to send you scurrying to YouTube with relative urgency. It will also make you wonder how things suddenly got so, well, spooky?

"I realised that I relish confronting my fears in what I create," she explains. "First I tried it with Olof and now even more on my own. Ideas that make me feel uncomfortable, I dive into and stay in there for a long time. When you're done, they don't scare you any more."

What demons, then, are rearing their head on 'Fever Ray's dystopian maternal hinterland?

"Loneliness, in its many haunting forms, has followed me since I was young. The fear of losing one's emotions, that's really my ultimate fear and I think having a child brings out such feeling in extreme ways. You can end up feeling the most alone and the most loved, the most alive and the most numb as you've ever felt, all in the space of about 10 seconds."

There are lots of fantastic lyrics on the album, but it'd be hard to pick a better one than the first verse of next single 'Seven'. In-between tightly bound swathes of cooing Gregorian atmospherics and serpentine percussive undercurrent runs: "I've got a friend who I've known since I was seven/We used to talk on the phone, if we have time, if it's the right time/Accompany me by the kitchen sink/We talk about love, we talk about dishwasher tablets". It fills in the last missing piece of the Fever Ray puzzle: behind all the theatrics lies an undercurrent of realism, feeding and forging her runaway imagination.

"If I didn't have a life of my own, I've no idea how I'd even begin to be creative. What would there be to



# easy

write about?" she questions. "I like the songs to have at least one foot on this planet – after all, that's where we live."

It's Karin's grounding that steers Fever Ray away from the rocks of pretentiousness and into the great open expanse of mind-altering vision. Just when you think you're knee-deep in centaur droppings you're slapped down to reality with the mention of a domestic accoutrement.

"We're treading a fine line between utter ridiculousness at all times, so you have to be able to appreciate the humour in it all," she considers.

"When we're playing live I look over at my synth-player Helmut and I see that hat she wears onstage [basically a three-foot high funnel] and I nearly burst out laughing."

Karin's led by her tools. For each project she undertakes she forces herself to break new ground in terms of the hardware and software she's using, hence her ever-evolving sense of development. Hence why she's scored an opera adapting the entire works of Charles Darwin for the stage.

"It just seemed a challenge," she ponders of the upcoming Copenhagen production of *Tomorrow, In A Year*. "I've never understood the idea of artists that do the same thing over and over. How do you not get bored or unfulfilled? For me that's where all the excitement lies in making music, the discovery, the fantasy, the not knowing."

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Download a remix of Fever Ray's  
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# WHAT ROCK'N'ROLL HAS TAUGHT ME...

by **BERNARD SUMNER**

The Joy Division, New Order and Bad Lieutenant man on bandmates and precipitation



**TWO IS ALMOST ALWAYS BETTER THAN ONE.** "I've worked with quite a few different vocalists over the years – like Neil Tennant in Electronic and Ana Matronic from the Scissor Sisters on the last New Order album. Just on a practical level, having another vocalist means that I didn't have to do as much. And everyone in the world likes not having to do so much. I remember seeing how The Libertines had two singers in the band – I thought it was a great idea. So I thought having Jake [Evans, co-vocalist in Sumner's new band Bad Lieutenant] would add an interesting slant on the band model. I was pretty impressed by Jake when I first saw him sing. We met when I went out to a birthday dinner at a restaurant and I didn't even know he was a musician. There was a guy playing guitar in the restaurant who wasn't very good and so, after he went home, Jake eventually got up and did 'Heart Of Gold' by Neil Young, which I thought took a lot of balls."

**YOU REALLY ARE SHAPED BY YOUR SURROUNDINGS – ESPECIALLY IF YOU COME FROM MANCHESTER.**

"When I was young, if you were a creative teenager, it wasn't something that was encouraged because it was seen as a bit of waste of time. It couldn't get you a job. For creative people in Manchester, that outlet wasn't there, so if you couldn't get a job painting or drawing, what could you do? I thought I'd try music. I get asked a lot by people why so many bands come from Manchester and I think the weather plays a part too. It isn't as bad any more but it used to be shit. You'd be like, 'There's six months of winter coming up – what should I do? Oh, I'll go to the pub. Then I'll go to a club'. After a month of that, you get bored and have to think of something else to do. In those days, there wasn't a lot of external stimulus. It forced your imagination to go to other places."

**YOU DON'T NEED SOME KIND OF 'MESSAGE' TO BE ABLE TO WRITE SONGS.** "Writing lyrics is pretty abstract – that's the beauty of



music for me. I never really wanted to be a singer so when I started to do it after Ian Curtis died, I didn't know where to start. All of Joy Division's best songs had just been pulled out of thin air, so I tried not to analyse the process. I felt that the more you analysed something you did, the less likely you were to come up with something good. That's what I try to do with writing the lyrics. We always do the music first and I'll try to get a feeling from it, try to dig out an atmosphere. Sometimes I'll wait and wait, scratch my head for a while and nothing will happen. Then maybe I'll have a glass of wine or something and, all of a sudden, I'll just get a load of ideas and write them down. It's not very premeditated. It's really very subconscious – to the point that when the lyrics are finished, I'll look at it and think, 'What the hell's this bloke singing about?' It's about capturing the essence of the music."

**"SOMETIMES I'LL LOOK AT MY FINISHED LYRICS AND THINK, 'WHAT THE HELL'S THIS BLOKE SINGING ABOUT?'"**

**WHEREVER POSSIBLE, FORCE YOURSELF OUT OF YOUR COMFORT ZONE.**

"When we were recording parts of the Bad Lieutenant album, we used Jake's studio, which is in a warehouse facility in Macclesfield but unfortunately, it's got a karate school above him and a printing firm or something below him. Not only that, next door was a heavy metal drummer and next door to that there was a Thin Lizzy tribute band. There were no chairs, everything was painted white and it only had one light bulb above the mixing desk. It was horrible and noisy but it makes you work quick because you wanted to get the hell out of there! It stops you being indulgent. The last New Order probably cost a quarter of a million pounds

to record. This one only cost about 30 grand. Sometimes, needs must."

**THERE'S A LOT MORE DARKNESS IN JOY DIVISION THAN SOME PEOPLE SEEM TO REALISE.**

"We had a great time together in Joy Division but I think, personally, each member – possibly with the exception of Steve [Morris, drums] – had some kind of difficulty growing up and that reflected in the music somehow. Mine was that I had a lot of physical illness in my family. A lot of my family members were basically dying at the time I was in Joy Division. I grew up with my grandparents and that industrial area of Salford that I lived in was just swept away very quickly by the council, so I lost lots of my friends and neighbours. So both my family and my community fell to bits. At the time I didn't realise it, but all that had a big effect on me. The only thing that was left was the primary school, but I went back just a few weeks ago and even that had gone. It's a very strange thing to go back to the place you spent all your childhood and not find any sign of it. It's like someone removed your roots."

**WHEN A BAND GOES BAD, TRY TO MAKE SURE IT DOESN'T DESCEND INTO A PISSING**

**CONTEST.**

"I'm pretty angry about [New Order's split] but I don't want to go slagging anyone off because that won't achieve anything. It's down to ego – but I can't tell you whose ego it was because you'd never know whether to believe me or to believe someone else. I'm not going to sit here and

apportion blame because you shouldn't air your dirty washing in public."

**DID YOU KNOW?**

■ Bernard revealed for the first time in his 2007 biography that his mother had suffered from cerebral palsy; Sumner was her maiden name. After being adopted as a child, the New Order frontman was known as Bernard Dickin for a while.

■ Bernard briefly worked for Cosgrove Hall animation studios (where cartoons such as *Danger Mouse* were made) after leaving school. When he left to be in Joy Division full time, his job was taken by none other than John Squire.

■ Bernard's production credits include Happy Mondays' classic 1986 single 'Freaky Dancin'.



# ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Emily Mackay*

## Family value



**MUMFORD & SONS**  
**SIGH NO MORE**  
(GENTLEMEN OF THE ROAD/ISLAND)

7

A charmingly rustic debut that suggests greater things might still be to come

**T**he problem of authenticity in folk is as old as the Appalachians. Ever since masters of the form were plucked from under rocks and corralled into chic NYC café venues for the edification of right-on students in the early '60s, folk has signalled something desirable yet tantalisingly out of reach for fed-up inhabitants of the lonesome, crowded west.

Mumford & Sons might sound like the name of a defunct timber supply yard you were sworn off playing around by your mum as a nipper, but in fact it's the ongoing concern of four young fellows from London; a name that fixes the band in a long tradition of ramblin', gamblin' truth-tellers with guitars, and proudly announces authenticity shot through their spindly frames like sticks of rock.

All of which is complete bollocks, of

course. They're no more authentic than my dog is a communist triple agent. But Mumford & Sons is also descriptive of a certain passion and heartfelt attention to detail which could be about to serve Marcus Mumford and his merry band of cohorts mighty well indeed.

Formed in late 2007 through a shared love of country, bluegrass and folk, the Mumpsters belong to a clique that's already scaled grand artistic peaks; performers such as Laura Marling and Noah And The Whale taking the shambling, confessional style of the New York anti-folk scene and fleshing it out for broader commercial appeal. Initially known as the on-off backing band for Marling, the group finally step out of the shadows with 'Sigh No More', staking its claim as The Band to the elfin one's Bob Dylan. The result is a record to rouse rabble and warm cockles in equal

measure, full of salty words to the wise and buoyed by Arcade Fire and Maccabees accomplice Markus Dravs' slick production job.

Dravs' presence is telling because, despite its racing banjos and keening mandolins, 'Sigh No More' is basically an indie-pop record in chunky knit clothing. It confirms the Mumpsters as being to callow, slightly precocious folk what The Maccabees are to callow, slightly precocious indie. So while tracks such as 'Timsel' fall short of Fleet Foxes' bucolic chops or Bonnie 'Prince' Billy's depth, the band counters with a punchy agenda all of its own.

As such, 'Winter Winds' finds a cracking midway point between The Pogues' gilded pomp and Beirut's brassy, processional pop. And the rollicking title track has Mumford pleading "Love, it will not betray, dismay or enslave you/It will set you free" like a bluegrass Caleb Followill. Lead single 'Little Lion Man' is a fine exercise in route-one anthemics, but 'Thistle & Weeds' is better, a storm-tossed epic building to a blockbuster finale with crashing piano lines and blaring horns.

There remain gaps in the proverbial beard growth: 'I Gave You All' makes an unwelcome tilt into melodrama while 'The Cave' sounds like it should be played through a veil of freshers' week tears after a drunken grope failed to make the earth move: "I'll find strength in pain/And I will change my ways/I'll know my name as it's called again". Not to put too fine a point on it, but at times they need to man the fuck up.

Angst-ridden indiscretions aside, 'Sigh No More' is a fine debut from a band that's patiently picked up the tools of its trade, and chosen the right moment to give them full rein. If Mumford & Sons aren't exactly keeping it real, they're certainly keeping it in the family. Just not in that way, m'kay? *Alex Denney*

DOWNLOAD: 1) 'Winter Weeds' 2) 'Thistle & Weeds' 3) 'Sigh No More'

### DID YOU KNOW...

Frontman Marcus Mumford tends to write his lyrics on envelopes, rather than, you know, notebooks or anything practical like that

**BUTCH WALKER**  
SYCAMORE MEADOWS (POWER BALLAD/STAY) 6



We sneering Brits generally avoid this kind of earnest American rock unless it crops up on a *Gossip Girl* montage.

As with Dave Matthews, Butch Walker's a lauded songwriter in the States, but he's now to us; this is his first release in the UK. It comes in the wake of his US Number One 'Here Comes The...!', a song which Pink guests on to sucky effect, but goddamn it, this album deserves more than the Great British Shrug Off. 'Vessels' and 'Summer Scarves' are perfectly rendered drivetime soft rock, and he also shows some nice bitchery in the hipster-baiting 'The 3 Kids In Brooklyn' and druggy users in 'The Weight Of Her'. Beneath the radio polish lies a wickedly caustic songwriting wit. *Martin Robinson*  
DOWNLOAD: 'The 3 Kids In Brooklyn'

**LOU BARLOW**  
GOODNIGHT UNKNOWN (DOMINO) 8



Whether turning out visceral noise-pop with Sebadoh and The Folk Implosion, conjuring lo-fi gems from a four-track

as Sentriddoh or playing energetic sideman to J Mascis in Dinosaur Jr, Lou Barlow has always kept busy. 'Goodnight Unknown' provides another glimpse into the softer side of the indie rock lynchpin, following the winsome folk of his last solo album 'Emoh'. No-one does a world-weary sigh of a record quite like Barlow, and these songs wrap you up like a giant parental hug. Flipping from the new wave-ish pop stomp of the title track to the glorious melancholy of 'Too Much Freedom', 'Goodnight Unknown' is another understated treasure from the prince of the perpetually bruised heart. *Tom Edwards*  
DOWNLOAD: 'Too Much Freedom'

**NEPHU HUIZZBAND**  
ELEMENTARY (DEEP RECORDING CO) 1



Whoever thought of the name Nephu Huizzband deserves to have their teeth pulled out, and that's nothing on the

punishment the band themselves are due for creating an album of such bilge. As with countless other deluded young upstarts, they've mistaken cribbing everything from their record collections for eclecticism, so 'Elementary' sounds like an infinitesimally less cerebral Foals auditioning for a part in *The Decline Of Western Civilization Part III: The Screamo Years*. Its incessant, supposedly urgent guttural screams ring hoarse and petulant, and the chorus of 'Black & White' lurches sickeningly on the choppy waves of fresh testosterone as they yelp "You show me yours/I'll show you mine". You first then, boys. *Laura Snapes*  
DOWNLOAD: This week's Countryfile instead





## THE HOLLOWAYS

NO SMOKE, NO MIRRORS (MADFISH)

2



It's not only smoke'n' mirrors that this ever-jaunty (jaunty as in, 'We wear hats and vests, occasionally at the same time!') quartet are forsaking, but also originality, depth and soul. Witness: as if faux-calypto skidmarks about being on the bus ('On The Bus') and alcohol ('Alcohol') weren't maddening enough, 'Under A Cloud' sticks its neck out and says spending too much time online can be a bit dull, while 'Jukebox Sunshine's' plinky-plonk melody is more annoying than dropping your phone down the toilet. The Holloways are probably charming fellows, but they are to good songwriting what MJ is to Not Being Dead. They'll say I'm being spiteful, but I'm not. I listened to this shit. And I want my fucking life back. **Ben Patashnik**

DOWNLOAD: videos of stoned cats instead

## LETHAL BIZZLE

GO HARD (SEARCH & DESTROY)

6



You do wonder if Bizzle ever regrets letting himself be adopted so completely as the indie nation's mascot rapper.

Yes, he completely tore apart the rammed-up tents at this year's Reading and Leeds (the unfortunate bizznizz at Download two years ago thankfully seems a one-off). But all that sidling up to Doherty made him look a bit of a douche within his own scene, with the grime hardcore looking to the likes of P Money, Young Spray and Ice Kid for the 'real shit'. Meanwhile, Dizze's late bloom and the coronation of Tinchy Stryder have proven that the UK can mine bona fide urban superstars. Bizzle might have expected to be up there with them but he's ended up looking like something of a daft uncle.

'Go Hard' sees him consolidate his position on the dancefloor, but there's nothing resembling the fingerprints of Calvin Harris here - mostly it's a down and dirty return to the scene that birthed him. Uneven it may be, but when his goofy rhymes catch sparks against a noxious mix of grime, electro and funky house it's dazzling. He's apparently cured of the collaborative bumrush; there's just two notorious hook-ups here, the thunderous Gallows-powered 'Rockstar' and the fromage-heavy Mark Ronson jam 'Lost My Mind'.

The finest moments are the hardest: the way the skittish breakbeat of the title track reveals itself as the missing link between old skool and some unplanned future and 'Going Out Tonight's' machine gun bleeps. Best of all is the downright nutjob crunk 'Skullz On My Hoodie', where ketamine beats support a stream-of-consciousness taking in - brilliantly - Lenny Kravitz, caviar, Jordan and Transformers. And in Bizzle land, that's normal service, nicely resumed. **Dan Martin**

DOWNLOAD: 'Skullz On My Hoodie'

## VARIOUS ARTISTS

5 (HYPERDUB)

9



Hyperdub has had a five-year purple patch - impressive considering this compilation celebrates the label's fifth birthday. The first disc is given over to new material tracing the latest splintering in dubstep's development, including the intricate post-garage of Cooly G's 'Weekend Fly' and LV's pairing of cavernous dub with gut-level synths on 'Turn Away'. Disc two deals with the key releases - the genius borne amid spliff smoke and high population density. Seriously, where did London channel its angst before Burial's 'South London Boroughs' or Kode9's '9 Samurai'? And how did a small label run by a university lecturer become one of the most important in the world? Here's how. **Louise Brailey**

DOWNLOAD: Ikonika, 'Sahara Michael'

## KURT VILE

CHILDISH PRODIGY (NATADOR)

7



Kurt Vile: the two words conjure images of some hackneyed prick from Hackney Wick rolling around the floor of

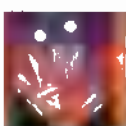
Barden's Boudoir carefully cutting his bare torso with razor blades while three bird's nest-haired morons spaz out behind. Thankfully, though, the arrival of 'Childish Prodigy' means these words will now evoke beautiful lo-fi songmanship: gravelly Eels-esque crunch rock ('Hunchback'), harmonica-heavy gospel majesty (the Spiritualized-floating-on-the-Mississippi 'Inside Lookin' Out'), fuzz-mired blues and even hypnotic kraut. Vile (real name) takes his semantic trickery further this autumn with his backing band The Violators in tow. Fans of whiskey-drenched, feedback-fuddled blues-rock, form an orderly line. **Tim Chester**

DOWNLOAD: 'Coward'

## KILL IT KID

KILL IT KID (ONE LITTLE INDIAN)

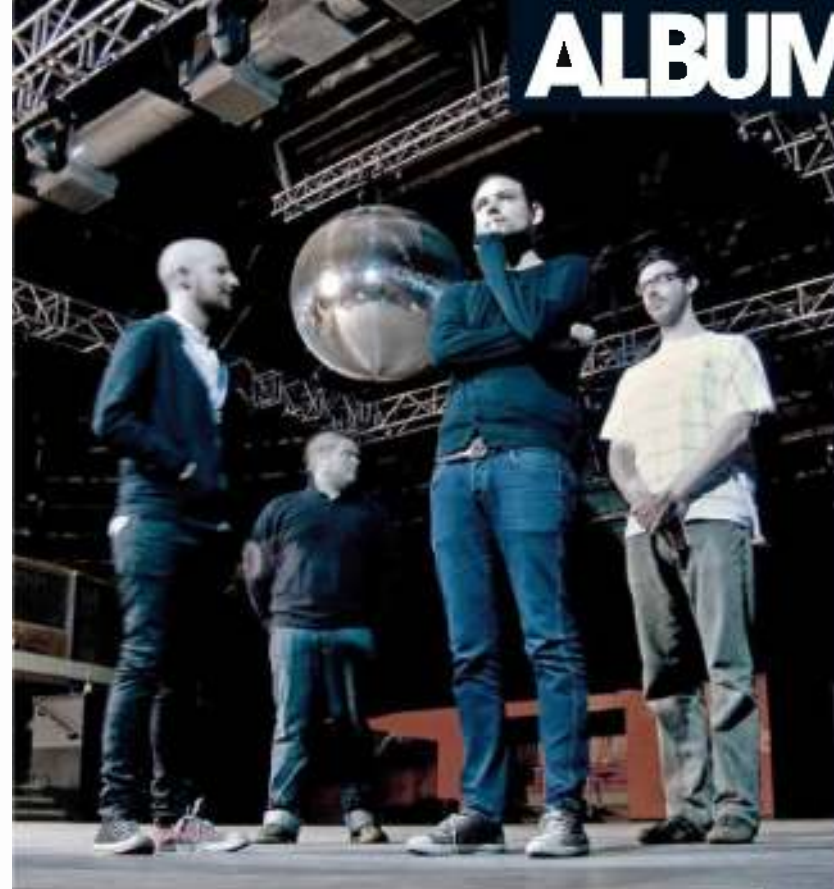
8



In many ways Kill It Kid going all 19th century on their debut is quite endearing. With the charts currently full of females foisting future sounds onto the masses, this Bath-based five-piece are bucking the trend with glee, making music for the misfits and giving us delicious little murder ballads ('Private Idaho') that seem more suited to a forgotten era than the Day-Glo obsessed 21st century. What makes the bluegrass and ragtime rhythms work is their skill at crafting a song, though: the surging 'Burst Its Banks' is full of drama, the boy/girl duets between Chris Turpin and Steph Ward fall the right side of sweet and the stabbing fiddles and honky-tonk piano parts add just the right amount of spice. Impressive stuff. **Edwin McFee**

DOWNLOAD: 'Private Idaho'

# ALBUMS



## Darkness falls



THE TWILIGHT SAD  
FORGET THE NIGHT AHEAD  
(FATCAT)

7

### Scottish soundscapers delve further into the romantic post-rock shadows

**T**wo years after their lauded debut, The Twilight Sad are attempting once more to inject real emotion and excitement into that sometimes clinical post rock genre. So while they might seem to share U2's fondness for heart-tugging, epic choruses, thankfully that's where the comparisons to the *grande dames* of arena rock end.

Indeed they've sacrificed some of the warmth of 'Fourteen Autumns & Fifteen Winters' for a much darker ambience, with big melodies and vast romantic landscapes. Opener 'Reflection Of The Television' swaggers in on a wave of My Bloody Valentine-style glide guitar and pounding, insistent drums, as James Graham's thick Scottish burr veers from fearful ('There's people downstairs') to threatening ('I'm more than a fighter, you know'). 'I Became A Prostitute', meanwhile, for all its imagery of money, blood and exploitation, is their most accessible moment so far, treading the line between melody and noise with skill and creating a well-layered sense of angst. Balancing the fiery post rock cacophonies are passages of introspective tenderness. 'The Room' grows from gentle beginnings, built on the pulse of a bass drum

and piano, while the lyrics document a disintegrating relationship ambiguously, laying denial on thickly as the noise rises ominously. 'Made To Disappear' positively drips with emotional depth, propelling cathartic, distorted guitar shredding against Graham's impassioned hollering. His accent is so thick it's hard to actually catch what the man is saying some of the time but, rest assured, it's suitably deep and poetic.

'Forget The Night Ahead' walks a fine line between drippy sentimentality and rough-edged realism. It's the vividness of the lyrical themes and rich, poetic words that ultimately carries the record over, but unfortunately so much attention is paid to crafting the perfect setting for Graham's brooding lyrics that they all too often become lost, a nuisance among an overly eager wall of sound. Which is a real shame because when they are audible - 'There's a girl in the crowd, and she's bawling her eyes out/The only girl in the town with her fingers in eyelids' ('I Became A Prostitute') - they take a standard album to a different level. **Tessa Harris**

DOWNLOAD: 1) 'I Became A Prostitute' 2) 'Reflection Of The Television' 3) 'The Room'





## The new masters



**INVASION**  
THE MASTER ALCHEMIST  
(THIS IS MUSIC)

8

### A thrilling ride through the cybermetal hinterlands of London's hottest trio

If you consider the birth of rock'n'roll as the moment Ohio DJ Alan Freed first used the term on air in 1951 to describe the rhythm and blues music he was playing (and there are those who'd argue – Buddy Jones and his 1939 cut 'Rockin' Rollin' Mama' for one – that the damn thing was almost 20 years old by that point anyway), then the genre is rapidly approaching pensionable age. Not that 'genre' even comes close to explaining the cultural cache of the term – it's a phrase which is more akin to lifeblood than a style of music – yet considering most pensioners can barely use the toilet without making a mess, it shouldn't be that surprising to note that so many practitioners of the guitar, bass, drums and voice set up fail to think up anything original to do with the formula.

It's exciting then, to stumble upon London's Invasion; three people of whose like rock'n'roll has never seen before. Encompassing a soul singer who dresses up like TV monk Cadfael starring in *Joseph And The Amazing Technicolor Dreamcoat*, a guitarist almost seven-foot tall who plays his guitar like non EU endorsed butchers kill cattle and a female drummer who, when she's not playing topless, sets fire to her cymbals with lighter fluid, their brew of skunk-scented, metal-slanted rock lurches between the disparate worlds of dance, thrash, stoner, doom,

rave and prog. Their album, while failing to live up to the challenge of capturing the energy of their live show (you can't help thinking someone in marketing has missed the trick of including a Bic lighter within the gatefold) is credit to their esoteric brilliance.

Opener 'Follow The Smoke' may be a mere minute long, but it wails like someone throwing a cat into a volcano, while 'Moongazer' is an apt showcase for the girder-like lungs of singer Chan, who fills the spaces guitarist Marek doesn't pack with guitar sludge with a voice that soars above and beyond. But it's closer 'Chaos And The Ancient Night', a loose-fit instrumental piece built with idea upon idea, and sounding like a sci-fi take on Black Sabbath at their most primeval, which lingers longest in the mind. Who knows what Alan Freed would have made of them, but we might hypothesise he'd say something like, "GAH WAH GONK DIZZ WOW". **James McMahon**

**DOWNLOAD:** 1) 'Chaos And The Ancient Night' 2) 'Spells Of Deception' 3) 'Cursed Treasure'

#### DID YOU KNOW?

The album was recorded and mixed in a mere five days at Toe Rag, the east London studio most famous as The White Stripes' favourite

**THE MOUNTAIN GOATS**  
THE LIFE OF THE WORLD TO COME (4AD)

6



John Darnielle's last Mountain Goats record was called 'Heretic Pride', and each track on this latest one – his 17th studio album – is based on a different passage in the Bible. Alanis Morissette would probably call that ironic. In less dexterous hands, of course, this could – and most likely would – be a disaster, but Darnielle's lyrical prowess and songwriting nous ensures he just about gets away with it. But even though the sense of pathos in lines like "Break the lock on my own garden gate/When I get home after dark/Sit looking up at the stars outside/Like teeth in the mouth of a shark" ('Genesis 3:23') makes his spin on the book's teachings less po-faced than the original, it's still all a bit cloying. **Rob Webb**  
**DOWNLOAD:** 'Genesis 3:23'

**MANDO DIAO**  
GIVE ME FIRE! (ISLAND)

3



Picking up the reins from '90s mod revivalists such as Ocean Colour Scene, Sweden's Mando Diao were never destined to be critical favourites. Their debt to The Jam and Oasis is clear for all to see, but five albums in their formulaic rock'n'roll schtick sounds painfully drained of enthusiasm. Singer Bjorn Dixgard's throaty howl is dramatic but not distinctive, failing to bring to life any of the hackneyed melodies and lyrical clichés. Lead single 'Mean Street' attempts to inject some girl group sass, but lacks the necessary killer hooks to give it any real impact. Much like Jet, it's difficult to escape the unerring feeling that without a major label budget Mando Diao would be little more than a top rate pub band. **Tom Edwards**  
**DOWNLOAD IF YOU MUST:** 'Mean Street'

**SCREAMING LIGHTS**  
LIKE ANGELS (ANTI-)

0



Screaming Lights are, apparently, just out of school. Four strapping young vanguards, heroically distilling the choicest elements of White Lies, Editors and 'Classic Chilled Ibiza' compilations to craft what can only be described as dancefloor goth-lite dirge that pays homage to the structural complexity of beginner-level *Tetris*. '21st Century' sounds like a roadie soundchecking for Little Boots, while 'Champagne Socialist' is a clunky swashbuckler lamenting disaffected youth. However, the undisputed highlight comes with the chorus of 'Hello Tomorrow', where vocalist Jay Treadell delivers the devastating putdown "you're abrasively loud, just like a man". How would he know? **Laura Snapes**  
**DOWNLOAD:** Factory Records' back catalogue instead

**CALIFONE**  
ALL MY FRIENDS ARE FUNERAL SINGERS (DEAD OCEANS)

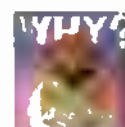
8



Hiccup! Chicago's finest experimental folksters have laid down a hell of a lot for us to digest here. Having developed their sound over six albums and finally tossed the carcass of previous band Red Red Meat, these super-sized ideas are Califone's primest, most satisfying to date. 'Giving Away The Bride' is a heady black hole, in which Tim Rutili's soporific croon, cowbells and electronic, volcanic rumblings clunk lazily against one another. 'Polish Girls' and 'Krill' could easily have swum straight out of Beck's 'Sea Change'. With these colour-filled soundscapes, it's unsurprising that 'All My Friends...' accompanies a film. Our compliments (and a request for tickets) to the chef. **Camille Augarde**  
**DOWNLOAD:** 'Polish Girls'

**WHY?**  
ESKIMO SNOW (TOMLAB)

6



There are moments on indie folksters Why?'s fourth album that propel you into a state of emotional bliss. Even when frontman Yoni Wolf sings "They say electricity can travel up your piss stream" on 'Against Me' his words wrap around you like a warm blanket on a bitter winter's day. There's a similar vocal disaffection to Conor Oberst and the same instrumental augmentation as Doug Martsch of Built To Spill. 'Eskimo Snow' isn't immune from the odd blooper, however. 'Into The Shadows Of My Embrace', with its chat about the cumming (*sic*) of age and doing the naughty may be Why?'s homage to the subtle crudeness of Neutral Milk Hotel, but falls more into the lyrical territory of Blink-182. **Ash Dosanjh**  
**DOWNLOAD:** 'Against Me'

**IRMIN SCHMIDT**  
FILMMUSIK ANTHOLOGY VOLUME 4 & 5 (SPOON/WHITE)

7



Schmidt is best known as the keyboard player for the legendary krautrock band Can. It was his classical musical training that jarred so brilliantly with Jaki Liebezeit's jazz drumming and, on albums such as 'Ege Bamyasi', Damo Suzuki's mercurial mentalism. That same classical training has also lent itself to over 40 film soundtracks, and this collection takes in a sample of those from the last 11 years. There's no over-the-top Hollywood special effects here, though, rather the languid drones from 2004's *Schneeland* and the sinister beats of tracks from a German TV series called *Bloch* (no, us neither). There are enough moments of genius on these two CDs to soundtrack The Horrors' dreams for a long while yet. **Nathaniel Cramp**  
**DOWNLOAD:** 'Silbergrau Augen'



### NINE BLACK ALPS LOCKED OUT FROM THE INSIDE (LOST HOUSE)

3



It's hard to knock a free record – it's kind of like slugging *Metro*. It holds no inherent value and you give up halfway through but, y'know, it's free... what do you expect? The same could be said for Nine Black Alps' third outing, selflessly given away free for a whole two months before its release. Probably because if the Manchester quartet actually had to sell this album, they'd have more chance flogging Feeder records outside Topman. Everything about 'Locked Out From The Inside' back-pedals to the '90s – from the clunky lyrics that assert "every photograph steals your soul, yeah?", to the Guns N'Roses air-guitar solos and tedious *Buffy* references. But, y'know, it's free... **Kat Lister**

DOWNLOAD: 'Full Moon Summer'

### VITALIC FLASHMOB (PIAS/DIFFERENT)

6

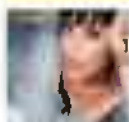


It's been four years since the French electro maestro escorted us into the dirty, dark depths of some intimidatingly chic European discotheque. And not much has changed since then. The title track hangs heavy with a claustrophobic beat; 'Terminateur Benelux' feels like being glassed with a disco ball as the spiralling synths spin around a stampede of cowbells; the whirring buzz of 'See The Sea (Red)' is like being taken out dirty dancing then politely ushered home. In truth, the majority of this largely monotonous second outing becomes a one-size-fits-all affair, and you're left digging around in this hallucinogenic haze for a new high. Sadly, it's the sexy-by-numbers 'Poison Lips' that sets the standard here. **Kate Allen**

DOWNLOAD: 'Terminateur Benelux'

### NATALIE IMBRUGLIA COME TO LIFE (MALABAR)

6



Strange, isn't it, how these staggeringly attractive actors – see, also, Scarlett Johansson – seem to have no problem whatsoever in snaring cool(-ish in this particular case) collaborators. Attempting to revitalise ol' Nat's career in a "I just think she's really talented!" kind of a way here is one Chris Martin, who contributes a track left off 'Viva La Vida...' entitled 'Lukas' (which was clearly discarded for a reason) plus one called 'Fun' (which isn't much). Her ex-hubby Daniel Johns from Silverchair has also chipped in. There's a smattering of electronica here and there, but in truth there's little that raises the bar above 'tasteful', and even less that may expand her not-huge-anyway audience much beyond those people who think she was well fit when she used to be in *Neighbours*. **Liam Cash**

DOWNLOAD: 'My God'



## Empty sell



### HOCKEY MIND CHAOS (VIRGIN)

5

It's fun, it's bouncy, but is there more to their off-the-peg indie?

**T**he government wants to bring in ID cards and independent businesses are crumbling to nothingness everywhere we look, but last time we checked we weren't actually living in George Orwell's 1984. Why, then, does there seem to have been a nationwide uniform memo circulated dictating that everyone has to dress the same? It's not indie snobbery or fashion elitism but, since we all learnt how to walk vertically, clothing's been a fair indicator of like-mindedness.

Hockey are the aural manifestation of this: they look like MGMT but sound more like Mika. From the pseudo-Virgins drawl, through the VanWyngarden headbands to the

synths polished within an inch of their life, it's as though they've followed a step by step manual of how to be 'cool' but forgotten the vital ingredient of actually having a heart.

It's all very foot-tappy, bouncy and bushy-tailed, and there's diversion to be found in the 'Time to Pretend'-style nonchalant excess on debut single 'Too Fake' – irony? – and the lyrical car crashes of, among others, 'Song Away' ("I'm gonna write a truthful song over an '80s groove/I'd like to let you know I'll always be straight with you").

It's all a bit practiced though, with little sense this far of any individual vision or personality. There's a shiny, echoing hollowness behind it all, that leaves you with an unsettled feeling. There's respite

with the understated opening of 'Wanna Be Black' before it all goes a bit power chorus, but too much of Hockey's first effort is just Take That in a pleather jacket.

The problem is not so much with the contents as with the packaging. 'Mind Chaos' is a pop record, and, as a pop record, it kind of works – it's full of chart-friendly singles and sung by a bunch that are bound to find themselves doted on by 13-year-olds. But setting up Hockey as credible artists is like extolling the romantic nuances of Peter Andre's 'Mysterious Girl' – all a little hard to stomach. **Lisa Wright**

DOWNLOAD: If you really must, 'Wanna Be Black'

### SERGEANT SERGEANT (SHY)

3



Cascading guitar riffs, gurny vocals, eternally obedient melodies and a tempo that veers from mid-paced to – ooh – a bit faster. All Sergeant are is a second-rate Dodgy; a laughable La's hiding behind a hail of beige bullets marked 'dad-rock' aimed at people for whom blind acceptance counts as a worthy trait. Their meat and potatoes skiffle is probably OK when you've had a couple of lines of Steve Cradock's dandruff, but for anyone who likes a bit of verve it's about as appealing as trimming your grandad's nasal hair. **Matt Wilkinson**

DOWNLOAD: Don't. Save yer pennies

### THE SLITS TRAPPED ANIMAL (SWEET NOTHING)

4



It'd be churlish to expect precocious post-punk priestesses The Slits, teenage underminers of Sex Pistols' cocky masculinity, to stay caged in the past. The primitive, untutored musical naivety that made songs like 'Typical Girls' so idiosyncratic and interesting couldn't last. What wouldn't be churlish, though, is to expect them to keep pushing themselves. 1981's 'Return Of The Giant Slits' was genuinely ambitious and inventive, a reach into a dubby, dancey future. Three decades on and the best Ari Up and Tessa Pollitt, plus a motley crew of new recruits, can manage is an album of deeply average

reggae radio pop that sounds like Cyndi Lauper's troubled sleep mumblings. Lyrically it's excruciating, from the tired misapprehension that whining about men being rubbish = feminism on 'Ask Ma' to Ari's assertion that "Look at an ancient jungle tree/You see me... tribal warrior princess" on (yes) 'Reggae Gypsy'. We're all for people celebrating the music they love free from boundaries of race and that, but there's something inescapably grating about hearing a German/English newspaper heiress wittering on about fucking Babylon in thick patois. Crushing disappointment. **Emily Mackay**

DOWNLOAD: 'Trapped Animal'



# LIVE!

FRONT AND BACKSTAGE

by Michael

# Fame



Florence the  
wallflower tries to fade  
into the background



# academy



## FLORENCE AND THE MACHINE/THE XX

O2 ACADEMY, LEEDS  
MONDAY, SEPTEMBER 21

The venue might not suit shock successes The xx, but Florence is made for these kind of spaces

**R**aise it up", so Florence commands, and raise it up we shall, in honour of two of the most unlikely indie success stories this year. The xx, who with a marketing budget painted on a grain of rice, made it into the Top 40 with their moody, idiosyncratic, dark pop. And Flo herself, who, even though she had a marketing budget the size of an obese mastodon (and my Christ, is she cracking out the merchandise tonight – tote bags, hand mirrors, 2010 diaries), overcame the Kate Bush-esque pop handicap of a bohemian Sloaney background and a high-falutin ethereal shtick to become an unexpected crossover surprise to the tune of a Number Two album, thank you very much! Stick that in your scornful critical pipe and smoke it, *NME*. Tonight feels like a genuine celebration, and not just because we're up north where the kids know how to lose it.

Unfortunately, The xx are not really about celebrations. Or parties. Or big spaces. Or loud pissed crowds. There's something admirably bonkers about pairing possibly the most magnetic star of 2009 with its meekest dormice. And at first, when the four quiet, dark figures onstage start to work their magic, they cast a hush like a schoolteacher telling a ghost story does over a crowd of rowdy children. The space is just too big, though, the sound too vague and diffuse, and 'Intro' and 'Crystalised' seem to speed and slow erratically as though the band can't quite hear each other. Just not... quite... there. By the divinely snuggly 'Islands' though, the connection is made, and the sub-

bass is rattling the bottles in the bar during their cover of Womack And Womack's 'Teardrops'. Still, though – best in a small space.

Florence, on the other hand, needs all the space. She needs it for that hair, that cape, those *lungs*. And she has the bruises to prove it. "I must apologise," she says, like a girl who's just tipped over the port at a society dinner, "for the terrible state of my arms. We had a disco on the bus last night, and I was just like... 'AAAH! I'M HAVING SUCH A GOOD TIME', and there's no room on there... what was I doing, banging my arms against the walls?"

Seems likely: a girl who was born to bang against walls, in the live arena, the unnecessary gloss that sometimes made her debut album a bit adult in the wrong way is razed off by sheer force of voice and personality. And those *drums*. Right from the off, it's ethereal my arse: fill the stage with smoke, deck it with lanterns, flowers, chalices, even wind machines, but 'Kiss With A Fist's' bish-bash-bosh glee cuts through all Lady Galadriel stylings. 'My Boy Builds Coffins' similarly still sounds as raw as the day we first heard it, Flo flinging herself around like Ishtar's high priestess on heat. 'Dog Days Are Over', still the best song in her canon, is a fiercely shining diamond of a thing, and the crowd bawl along in sheer joy at its unfolding Chinese box climaxes. 'Drumming Song', a bit ponderous on the radio, reaches a new heartbeat-intense level, but it's 'Blinding' that's the real surprise, with drums, drums in the deep powering towards a spooky summit of sampled murmuring voices and stoner-heavy guitar. There's something ritualistic going on, and we can't help but look around warily for a manacled slab even before 'Rabbit Heart (Raise It Up)'s swoony hymn to bloody sacrifice. Florence only deals with white magic, though. And the reward for her acolytes is an encore glimpse into the early days when a wacky redhead art student accosted Queen Of Noize Mairead Nash in a club toilet and sang 'Something's Got A Hold On Me'. "We've never done it onstage before," says Florence, "but just imagine you're in a toilet and there's some weird girl in a tuxedo singing it at you." A capella, if you can call it that with that much voice, you can imagine exactly how Nash would have signed her life away on the spot. *Emily Mackay*

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## SHORT SETS

### THE BOXER REBELLION

BARFLY, CARDIFF  
22/09/09

Cracking the Billboard Top 100 with current album 'Union' must seem a universe away on a dank autumnal South Wales evening like this. Commendably, though, such contrasts appear inconsequential to attention-stealing frontman Nathan Nicholson, who boots us to life with location-eschewing pep. His soaring vocals project us to a bigger venue, one where his charges truly belong, adding boundless scale to 'Evacuate' and 'These Walls Are Thin'. Surely, now, it's a case of when and not if they overthrow the status quo to cement arena-jamming status. *Adam Kennedy*

### THE CARETAKER

NS16, TILBURG,  
HOLLAND, 18/09/09

It's safe to say this is not a Flaming Lips gig. It is mausoleum-dark apart from the orange street lamp-glow outside. The Caretaker sits with his unholy equipment inside the fuse cupboard of the little venue and we cower in the dark because he is named after the demonic handyman who haunts the Overlook Hotel in *The Shining*. And in keeping, big band and swing music is made to sound like it echoes down bloody corridors. Pianos tinkle and scratched 78s groan as if to remind you of something terrible that you'd managed to forget about. *John Doran*



## LOOK ALIVE



FUCK BUTTONS  
CORPORATION, SHEFFIELD  
FRIDAY, SEPTEMBER 18

**B**uzzzzzzzzzzzz! Thwack. Buzz BBBB BBBBuuuuuuuzzzzzz. THWACK!!! Repeat. Watching Fuck Buttons live, you can belong to only one of two schools: those for whom that opening sequence of words encapsulates perfectly the thrill (or lack thereof) of watching these two young men manipulate their dazzling array of gizmos, and the other lot who'd deride you for having the audacity to even attempt to describe this beautiful, sensuous, apocalyptic noise using something as crude as adjectives. Of course, the latter camp are pretentious idiots but, hey, we're talking about arty electronic music here. And on the weekend when Sheffield's own favourite knob-twiddling sons Warp Records are celebrating their 20th birthday with a series of parties across the city, it's an apt time to pose the question: are purely synthetic sounds ever as affecting as truly *live* music? The answer, of course, is yes... sometimes. But not tonight.

Rather like watching Animal Collective, another band who are phenomenal on record but perennially underwhelming live, Fuck Buttons suffer from the fact their albums are already pretty much perfect examples of what man can do with machines – so at their shows, you somehow expect something more than a recreation of those achievements. Because that's human nature: we're greedy fuckers. That Andrew Hung and Benjamin John Power play 7/8s of second LP 'Tarot Sport' – in album order – tonight doesn't exactly detract from the feeling they're feeding us something slightly less than spontaneous. Sure, they bob their heads gamely and make slight forays into traditional live instrumentation (Power drums during 'Rough Steez', Hung feeds vocals though a delay), but for the most part this is just a display of boys with their toys, and not much of a show at all. We're left feeling unmoved – in stark, and surprising, contrast to the pure and consistent elation of 'Tarot Sport' in the context of late-night, high-volume headphones listening. Buzzzz! Buzzzzzzzz! Thwack! THWACK!!! Buzzzz... zzzzzzzzzzz... *Rob Webb*







# Modern dancing

**DELPHIC**  
MANCHESTER ACADEMY  
SATURDAY, SEPTEMBER 19

## Manchester's brightest indie-dance hopes take on their old-time heroes

**S**omething you'd have to be conscious of, coming from a city that's doused in musical pride, is to not simply recreate the past. Judging by tonight's set, if there's one band capable of putting Manchester back on the map as the country's white-hot forge of forward-facing electronic sounds, it's Delphic.

Even so, how will they fare thrown on in front of an audience of real, old-school danceheads? Well, headliners Orbital are due on in an hour and there's few people here for the band's 8pm support slot. Or that's what we conclude after a glance at the crowd (a sparse mix of glowsticks and beer) during opener 'Clarion Call'.

Yet, by the time of our second look, the gentle euphoria seeping from the stage has worked its magic; in just four minutes the electro-indie trio abetted for live shows by a real human

drummer – have drawn a sizeable crowd in this huge space, and the newly converted are taken on a non-stop genre-blurring excursion through a five-song set. The awesome 'Doubt' sees James Cook's gritty vocals meet Rick Boardman's falsetto over some bold synth-bashing. New single 'This Momentary' feels as much Mancunian as it does European; understated harmonies convene with dance beats for the secret after-school club that's strictly for geeks. And if you didn't know, when geek chic does music, it's so well thought-out that it eventually takes over the world.

In the year since they became known locally for spontaneous gigs, Camp Delphic has gone cosmopolitan; their modern indie-dance direction – which fellow northwesterners The Whip helped pave the way for – proved a winner on a recent trip to the Far East.

"The great thing about Japan is that people are very respectful, there's no chattering between gigs," explains guitarist Matt Cocksedge. "The reaction was good; Japan's big on electronics and western indie."

But it doesn't matter what city, venue or country you're in, 'cos with the beauty of tracks like 'Counterpoint', Delphic's indie-electro-rock-rave-pop will take you all out dancing. And what of supporting an English institution such as Orbital? "They're two of the loveliest guys I've ever met," continues Cocksedge, "but it's odd going onstage before them, playing music they've influenced, then watching the original. They're an inspiration to our band."

Give them a few years, and Delphic could be inspiring followers of their own to keep pushing the sound forward. *Kelly Murray*



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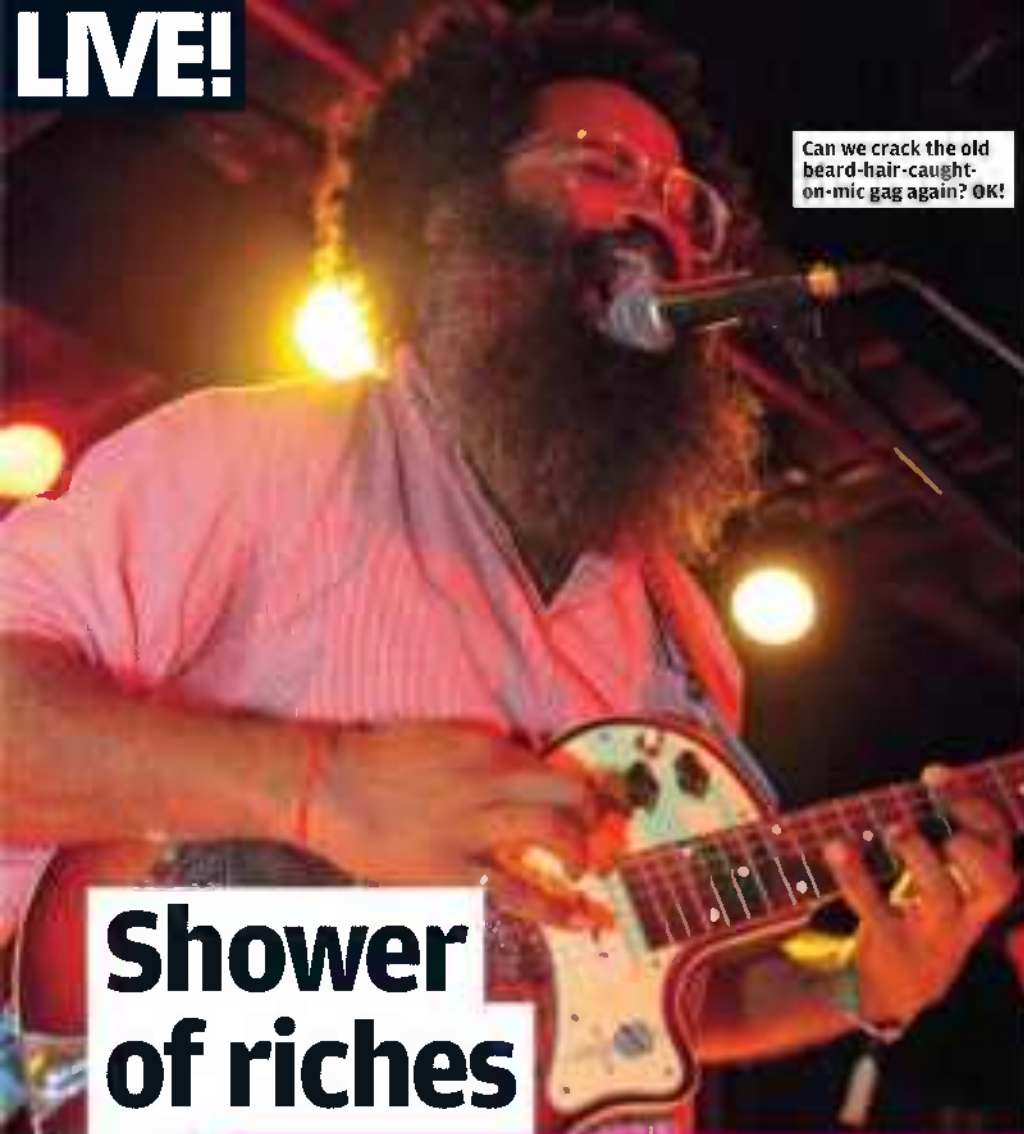
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Can we crack the old beard-hair-caught-on-mic gag again? OK!

## Shower of riches

**RAIN MACHINE**  
BELL HOUSE, BROOKLYN  
MONDAY, SEPTEMBER 21

Kyp Malone's new project surpasses even his day job band for sheer inventiveness

It might sound like an oxymoron, but Kyp Malone appears to have become a little stifled in TV On The Radio. There's too much going on in this bearded wonder's head to be satisfied with being in one of the world's most progressive guitar bands.

Over the years, Malone has frequently played odd shows around New York on a whim, so to see him touring as his Rain Machine side-project is hardly surprising. But the fact that it comes not even a month after a road-weary TVOTR announced a year-long hiatus shows how keen he is to spread his wings.

To paraphrase Malone himself, their self-titled album is an everything-but-the-kitchen-sink type affair, but in tonight's debut show, his five-piece band don't manage to do it justice at first. "I haven't been nervous for a long time, but it's fun to feel that way," he admits as he stiffly leads his newly assembled compatriots through some bland early moments of spindly-indie. Gradually, the varied colours and textures of the album begin to emerge, not least with the scintillating 'Give Blood', which combines the rhythmic swing of a Timbaland track with the raucous snarl of some of TVOTR's fiercest songs. It's undoubtedly one of the most wildly inventive and entertaining things that anyone will hear all year.

During the solo interlude that follows, Malone takes the opportunity to perform the fantastically titled 'Holy Shit' – a track he's had in his solo repertoire for years. Accompanied by just an electric guitar, it's a chance for him to showcase his crazily elastic voice, which swings instantaneously from an angelic, Jeff Buckley-esque falsetto to the kind of animalistic growl that would make mincemeat of Tom Waits. It's one of Malone's most astonishing abilities, but only now is it being allowed a totally free rein.

With the nerves fading, Rain Machine finally show their potential with tribal art-rock epic 'Desperate Bitch'. But it's the finale of 'Winter Song' that really stuns, however; a 10-minute mix of Appalachian folk tones, spiritual chanting and euphoric guitar noise, it captures the spectrum of sound that is Rain Machine – and Malone himself. TVOTR's hiatus is going to be more musically fruitful than anyone could have ever imagined. **Hardeep Phull**



## SHORT SETS

### THE LEMONHEADS

HMV FORUM,  
LONDON, 19/09/09

As a classic rock'n'roll survivor, The Lemonheads' frontman Evan Dando hasn't changed much at all in the past 20 years. From the comfortingly familiar floppy hair to the trademark wounded baritone, his songs of love and loss still reverberate tonight with the same sly wit and underdog charm that saw his band perched atop the grunge-pop stratum in the early '90s. He's not too proud to get his crowd-pleasers out, with the three-piece drawing heavily on 1992's classic 'It's A Shame About Ray' album. Proof that 'reliability' doesn't have to be a dirty word. **Tom Edwards**

### CHAPTER 24

THE ENTERPRISE,  
LONDON, 18/09/09

This London quartet are a riposte to any punk-rock bore who tells you musical competency is the enemy of DIY. Tonight guitarist Joe Green plays his sky blue Danelectro like Jimi Hendrix raised on The Slits. Sure, ambition will always triumph over ability, but this band have both in teapot-loads – barefoot, glitter-daubed singer Claire Smith is a star-in-waiting, coming on like Björk crying her eyes out because Syd Barrett hasn't returned her calls. Really, there's so many ideas on display here, the little bastards should be taxed or something. **James McMahon**



## GREAT BALLS OF IRE

**THE TEMPER TRAP**  
THEKLA, BRISTOL  
TUESDAY, SEPTEMBER 22

New York brought us hip-hop, and Bristol gave us trip-hop, right?" checks Dougy Mandagi, The Temper Trap's perpetually gesturing frontman. To follow the logical conclusion of his thoughts, it's fair to highlight the fact that the band are predominantly Australian (Mandagi is Indonesian-born) – the same country that gave the world Jet. Being the most successful indie band to break out of Oz since Messrs Cester and co is a dubious accolade, but appropriate given their sold-out UK tour and spot on the OST of this summer's most nauseating post-Juno tweefest, (500) Days Of Summer.

It'd be easy to feel sorry for them, playing the first half of their set to a boatload of disinterested faces hankering for that money shot, if Mandagi stopped stretching his voice into a faint and irritating approximation of its true ability. Pouting "Ooooh baby" on a frenzied 'Rest' and warbling incoherently over the clubby keys of 'Fools', the glaring awkwardness of a failed X Factor audition comes to mind, but by 'Down River', they start to hit their stride. Bassist Jonathon Aherne dons an acoustic, making a softer canvas for a distillation of their strengths – Toby Dundas' cavernous tribal drumming unhinges their combined vocals, which rise to a punky Arcade Fire-style chorale.

Taking its cue from U2's 'With Or Without You', 'Sweet Disposition' is frenetic popularity makes for a bizarre sight – people of all ages are swooning like their whole lives have been building up to this moment when, in reality, they heard it advertising a film that purports to be indie because its female lead wears granny trousers. However, their undisputed triumph is 'Resurrection', a TV On The Radio-via-'80s-Prince percussive freakout that shows what they could do if the synths were left to rot in a landfill. They might even redefine their dodgy national legacy while they're at it. **Laura Snapes**



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12	CARDIFF UNI GREAT HALL	0871 2200 260
13	BATH PAVILION	0871 2200 260
14	LIVERPOOL O2 ACADEMY	0844 477 2000
15	SOUTHAMPTON GUILDHALL	02380 632 601
	NEW SHOW ANNOUNCED	
17	MANCHESTER RITZ	0871 2200 260
19	BIRMINGHAM O2 ACADEMY	0844 477 2000
20	NOTTINGHAM ROCK CITY	08713 100 000

24 Hr CC hotline 0871 2200 260 or buy on line [www.gigsandtours.com](http://www.gigsandtours.com)  
[www.myspace.com/babysamblesofficial](http://www.myspace.com/babysamblesofficial)

A Metropolis Music presentation by arrangement with Primary Talent International

# JAY REATARD

PLUS GUESTS

## NOVEMBER

TUE 10	BIRMINGHAM O2 ACADEMY 3	0844 477 2000
WED 11	GLASGOW KING TUTS	08444 999 990
THU 12	MANCHESTER ROADHOUSE	0161 832 1111
FRI 13	LONDON JIDARWORLD	0844 477 1000
SAT 14	BRISTOL CROFT	08713 100 000
SUN 15	LIVERPOOL MASQUE	0844 847 2424

0871 2200 260 / [WWW.GIGSANDTOURS.COM](http://WWW.GIGSANDTOURS.COM)  
Album 'Watch Me Fall' out now  
[www.jayreatard.com](http://www.jayreatard.com)

A Metropolis Music, SUN Concerts & DF Concerts presentation by arrangement with X-Ray

## ROCK N ROLLER

# KANO

## AAA

## GUEST PHOTOGRAPH

FRIDAY 09 OCTOBER	WEDNESDAY 21 OCTOBER
WARWICK COVENTRY ROOMS	WEDNESDAY 22 OCTOBER
FRIDAY 16 OCTOBER	THURSDAY 23 OCTOBER
WEDNESDAY 21 OCTOBER	FRIDAY 25 OCTOBER
WEDNESDAY 21 OCTOBER	WEDNESDAY 28 OCTOBER
WEDNESDAY 21 OCTOBER	WEDNESDAY 28 OCTOBER

TUESDAY 10 NOVEMBER • LONDON HOKO  
0844 847 2238 / 0207 287 0932

24 HOUR TICKET HOTLINE: 0871 2200 260 / [WWW.GIGSANDTOURS.COM](http://WWW.GIGSANDTOURS.COM) [WWW.ARTSTTICKET.COM](http://WWW.ARTSTTICKET.COM)

A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT

# exit calm

Plus guests

03	NEWCASTLE CLUNY	019 222 174
04	BIRMINGHAM O2 ACADEMY 3	0844 477 2000
05	LONDON HOXTON BAR & KITCHEN	020 7734 8932
10	BRISTOL LOUISIANA	0117 929 9008
11	BRIGHTON ENGINE ROOM	01273 325 440
17	MANCHESTER DEAF INSTITUTE	0844 844 0444
18	NOTTINGHAM SOCIAL	08713 100 000
21	SHEFFIELD LEADMILL 2	0844 477 1000

24 hour ticket hotline: 0871 2200 260 / [www.gigsandtours.com](http://www.gigsandtours.com)  
A Metropolis Music presentation by arrangement with X-Ray  
[www.myspace.com/exitecalm](http://www.myspace.com/exitecalm) [www.exitecalm.net](http://www.exitecalm.net)

# MONSTERS OF FOLK

conor oberst yim james m.ward mike mogis



tuesday 17th november  
LONDON TROXY

0871 230 0010 / 020 7734 8932 / On-line bookings: [www.gigsandtours.com](http://www.gigsandtours.com)

A Metropolis Music presentation by arrangement with X-Ray

album 'monsters of folk' out now

# MARIACHI EL BRONX



Wednesday 18th November  
GLASGOW ORAN MOR  
08444 999 990

Thursday 19th November  
MANCHESTER CLUB ACADEMY  
0161 832 1111

Sunday 22nd November  
OXFORD O2 ACADEMY  
0844 477 2000

Monday 23rd November  
LONDON O2 ISLINGTON ACADEMY  
0844 477 2000 / 020 7734 8932

24 hour ticket hotline: 0871 2200 260 / [www.gigsandtours.com](http://www.gigsandtours.com)  
New album 'El Bronx' out now on White Label [www.thebronx.com](http://www.thebronx.com)  
A Metropolis Music, SUN Concerts, DF Concerts & Academy Events presentation by arrangement with CAA



LIVE NATION, SJM, METROPOLIS MUSIC, DF CONCERTS, DHP & FUTURESOUND  
BY ARRANGEMENT WITH HELTER SKELTER & SUPERVISION MANAGEMENT PRESENT

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PLUS SPECIAL GUESTS

**ASOBI SEISHU** & **VIOLINS**

(ALL DATES EXCEPT HMV FORUM 19TH OCT & BRIXTON 20TH NOV)

**Wild Beasts** & **POST WAR YEARS**

(LONDON/BRIXTON 20TH NOV ONLY)



AWARDS  
SHOW

19 OCT

with BOMBAY BICYCLE CLUB + THE DRUMS  
**LONDON HMV FORUM**  
0844 847 2405 / WWW.TICKETMASTER.CO.UK

18 NOV **BOURNEMOUTH O2 ACADEMY**  
0871 2200 260 / WWW.GIGSANDTOURS.COM

19 NOV **LONDON O2 BRIXTON ACADEMY**

**SOLD OUT**

20 NOV **LONDON O2 BRIXTON ACADEMY**

**SOLD OUT**

22 NOV **LEEDS O2 ACADEMY**  
0113 2454650 / WWW.LUNATICKETS.CO.UK

23 NOV **NORWICH UEA**

**SOLD OUT**

24 NOV **SHEFFIELD O2 ACADEMY**  
0844 576 5483 / WWW.GIGSANDTOURS.COM

25 NOV **NOTTINGHAM ROCK CITY**

**SOLD OUT**

27 NOV **MANCHESTER APOLLO**

**SOLD OUT**

28 NOV **GLASGOW O2 ACADEMY**

**SOLD OUT**

29 NOV **NEWCASTLE O2 ACADEMY**

**SOLD OUT**

01 DEC **PORTSMOUTH GUILDHALL**  
0844 576 5483 / WWW.LIVENATION.CO.UK

02 DEC **BRISTOL O2 ACADEMY**

**SOLD OUT**

04 DEC **CARDIFF UNIVERSITY**  
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05 DEC **BIRMINGHAM O2 ACADEMY**

**SOLD OUT**

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**Fiction**

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PLUS SPECIAL GUESTS

**TRASH TALK**

**SHARKS!!!**

26	NORTHAMPTON ROADMENDER	0844 576 5483
27	COVENTRY KASBAH	0871 220 0260
28	LIVERPOOL ACADEMY 2	0844 477 2000
29	ABERDEEN MOSIULU	08444 999 990
30	DUNDEE FAT SAMS	08444 999 990

01	BARROW-IN-FURNESS THE CANTEEN*	0844 888 9991
02	MIDDLESBROUGH EMPIRE	01642 253 553
03	YORK DUCHESS	0870 600 100
04	STOKE SUGARMILL	0115 945 4593
05	DERBY ROCKHOUSE	0133 220 9236
06	SHEFFIELD UNIVERSITY*	0114 222 8777
07	NEWPORT TJS	0844 576 5483
08	EXETER LEMON GROVE	0844 576 5483
09	FALMOUTH PAVILLIONS	0871 220 0260
10	BOURNEMOUTH OLD FIRE STATION	0870 264 3333
11	HASTINGS THE CRYPT*	0871 230 0010
12	KINGSTON THE PEEL	<b>SOLD OUT</b>
13	COLCHESTER ARTS CENTRE	<b>SOLD OUT</b>
14	CAMBRIDGE JUNCTION	0844 576 5483
15	SWINDON THE FURNACE*	0871 230 5595



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WWW.GALLOWES.CO.UK / WWW.MYSPACE.COM/GALLOWES

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

# ENTER SHOKARO

OCTOBER

5	NORWICH UEA	<b>SOLD OUT</b>
6	SOUTHAMPTON GUILDHALL	<b>SOLD OUT</b>
7	BRISTOL O2 ACADEMY	<b>SOLD OUT</b>
8	PLYMOUTH PAVILIONS	0845 146 1460
10	LONDON ROUNDHOUSE	<b>SOLD OUT</b>
11	OXFORD O2 ACADEMY	<b>SOLD OUT</b>
12	MANCHESTER ACADEMY	<b>SOLD OUT</b>
13	BIRMINGHAM O2 ACADEMY	0844 477 2000
15	SHEFFIELD O2 ACADEMY	0844 477 2000
16	DUNDEE FAT SAMS	0844 499 9990
17	GLASGOW O2 ABC	<b>SOLD OUT</b>
18	ABERDEEN MUSIC HALL	01224 641 121
20	NEWCASTLE O2 ACADEMY	0844 477 2000
21	NOTTINGHAM ROCK CITY	<b>SOLD OUT</b>
23	LIVERPOOL O2 ACADEMY	0844 477 2000

PLUS GUESTS

**Devil Prada**

& **fruitfinger**



INTERESTED DUE TO DEMAND

ON SALE 6AM FRIDAY 2 OCTOBER

FEBRUARY

6	BLACKPOOL EMPRESS BALLROOM	0844 856 1111
12	LONDON HAMMERSMITH HMV APOLLO	0844 844 4748

TICKETS AVAILABLE THROUGH WWW.ENTERSHIKAR.COM

BUY ONLINE AT LIVENATION.CO.UK

WWW.GIGSANDTOURS.COM & WWW.GIGSMIDLANDS.COM

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'JUGGERNAUTS' AND 'NO SLEEP TONIGHT'

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LONDON NOVEMBER 28

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# Rolling Stone Weekender

Friday 6 & Saturday 7 November 2009  
Weissenhäuser Strand, Germany

**The Flaming Lips**  
**Wilco** | **Editors** | **Gov't Mule**  
**The Soundtrack Of Our Lives (OEOC)**  
**I Am Kloot** | **Kashmir** | **William Fitzsimmons**  
**Brendan Benson** | **Bell X1** | **James Yorkston**  
**John K. Samson** (The Weakerthans)  
**Brett Dennen** | **Akron/Family** | **Gisbert zu Knyphausen**  
**Stardust** and **White Dwarfs** | **Cymbals Eat Guitars**

Enjoy a combination of short break, spa weekend and festival - directly on the Baltic Sea coast in Weissenhäuser Strand / Germany. A whole weekend of good music with full-length concerts by some twenty great bands. DJ sets, after show parties, a record fair, wine tasting and rock memorabilia stalls complement the live music perfectly. Visitors will find modern facilities, cool apartments and many restaurants and cafes. Bands play on three stages in a relaxed indoor atmosphere. If you want to fit in some exercise after the all-night party, you can go for a nice walk on the beach or use one of the available spa and sports facilities: sauna, swimming pool, therapeutic baths, oriental medicine treatments etc. etc.....

Weissenhäuser Strand is located 50 km from Lübeck airport (operating airline: Ryan Air), or 130 km from the airport Hamburg. From there you travel by train to Oldenburg/Holstein, a short taxi ride from the resort.

Tickets are valid for all shows, including accommodation for 2 nights in the chosen category. 50 % discount for kids up to the age of 12, 100 % discount for kids under the age of 4.

**STARTING FROM £109**

[WWW.ROLLINGSTONE-WEEKENDER.DE](http://WWW.ROLLINGSTONE-WEEKENDER.DE)

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03/10 CANTERBURY, FARMHOUSE (t: 01227 456118)  
05/10 COVENTRY, KASBAH  
06/10 EDINBURGH, THE ELECTRIC CIRCUS (t: 0171 2610041)  
07/10 LIVERPOOL, KOROVA (t: 0151 277 1000)  
08/10 READING, OAKFORD SOCIAL CLUB (t: 0118 949 5031)  
09/10 ALDERSHOT, WEST END CENTRE  
10/10 LONDON, BROAD GALLERIES (t: 020 7471 1000)  
12/10 SHEFFIELD, UNI (t: 0114 276 4000)  
13/10 YORK, FIBBERS (t: 01904 621111)  
14/10 MANCHESTER, DEAP (t: 0161 275 1000)

**UK TOUR OCTOBER 2009**  
VISIT US AT [CASIOKIDS.COM](http://CASIOKIDS.COM)

Mean Fiddler and HMV in association with The Agency present

# SUPER FURRY ANIMALS

**FRIDAY 9th OCTOBER**  
**LONDON HMV FORUM**  
9-17 HIGHGATE ROAD, LONDON, NW5 1JY

24hrs cb hotline: 0844 847 2405 Book online: [ticketmaster.co.uk](http://ticketmaster.co.uk)  
[seetickets.com](http://seetickets.com) • [meanfiddler.com](http://meanfiddler.com) • [hmvtickets.com](http://hmvtickets.com)

On-street parking is restricted in Kentish Town. Please use public transport via Kentish Town Underground and BR Station & buses 134, 214, C2 & N20.  
If you are driving to the venue please respect our neighbours and use the free Forum car parks situated on Regis Road and Carler's Lane.

**hmv**



RESIDENTS EVENTS, SUMMER CONCERTS & REGULAR MUSIC  
BY ARRANGEMENT WITH O2 MUSIC SERVICES

## EUREKA MACHINES.

PLUS GUESTS

DECEMBER 2009

FRI 04	ABC	0871 850 0260
SAT 05	O2 ACADEMY	0818 719 300
MON 07	O2 ACADEMY	0844 477 2000
TUE 08	O2 ACADEMY	0844 477 2000
WED 09	DUCHES	0844 477 1000
THU 10	CLUB ACADEMY	0161 832 1111
FRI 11	O2 ACADEMY	0844 477 2000
SAT 12	O2 ACADEMY	0844 477 2000
MON 14	CRYPT	01424 424 458
TUE 15	CONCORDS 2	01273 573 311
WED 16	O2 ACADEMY	0844 477 2000
THU 17	O2 ACADEMY	0844 477 2000
SAT 19	O2 ACADEMY	0844 477 2000

TICKETS ALSO AVAILABLE AT: [WWW.TICKETWEB.CO.UK](http://WWW.TICKETWEB.CO.UK)

ACADEMY EVENTS, OMP &amp; Q&amp;A CARTEL PRESENT

## TINARIWEN

OCTOBER 2009

16	BELFAST FESTIVAL	028 9037 1157
17	DUBLIN ACADEMY	0844 477 2000
18	DUBLIN ACADEMY	0844 477 2000
19	GLASGOW O2 ABC	0844 477 2000
20	GLASGOW O2 ABC	0844 477 2000
21	GLASGOW O2 ABC	0844 477 2000
22	GLASGOW O2 ABC	0844 477 2000
23	GLASGOW O2 ABC	0844 477 2000
24	CARDIFF UNIVERSITY	02920 230 130
25	LONDON KOKO	0844 477 1000
26	BRIGHTON CONCORDE 2	01273 573 311
27	BRISTOL O2 ACADEMY	0844 477 2000
28	OXFORD O2 ACADEMY	0844 477 2000
29	COVENTRY WARWICK ARTS CENTRE	024 7852 4524

THE NEW ALBUM  
OUT NOW!

## SAVING AIMEE

...S LIGHTS GO BLUE & GUESTS

THURSDAY 15TH OCTOBER  
**OXFORD O2 ACADEMY2**

THURSDAY 22ND OCTOBER  
**BRISTOL O2 ACADEMY2**

TICKETS: 0844 477 2000 / [WWW.TICKETWEB.CO.UK](http://WWW.TICKETWEB.CO.UK)

Tommy Reilly



Thu 01 October Newcastle O2 Academy2  
Thu 08 October Bristol O2 Academy2  
Fri 19 October Sheffield O2 Academy2  
Sat 24 October Oxford O2 Academy2  
Sun 25 October Birmingham O2 Academy2

Tickets: 0844 477 2000 / [www.ticketweb.co.uk](http://www.ticketweb.co.uk)  
[www.academy-events.co.uk](http://www.academy-events.co.uk)

The exceptional debut album out now  
An Academy Events presentation [tommyreillymusic.co.uk](http://tommyreillymusic.co.uk)

## NOAH AND THE WHALE

FRIDAY 16th OCTOBER  
**BIRMINGHAM O2 ACADEMY2**

0844 477 2000 [WWW.TICKETWEB.CO.UK](http://WWW.TICKETWEB.CO.UK)  
NEW SINGLE 'BLUE SKIES' OUT NOW  
NEW ALBUM 'THE FIRST DAYS OF SPRING' OUT NOW  
[WWW.NOAHANDTHEWHALE.COM](http://WWW.NOAHANDTHEWHALE.COM)  
[MYSPACE.COM/NOAHANDTHEWHALE](http://MYSPACE.COM/NOAHANDTHEWHALE)



# Das Pop

PLUS GUESTS

AN ACADEMY EVENTS  
PRESENTATION  
BY ARRANGEMENT WITH ITB

26 NOV LONDON ISLINGTON  
O2 ACADEMY2  
0844 477 2000

27 NOV LIVERPOOL EVOL @ KOROVA  
0151 707 7097

28 NOV MANCHESTER SOUND CONTROL  
0161 832 1111

29 NOV GLASGOW O2 ABC2  
0844 477 2000

TICKETS ALSO AVAILABLE FROM:  
[WWW.TICKETWEB.CO.UK](http://WWW.TICKETWEB.CO.UK)  
[WWW.MYSPACE.COM/DASPOP](http://WWW.MYSPACE.COM/DASPOP)



agmp presents

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+ SOUND OF RUM + REBEL CONTROL  
+ SUNDAY BEST SOUND SYSTEM



TUE 6 OCTOBER DINGWALLS  
by arrangement with Primary Talent



## HYPNOTIC BRASS ENSEMBLE

WED 21 OCTOBER  
DINGWALLS



## BREAKESTRA

feat. Alred... performing...  
TUESDAY 17 NOVEMBER  
DINGWALLS



## DEE C. LEE

& The Deep Mo

First show in over a  
Decade for Ex-Style Council /  
Wham! Soul Star

Sunday 11 October  
**DINGWALLS**

in association with... UK



## TERRY CALLIER

plus special guests

25 Oct LONDON  
QUEEN ELIZABETH  
HALL

21 Oct BRISTOL  
METROPOLIS  
22 Oct HOVE  
THE OLD MARKET



29/10 HIGH WYCOMBE 02/11 MANCHESTER 05/11 LIVERPOOL

31/10 STRATFORD 03/11 HULL 06/11 NEWCASTLE

01/11 BIRMINGHAM 04/11 LEEDS 10/11 LONDON

11/11 BIRMINGHAM 12/11 LEEDS 13/11 LONDON

14/11 BIRMINGHAM 15/11 LEEDS 16/11 LONDON

17/11 BIRMINGHAM 18/11 LEEDS 19/11 LONDON

20/11 BIRMINGHAM 21/11 LEEDS 22/11 LONDON

23/11 BIRMINGHAM 24/11 LEEDS 25/11 LONDON

26/11 BIRMINGHAM 27/11 LEEDS 28/11 LONDON

29/11 BIRMINGHAM 30/11 LEEDS 01/12 LONDON

02/12 BIRMINGHAM 03/12 LEEDS 04/12 LONDON

05/12 BIRMINGHAM 06/12 LEEDS 07/12 LONDON

08/12 BIRMINGHAM 09/12 LEEDS 10/12 LONDON

11/12 BIRMINGHAM 12/12 LEEDS 13/12 LONDON

14/12 BIRMINGHAM 15/12 LEEDS 16/12 LONDON

KILIMANJARO LIVE AND SONISPHERE BY ARRANGEMENT WITH K2 AGENCY PRESENTS

## ALICE IN CHAINS



NOVEMBER

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

EXTRA SHOWS ADDED DUE TO UNPRECEDENTED DEMAND

SUN 06	NOTTINGHAM ROCK CITY	0871 310 0000
MON 07	LONDON O2 BRIXTON ACADEMY	0844 477 2000

TICKETS ALSO AVAILABLE FROM 0871 230 5595  
[KILLIVE.COM](http://KILLIVE.COM) • [SEETICKETS.COM](http://SEETICKETS.COM) • [SONISPHEREFESTIVALS.COM](http://SONISPHEREFESTIVALS.COM)  
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# FOR TUNE

5th October  
Brighton Freebutt  
6th October  
London O2 Bar Academy  
7th October  
Bristol The Craft  
8th October  
Southend Chinnery's  
9th October  
Lincoln Mezz Bar  
10th October  
Leeds Rios

In Stores:  
6th October  
Pure Groove - London 12pm  
Fopp - London 6pm



**FORTUNE - HIGHWAY**  
Out 9th November  
Download Only

[myspace.com/lovefortune](http://myspace.com/lovefortune)

# SOUND OF GUNS

26th September  
Leeds Cockpit  
28th September  
Stoke Sugarmill  
29th September  
Nottingham Social  
30th September  
Crewe M Club  
2nd October  
Cambridge Junction  
5th October  
Norwich Arts Centre  
7th October  
Southampton Joiners  
8th October  
Cardiff Barfly  
9th October  
London Barfly  
10th October  
Birmingham Flapper  
11th October  
York Flapper  
2nd November  
Liverpool Alma De Cuba



**SOUND OF GUNS - ELEMENTARY OF YOUTH**  
Out 26th October  
Download / 7" Vinyl Gatefold  
with CD Insert

[myspace.com/soundofguns](http://myspace.com/soundofguns)

# WHITE BELT YELLOW TAG

24th September  
Dublin Eamonn Dorans  
& Cafe En Seine  
26th September  
Dublin Academy  
27th September  
Belfast Speakeasy  
6th October  
Cardiff Barfly  
7th October  
London Roundhouse Studio  
8th October  
Manchester Ruby Lounge  
9th October  
Leeds Cockpit  
12th October  
Glasgow King Tuts  
13th October  
Derby Royal  
15th October  
Northampton Roadmender  
16th October  
Birmingham Rainbow  
24th November  
Nottingham Bodega



**WHITE BELT YELLOW TAG - REMAINS**  
Out 19th October  
Download / 7" Vinyl  
with CD Insert

[myspace.com/whitebeltyellowtag](http://myspace.com/whitebeltyellowtag)

# Sparrow and the Workshop and KILL THE KID

2nd October  
Bath Moles  
4th October  
Manchester Night 'n Day  
5th October  
Carlisle The Brickyard  
6th October  
York Fibbers  
7th October  
Edinburgh Cabaret Voltaire  
8th October  
Glasgow Captain's Rest  
9th October  
Derby Rockhouse  
10th October  
Oxford Jericho Tavern  
11th October  
Birmingham Hare & Hounds  
12th October  
Guildford Boiler Room  
13th October  
London Lexington  
14th October  
Southampton Hamptons



**SPARROW AND THE WORKSHOP - INTO THE WILD**  
Out 23rd November  
Download / CD / 12" Vinyl  
with CD Insert

[myspace.com/sparrowandtheworkshop](http://myspace.com/sparrowandtheworkshop)

# the chemists

plus DJ Sets from Howard Marks at selected venues



30th October  
Bristol O2 Academy  
Propaganda Bristol  
6th November  
Birmingham O2 Academy  
Propaganda Birmingham  
7th November  
Manchester Moho Live  
Propaganda Manchester  
13th November  
Bournemouth O2 Academy  
Propaganda Bournemouth  
14th November  
Hertfordshire Forum  
Propaganda Hertfordshire



**CHEMISTS - MILK AND HONEY**  
Out 26th October  
Download and 7" Vinyl  
with CD insert

Album out 2nd November  
[myspace.com/thechemistsuk](http://myspace.com/thechemistsuk)

www.edwyncollins.com  
www.edwyncollins.com  
www.edwyncollins.com

# Edwyn Collins & The 1990's

October 2009

- \* WED 14TH - ORKNEY FUSION
- \* THURS 15 - THURSO SKINANDIES
- \* FRI 16TH - HILLMSDALE COMMUNITY CENTRE
- \* SUN 18TH - ALDERDEEN LEMONTREE
- \* MON 19TH - KILVERNESS IRONWORKS
- \* WED 21 - SKYE AROS
- \* FRI 23 - STOK NOWAY AN LANNTAIR
- \* SAT 24 - FOR WILLIAM FREDART
- \* SUN 25 - GLASGOW ABC1
- TUES 27 - MANCHESTER DEAF INSTITUTE

November 2009

SAT 7TH - LONDON BLUOMS BURY BALLROOM

Tickets: in Person from the venue, Web: [www.seetickets.com](http://www.seetickets.com), 0870 264 3333  
Ironworks: 0871 789 4173, Aros: 01478 613 649, An Lantair 01851 703 307  
[boxofficealderdeen.com](http://boxofficealderdeen.com), [ticketweb.co.uk](http://ticketweb.co.uk) 0844 437 2000, [ticketline.co.uk](http://ticketline.co.uk) 0844 888 9991

# KOKO EVERY FRIDAY

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02 OCT  
**BAND OF SKULLS**  
THEM: YOUTH  
DJ JEFF AUTOMATIC  
STUDENTS £2 B4 10.30PM  
£4 B4 MIDNIGHT  
WITH STUDENT CARD  
9.30PM - 4AM FIRST 100 FREE  
£5 B4 11PM / £7 AFTER  
WILD SHOOTERS £1 ALL NIGHT +  
OTHER DRINK OFFERS B4 11PM

SOON AT CLUB NME...

08 OCT  
**THE CHAPMAN FAMILY**  
O.CHILDREN  
DJ MIKEY FOUR

18 OCT  
**EXAMPLE**  
THE BLACK BOX REVELATION  
DJ ED THE SAINT

23 OCT  
**BLEECH**  
THE DRUMS  
LE CORPS MINCE DE FRANCOISE  
DJ JEFF AUTOMATIC

LISTEN TO THE KOKO PODCAST AVAILABLE ON ITUNES  
TICKETS 08448472250 - 1A CAMDEN HIGH STREET - BOKKINGTON CRESCENT TUBE.

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29 SEP JOINERS SOUTHAMPTON  
30 SEP FREEBUTT BRIGHTON  
01 OCT SUMO LEICESTER  
02 OCT NET LOUNGE PETERBOROUGH  
03 OCT LOUISIANA BRISTOL  
05 OCT O2 ACADEMY 3 BIRMINGHAM  
06 OCT DEAF INSTITUTE MANCHESTER  
07 OCT CAPTAINS REST GLASGOW  
08 OCT THE CLUNY NEWCASTLE  
09 OCT CITY SCREEN BASEMENT YORK  
11 OCT BODEGA BALL, BODEGA NOTTINGHAM

[www.myspace.com/mywavemachine](http://www.myspace.com/mywavemachine)  
Give the ticket info line a call on 0871 220 0260  
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# FLY53 NME RADAR TOUR

## GOLDEN SILVERS

MARINA  
& THE  
DIAMONDS

LOCAL  
NATIVES

YES GIANTESS

**SEPTEMBER 26 OXFORD** O2 Academy 2 0844 4772000

**27 SHEFFIELD UNIVERSITY** Foundry 0114 2228777

**28 MANCHESTER** Academy 3 0871 2305595

**30 YORK** The Duchess 08700 600100

**OCTOBER 1 GLASGOW** King Tut's Wah Wah Hut 08444 999990

**3 NEWCASTLE** Northumbria University 0871 2305595

**4 STOKE** Sugarmill 0115 9454593

**5 LIVERPOOL** University Stanley Theatre 0871 2305595

**7 PORTSMOUTH** Wedgwood Rooms 02392 863911

**8 BRISTOL** Thekla 08713 100000

**9 COVENTRY** Warwick University 0871 2301094

**10 WOLVERHAMPTON** Civic Hall Bar 0870 3207000

**12 NORWICH** Waterfront 01603 508050

**13 LONDON** KOKO 0871 2305595

**14 BRIGHTON** Concorde 2 01273 673 311

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# NEW & UNSIGNED

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## UNIT SHIFTER

A&R wanker

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



LET'S TAKE A HELICOPTER VIEW OF YOU, CAP'N.

WHAT'S YOUR POSITIONING?

"I'm a singer-songwriter with a difference. People say I sound like Kate Bush, but I don't wear leotards or dance. I gig around Nottingham and do my own recordings. The songs are a bit dreamy, but it's a bit slutty too. Acoustic slut-rock. My MySpace headline is 'cock-rock for girls'."

CRUMP! SO YOU'RE 'THE ACOUSTIC LADY GAGA'?

"No, I'm not like Lady Gaga. I've not got a penis."

STILL, UNIT-FOCUS IS CURRENTLY FIXED ON GLAMOROUS BUSHES. COULD YOU DIVERSIFY YOUR STAGE PRESENTATION TO MEET SUCH PLATFORMS HEAD ON?

"Well, I can't dance 'cos I'm playing an instrument. I play piano and drums at the same time, though."

NICE WAY TO SAVE ON OVERHEADS TO SECOND-TIER BAND MEMBERS. WHAT BRAND INTEGRATION POSSIBILITIES ARE THERE?

"I've done a song called 'The Gin Song', and I'd love to be sponsored by Bombay Sapphire gin. I'd obviously have to drink the gin so I could promote it authentically..."

POTENTIAL RED FLAG: ARE YOU AN ALCOHOLIC?

"Oh no, it's not a problem. I only drink afterwards."

I'D SAY A TWO-TIER CAMPAIGN. FIRST, VISIBILITY: WE'LL DEBUT YOU ON THE LONDON SCENE, GET YOU PAPPED BETWEEN PRINCE HARRY AND THE BIG PINK.

"Yeah, why not..."

SECOND, PRODUCT: WE'LL GET HEAVY 'DITCH PRODUCERS XENOPHOBIA TO RE-UP YOUR TUNES INTO BANGING ITALO-BHANGRA, YEAH?

"If my music wasn't completely destroyed, then fine. But it would destroy it. So, no."

[WWW.MYSPACE.COM/HTTPWWWCOMBECKSTACEY](http://WWW.MYSPACE.COM/HTTPWWWCOMBECKSTACEY)

**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"



**BECK STACEY**

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DOWNLOAD SINGLE 'BLUE WRAY' OUT NOW! TAKEN FROM THE BANDS DEBUT MINI-ALBUM 'SO SILENT THE NIGHT' OUT IN OCTOBER



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**NME SAYS:** Guillotine- sharp electro-emo

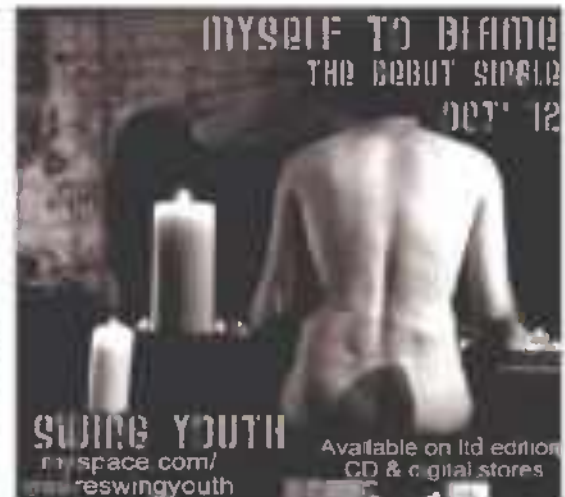


## Amoriste

17 Oct The Bitter End, Romford 22 Oct The Box, Glasgow  
18 Oct Buffalo Bar, Cardiff 23 Oct The Mill, Preston  
19 Oct Green Bohemia, Manchester 24 Oct The Fleece, Chelmsford  
21 Oct Cabaret Voltaire, Edinburgh 30 Oct Rhythm Factory, London

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**NME SAYS:** Anthemic indie tunes



**NME SAYS:** Laid back melodic indie



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**NME SAYS:** Progressive punk rock



**NME SAYS:** Powerful female fronted rock





# THE UK'S BIGGEST INDIE NIGHT

ON THE ROAD WITH  
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## AT THE INDIE CLUB PHENOMENON THIS WEEK: WEDNESDAY 30TH 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 1ST OCTOBER PROPAGANDA READING -

LAUNCH PARTY WITH **MAT HORNE** (DJ SET) + **DJ DAN**  
£1.50 VODKA MIXER, £2.50 DOUBLES, £1.50 BOTTLES OF BEER  
Q CLUB, READING. 10PM-3AM. ENTRY FROM £3

## PROPAGANDA CHELTENHAM -

WITH **DAVE REMIX & JON WELDON**

£1.50 VODKA MIXER, £1.50 CARLSBERG BOTTLES, £1.50 VK  
BLUSH, CHELTENHAM 10PM-2:30AM. ENTRY FROM £3

## FRIDAY 2ND OCTOBER PROPAGANDA BIRMINGHAM -

**EDITH BOWMAN** (RADIO1)

£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 -

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**NEON RAVE** WITH 1000s OF FREE GLOW STICKS

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O2 ACADEMY SHEFFIELD, 10:30PM-3:30AM. ENTRY FROM £4

## PROPAGANDA BOURNEMOUTH -

**THE INBETWEENERS** (DJ SET)

**FEAT JAMES 'JAY' BUCKLEY**

£1.50 VODKA MIXER, £2.50 DOUBLES, £1.80 CARLSBERG PINTS

THE NEW O2 ACADEMY BOURNEMOUTH  
10PM-3AM. ENTRY FROM £4



PROPAGANDA WILL BE BRINGING IT'S  
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**HERTFORDSHIRE -  
EVERY SATURDAY  
AT THE NEW FORUM FROM  
SATURDAY 17TH OCTOBER**

## SATURDAY 3RD OCTOBER PROPAGANDA LIVERPOOL -

**THE INBETWEENERS** (DJ SET)

**FEAT JAMES 'JAY' BUCKLEY + DJ DAN**

£1.50 VODKA MIXER, £1.50 CARLSBERG PINTS, £1.50 VK

THE LIVERPOOL UNIVERSITY GUILD  
10PM-3AM. ENTRY FROM £4

## PROPAGANDA MANCHESTER -

**EDITH BOWMAN** (RADIO1)

£1.30 BOTTLES OF BEER, £1.50 VODKA MIXER, £2.50 DOUBLES  
MOHO LIVE, MANCHESTER, 10PM-3:30AM. ENTRY FROM £4

MORE INFO, WEEKLY PHOTOS & ADVANCE TICKETS:  
**WWW.THEPROPAGANDA.COM**



# I WANT TO SOUND LIKE... THE BEATLES



Glenn Balmer, 18, Stockport: "After playing The Beatles: Rock Band me and my brother want to play like George and Paul. What do we need?"

## THE SOUND

Regardless of whether you love them or hate them The Beatles changed the landscape of popular music forever. They're an influence on anyone who aspires to 'classic songwriting'. And The Beatles changed too, starting off as a bluesy beat combo in the early '60s before continually experimenting with everything from funk to music hall. Lead guitarist George Harrison's clean, understated style was born from his love of rockabilly star Carl Perkins. Paul McCartney was originally a guitarist, and his nifty basslines proved the bass wasn't just for playing root notes.

## THE GEAR

If you've got the money to buy something like a **Gretsch Country Gentleman** and a **Rickenbacker 330** (George) or a **Hofner Violin Bass** or a **Rickenbacker** bass (Paul), please do. However, if you want to be budget-friendly George go for an **Epiphone Dot**, while an **Epiphone Viola Bass** will give you a fair Paul impression.

## IN THE STUDIO

The Beatles usually used Abbey Road Studios with producer George Martin at the controls. In the early days recordings were done quickly, while later albums such as 'Sgt Pepper's...' saw a lot more innovation, including changes in speed and instrumentation - even using sampling. An important thing to remember: they only had four-track recording machines in

those days - primitive technology compared to what's available today. If you want some feedback, as heard on the intro to 'I Feel Fine', lean a semi-acoustic guitar against an amplifier so that the guitar's pickups squeal in the right way.

## THE TECHNIQUE

So much to learn, so little time. Let's just take the song 'Taxman' to see how George and Paul combine in perfect harmony. Paul's stop/start bassline (stick with the fifth and seventh frets over the thinnest three strings) provides the funk, while George stabs D7 chords over the top.

## BEST TRICK

For Paul, never play an open string (your music loses its urgency). For George, learn E7b9 (a great example can be heard on 'I Want To Tell You'), his signature move - an E7 with an F on top.



## NEXT WEEK: The Duke Spirit

Words by John Callaghan from...

**Guitar**

November issue  
out now



# BAND SERVICES

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**NME**



# GIG GUIDE

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

557 GIGS  
ACROSS  
THE UK &  
IRELAND

## PICK OF THE WEEK...



### PICK OF THE WEEK

## PIXIES

**WHERE:** DUBLIN OLYMPIA (WED-FRI), GLASGOW SECC (SUN), LONDON BRIXTON ACADEMY (TUES)

Touring monkeys go to heaven. After reforming to wild acclaim in 2004, the alt.rock legends venture out once again for their 'Doolittle' tour.

[WWW.NME.COM/artists/pixies](http://WWW.NME.COM/artists/pixies)

### EVERYONE'S TALKING ABOUT



## DIZZEE RASCAL

**WHERE:** EDINBURGH PICTURE HOUSE (SUN), GLASGOW O2 ACADEMY (MON), NEWCASTLE O2 ACADEMY (TUES)

Heads up to the boy in da corner. Having taken the charts and dancefloors by storm, Mr Mills hits the road.

[WWW.NME.COM/artists/dizzee-rascal](http://WWW.NME.COM/artists/dizzee-rascal)

### RADAR STARS



## JOKER

**WHERE:** SWANSEA SIN CITY (WED), LONDON P3, UNIVERSITY OF WESTMINSTER (THURS)

Time to dance with the devil in the pale moonlight. Joker plays alongside The Big Pink and Young Fathers as

part of the Diesel:U:Music World Tour in London.

[WWW.NME.COM/artists/joker](http://WWW.NME.COM/artists/joker)



### PICK OF CLUB NME

## THE CHAPMAN FAMILY

**WHERE:** CLUB NME DERBY, ROCKHOUSE (MONDAY)

Get ready for some raucous rock rage at Club NME Derby. The Teeside four-piece drop by Rockhouse on their 'Kids' single tour.

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



### DON'T MISS

## WILD BEASTS

**WHERE:** EDINBURGH CABARET VOLTAIRE (WED), LEEDS COCKPIT (THURS), NOTTINGHAM BODEGA SOCIAL (FRI), BRISTOL THEKLA (SAT), BIRMINGHAM HARE AND HOUNDS (SUN), BRIGHTON HANBURY BALLROOM (MON)

The Kendal four-piece tour their new LP 'Two Dancers'.

[WWW.NME.COM/artists/wild-beasts](http://WWW.NME.COM/artists/wild-beasts)

D'zzee Rasca is playing O2 Academy Glasgow and Newcastle. O2 customers get Priority Tickets to gigs at O2 Academy Glasgow and Newcastle, 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.

O<sub>2</sub>



# WEDNESDAY

## SEPTEMBER 30

Tune in for the weekly Forum with Iain Baker and NME's Steve Sutherland as they discuss the latest singles, from 4pm

# NME

## RADIO

**David Goo/Girl In A Thunderbolt**  
Harpurs Cellar Bar 0871 230 1094

**Go:Audio** Spring & Airbrake  
028 9032 5968

**Boyce Avenue** 02 Academy 2  
0870 771 2000  
**Church/Itters** Kitchen Garden Café  
0121 443 4725  
**Rogue States** Hare And Hounds  
0121 444 2081

**Simian Mobile Disco** Concorde 2  
01273 673311  
**Wave Machines** Freebutt  
01273 603974

**Animal Kingdom** Louisiana  
0117 926 5978  
**Joan As Policewoman** St George's  
Hall 0117 923 0359  
**The Maccabees** 02 Academy  
0870 771 2000  
**Saving Mary** The Cooler  
0117 945 0999

**Band Of Skulls** 10 Feet Tall  
02920 228883  
**Hey Monday** Chw Ifor Bach  
029 2023 2199

**DERBY**  
**Zico** Chain Rock House 01332 239 236

**DUBLIN**  
**The Black Seeds** Whelan's  
00 3531 475 9372  
**The Boxer Rebellion** Academy 2  
00 3531 877 9999  
**Pixies** Olympia 00 3531 679 3323

**The Toasters** Citrus Club  
0131 622 7086  
**Wild Beasts** Cabaret Voltaire  
0131 220 6176

**Soviet Medicine/Jack Wolf** 13th Note  
Cafe 0141 553 1638  
**Tom McRae/Brian Wright** King Tut's  
Wah Wah Hut 0141 221 5279

**The Parlotones** Boilerroom  
01483 440022

**Doll And The Kicks** The Library  
0113 2440794  
**Hadouken!** Stylus 01132 431751  
**Vinnie & The Stars** Primrose Bar  
01132 621368

**Fel Comodo** 02 Academy 2  
0870 771 2000

**An Emerald City** Windmill  
020 8671 0700  
**The Butterfly Experiment** Dublin  
Lcastle 020 7485 1773  
**Damo Suzuki** Underbelly  
0207 613 3105

**The Goodtimes/The Last Army**  
Arts Club 020 7460 4459  
**The Hot Melts** 02 Academy 2 Islington  
0870 771 2000  
**The Joy Formidable** Garage  
020 7607 1818

**Jungle Flowers/Itamar** 93 Feet East  
020 7247 6095  
**Kajagoogoo** 02 Islington Academy  
0870 771 2000  
**Misery Signals** Underworld  
020 7482 1932  
**The Mission District** Barfly  
0870 907 0999  
**Newton Faulkner** Jazz Cafe  
020 7916 6060  
**Ol Va Vol** 02 Shepherd's Bush Empire  
0870 771 2000  
**Pagan Love** Proud Galleries  
020 7482 3867

**All Time Low/The Audition Academy**  
0161 832 1111  
**Dead In The Queue** Roadhouse  
0161 228 1789  
**King Khan & The Shrines** Deaf  
Institute 0161 330 4019  
**Kristyna Myles** Dry Bar  
0161 236 5920  
**Theory Of A Deadman** Academy 2  
0161 832 1111  
**The Wildhearts** Club Academy  
0161 832 1111

**Bone Idle** Head Of Steam  
0191 232 4379  
**Dark Cell** Cluny 0191 230 4474  
**Massive Attack** 02 Academy  
0870 771 2000

**Skindred** Waterfront 01603 632717  
**Zero 7** UEA 01603 505401

**Blue October** Rescue Rooms  
0115 958 8484  
**Eric Taylor** Maze 0115 947 5650  
**General Fiasco** Rock City  
08713 100000

**Mumford & Sons** Bullingdon Arms  
01865 244516

**The Rumble Strips/Everything**  
Everything Wedgewood Rooms  
023 9286 3911

**SHEPHERD**  
**Bombay Bicycle Club** Leadmill  
0114 221 2828  
**Wonderswan** Harley 0114 275 2288

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**LoveLikeFire** Joiners 023 8022 5612

**ST ALBANS**  
**Spotlifter** Horn 01277 853143

**SWANSEA**  
**Joker** Nite Jewel 01792 4226

**Fly 53 NME Radar Tour: Golden**  
**Silvers/Marina And The Diamonds/**  
**Local Natives/Ves Gantless** The  
Duchess 01904 641 413  
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**Wreckless Eric/Amy Rigby**  
Buffalo Bar 020 7359 6191

**Adrian Edmondson & The Bad**  
**Shepherds** Band On The Wall  
0161 832 6625



The Joy Formidable,  
Garage, London

# THURSDAY

## OCTOBER 1

**And So I Watch You From Afar**  
The Tunnels 01224 211121

**Dead In The Queue** Pulse Bar  
01226 204 774

**Jon Allen** Auntie Annie's  
028 9050 1660  
**Strait Laces** Queen's University  
028 9024 5133

**The Maccabees** 02 Academy  
0870 771 2000  
**Mundy** Glee Club 0870 241 5093

**The Agnostic Mountain Gospel Choir**  
Engine Room 01273 728 999  
**Chase And Status** Concorde 2  
01273 673311  
**Pompeii** Freebutt 01273 603974

**The xx** The Cooler 0117 945 0999  
**Janie T** 02 Academy 0870 771 2000  
**My Luminaries/Sleeping With**  
**Giants** Fleece 0117 945 0996  
**The Rumble Strips** Thekla  
08713 100000

**James Blackshaw** Portland Arms  
01223 357268  
**Zion Train** Junction 2 01223 515111

**A Thousand Ways To Fall** Beer Cart  
Arms 0871 230 1094

**CARDIFF**  
**Zu** Club For Each 029 2023 2199

**COLEVILLE**  
**Mos Def** 20 Victoria 01230 814718

**COOK**  
**Talvin Singh** The Pavilion  
00 35321 427 6228

**Martin Stephenson** Venue  
01332 203545

**Goldblade** Leopard 01302 363054

**Baddies** Academy 2 00 3531 877 9999  
**Health** Village 00 3531 475 9372  
**Pixies** Olympia 00 3531 679 3323

**Declan O'Rourke** Bongo Club  
0131 558 7604

**GLASGOW**  
**The Boxer Rebellion** ABC  
0870 903 3444

**Fly 53 NME Radar Tour: Golden**  
**Silvers/Marina And The Diamonds/**  
**Local Natives/Ves Gantless** King Tut's  
Wah Wah Hut 0141 552 9224

**Nite Jewel** Stereo  
0141 576 5018

**Speech Debelle** Arches  
0141 221 4001

**Synonym** 13th Note Café  
0141 553 1638

**Trespassers** William Classic Grand  
0141 221 4583

**LoveLikeFire** Boilerroom  
01483 440022

**Between The Screams** Square  
01279 305000

**Deadseacolour** Carpe Diem  
0113 243 6264  
**King Khan & The Shrines** Brudenell  
Social Club 0113 243 5866

**The Toasters** Joseph's Well  
0113 203 1861

**Wild Beasts** Cockpit 0113 244 3446

**Wave Machines** Sumo 0116 285 6536

**Messiah J & The Expert** Dolans  
Warehouse 00 35361 314483



Golden Silvers, Fly 53 NME  
Radar Tour, King Tut's  
Wah Wah Hut, Glasgow

**The Twang** 02 Academy  
0870 771 2000

**Alice Klar** Arts Club 020 7460 4459  
**Alice Russell** KOKO 020 7388 3222

**An Emerald City** Rhythm Factory  
020 7247 9386

**The Argument and How It Started**  
Cross Kings 020 7278 8318

**The Band With No Name** 100 Club  
020 7636 0933

**The Big Pink/Young Fathers/Joker**  
P3, University Of Westminster  
020 7911 5000

**Blue October** 02 Islington Academy  
0870 771 2000

**Chuck Prophet** Garage 020 7607 1818

**Cicada** 93 Feet East 020 7247 6095  
**Dynamo Garage** Garage (Upstairs)  
0871 230 1094

**General Fiasco** Barfly 0870 907 0999  
**Half-Light** Cobden Club  
020 8960 4222

**The Heavy/Cougar/Spokes** Hoxton  
Square Bar & Kitchen 020 7613 0709

**CLUB NME**

**DERBY**  
THE ALFONZ  
+ BURDOCK  
ROCKHOUSE  
01332 341154

**BRIGHTON**  
THE SOCIAL  
+ BAGHDAD  
COUNTRY CLUB  
LIFE  
01273 726858

**Innocent Rosie** Bull & Gate  
020 7485 5358

**Jeniferever** Barden's Boudoir  
0770 865 6633

**The Jim Jones Revue** Cargo  
0207 749 7840

**John Smith** Slaughtered Lamb  
020 8682 4080

**Loovers** Corsica Studios  
0207 703 4760

**Luke Haines** Borderline  
020 7734 5547

**The Parlotones** Scala 020 7833 2022

**Peter, Bjorn And John** Electric  
Ballroom 020 7485 9006

**Tigers That Talked/The Swindles/**  
**Nylo** Monto Water Rats 020 7837 4412

**The Wildhearts** 02 Shepherd's Bush  
Empire 0870 771 2000

**The 51/50s** Good Ship 020 7372 2544

**Belle Vue** Moho Live 0161 834 8180

**Bombay Bicycle Club** Club Academy  
0161 832 1111

**Joan As Policewoman** Deaf Institute  
0161 330 4019

**Kill The Young** Ruby Lounge  
0161 834 1392

**Zero 7** Academy 0161 832 1111

**The Hot Seats** Cluny 0191 230 4474

**Tommy Reilly** 02 Academy 2  
0870 771 2000

**All Time Low** Waterfront  
01603 632717

**David 'Honeyboy' Edwards** Arts  
Centre 01603 660352

**All Forgotten** Bar 7 0115 970 4662

**Animal Kingdom** Bodega Social Club  
08713 100000

**Skindred** Rescue Rooms  
0115 958 8484

**Ben Taylor** 02 Academy 2  
0870 771 2000

**Noah & The Whale** 02 Academy  
0870 771 2000

**Pulled Apart By Horses** Jericho  
Tavern 01865 311775

**Twin Atlantic** Bullingdon Arms  
01865 244516

**The King Blues** Wedgewood Rooms  
023 9286 3911

**The Perils** Oakford Social Club  
0116 255 3956

**This Is Hell** Joiners 023 8022 5612

**Great Western Pilots** Hobgoblin  
01784 452012

**Sever The Strings** Horn 01277 853143

**3rd Storey** Chemist  
The Vic 01793 535713

**Invey** Snooty Fox 01924 374455

**Flood Of Red** Civic Hall  
01902 552121

**The Deadstring Brothers**  
The Duchess 01904 641 413

**Twisted Wheel/The Standbys**  
Fibbers 01904 651 250

**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

## OCTOBER 2

**Ou Est Le Swimming Pool**  
The Tunnels 01224 211121

**Kill It Kid/Sparrow And The Workshop** Moles 01225 404445

**Devilish Presley** Esquires 01234 340120

**Baddies** Auntie Annie's 028 9050 1660  
**Speech Debelles** Stuff Kitten 028 90238700

**All Time Low** O2 Academy 2 0870 771 2000  
**Honkeyfinger** Hare And Hounds 0121 444 2081  
**Lord Auch** Sunflower Lounge 0121 632 6756  
**Muthafunk** Actress & Bishop 0121 236 7426

**Mark Morris** 41 King Street 0871 230 1094

**Jenifer** Freebutt 01273 603974  
**The Jim Jones Revue** Engine Room 01273 728 999  
**Tindry** Stryder Concorde 2 01273 673311

**Lego Castles** The Lanes 0117 325 1979  
**The Moles** Louisiana 0117 926 5978  
**The Mudheads** O'Neills 0117 945 8891

**Mispelt 2.0** The Appleby 01283 515773

**Southport** Portland Arms 01223 357268

**The Agnostic Mountain Gospel Choir** The Farmhouse 01227 456118

**General Fiasco/The Onlookers/I Am Hope/Town** Barfly 029 2066 7658  
**Kate Walsh** Clwb Ifor Bach 029 2023 2199

**The Jessie Rose Trip** The Box 01270 257 398

**A Wilhelm Scream/Battle Of Kruger** Rockhouse 01332 209 236  
**King Khan & The Shrimps** The Royal 01332 36 77 20  
**Nimmo Brothers** Flowerpot 01332 204955

**Pixies** Olympia 00 3531 679 3323  
**Roisin O'Reilly** National Concert Hall 00 3531 475 1572

**Chase And Status** Potterow Union 0131 650 2656  
**Twin Atlantic** Studio 24 0131 558 3758

**Messiah J & The Expert** Roisin Dubh 00 35391 586540

**Sons Of Albion** Three Tuns 0191 487 0666

**Polka Party** Beacon Court Tavern 01634 853186

**And So I Watch You From Afar** The Twisted Wheel 0141 221 4851  
**Chris Helme** Nice'n'Sleazy 0141 333 9637

**Craig Hughes** 13th Note Cafe 0141 553 1638  
**Forever Never** Ivory Blacks 0141 221 7871  
**Joan as Police Woman** Oran Mor 0141 552 9224  
**The Levee Breakers** Rockers 0141 221 0726  
**Mundy King Tut's Wah Wah Hut** 0141 221 5279  
**Vinyl ABC2** 0141 204 5151  
**Zoey Van Goey** Stereo 0141 576 5018

**CLUB NME**  
**CHELMSFORD**  
DIRTY HARRY + HOUNDS  
+ MOSQUITO EFFECT  
BARHOUSE  
01245 356811  
**LONDON**  
BAND OF SKULLS +  
THEM YOUTH  
KOKO  
0207 388 3222

**Kong** Bolic room 01483 440022  
**HAARLOW**  
**That Legendary Wooden Lion** Square 01279 305000

**Akil The MC** Faversham 0113 245 8817  
**Bellini/Vessels/Eagle Eye** Brudenell Social Club 0113 243 5866  
**Blue October** Cockpit 0113 244 3446  
**The Fall** O2 Academy 0870 771 2000  
**Flight 19** The Owl 0113 256 5242  
**Immotus** New Roscoe 0113 246 0778  
**Playground** Primrose Bar 01132 621368  
**The Strawberry Blondes** Joseph's Well 0113 203 1861

**Beatfunk** Sumo 0116 285 6536  
**Brookes Brothers** Superfly 0871 230 1094

**Kof** O2 Academy 2 0870 771 2000  
**Peter, Bjorn And John** University Stanley Theatre 0151 709 9108

**Abi Gilchrist** Underbelly 0207 613 3105  
**The Black Seeds** O2 Shepherds Bush Empire 0870 771 2000  
**Chrome Division** Underworld 020 7482 1932  
**Deadstring Brothers** Luminaire 020 7372 7123  
**De Shamonix** Good Ship 020 7372 2544  
**Happy Street** Troubadour Club 020 7370 1434  
**Invasion Cargo** 0207 749 7840  
**Jersey Budd** Garage 020 7607 1818  
**The Kooler Kings** Peel 020 8546 3516  
**The Man Band/Clayson & The Argonauts** 100 Club 020 7636 0933  
**Monkeyrush** Camden Rock 0871 230 1094

**Moses And The Black Cats** 229 Club 020 7631 8310  
**Mott The Hoople** Apollo 0870 606 3400  
**My Sad Captains** The Lexington 020 7837 5387  
**The Neat/The Vinyl Stitches/Dead On TV** 93 Feet East 020 7247 6095  
**Noah & The Whale** KOKO 020 7388 3222  
**Panic Sweets** Bar Rumba 020 7287 2715  
**The Polecats** Monto Water Rats 020 7837 4412  
**Rook And The Ravens** The Fly 0870 907 0999  
**The Rumble Strips** Heaven 020 7930 2020  
**Simian Mobile Disco** Forum 020 7344 0044

**MANCHESTER**  
**Animal Kingdom** Night And Day Cafe 0161 236 1822  
**Bicycle Thieves** Ruby Lounge 0161 834 1392  
**The Emperor Machine** Deaf Institute 0161 330 4019  
**Skindred/Dead By April** Academy 2 0161 832 1111

**MIDDLESBROUGH**  
**Fanfarlo/First Aid Kit** Westgarth Social Club 01642 242164  
**NEWCASTLE**  
**Tom McRae** O2 Academy 2 0870 771 2000

**NORWICH**  
**The Maccabees** UEA 01603 505401  
**Mumford & Sons** Arts Centre 01603 660352  
**NOTTINGHAM**  
**This City** Rock City 08713 100000  
**Wild Beasts/Blue Roses** Bodega Social Club 08713 100000

**OXFORD**  
**The xx** Jericho Tavern 01865 311775  
**Hey Monday** O2 Academy 2 0870 771 2000  
**Twisted Wheel** Bullingdon Arms 01865 244516  
**PETERBOROUGH**  
**Wave Machines** Met Lounge 01733 566100

**PORTSMOUTH**  
**The Parlotones** Cellars 0871 230 1094  
**READING**  
**Yer Beauties** Rising Sun Arts Centre 0118 986 6788  
**ROTHERHAM**  
**Dead In The Queue** Dickens Bar 01709 360006

**SHEFFIELD**  
**Little Man Tate** O2 Academy 0870 771 2000  
**Pistola Kicks** O2 Academy 2 0870 771 2000  
**Route 66** New Barrack Tavern 0114 234 9148  
**SWINDON**  
**Ash Mandrake** The Rolleston 01793 534238  
**Fry The V** 01793 535713

**TUNBRIDGE WELLS**  
**Sky Larkin** The Forum 08712 777101  
**WAKEFIELD**  
**Enraged Snooty Fox** 01924 374455  
**Jonnythefirh** Escobar 01924 332000

**YORK**  
**The Federals** City Screen Basement Bar 01904 541144  
**John Lever's** Second Skin Fibbers 01904 651 250

# SATURDAY

## OCTOBER 3

**The Unloved** Hop Pole 01296 82129

**Elmor** Chapel Arts Centre 0122 5404445

**Tom Hingley** Esquires 01234 340120

**Boyce Avenue** Auntie Annie's 028 9050 1660

**The Black Seeds** Hare And Hounds 0121 444 2081  
**Jamie T** O2 Academy 0870 771 2000  
**This City/The Xcerts** O2 Academy 3 0870 771 2000

**BOLTON**  
**The Silk Pigs** Southouse  
**The Hornblower Brothers** The Albert 01273 730499  
**Light Freebutt** 01273 603974

**The Fauns** Croft 0117 987 4144  
**The Parlotones** The Cooler 0117 945 0999  
**Wave Machines** Louisiana 0117 926 5978  
**Wild Beasts** Thekla 08713 100000

**Natacha Atlas** Junction 2 01223 51511  
**Varsity Drag** Portland Arms 01223 357268

**Bombay Bicycle Club** Clwb Ifor Bach 029 2023 2199

**Goldfride** Backyard 01229 412220  
**COVENTRY**  
**The Agnostic Mountain Gospel Choir** Taylor John's House 024 7655 9958

**The Strawberry Blondes** The Box 01270 257 398

**Rainbow Rising** Flowerpot 01332 204955  
**You-V-Me** The Royal 01332 36 77 20

**Enter Shikari** Academy 00 3531 877 9999  
**Peter, Bjorn And John** Tripod 00 353 1 4780225  
**Pixies** Olympia 00 3531 679 3323

**And So I Watch You From Afar** The GRV 0131 220 2987  
**Bloc Party/Grammatics** Picture House 0844 847 1740  
**Forever Never** Studio 24 0131 558 3758

**The Audition** Cavern Club 01392 495370

**Blue October** King Tut's Wah Wah Hut 0141 221 5279  
**Lions. Chase. Tigers** ABC 0870 903 3444  
**Madman Is Absolute** QMU 0141 339 9784  
**Run Toto Run** Classic Grand 0141 221 4583

**Swimming** Nice'n'Sleazy 0141 333 9637  
**Vitalic** O2 Academy 0870 771 2000  
**Olle Brown** Yardbirds Club 07771520374

**Mispelt 2.0** Old Cock 01422 357 759

**Jumping Ships** Quattroz 01279 425875

**Magick Brothers** Club 85 01462 432767

**Dead In The Queue** Parish 01484 468801

**Animal Kingdom** Cockpit Room 3 0113 2441573  
**Esclavage** The Subculture 0113 245 0689  
**Futuresound** Cockpit 0113 244 3446  
**Last Orders** The Owl 0113 256 5242  
**Milloy** Brudenell Social Club 0113 243 5866

**Odemba OK Jazz** All Stars Irish Centre 0113 248 9208  
**Plato's Jacuzzi** New Roscoe 0113 246 0778  
**This Is Hell** Joseph's Well 0113 203 1861

**LEICESTER**  
**Forgotten Sun** Sumo 0116 285 6536

**The Chapman Family** O2 Academy 2 0870 771 2000

**The Brute Chorus** The Lexington 020 7837 5387  
**The French Horn Rebellion** Proud Galleries 020 7482 3867  
**The Maccabees** O2 Brixton Academy 0870 771 2000

**MisterKite** The Fly 0870 907 0999  
**Mott The Hoople** Apollo 0870 606 3400  
**Ninebar** 12 Bar Club 020 7240 2622  
**Nite Jewel** Cargo 0207 749 7840  
**Praying Mantis** Peel 020 8546 3516  
**Rolo Tomassi/Pulled Apart By**



**Horses/Decimals/Throats** The Rest Is Noise 020 7346 8521  
**Rough Science/Winter Olympics/Right Turn Left/Glass Diamond** 93 Feet East 020 7247 6095  
**Ryco Saints/Zemltones** Monto Water Rats 020 7837 4412  
**Sean Rowley** Queen Of Hoxton 020 7422 0958  
**Shapes** Good Ship 020 7372 2544  
**Stuka Squadron/Snakebite/Silas** Windmill 020 8671 0700  
**Temple Hedz/Jouls** Bull & Gate 020 7485 5358  
**Their Strange Gathering** Underbelly 0207 613 3105

**The Toasters** Underworld 020 7482 1932  
**Young Athletes League** The Victoria 0871 230 1094

**Beggar Joe** Night And Day Cafe 0161 236 1822  
**The Boxer Rebellion** Roadhouse 0161 228 1789  
**The Cordels** Club Academy 0161 832 1111  
**The King Blues** Academy 2 0161 832 1111  
**Sweet Sensation** Ruby Lounge 0161 834 1392

**NEWCASTLE**  
**Fly 53 NME Radar Tour: Golden Silvers/Marina And The Diamonds/Local Natives/Yes Giantess** Northumbria University 0191 232 6002  
**King Khan & The Shrimps** The Other Rooms 0191 261 9755  
**Mundy** Cluny 0191 230 4474

**Health Arts Centre** 01603 660352  
**Marty Wilde** Maddermarket Theatre 01603 620917

**Ellie Goulding** Stealth 08713 100000  
**Fanfarlo/First Aid Kit/Alberto Veto** Bodega Social Club 08713 100000  
**Flood Of Red** Rock City 08713 100000  
**Tom McRae** Rescue Rooms 0115 958 8484

**Ezlo** Cellars 0871 230 1094

**Slow Club** South Street Arts Centre 0118 960 6060

**ROTHERHAM**  
**Bullets And Numbers** The Vault 0871 230 1094

**Easy Star All-Stars** Corporation 0114 276 0262  
**Hellhound** New Barrack Tavern 0114 234 9148  
**Little Man Tate** O2 Academy 0870 771 2000  
**Nimmo Brothers** Boardwalk 0114 279 9090  
**Risky Heroes** O2 Academy 2 0870 771 2000  
**The Twang** Leadmill 0114 221 2628  
**Zero 7** Plug 0114 276 7093

**Jersey Budd** Hamptons Bar 07919 253 508  
**Jet Heeled Striker** Joiners 023 8022 5612

**Headrush** Sugarmilk 01782 214991

**Chase And Status** Sin City 01792654226

**The Great Nothing** The Rolleston 01793 534238

**Mumford & Sons** The Forum 08712 777101

**Fury UK** Snooty Fox 01924 374455  
**Lupen Crook** Escobar 01924 332000

**Hey Monday** Civic Hall 01902 552121

**Doll And The Kicks** City Screen Basement Bar 01904 541144  
**Idle Jack & The Big Sleep** Fibbers 01904 651 250

# GET IN THE GIG GUIDE

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE BIGGEST AND BEST WEEKLY GIG GUIDE?  
GO TO [NME.COM/GIGS](http://NME.COM/GIGS) AND SUBMIT YOUR LISTING FOR FREE.  
YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE



# SUNDAY

## OCTOBER 4

### ABERDEEN

This Is Hell/Departures Café  
Drummond 01224 624642

### BEDFORD

The King Bees Esquires 01234 340120

### BELFAST

Twin Atlantic Auntie Annie's  
028 9050 1660

### BIRMINGHAM

Feeder 02 Academy 0870 771 2000  
General Fiasco 02 Academy 3

### BRIGHTON

Marillion Concorde 2 01273 673311  
Sound Of Guns Engine Room

### BRIGHTON

Marillion Concorde 2 01273 673311  
Sound Of Guns Engine Room

### BRISTOL

Bombay Bicycle Club 02 Academy 2  
0870 771 2000

### CAMBRIDGE

Mumford & Sons Junction 2  
01223 511511

### CARDIFF

Flood Of Red/Wolf Am 1 Barfly  
029 2066 7658

### DERBY

The Troubadours/Young Guns  
Rockhouse 01332 209 236

### DUBLIN

Boyce Avenue Academy 2  
00 3531 877 9999

Joshua Radin Academy  
00 3531 877 9999

Kelly Joe Phelps Whelan's  
00 3531 475 9372

Nouvelle Vague Tripod  
00 3531 4780225

### EDINBURGH

Dizze Rascal Picture House  
0844 847 1740

### GLASGOW

Digital Dinosaur 13th Note Café  
0141 553 1638

Hey Monday King Tut's Wah Wah Hut  
0141 221 5279

King Khan & The Shrikes Stereo  
0141 576 5018

Pinles SECC 0141 248 3000  
Zero 7 ABC 0870 903 3444

### GUILDFORD

Calimbo Boilerroom 01483 440022

### HITCHIN

Shakey Jakes Club 85 01462 432767

### LEEDS

Charlie Speed Band New Roscoe  
0113 246 0778

The Crips 02 Academy 0870 771 2000  
Gentlemen Pistols/Messina/

Cowtown/Cissy/Tim Butane/  
Tatako/Chops Brudenell Social Club

0113 243 5866  
Lefties Soul Connection Hi-Fi Club

0113 242 7353  
Unkle Bob Faversham 0113 245 8817

### LEICESTER

Adrian Edmondson & The Bad  
Shepherds Y Theatre 0116 255 6507

### LIVERPOOL

Tommy Reilly 02 Academy  
0870 771 2000

### LONDON

Eugene McGuinness The Fellow  
020 7833 4395

Fit And The Connipions Good Ship  
020 7372 25 14

Howe Gelb Luminaire 020 7372 7123  
Jah Wobble Roundhouse

020 7482 7318  
Joan As Policewoman Union Chapel

020 7226 1686  
Pompeli Barfly 0870 907 0999

Swashbuckle Underworld  
020 7482 1932

### MANCHESTER

The xx Deaf Institute 0161 330 4019  
Kill It Kid Night And Day Café

0161 236 1822  
Mundy Club Academy 0161 832 1111

### MANSFIELD

Dead In The Queue Town Mill  
01623 632451

### NEWCASTLE

Skindred 02 Academy 2  
0870 771 2000

Steve French Band The Tyne  
0191 265 2550

### NORWICH

Hand/Apparition/Crimson Tears/  
Pythia Brickmakers 01603 441118

Noah & The Whale Waterfront  
01603 632717

### NOTTINGHAM

The King Blues Rescue Rooms  
0115 958 8484

### PETERBOROUGH

Varsity Drag Park 01733 310383

### PORTSMOUTH

Underground Heroes Cellars  
0871 230 1091

### SHEFFIELD

Kent Duchaine Boardwalk  
0114 279 9090

The River Rats Bath Hotel  
0871 230 1094

### SOUTHAMPTON

Dan Michaelson & The Coastguards  
Joiners 023 8022 5612

### STAINES

Arcane Roots Hobgoblin  
01784 452012

### STOKE ON TRENT

Fly 53 NME Radar Tour: Golden  
Silvers/Marina And The Diamonds/  
Local Natives/Yes Giantess Sugarhill

### SWANSEA

Wishbone Ash Sin City  
01792654226

### SWINDON

Jon Allen The Vic 01793 535713

### WAKEFIELD

Kinn Snooty Fox 01924 374455

### WHITEN

The Hexmen Royal Oak  
01428 751493

### YORK

Chris White And Julie Matthews  
The Duchess 01904 641 413

# MONDAY

## OCTOBER 5

Win tickets to the Fly53 NME Radar Tour with  
Golden Silvers, Marina And The Diamonds,  
Local Natives and Yes Giantess, from 10-2pm

# NME

## RADIO



The Maccabees, Rock City, Nottingham

### ABERDEEN

Cats And Cats And Cats The Tunnels  
01224 211121

### BIRMINGHAM

Blue October 02 Academy 2  
0870 771 2000

Ellie Goulding Hare And Hounds  
0121 444 2081

Tom McRae Glee Club 0870 241 5093

### BRIGHTON

Wild Beasts Hanbury Ballroom  
01273 605789

### BRISTOL

Tinny Stryder 02 Academy 2  
0870 771 2000

Underground Heroes Croft  
0117 967 4144

### CAMBRIDGE

Noah & The Whale Junction  
01223 511511

Thorn Youth Portland Arms  
01223 357268

### CARLISLE

Kill It Kid Backyard 01228 512220

### DERBY

Koolhaud Rockhouse 01332 209 236

### GLASGOW

Dizze Rascal 02 Academy  
0870 771 2000

The King Blues King Tut's Wah Wah  
Hut 0141 221 5279

Skindred ABC2 0141 204 5151

### LEEDS

The Boxer Rebellion Faversham  
0113 245 8817

Peter, Bjorn And John Cockpit  
0113 244 3446

Trespassers William Brudenell Social  
Club 0113 243 5866

Zero 7 02 Academy 0870 771 2000

### LIVERPOOL

Fly 53 NME Radar Tour: Golden  
Silvers/Marina And The Diamonds/Local Natives/Yes  
Giantess University Stanley Theatre  
0151 709 9108

Hidden In The Vines 02 Academy 2  
0870 771 2000

### LOTHIAN

Azalia Snail 12 Bar Club  
020 740 1622

Bat For Lashes Roundhouse  
020 740 1111

Franz Nicolay/Dexy & The Hand Me  
Downs Windmill 020 8671 0700

### MANCHESTER

Jack Hardwick The Old Queen's Head  
0207 839 7261

James McMurtry & The Heartless  
Bastards Bomberline 020 7734 5547

Joshua Radin KOKO 020 7388 3222

Lissy Trullie ICA 020 7930 3647

The Lofty Heights Slaughtered Lamb  
020 8682 4080

Mott The Hoople Apollo 0870 606 3400

Sic Alps The Lexington 020 7837 5387

Slightly Stoopid Scala 020 7833 2022

Stina & The Soldiers Source Below  
020 7434 9130

Zoot Woman Dingwalls 020 7267 1577

### MANCHESTER

Hey Monday Academy 3 0161 832 1111

The Parlotones Ruby Lounge  
0161 834 1392

Jack Hardwick The Old Queen's Head  
0207 839 7261

James McMurtry & The Heartless  
Bastards Bomberline 020 7734 5547

Joshua Radin KOKO 020 7388 3222

Lissy Trullie ICA 020 7930 3647

The Lofty Heights Slaughtered Lamb  
020 8682 4080

Mott The Hoople Apollo 0870 606 3400

Sic Alps The Lexington 020 7837 5387



Marina And The Diamonds,  
Fly 53 NME Radar Tour,  
Sugarhill, Stoke On Trent



# TUESDAY

## OCTOBER 6

### ABERDEEN

The Twang Moshu 0844 847 2319

### BIRMINGHAM

Daniel Merriweather O2 Academy 0870 771 2000

### BRIGHTON

Skunk Anansie Concorde 2 01273 673311

Zero 7 Dome 01273 709709

### BRISTOL

Dan Michaelson & The Coastguards Louisiana 0117 926 5978

Easy Star All-Stars Thekla

08713 100000

Horfield Cardinal Assault Croft

0117 987 4144

### CAMBRIDGE

Tom McRae Junction 01223 511511

### CARDIFF

White Belt Yellow Tag Barfly

029 2066 7658

### DUBLIN

Twin Atlantic Academy 2

00 3531 877 9999

### EDINBURGH

Caslokids The Electric Circus

0131 226 4224

Cats And Cats And Cats Cabaret

Voltaire 0131 220 6176

### GLASGOW

Algernon Cadwallader 13th Note

Café 0141 553 1638

Animal Kingdom King Tut's Wah Wah

Hut 0141 221 5279

Go-Audio ABC 0870 903 3444

### HITCHIN

Doll And The Kicks Club 85

01462 432767

### LEAMINGTON SPA

Varsity Drag Robbins Well

01926 453881

### LIVERPOOL

Flood Of Red Cockpit Room 2

0113 344 3416

Health/Pictureplane/Chops/

Castrovalva Brudenell Social Club

0113 343 5866

Insect Warfare Packhorse

0113 245 3980

With One Last Breath Rios

0844 414 2182

### LEICESTER

Dead In The Queue Shed

0116 262 2255

### LIVE POOL

General Fiasco/The Onlookers

O2 Academy 2 0870 771 2000

### LONDON

Ak! The MC Monto Water Rats

020 7837 4412

The Boxer Rebellion Garage

020 7607 1818

Chasing Pandora 12 Bar Club

020 7240 2622

Chris Garneau/Mary Hampton/

Richard Walters Luminaire

020 7372 7123

Dub Pistols Dingwails 020 7267 1577

Ensiferum Scala 020 7833 2022

The Friday Night Boys Underworld

020 7482 1932

HTRK Madame Jojo's 020 7734 2473

Larsen B Slaughtered Lamb

020 8682 4080

Malcolm Kaksols/Joensuu 1685

Windmill 020 8671 0700

Mamas Gun Borderline

020 7734 5547

Mean Poppa Lean/Dan Smith

The Fly 0870 907 0999

Miyavi O2 Islington Academy

0870 771 2000

Mott The Hoople Apollo

0870 606 3400

Pixies O2 Brixton Academy

0870 771 2000

Red Nova's Comedy 020 7839 7261

Rogues Monarch 0871 230 1094

This City/The Xcorts Barfly

0870 907 0999

Trespassers William/Gilssando

Buffalo Bar 020 7359 6191

UnderDrone/Triple Blind/Three 2 Go

Bull & Gate 020 7485 5358

Upsilon Acrux Barden's Boudoir

0770 865 6633

The World On Fire Rhythm Factory

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Jamie T Rock City 08713 100000

Koopa Bar 7 0115 970 4662

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## SUNN O)))

STARTS: GLASGOW STEREO, DECEMBER 6

In what seems like an eternity since they last graced these shores for a bout of touring action, Seattle's behemoths of metal, grindcore, drone and face-melting waves of sound Sunn O))) head to Blighty in the run up to their ATP appearances this fast-approaching winter.

[NME.COM/artists/sunn-o-"\)\)](http://NME.COM/artists/sunn-o-)



## LA ROUX

STARTS: DUBLIN ACADEMY, NOVEMBER 12

Business as usual. The duo may have missed out on a Mercury win but that's not going to stop Elly Jackson and Ben Langmaid proving they really are bulletproof.

[NME.COM/artists/la-roux](http://NME.COM/artists/la-roux)

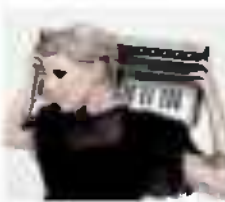


## THE MOUNTAIN GOATS

STARTS: LONDON GEN, OCTOBER 10

Exquisite folk rock from Carolina. The Mountain Goats play a few select dates in support of their latest album 'The Life Of The World To Come'.

[NME.COM/artists/mountain-goats](http://NME.COM/artists/mountain-goats)



## LITTLE BOOTS

STARTS: NORTHAMPTON ROADMENDERS, OCTOBER 11

Get ready to raise your hands. Victoria Hesketh continues her mission for global domination.

[NME.COM/artists/little-boots](http://NME.COM/artists/little-boots)



Jamie T, Rock City Nottingham

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STUFF WE LOVE Edited by Ben Patashnik



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



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The recent re-release of *This Is Spinal Tap* is reason enough to have a fiesta, but these bundles of goodies make the moment all the more sweet. We have one grand prize of a five-disc Marshall Amp Limited Edition boxset of the film (worth £70!) along with a T-shirt, badges and some other stuff to give away. There's also 10 other bundles on offer, all with the same stuff except with the three-disc version.

For a chance of winning, correctly complete the crossword below.

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# THE NME CROSSWORD

## WIN SPINAL TAP GOODIES

### CLUES ACROSS

- 1+1D+15A Bono sounds like he's close to The Edge (3-2-5-2-1-4-2-5-7)
- 8 (See 26 across)
- 9 La Roux number - this isn't for play (2-3-4-3)
- 11 Ronaldo mixes with one of The Maccabees (7)
- 12 An exclusive on condition it's with Enya (4-2)
- 14 (See 3 down)
- 15 (See 1 across)
- 17 Record label for Moloko, Feeder and I Am Kloot (4)
- 19+18D Their version of Neil Diamond's 'Girl You'll Be A Woman Soon' featured in movie *Pulp Fiction* (4-8)
- 20+33A You're not that far from here with *The Thrills* (5-4)
- 21 Bono \_\_, as the U2 frontman was more fully known in the early '80s (3)
- 22 Their last album was a 'Donkey' (1-1-1)
- 23 Convinced that this was a Take That song (4)

- 25 Leader of the Bloc Party (4)
- 26+8A Does he have a passion for erasing Marmaduke Duke material? (6-5)
- 28 A bit of a malfunction from Alison Moyet with this album (3)
- 30 Album that didn't truly show the face of goth band Bauhaus (4)
- 32 US hardcore band fronted by Casey Chaos (4)
- 33 (See 20 across)
- 35+34A Her rock connections were Bob Geldof, Michael Hutchence and *The Tube* (5-5)
- 36+4D Mono Air mix of a Dodgy number (2-1-4)

### CLUES DOWN

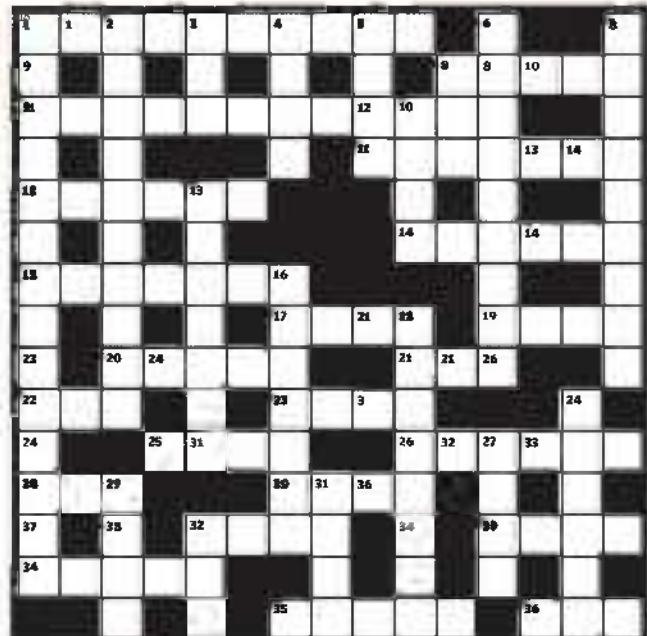
- 1 (See 1 across)
- 2 Noel's lines rewritten for an Ed Harcourt song (10)
- 3+14A "Feel the summer on your face, it's in a computer now", Blur (3-2-4)
- 4 (See 36 across)
- 5 Yeah Yeah Yeahs with
- nothing to do (4)
- 6 US duo whose albums included 'Cats & Dogs' and 'Sweet Sixteen' (5-4)
- 7 Number One hit for Italian DJ Spiller, featuring Sophie Ellis-Bextor on vocals (9)
- 8 \_\_ Tolhurst, formerly of The Cure or \_\_ Crème, formerly of 10CC (3)
- 10 Terrible riot over Germans who went 'Da Da Da' (4)
- 13 Genuine muddle over a KD Lang album (7)
- 16 See mate about Chaka Demus & Pliers' hit single (5-2)
- 18 (See 19 across)
- 24 'Slight \_\_' by The Bluetones or ' \_\_ To Brixton' by The Clash (6)
- 27 Musician who performs with 'Modern Guilt' (4)
- 29 This is just the right size in White Denim (4)
- 31 Paul \_\_, pop star who sang of 'Diana' in the '50s (4)
- 32 Band very much in fashion (3)



Compiled by Trevor Hungerford

### SEPTEMBER 5 ANSWERS

- ACROSS**
- 1 One More Chance,
  - 9 Communion, 10+32A Sleep Alone, 11+17A First Cut is The Deepest, 12+29A Pet Sounds, 13 Incubus, 19 Marla, 20+30D Gay Dad, 21 Ubu, 22 Delhi, 25 Too Bad, 31 Leeway, 33 Daly.
- DOWN**
- 2 No More Stories, 3 Mount,
  - 4 Raising Hell, 5+18D Can You Dig It, 6 Absolutely, 7 Creep, 8+16D Split It Out, 9+27D Café Bleu, 14 Aswad, 15 Medusa, 17 Cambodia, 24 Soon, 26+23A Only Ones, 28 Deal.



Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, October 6, 2009, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. First correct one out of the hat wins.



## PICK OF THE WEEK



### WILD BEASTS TAKEOVER

Kendal's falsetto popsters come in to choose their favourite tracks. Expect Radiohead, The Strokes, MIA, LCD and Bruce Springsteen.

Tuesday, October 6, 10pm

## PLUS...

### WEDNESDAY

#### TOP 10 GREEN DAY

Their finest videophonic moments in a row.

September 30, 11am



### THURSDAY

#### 30H3 TAKEOVER

Denver's finest electro-crunk goons call the shots.

October 1, 9pm



### FRIDAY

#### FROM THE BEGINNING

Muse from Teignmouth to Wembley and beyond.

October 2, 1pm



### SATURDAY

#### BEST INDIE DISCO FLOORFILLERS

La Roux, KOL and Dizzee.

October 3, 8pm



### SUNDAY

#### MINI VIVA PRESENT CLUB NME

The pair on their club tracks.

October 4, 10pm



### MONDAY

#### RADAR

With Cosmo Jarvis, Eva Simons and Baddies.

October 5, 5pm/11pm



### TUESDAY

#### TOP 10 COLDPLAY

It's like Wembley in your front room.

October 6, 1pm



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

## The NME Chart TV



1 FLORENCE AND THE MACHINE  
▲ DRUMMING SONG

2 BLOC PARTY  
▲ ONE MORE CHANCE

3 FRIENDLY FIRES  
▲ KISS OF LIFE

4 ARCTIC MONKEYS  
▲ CRYING LIGHTNING

5 CALVIN HARRIS  
▲ READY FOR THE WEEKEND

6 COLDPLAY  
▲ STRAWBERRY SWING

7 BIFFY CLYRO  
▲ THAT GOLDEN RULE

8 LITTLE BOOTS  
▲ REMEDY

9 THE CRIBS  
▲ CHEAT ON ME

10 PARAMORE  
▲ IGNORANCE

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## DON'T MISS



### NME RADIO HP UNI TOUR

The NME Radio Presents HP Uni Tour kicks off this week, with Reverend And The Makers, Does It Offend You, Yeah? and VV Brown playing a load of different dates round the country. We've got tickets up for grabs so tune in all week to be in it to win it, and get more details at [NME.COM/hptour](http://NME.COM/hptour).

Tune in every day this week to win

## ALSO THIS WEEK...

### NME FORUM

NME's very own Steve Sutherland joins NME Radio's Iain Baker as they convene at the round table to pick apart this week's releases like a pair of ruthless surgeons.

Wednesday, September 30, 4pm

### SAMANTHI

Listen to Samanthi's show to win tickets to the Fly 53 NME Radar Tour, with Golden Silvers, Marina And The Diamonds, Local Natives and Yes Giantess.

Monday, October 5, 10am

## ON THE PLAYLIST...



NEW THE DRUMS  
Let's Go Surfing

ALBERTA CROSS  
ATX

BAND OF SKULLS  
Death By Diamonds...

THE HORRORS  
Whole New Way

MUSE  
Resistance



FEVERRAY  
Seven

BIFFY CLYRO  
The Captain

DEVENDRA BANHART  
Baby

JULIAN PLENTI  
Games For Days

THE CHAPMAN FAMILY  
Virgins



EGYPTIAN HIP HOP  
Rad Pitt



# PETER ROBINSON VS

## ALEXANDRA BURKE

Last year's winner of The X Factor talks lunchboxes and boyfriends who are half bad

**H**ello, Alexandra. So I was talking to Diana Vickers recently, and she was saying that whenever she hears *The X Factor* theme tune her memories of nervousness are so acute that she feels like she needs a poo. And she said that she used to be so nervous before the live finals that she had her own toilet cubicle backstage for her to 'evacuate' into prior to the show. Is this something that you've come across?

"She's speaking the truth. I know for a fact that she used to want to always do a shit before the live show. And there was a time when we were both in the toilet and she said, 'Alex, run the taps, I'm about to do a shit. And I was like, 'OK, fine!'... I can't say the word 'shit' any more. Oh, well, I've just said it again. OK, STOP Peter!"

**Do you feel any loosening of your own bowels when you hear *The X Factor* music?**

"No, I feel a bit sick, because it gets you nervous. But I don't want to go to the toilet."

**Which is just as well. Your single, 'Bad Boys', is all about your love of bad boys, hence the name. How bad do you go?**

"I'm going to be the first to just say, well, I like a bad boy, and you know you do as well. So, just get over it! It's usually the bad ones we (*She means the ladies - Pronouns Ed*) go for, and then we meet our prince who's half bad and half good, so it's cool."

**Is that the best that you can hope for in life? A future husband who is 'half bad, half good'? That sounds rather bleak.**

"If the dude's not going to lie to me, then



**"I KNOW FOR A FACT DIANA VICKERS ALWAYS WANTED A SHIT BEFORE SHOWS"**

I'll be his best mate, but if he's going to lie, I tell you, you've got another thing coming. My sister will beat you up as well."

**Let's drill down a bit here. What if he's honest with you, but also bad? What if he comes home and you say, 'What did you do at work, dear?' and he goes, 'I killed a hitch-hiker'? He's being incredibly honest with you Alex. That's all you ask.**

"I'd call 999 because he'd just killed someone. He might kill me."

**I've only heard the one track from your album. Is the whole album going to be**

**half-brilliant and half-shit like the first Leona one?**

"Oh, ouch. Oh, OK. All I can say is that everyone's entitled to their own opinion, but I don't think that my album is going to be half shit and half good. I think Leona's album was totally brilliant, but that's just me."

**It was half shit.**

"I'm a bit of a Leona fan. But, with my album, it's what you think it's going to be like. I wish you could hear it now."

**So do I. If I was to buy an Alexandra Burke lunchbox tomorrow, say it costs £8.99, how much money do you think you'd make from that? Obviously, you've licensed your name for it, so you'd make some money from it, but how much do you think you'd make?**

"Oh, God, maybe £2.50?"

**That seems like rather a lot. Picture the scene: I'm in Asda and I want to give Alexandra Burke some money. I'm thinking, do I buy her album for eight quid, or her lunchbox for eight quid? Which will make you the most money?**

"Oh, the album. No, who am I kidding, the lunchbox. That was just me keeping it real. But the lunchbox is going to make me more money. With the album, I'm going to get more work out of it."

**What if you made your next album about lunchboxes?**

"That wouldn't sell. I'd get dropped."

**I think you're being short-sighted here. You'd have a great niche market with lunchbox fans. Finding a niche is very important.**

"Not when the niche is lunchboxes, babes. Anything else, maybe. But not lunchboxes. I'd get dropped tomorrow if I went into Sony's office and went

"I wanna make an album about lunchboxes, because I think they're great. I'd actually like to do it. Why don't we do it? Give the money to a kids' charity."

**Tell you what, let me take care of the money**

**side and I'll sort out the bit where we give it to charity.**

"The charity is your pocket, yeah?"

**FYI...**

- We'll take a guess and say that 'Hallelujah' is one of the album's more ridiculous moments
- Last year Leonard Cohen, this year... Throbbing Gristle?
- Her response to the death of Michael Jackson? "SHIT!"

## BAD BOYS: A GUIDE

Alex's new single is called 'Bad Boys', so here's Peter's b-boy run-down...

### JACK THE RIPPER

Member of the Jack the Ripper band, who are known for their... (text is small and partially obscured)

**Badness:**  
83 per cent



### LIAM GALLAGHER

Had a bit of an... (text is small and partially obscured)

**Badness:**  
70 per cent



### PETER JONES FROM DRAGONS' DEN

Member of the... (text is small and partially obscured)

**Badness:**  
54 per cent



### MARK CHAPMAN

Member of the... (text is small and partially obscured)

**Badness:**  
94 per cent



### JEREMY CLARKSON

Member of the... (text is small and partially obscured)

**Badness:**  
110 per cent





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# NEXT WEEK IN NME

## GONE, BUT NOT FORGOTTEN...

Kurt,  
Jimi,  
Tupac,  
Elvis,  
Freddie,  
Left Eye,  
Lennon,  
Curtis,  
Strummer

## A SPECIAL ISSUE DEDICATED TO THE ROCK'N'ROLL STARS WE MISS THE MOST

## PLUS

FOALS | HADOUKEN! | WILD BEASTS | JULIAN PLENTI | KINDNESS  
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