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INSIDE THIS WEEK

04/09/2010



8

"I PREFERRED GOING TO NETTO IN MY PYJAMAS TO GOING CLUBBING"
THE TING TINGS' WORKING HOLIDAY IN BERLIN WASN'T EXACTLY BOWIE & IGGY-ESQUE



11

"I screamed. My dad thought I'd hurt myself"

BEST COAST'S BETH RECENTLY LEARNED WEEZER ARE FANS



25

Reading and Leeds Festivals: the ultimate review

FULL COVERAGE OF ALL THE ACTION FROM BOTH SITES, WITH INTERVIEWS, POSTERS, AND THE VERDICT ON THE BIG SETS. EXPECT THE LIBERTINES TO MAKE AN APPEARANCE OR 27



74

"I GET BLOWN UP AT THE AIRPORT"
TRICKY REMEMBERS HIS BEST FILM ROLE



6

WAR CHILD - 'HELP'S 15TH ANNIVERSARY
THE ALBUM WHICH BROUGHT TOGETHER OASIS, RADIOHEAD AND PAUL MCCARTNEY



16

"BOY DO HURTS MAKE INDIE SNOBS FEEL UNEASY"

THE ALBUM THAT COULD WELL BE THE MOST DIVISIVE RELEASE OF THE YEAR

PLUS

5 ON REPEAT

6 UPFRONT

12 VS

16 REVIEWS

20 LIVE

25 READING AND LEEDS COVERAGE

65 GIG GUIDE

70 THIS WEEK IN..

71 XWORD

72 FANMAIL

74 BRAIN CELLS



70

"Suede don't have a discernable arse between them"

A FOND LOOK BACK AT BRETT ANDERSON AND CO'S ARRIVAL ON THE SCENE

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS
OF THE NME STAFF THIS WEEK



TRACK
OF
THE
WEEK

GLASSER

Home

Release the bats – female-fronted goth is having a moment right now. There's Zola Jesus, whose current album is so gloomy and reverb-drenched it summons images of Siouxsie Sioux zombie-walking down a wind tunnel. And now here's Glasser, aka LA-based singer-songwriter Cameron Mesirov, who is a profoundly 2010 type of goth, in that she's signed to True Panther, doesn't wear black, and you wouldn't be mortally embarrassed to take her records to the counter of Rough Trade East.

So well disguised is her gothicness, you might not even notice at all. At first, the glassily ambient 'Home' – from her debut album 'Ring' – makes you think of Chairlift or School Of Seven Bells. But break the surface and, yep, it's goth alright. The lyrics sound

So well disguised is her gothicness, you might not even notice it at all...

like they were cribbed from a cobwebbed grimoire, and seem to describe some spooky apocalypse ("The clouds are dust...")

The whole thing is steeped in that Bat For Lashes, in-the-forest-at-night feel, and makes you think of witchy women in whooshy skirts, making some kind of sinister pagan offering to a wicker owl. Something like that, anyway. But it's not heavy-handed, it's beautifully subtle. The production is so spacious and precise, every element counts: the xylophone, the windchimes, the rolling thunder, all of it layered and latticed like a dark chocolate Viennetta. Luke Lewis, Deputy Editor, NME.COM
On NME's Daily Download blog now



FRANKIE & THE HEARTSTRINGS

Ungrateful

This is Frankie's best song so far. It's direct, svelte, features a guitar line that sounds like Johnny Marr impersonating Roxy Music, rhymes "invest" with "chest" and contains enough hooks for about six singles. It was recorded with Edwyn Collins, and you can tell. In a good way. Hamish MacBain, Assistant Editor
On frankieandtheheartstrings.com now

SHE & HIM

Fools Rush In

Take one classic from the 1940s. Stir the soothing vocals and charm of Zoocy Deschanel. Add a generous splash of M Ward's breezy guitar. Shake gently with calypso vibes and serve with electricity of a one-take studio session and – bingo! – you've got yourself the ultimate soundtrack for cocktail drinking. Paul Stokes, Associate Editor
On NME's Daily Download blog now

BJORK

The Comet Song

The Moomins was the most terrifying TV show ever, seemingly created by an evil genius intent on destroying society by shredding the minds of its children. Now they've made a film version, for which Björk's done this insanely eerie song. It'd be kinder to encase a child in a concrete tomb than subject it to this. Martin Robinson, Deputy Editor
On iTunes now

CARL BARAT

Run With The Boys

Carlos' solo debut single may have been overshadowed by a reunion, but this taster for his October-bound album, with its sun-through-cloud brass parps, has, brilliantly, bobbed up sounding all S Club 7. Aren't they due a reunion too? Jamie Fullerton, News Editor
On YouTube now

KISSES

People Can Do The Most Amazing Things (Saint Etienne Remix)

If the sublime original of this song was made for reclining around azure rooftop pools supping cocktails, then Saint

Etienne's sophisticated, moody remix is for when the Mai Tais have been downed and secret passions inflamed. Jesse Kivel's gorgeous forlornness becomes infatuation-charged longing on this minimal ode to dark desperations. Laura Snapes, Assistant Reviews Editor
On stereogum.com now

JAMES YUILL

First In Line (Lissvik remix)

With their Tipp-Ex white teeth, textbook English and ace knitware, Swedes rule. Dan Lissvik is Swedish, and capable of whipping Yuill's folktronica into a full-on Balearic soundscape complete with Casio demo button intro. Mike Williams, writer
On thelineofbestfit.com now

SMALL BLACK

Photojournalist

The best chillwave is that which doesn't get so chilled that it forgets to bring the tunes. Small Black may be washed in that warm, twinkly fuzz that envelops the internet like a sea-fog, but lurking through the mist are the strong bones of proper Talk Talk-meets-Junior Boys synth-pop. Debut album on the way, hurrah! Duncan Gillespie, writer
Free download from jagjaguwar.com now

JAY BELLS

Dirt On Your Crown

Mash-ups! Remember them? When they work, they really work, and it's long since proven that Jay-Z plus anything = ace. Especially if you add Sleigh Bells. All six songs stitched up here by DJ O-Face are sexy, but this chimera of 'Dirt Off Your Shoulder' and 'Crown On The Ground' is a BEAST. Emily Mackay, Reviews Editor
On djoface.bandcamp.com now



BEACH HOUSE

White Moon

Victoria Legrand and Alex Scally return with a live EP featuring this ace newie. With 'White Moon' we get a swirling, four-note keyboard piece that's straight out of a Hitchcock dream, and Byrds-esque jangly guitars fumbling their way through a swoonsome production Bacharach would be proud of. Matt Wilkinson, writer
On iTunes now

UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Jamie Fullerton

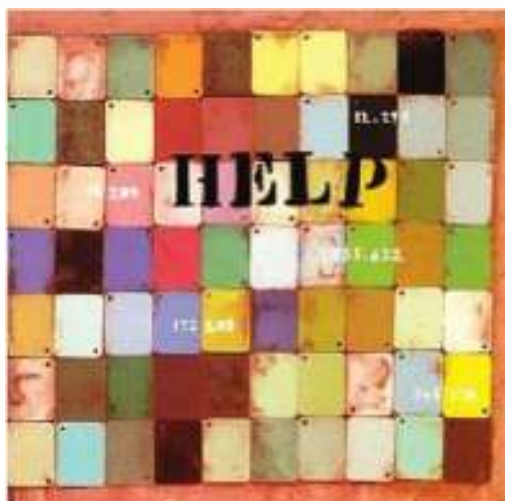
Helpful people (l-r): Noel Gallagher, The Boo Radleys' Sice, Ian Brown and his then-Stone Roses bandmate Robbie Maddix



FLASH
BACK

THE ANNIVERSARY OF HELP

In 1995 the seemingly impossible happened: Blur and Oasis put aside their differences to appear on a charity album, alongside the cream of the day's indie-rock royalty. This is why...



Fifteen years ago this week, British rock's biggest names came together to achieve something truly remarkable. They recorded the 'Help' album in a mass relief effort for children whose lives had been torn apart by the Bosnian war. It's not often that those in the decadent business of rock'n'roll can legitimately claim to have done something truly worthwhile. That's why charity records are generally terrible. But that week, Blur, Oasis, The Stone Roses, Paul McCartney, Manic Street Preachers, Massive Attack and more put their differences aside to create the most successful – and certainly the best – charity album of all time.

In the space of one week, the greatest and goodest of British alternative music were galvanised into action by the war in the former Yugoslavia. Moved by the plight of civilians in a country which just a few years before had been a holiday destination, and angered by

apparent government inaction, our rock royalty used their powers for good. The project was masterminded by a clique of music industry publicists, and inspired by an old John Lennon quote that records should be as topical as newspapers, and be put together and released as quickly. So on Monday, 4 September 1995 the bands, scattered across Europe, recorded their songs in a day. By Friday the record was in the shops. By Sunday it was Number One.

Steve Sutherland, editor of *NME* at the time, remembers how historic it felt. "Firstly, the indie sector is legendarily apathetic. After Live Aid, people had seen the likes of Queen resurrect their careers off the back of it, and the indie guys were largely the opposite of that. But Tony Crean, who put it together, was clever because he understood the essence of Britpop, and he knew they were obsessed with The Beatles. When he pulled out that quote from John Lennon about making a record inside a day, how could they resist?



Clockwise from top: Jarvis Cocker and Liam Gallagher at a War Child party in 1997; Noel, Macca and The Modfather, aka rock supergroup The Smokin' Mojo Filters in 1995; Macca again, this time with Kate Bush at a War Child exhibition in 1994



and Paul Weller came together to re-record 'Come Together' as The Smokin' Mojo Filters. Radiohead gave us their first taste of 'OK Computer' with 'Lucky'. Massive Attack, The Charlatans, The Chemical Brothers, Suede and Terry Hall also did their bit. John Squire did the artwork. The result was a charity record you could enjoy listening to as well as being proud to own. 'Help' became the only compilation to be nominated for the Mercury Prize. When Pulp

eventually won for 'Different Class', Jarvis Cocker gave the prize money to War Child anyway.

Appearing on the cover of *NME* alongside The Stone Roses and The Boo Radleys, Noel Gallagher went some way to summing up the resonance of the War Child

campaign. "To be perfectly honest, if it wasn't directed at children I probably wouldn't give a flying arse about it. To me, Bosnia is like Northern Ireland; it's just men being macho and shooting each other. But when someone explains about the kids who are going to be orphans for the rest of their lives, it touches something within you. 'Cos we're all born children."

Or, as Nirvana's Krist Novoselic – whose own parents had emigrated to the US from the former Yugoslavia – wrote in the sleeve notes: "Passion manifesting through art and expression is what will save us when the saga of mankind is assessed. Until our potential is fully realised, we must tell our leaders, we must tell our leaders that war and misery will not be tolerated." In other words, music really does matter. Fifteen years on, the 'Help' project stands up as one of British music's finest hours.

"When someone explains about the kids who are going to be orphans, it touches something within you"

NOEL GALLAGHER

"The remarkable thing was that it happened at all. A lot of these guys had a lot of antipathy towards each other – this guy managed to pull them together for the common cause. Out of it we got a good record." Sutherland recalls how rival magazine editors did the same, agreeing they would all put it on the cover and to hell with competition.

Indeed, the scale and scope of 'Help' serves as a bookmark in one of British music's golden ages. Blur and Oasis, at the height of their feud, appeared together on the same record. The Stone Roses had just taken five years to record an album, yet they laid down their reworked version of 'Love Spreads' in 24 hours. Manic Street Preachers' cover of 'Raindrops Keep Falling On My Head' was their first output since the disappearance of Richey Edwards. Paul McCartney, Noel Gallagher



Clockwise from this pic: David Bowie in his Thin White Duke guise; Chairlift; Warpaint

WHAT NEXT FOR WAR CHILD?

Well actually, it's all about David Bowie's back catalogue...



■ The next chapter in War Child's musical relief effort drops next month in the form of a new David Bowie tribute album. Following on from 'Help' and its successors 'I Love' (2002), 'Hope' (2003) and 'A Day In The Life' (2005), the new collection 'We Were So Turned On' is out October 11 and sees a host of new and classic artists tackle favourites spanning the Thin White Duke's entire career.



■ A massive 35 artists have contributed to 'We Were So Turned On', ranging from sleek disco veterans Duran Duran covering 'Boys Keep Swinging' to blog favourites Chairlift, who tackle 'Always Crashing In The Same Car'. Elsewhere, A Place To Bury Strangers turn in a nuclear re-imagining of 'Suffragette City' and Warpaint do their thing to the classic 'Ashes To Ashes'. As a taster, you can download Edward Sharpe & The Magnificent Zeros' 'Memory Of A Free Festival' for free from warchild.org.uk now.

■ Meanwhile, warchildmusic.com continues to be the world's leading charity music download site, with new releases and exclusives constantly added since its launch in 2004. It hosted the first ever Arctic Monkeys download and was the only place to download the Radiohead back catalogue digitally, all to raise essential funds for children affected by conflict.

■ A series of special 'Help' anniversary concerts is being planned, featuring a host of the artists who took part 15 years ago. Keep reading *NME* for more details as we get them.

RETNA, RICHARD YOUNG/REX FEATURES, BRIAN RASCH/REX FEATURES, LES LAMBERT/REX FEATURES



“KUNST”? THAT WAS A JOKE”

Ah, that's a shame – while The Ting Tings continue to debate the name of their second album, Katie and Jules tell us how they hope the record will kill off their ‘cool DIY pop’ tag

IN THE WORKS

Maybe it was her hair falling out. Perhaps that was the first real sign that Katie White ought to take a bit of a break from touring. “I ended up in hospital over Christmas,” the singer explains. “We’d been knocking ourselves out for two years – saying yes to absolutely everything. I went back to my mum’s, got fed properly, and concentrated on getting well...”

“Our A&R man [Hacienda legend Mike Pickering] came round to have a listen to some of the stuff we’d been working on,” Jules De Martino tells us. “We played him ‘Hands’, which is about working too hard, then ‘Day To Day’, similar theme, then ‘Help’... By the fourth track he was like, ‘OK, I think I see what this record is about...’”

Having toured for two years solid, post-fame, rather than return to the distractions of the Manchester art-space where they made their first album for next-to-nothing, The Ting Tings decided to seclude themselves in the icy Berlin winter, building their own studio in a basement on the unfashionable side of the former Eastern quarter. “Doing it in Manchester seemed too much like trying to replicate the first album (2008’s ‘We Started Nothing’),” Jules considers. But despite the lyrical emphasis on burnout, Katie wasn’t concerned too much about switching to party mode in the trendier areas of Berlin. “We weren’t bothered with much of that,” she dismisses. “I was more into going to Netto in my pyjamas than going clubbing.”

THE DETAILS

Release dates: Single ‘Hands’ out October 11, album out January 2011
Recorded: Berlin
Producers: Self-produced
Mixer: Calvin Harris on ‘Hands’. The rest as yet unmixed
More: Go to NME.COM/video for an interview with the band

The seclusion seems to have worked – on the four new songs that the duo play for us, the pair seem to have kept the same rough’n’ready disposable pop quality that originally endeared them, but bolstered it with bigger, more elaborate arrangements. “We hated the fact that we were pigeon-holed as a cool DIY ‘credible’ pop band,” Jules laments. “We always felt we were more than that – we wanted to have big shows, like a proper pop band.”

Fair enough. But far more importantly: are they *actually* going to call this one ‘Kunst’, as they originally claimed?

Katie: “We didn’t say that!”

Jules: “Half of us wants to now, but that title was meant to be a joke. We’ve got a few proper titles floating round.”



OU EST LE SWIMMING POOL'S TRIBUTE TO HADDON

Band to release debut album in wake of singer's tragic death

Ou Est Le Swimming Pool still plan to release their debut album despite the death last week of their singer Charles Haddon.

Haddon apparently committed suicide at the Pukkelpop festival in Belgium on August 20, having jumped from a mast backstage. During the show, the frontman injured a fan when he leapt into the crowd, leading to speculation that the incident had motivated him to take his own life. Witnesses reported there being a "furious argument" between the band members backstage before Haddon's fall.

The death was marked a day later at V Festival Chelmsford, when The Kooks' Luke Pritchard dedicated a song to "our friend Chas".

Now the remaining members of the band – Joe Hutchinson and Caan Capan – have confirmed that the debut, titled 'The Golden Year', will be released on October 3, after the late singer's family said it was their wish that it should still come out.

NEWS ROUND-UP

STUDIO SPEECH
Speech Debele is hitting the studio later this month to start work on the follow-up to her Barclaycard Mercury Prize-winning debut 'Speech Therapy'. "The new songs are social where 'Speech Therapy' was personal," she tells us. Still no word on that collaboration with Kings Of Leon, mind.

YOU WHAT?

"I was around someone who thought that their friend was a fridge."

Diana Vickers explains why she hasn't indulged in any drugs at this summer's festivals.

That actually sounds quite fun to us.



ALL BACK TO JIMI'S

Hendrix's old flat is opening to the public – Matt Wilkinson went to see if it's a boring house relic or a pad worth gatecrashing

"And here's where Jimi's bed would have been," says our tour guide, pointing to a lady doing some spreadsheet work on a Mac. Yes, at precisely the place where a certain Mr Hendrix unleashed 'little Jimi' (or 'big Jimi', if you believe the myths) on the belles of 1960s London, a worker is getting a quick 15 minutes on *Solitaire* while the boss is away.

NME is on the fifth floor of 23 Brook Street for a sneak preview of the *I Hendrix In Britain* exhibition, which runs in the rooms below until November 7. This month, though, to coincide with the 40th anniversary of the guitarist's death, organisers are opening his private living space to the public for the first time.

As we step inside the miniscule abode, the most striking aspect of it is just how normal everything seems. Photocopiers burr, phones ring and all the administrative tasks of the *I Hendrix In Britain* House Museum (situated next door at Number 25) are carried out. Upstairs in

the lopsided room where Jimi stored his guitars, a stream of little old ladies who volunteer at the museum sit eating sandwiches. Presumably they're not *too au fait* with the brilliance of, say, 'Electric Ladyland', which Jimi honed here while renting with his squeeze Kathy Etchingham from 1968 to 1969.

But there's an aura about the flat. The offices are being cleared out, so you'll be able to get a real sense of the place Hendrix called the only real home he'd ever had. And it is intriguing. You can still completely understand how Traffic's Chris Wood fell through not one, but *three* flights of stairs after a particularly debauched night, for instance, because those same rickety stairs are still in place. God knows how the museum volunteers manage to traverse them though.

Hendrix In Britain runs at Handel House Museum until November 7. Jimi's flat will be open between September 15-26.

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SPEED DIAL BETH COSENTINO

The Best Coast singer and self-confessed “stoner” on the fame of her ginger cat Snacks and her plans to collaborate with Weezer – by force

Now that Snacks the cat is your album cover star, is he in danger of upstaging you?

“I think he is at this point. I don’t think anybody really cares about us anymore, they just care about the cat. He got stuck in a tree recently. They told me normally when cats get stuck in trees it’s because they got chased by something. The area that I live in, there’s tons of animals that run around, coyotes and stuff, because I live near the mountains. His back claws were mangled, he’s been acting like, ‘I’m traumatised.’ But then he’ll just appear when he wants to get fed. He was a little bit more of a social guy before, now he seems like he’s stoned.”

Who would win in a backyard scrap between Snacks and Klaxons’ album cover cat?

“If Snacks hit him I don’t think he would feel it because he’s got that awesome space helmet on. The Klaxons cat would probably win – also that cat’s been to space. I don’t think Snacks would like going to space very much. He doesn’t like to leave the couch.”

You mention teenage heartbreak but your love life is in a good place at the moment, isn’t it? Do you worry about losing your mojo?

“I’ve been writing a lot and most of the songs I’m writing aren’t really about



relationships or boys or the stress of it all. I’m inspired by girl groups and if you listen to music from the ‘50s and ‘60s, a lot of it’s about love, so not everything I write is 100 per cent true. It just so happened that, in the past, I’ve had situations in my life that dealt with break-ups.”

Your album went Top 40 here and you’ve just announced another UK tour. Have you got used to the Brit sense of humour yet?

“Oh, I feel like nobody really

understands my sense of humour. Whenever we play shows in the UK it’s like we’re silly weirdos and we make jokes and nobody really laughs. My only problem with gigs in the UK is that the audience kind of just stand there sometimes. When we play shows in America it gets pretty rowdy. But it’s still cool, our last show in London was actually a lot better, and people in London are like, ‘Sorry that we just stand there with our arms crossed, we’re really just paying attention!’”

Rivers Cuomo from Weezer said he wanted to collaborate with you. Pleased with that?

“They were one of my favourite bands growing up and I still listen to them all the time so, yes, I was really really excited to hear that. I actually screamed when I did. So much so, that my dad thought I’d hurt myself.

I think our booking agent in the US has been talking to their booking agent and we’re going to try and force them to let us play a show with them.”

What would the soundclash sound like?

“It would probably sound like high school. My music already sounds quite teenage girl diary-esque. If Weezer were somehow involved it would sound even more like some kind of teenage thing.”

Finally, before we let you get off and smoke a fat one, is the stoner tag bothering you yet?

“I am a stoner so I don’t really care. I don’t think smoking weed is much of

a deal, so being open and honest about it isn’t really a big deal. It’s legal for me because I have a card for it, it’s something you can do in California. My mom sometimes says to me, ‘You shouldn’t talk about it so much, you could go to jail!’ Snoop Dogg has made a career off the back of weed so I don’t think I’m going to go to jail. It’s not like I’m condoning some kind of hard drug.”

“REALLY, I’M IN THE BAND”



Bassist Bobb Bruno is a criminally overlooked component in Best Coast. Here’s what we know about him:

- He has cool hair
- He doesn’t say much
- He sells Snacks T-shirts at their gigs
- Ours ripped after one wash (really) – refund please, Bobb

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VERSUS

PETER ROBINSON Vs TOM FLETCHER

The McFly frontman on supersites, arses and new 50/50 partnerships



FM

• As part of their revolutionary new deal, McFly have filmed an absurd vampire-themed mini-movie

• This is definitely a brave move as there are not enough vampires in teen-targeted popular culture at the moment

• The bits of the film that don't have vampires in seem to be filled with the band with their clothes off

Hello, Tom. The last time *NME* spoke to McFly you were very excited about the band leaving Island Records, starting up on their own and setting up their own record label.

"Well, that never happened."

Now you're back with Island. "We are."

Can you explain the chain of events – perhaps putting a positive spin on things – that led to this happening?

"We were out in Australia recording our fifth album, and we'd recorded some tracks that were good but just felt like they could have been on the last album – but there were two songs out of the 10 we'd recorded that felt like they stood out. So we kept those two and chucked the rest out. Our manager ended up playing those tracks to Island when he was in talking about something else, they really wanted to work with us again and so we sorted out a deal where it's more like a partnership, now. We split everything 50/50."

Bloody hell, Tom, that was a very long answer to a very simple question.

"I'm sorry, that did go on a bit. I'm more used to talking about Harry's arse in interviews at the moment."

What is noteworthy about Harry's arse?

"It's quite a nice bum these days, if I do say so myself."

You sound quite proud of it. "It's complete jealousy."

But you are now the third most good-looking member of McFly, so you're definitely going in the right direction.

"(Laughs) I'm moving up in the world!"

Why have you made your new single 'Party Girl' sound like every American single in the charts right now?

"(Beaming) Well, thank you very much!"

It's as if you have sat down and gone, 'Do you know what, the thing that's wrong with the Top 40 at the moment is that not enough stuff sounds like Lady Gaga or Taio Cruz?'

"(Laughs) Well, we worked with Taio



on this album! (Laughs again) But we wanted to compete on an international level."

You have a new subscription website through which you intend to fleece fans.

"It's not a website, it's a supersite."

What's the main difference between a website and a supersite?

"Well..."

Twelve quid a year?

"We've been building it for the last couple of years. It's not like any other website you will ever see. It's a 3-D world that you fly through and we're in these rooms. And we wanted something that looked amazing from the start. And we wanted somewhere we could give our fans things first."

How much is this 'supersite' going to cost?

"We haven't set the price yet but we think it's going to be about six pounds a month."

SIX POUNDS A MONTH?

"Yes."

That's quite a lot. That's about £70 a year!

"Well, you don't have to sign up then."

I did A-level economics, would you like me to draw you a supply and demand graph?

"Doug's done all our graphs, maybe that's where we've gone wrong."

And that is the climax of our chat. The End.

"I'll be in touch when I've got another record out!"

THIS WEEK'S TOP 20*

THE NME CHART

- 1 **NEW** BRANDON FLOWERS 'CROSSFIRE' (Verso)
- 2 13 HURTS 'WONDERFUL LIFE' (Mute/Isles)
- 3 1 MARK RONSON & THE BUSINESS INTL 'BANG BANG BANG' (Polygram)
- 4 2 EMINEM 'NOT AFRAID' (Aftermath)
- 5 15 BIFFY CLYRO 'GOD & SATAN' (Capitol)
- 6 4 COUNT & SINDEN FT MYSTERY JETS 'AFTER DARK' (Barter/Berwick/Nov)
- 7 3 DEVLIN 'BRAINWASHED' (Globe/Dancebox)
- 8 5 KLAXONS 'ECHOES' (Nile)
- 9 9 HUMFORD & SONS 'THE CAVE' (Arista)
- 10 6 THE XX 'ISLANDS' (Wichita/Isles)
- 11 7 PENDULUM 'WITCHCRAFT' (Monkey Business)
- 12 10 PROFESSOR GREEN FT ED DREWETT 'I NEED YOU TONIGHT' (Wichita)
- 13 **NEW** EVERYTHING EVERYTHING 'MY KZ, UR BF' (Capitol)
- 14 8 MARINA & THE DIAMONDS 'ON NO' (Isles)
- 15 11 ARCADE FIRE 'WE USED TO WAIT' (Epic)
- 16 14 ROBYN 'DANCING ON MY OWN' (Koch/Isles)
- 17 16 GORILLAZ 'ON MELANCHOLY HILL' (Polygram)
- 18 12 EMINEM FT LIL WAYNE 'NO LOVE' (Ponder)
- 19 17 HUMFORD & SONS 'ROLL AWAY YOUR STONE' (Isles)
- 20 18 FLORENCE + THE MACHINE 'COSMIC LOVE' (Isles)

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• THE TING TINGS Hands
• PERFUME GENIUS Your Drum
• DUM DUM GIRLS Stiff Little Fingers



• THE NATIONAL You Were A Kindness
• KANYE WEST See Me Now
• I AM KLOOT Proof
• NICKI MINAJ Your Love

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TALKING HEADS

'FUCK YOU': THE ULTIMATE EFF OFF TO THE X FACTOR

John Doran says Cee-Lo's 'Fuck You' shows bland pop pap isn't a sad inevitability, and it's time to downgrade the F-word from a class A cuss...



One half of Gnarls Barkley, Cee-Lo Green, the potty-mouthed machine, looks all set to score the red hot anthem of the year by turning the air blue. 'Fuck You' is a great slice of Motown-referencing retro-pop that has been given legs that Mark Ronson would die for by the cute juxtaposition of granny-friendly soul grooves with a bracing use of the F-word in the chorus.

The track hasn't been released yet but it's already a success. The video, which takes the form of an easy-to-follow obscenity karaoke with lyrics on screen, was viewed over one million times in the two days after it was uploaded and was, at the time of writing, well over two million hits. In fact it was the most viewed music clip in the UK last week, which is heartening news given that this was the week that saw the launch of a new series of *The X Factor*. In fact this song is a message delivered straight to the producers of TV talent shows: real pop might be a simple art form, but it is sincere and subversive in the way that your interchangeable Carphone Warehouse salesmen with too much hair gel and Auto-Tune will never be able to understand and never be able to deliver.

Like it or loathe it, songs such as 'Fuck You' (and 'Rehab' by Amy



Winehouse) point out the yawning chasm between real pop and the prissy manicured simulacra served up for the under-11s. I'd challenge anyone to say they can't relate to Cee-Lo Green's frustration at losing his girl because he doesn't have enough money.

This is not the only time this coarse piece of Anglo-Saxon has served to highlight how wrong the light entertainers are getting it. It first cropped up on disc in 1938 (Eddy Duchin's 'Old Man Mose') and became a staple during punk some 40 years later (the Dead Kennedys alone had singles called 'Nazi Punks Fuck Off' and 'Too

Drunk To Fuck'). And while this could end up being one of the only songs featuring the f-word in the title to reach Number One, it's by no means the only record breaker. In 2004 Super Furry Animals released a live version of 'The Man Don't Give A Fuck' as a single, sending the fuckometer all the way into the red by using the swear word 100 times.

All of this tomfuckery leads us to one conclusion: the word fuck, like cannabis, needs to be downgraded in seriousness to the extent where it can be used casually in social situations except for funerals and barmitzva's, as there are probably more serious things going on in the world that warrant our attention and outrage than a great bit of fucking pop.

TALKING HEADS

WHY EVERYONE NEEDS CRASS IN THEIR LIVES

The anarchic punks blazed a trail of politicised chaos through the '70s and '80s. Pink Eyes from Fucked Up says if you like things loud then listen up



When I was 13 and getting into punk, Crass for me were a patch band. There were groups that existed almost entirely as jacket patches or T-shirts that were worn by punk kids and Crass was one of them. When I first heard them I just didn't get it. But as time went on and my tastes went more into experimental music I started to appreciate what they were about. To my mind, the release of 'The Feeding Of The 5000' in 1978 was the day when punk became earnest. They birthed the idea of what it was to be a political punk. They set up the rules which we still follow today.

Before Crass, no matter how sincere and heartfelt bands such as The Clash were, it was just a pose. The politics were something that could be picked up and put down when it suited the bands.

Crass walked the walk though. They lived in a commune. A lot of punks were living in squats, but this was out of necessity rather than out of any sort of idealism. And even though they were singing about very negative things, they were idealists who built their own world. They said that anyone could record their own album, book their own shows. They took the awesome things

that started in the '60s – political ideals of gender equality, animal rights, collectivism and environmentalism – and made them apply to punk.

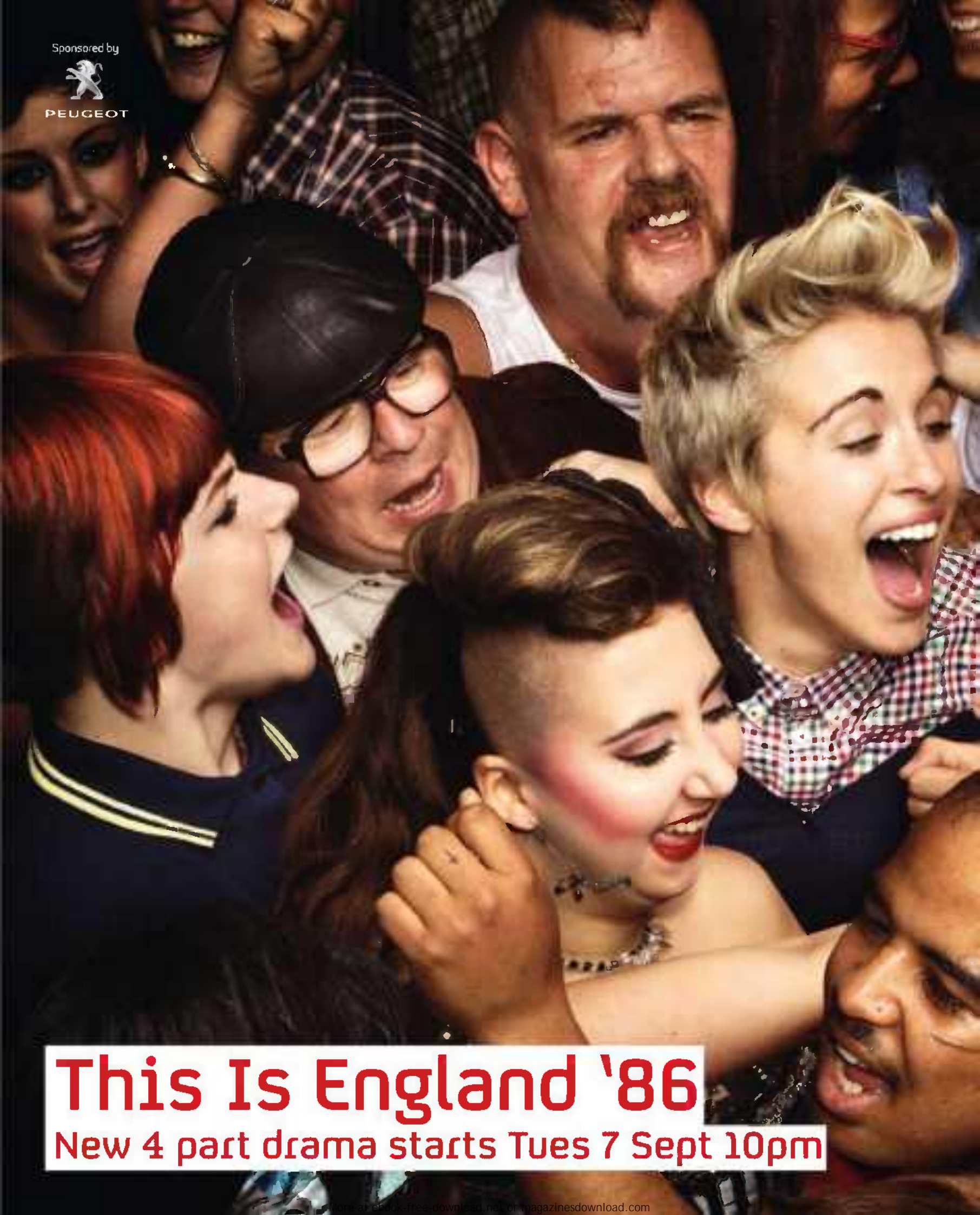
Fucked Up came about in a post-Crass world. They influenced everything we did because they were one of those paradigm-shift bands. Crass pretty much invented this idea of a DIY distribution network that was independent to the major labels. Suddenly you could have a record that was entirely in the hands of punks from start to finish. It could be put out by a punk label, distributed by an independent network, sold at a punk store or show and wind up in the hands of punks. This was something that we took for granted.

If you're into Rolo Tomassi, Gallows, The Bronx and Fucked Up, then you need to listen to 'The Feeding Of The 5000'. This was a record that got to Number One in the independent charts. Now, God love those other bands – but none of us will ever do that. With Crass it was the sound of a movement being born and it's a record that should be considered as being up there with 'Never Mind The Bollocks' as being the definitive album that was the birth of a genre and an ideology.

And the logo still looks amazing on a patch!



WENN, RETNA, GUY EPPEL



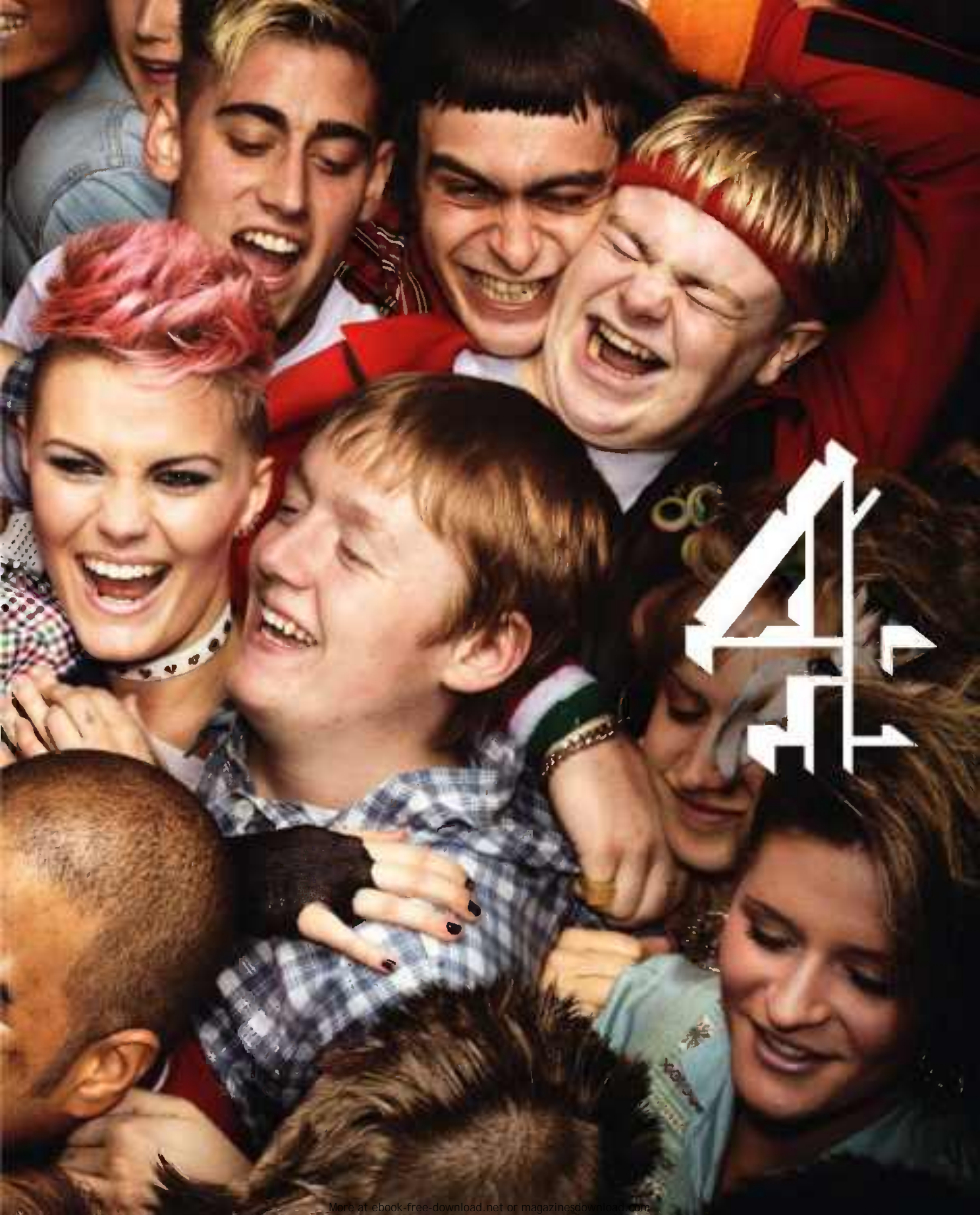
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REVIEWS

BRANDON FLOWERS, SUMMER CAMP, SOULBOY

Edited by Emily Mackay



HURTS

HAPPINESS RCA

Ludicrous on the heroic scale, yes, but love them or hate them you cannot deny they've got the tunes



You know a band's doing something worthwhile when they make people feel uncomfortable. And boy, do Hurts make indie snobs feel uneasy, with their sax solos, wet-look hair, and videos that look uncannily like *Flight Of The Conchords'* Pet Shop Boys spoof 'Inner City Pressure'. 'ARE THEY FOR REAL?', wail the haters, smashing their fists on the pub table, apoplectic at the *nerve* of a band who would presume to write gut-punching tunes with choruses the size of ocean liners.

Well, those people are wrong. Music needs a band like Hurts right now. When the pfft-core indie heroes of the day are all writing songs about getting baked and sprawling on the sofa, here's a band not afraid to display titanic ambition. Sure, the duo occasionally

flirt with ridiculousness. Their debut is essentially a flickbook of pop lyrical clichés, populated by lovers crying in the pouring rain, holdin' on, never lettin' go. Theo Hutchcraft's vocals are at least a thousand times more 'epic' and 'glacial' than Morten Harket bellowing into an igloo.

But only a joyless weirdo could deny that these are fearsomely well-crafted songs, as clean-lined and immaculate as a well-cut suit. The kind of anthems you imagine would make an Arctic Fufkin major label-type spin around from the mixing desk, gun-point his fingers, and declare: "Gennelmen, you just cut your first hit rekkerd." Cue lines of coke and high-fives all round.

Of course, it's enormously '80s – more '80s

than guzzling a can of Quatro in front of *Going Live* (ask a 30-year-old). But if, as seems increasingly likely, we are culturally doomed to repeat that decade forever, at least let's have a band who do it properly, who take the retro thing to its ultimate limit. Hurts don't just pilfer a Roland synthesizer here, a drum machine there. They harness that decade's whole underpinning pop ethos: its spirit of expansiveness, its shamelessness, its irony-free faith in the emotive power of a glorious hook.

Take a tune like 'Stay', which features a vast choir on backing vocals and briefly threatens to turn into 'Never Forget' by Take That. It's hard to see how it could have been any more hysterical and overblown, short of Hutchcraft recording his vocals atop a windswept mountain peak while tearing his own shirt asunder. Drop the song at a power ballads night and there'd be more clenched fists than a fascist rally.

But there's something heroic about it too. If you can't appreciate the genius of its construction, its glinting formal perfection, well... you're probably not much of a fan of pop music. And if you feel nothing for 'Stay', or galloping recent single 'Better Than Love', or 'Devotion' (complete with silky backing vocals from Kylie Minogue), I cringe to think how many other classics from the pop canon you're wilfully closing your ears to.

Admittedly there is a point towards the end of the album at which Hurts' obsession with plundering the charts of three decades ago becomes less endearing and starts to look a little, well, desperate. The 'secret' track 'Verona' finds Hutchcraft emoting theatrically about the Italian city – so that's like Ultravox's 'Vienna' only a bit, er, further south. Certainly, you'd do well to not take Hurts' music quite as seriously as they take it themselves.

Even so, it's weird that people will gleefully lap up Hollywood blockbusters, yet they won't tolerate their musical equivalent, which is an album like

this: billowing, escapist nonsense that raises your heart rate, slaps a smile on your face and sounds godlike when drunk. A guilty pleasure? Not in the slightest. These are songs to be treasured without a shred of shame. **Luke Lewis**

8

DOWNLOAD: 'Wonderful Life', 'Better Than Love', 'Stay', 'Devotion'.

Watch a video interview in which Hurts talk about Kylie at NME.COM/video

ONE MAN'S MEAT?

Hurts are a divisive band at *NME* Towers, so we've formed the desks into rudimentary barricades... here's a selection of battle cries

"Believers."

Jaimie Hodgson,
New Music Editor

"Heroes – just for one day"

Hamish MacBain,
Assistant Editor

"I hate them for being so utterly knowing and correct"

Laura Snapes,
Assistant Reviews Editor

"The best flick-comb operators since The Fonz"

Paul Stokes, Associate Editor

SUFJAN STEVENS

ALL DELIGHTED PEOPLE EP

ASTHMATIC KITTY

Toying with people's emotions is a habit reserved only for the most dreaded coves, and given Sufjan's beautiful, heartbreaking back catalogue, we didn't think he practiced that sort of hot'n'cold tactic. However, as quickly as our hearts nearly exploded when he put up a new, hour-long EP for \$5 download last week, they promptly deflated as it transpired to be one of his worst releases to date. The title track is 11 minutes of painfully celestial balladeering self-indulgence, a mess of standard-Sufjan jittering flutes mixed with the most offensive noise from his best-avoided early electronic period. Worst of all, it appears again as an eight-minute 'Classic Rock Version', flabby with noodling banjo in the vein of much of the rest of the record. This being an EP with such self-consciously excessive titles suggests - hopefully - that this is Sufjan excavating the contents of his famously fraught mind, leaving him ready to start afresh on a proper, better focused album. **Laura Snapes**

3

DOWNLOAD: *Something from 'Seven Swans' to remember how Sufjan used to be...*

ROBYN

BODY TALK PT 2 KONICHIWA/ISLAND

There won't be a better single this year than 'Dancing On My Own', so Robyn always ran the risk of besting herself before the 'Body Talk' trilogy was even underway. As the *Empire Strikes Back* of proceedings, '...Pt 2' doesn't quite end with a severed hand, but it does swing a little lower with an awesomeness that tries less hard to be liked straight away. This means digitised stop-start funk ('Include Me Out'), Diplo-assisted heavy pop ('Criminal Intent'), woofy bass-rave mantras ('We Dance To The Beat') and euphoric self-help disco ('Love Kills'). All this, a guest spot from Snooap, and another standard issue crying-on-the-dancefloor stomper in 'Hang With Me', beefed up from the acoustic version on '...Pt 1'. The acoustic track here, 'Indestructible', must surely be destined for even bigger melancholic heft before the year is out. With not a single duffer over another eight tracks, it looks like our eventual Best Of Body Talk compilation might just be the album of the year. **Dan Martin**

8

DOWNLOAD: *'Love Kills'*

SMOKE FAIRIES

THROUGH LOW LIGHT AND TREES V2

It's often better to do your homework on a band after you listen to their record. Case in point: Smoke Fairies. They are, it turns out, two women from Chichester, but such an upbringing sounds far less romantic than the biography we'd concocted for them in our mind. Here, the pair are more spirit than flesh; they haunt mid-Western prairies at night, appearing from the ether to strum guitars at bewildered passers-by, who stand transfixed as their otherworldly harmonies emanate from high above. Back in reality, 'Through Low Light And Trees' reminds us of *Midnight Movies* (anyone?), or perhaps an acoustic *School Of Seven Bells* - with healthy lashings of classic folk, Fairport Convention-style, and a twist of the blues. At times, it's too lovely and woozy for its own good - but when the mood sours, as on standouts 'Devil In My Mind' and 'Erie Lackawanna', it's really rather intoxicating stuff. **Rob Webb**

7

DOWNLOAD: *'Erie Lackawanna'*

FACES TO NAMES...
What the reviewers are doing this week



LUKE LEWIS
"I've been ranting about *The X Factor* and trying in vain to convince everyone in the NME office that Hurts don't suck."



JAMIE FULLERTON
"Feeling sorry for Peter Andre, who seemed genuinely upset when the snappers left his V Festival show after one song."



MATT WILKINSON
"Watching *Only Fools & Horses* re-runs, polishing my brogues, putting gaffa tape on my jeans and perfecting my Dickensian swagger. Yes, the Libs are back."



BRANDON FLOWERS

FLAMINGO VERTIGO

Brandon shows his true showman colours on a drivetime tribute to Vegas that steers for the MOR



Because of the stiff wearing of 'flamboyant' clothes, the preferring of Pet Shop Boys singles to Smiths B-sides, the businesslike emoting, the singing of straight (and 'ache-faced') versions of Dire Straits' 'Romeo And Juliet' and the covering of 'Bette Davis Eyes' ('If you don't like this song, there's something wrong with you!' he said onstage in Hollywood last week), 'cool' people have a problem with Brandon Flowers. On this evidence, you suspect that if all those expertly written choruses of the past had been delivered under his own name rather than the more acceptable indie-band Killers umbrella, a LOT less of 'em would have felt comfortable buying his music. Because on this evidence, Brandon ain't a 'cool' or 'hip' guy at all. 'Flamingo' is a soft-rock, drivetime radio album that opens with tumbling pianos that sound like a pisstake of 'Thunder Road' (in other words, like Meat Loaf) and Brandon bellowing "WELCOME TO FABULOUS LAAAAAAS VEGAS!" A soft-rock, drivetime radio album that finds Brandon dealing in the most clichéd gambling imagery imaginable ('Roll the dice!', 'Show your cards!') goes 'Jilted Lovers & Broken Hearts', or doing the Americana dirty-ol'-road storytellin' thang ('Was It Something I Said').

On 'Magdalena' he bellows histrionically about "60 miles of sacred road" and "prodigal sons", while a multitracked Brandon does his best Bono "oohh-ab"s in the background. And then he's going on about redemption ('On The Floor') with the aid of a gospel choir. If all this sounds like a spectacle on paper, then... well, that's the problem. This album sounds like an 'on paper' album. In other words, there are loads of theoretically big, bold, stupid ideas here, but when actually recorded, rather than sounding ridiculous, they just sound like insipid pea soup. And if you're going to roar loudly about how you've "got a burning belief in salvation and love" ('Playing With Fire'), you need to not sound like insipid pea soup. Maybe he's timed it just right: maybe a world that can't seem to get enough of 'Don't Stop Believing' will eat this schmaltz up with a spoon. In fact, sonically, 'Don't Stop Believing' is exactly where this album is at: Brandon's solo journey has led him to Journey. Many people who have heard 'Flamingo' have said it sounds a lot like a Killers album. Wrong. It is more that The Killers' albums sounded like Brandon Flowers solo albums, with a bit of indie guitar on top to snare those Reading & Leeds headline slots. That trick worked. But this trick is unlikely to do anything except have him running back to Ronnie, Dave and Mark in search of the vaguest of edges. **Hamish MacBain**

5

DOWNLOAD: *'Only The Young', 'Crossfire', 'Hard Enough'*



SUMMER CAMP

YOUNG MOSHI MOSHI

The bedroom romantics' debut EP is a scratchy, dreamy and '80s movie-referencing delight



Summer Camp are one of those bands who could go pretty much wherever they wanted to – tunes huge enough to polish into coffee table-collapsingly successful parent-

pop, but also possessed of a scratchy indie sensibility that could ensure a life measured out by collectable seven-inches. But what route *will* rock's cutest couple, guitarist Jeremy Warmlesy and singer Elizabeth Sankey, take? Er, who knows – they're still unsigned – but this debut EP, as well as being a rollicking listen itself, is giving us hope that they'll simply stick to the vision that Jez's impeccable geek-chic spectacles are giving him so far.

These six songs have been birthed in the bedroom of J and E, which has managed to snare their hazy romantic headspace perfectly. The choruses are sweet and enormous – the girl group-y 'Ghost Train' verging on the anthemic and opener 'Round The Moon' not far behind

– while the concept they're wrapped around – characters from '80s cult teen films *Heathers* and *Sixteen Candles* crop up in 'Veronica Sawyer' and 'Jake Ryan' respectively – never feels overbearingly twee.

We've heard mutterings about characters behind the band contriving to turn them into a dinner-dress up-front act, presumably with Jez and the live band in black roll-necks and slacks.

And thank God they've refused to go the anonymous backing band route, because, bless her, Liz isn't exactly Manna in the lungs department. This is a good thing – here, washed with bedroom production, her croons may be a touch shaky, but it just adds to build a sense of screwy romance lacking in their live show. It's a gust of chillwave-fresh air. Just wonder what these two will roll out of bed and make tomorrow. **Jamie Fullerton**

8

DOWNLOAD: 'Ghost Train', 'Round The Moon', 'Jake Ryan'
Head to NME.COM/artists/summercamp for videos, interviews and blogs

IMAAD WASIF THE VOIDIST TEE PEE

From the top of his Noel Fielding-with-his-fingers-in-a-power-socket hair to the bottom of his pointy shoes, sometime Yeah Yeah Yeahs fret-botherer Imaad Wasif is painfully cool. And, unsurprisingly enough, 'The Voidist' is an album of grandiose indie so trendy it'll have Alison Mosshart quaking in her converse – 'Priestess' is a spunky, Muse-esque slice of melodrama, topped by Wasif's deftly pirouetting croon, while 'Return To You' is indie-rock so fixated on its own American Apparel-clad navel it could've easily rubbed shoulders with Grizzly Bear and co on the last *Twilight* soundtrack. In short, 'The Voidist' is bound to make legions of indie kids cream their skinny jeans, but for good reason. **Katherine Rodgers**

7

DOWNLOAD: 'Priestess'

PONTIAK LIVING THRILL JOCKEY

The American independent label Thrill Jockey, which made its name during the post-rock boom of the '90s, is undergoing a heavy, psychedelic renaissance at the moment. In the green-thumb, orange-amp, black-heart department alone they've released astounding albums by Arboretum and White Hills in the last 12 months, and now you can add Pontiak to that list. Brothers Van, Lain and Jennings Carney recorded this twitchy rock beast on the farm they live on in Virginia and, true to its origins, the autistic, head-nodding riffs speak of isolation. An intensive touring schedule seems to have paid off, too, in giving the kin an almost telepathic rock bond. **John Doran**

8

DOWNLOAD: 'Second Sun'

KEY NOTES Best sleeve of the week



Brandon Flowers 'Flamingo'

Is that soft focus and windowpane an attempt to distance yourself from the flashy bright lights of The Killers' Vegas tales, hmm? There's symbolism afoot here...

Worst sleeve of the week



Oceansize
'Self Preserved While The Bodies Float Up'
No matter how hard we stare at this, all we can see is a pair of saggy, scribbly boobs. And no-one likes those.

Best lyric of the week

"There will be no more celibacy, even the Vatican knows better than to fuck with me"
Robyn – 'U Should Know Better'

Worst lyric of the week

"Susie grabs her man and puts a grip on his hand as the rain puts a tear in his eye"
Hurts – 'Wonderful Life'

REVIEWED NEXT WEEK...

• Of Montreal – 'False Priest'
• Interpol – 'Interpol'
• Grinderman – 'Grinderman 2'

ROOTS MANUVA MEETS WRONGTOM

DUPPY WRITER BIG DADA



In a UK hip-hop scene that fluctuates between talent famine (usually when rappers inexplicably try to hang out with indie bands) and the current feast,

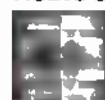
Roots Manuva has become as comfortably reliable as a beloved cardigan. This is not a new release as such, rather a bunch of reworkings by Hard-Fi (!) collaborator Wrongtom, and the accent is very much on gentle dub and summery reggae. It's all rather one-paced and sags badly after tenth track 'Lick Up Ya Foot' but, by crikey, the likes of 'Big Tings Redone' and 'Dutty Rut' provide the perfect soundtrack for out-on-the-stoop sunshine boozing. Which is what stoops are for. **Pete Cashmore**

6

DOWNLOAD: 'Dutty Rut'

STONE SOUR

AUDIO SECRECY ROADRUNNER



It's a source of unending bafflement why Corey Taylor, as lynchpin of Slipknot, the most essential metal band of their generation, should

have wanted to form Stone Sour in the first place. Their uniquely dour brand of over-earmest, borderline-misogynist issue-ridden dull-rock has nevertheless become huge in its own right and this third set, undoubtedly accomplished, is no less hateful for it by its very nature. Just when you think 'Audio Secrecy' can get no more infuriating, you find the most overwrought of the ballads lodging their tunes inside the melodic part of your cranium. Precision-driven horribleness. **Dan Martin**

3

DOWNLOAD: Something by Slipknot instead

THE PIPETTES

EARTH VS THE PIPETTES FORTUNA POP!



The Pipettes are back! Kinda. They've done the full Sugababes, see: having rotated through all their original members, instead of three girls from Brighton playing '60s-tinged twee-pop, the carousel has stopped at second album time on two sisters from Cardiff intent on making a 'space disco' record. The irony of a self-described 'self-manufactured pop band' deconstructing itself would have Roland Barthes popping a lung but, that brief delectation aside, even Martin Rushent – the man who made the Human League's 'Dare' – can't add enough bells and whistles to stop the tunes from sounding like they've been faxed over from one of Stock & Aitken's duller days at the office. **Gavin Haynes**

5

DOWNLOAD: 'Call Me'

CRIPPLED BLACK PHOENIX I, VIGILANTE INVADA



In preparation for his fifth album CPB's Justin Greaves said that he planned on becoming the justice-dealing avenger of its title. His sworn enemy: 'All them miserable bands'. Their crime: telling kids to give up if you're dealt a bum hand. This is up-and-at-'em stuff that sees the lurch of doom metal transformed into six towering epics given vigour by the fury of hardcore, the communal euphoria of Black Mountain-like prog and that same twinkle of hope found in Mogwai's raging beauty. If Greaves' message doesn't always pierce the foreboding cloud – especially tough during 'Bastogne Blues' – there's a pumped-up cover of Journey's 'Of a Lifetime' that promises the 'mist is slowly lifting'. **Chris Parkin**

8

DOWNLOAD: 'We Forgotten Who We Are'



SOULBOY SODA PICTURES

If you're after an authentic portrayal of '70s Britain, look away now. If you just like dancing, step right up

FILM OF THE WEEK

The best bit in blundering northern soul pastiche *Soulboy* comes when 'our hero' Joe (Martin Compston) wins the dance-off against the Dexy's-dropping,

ball-breaking bully Alan (Craig Parkinson). The dingy dancers are at it in the legendary '70s Wigan Casino – fighting over a girl, natch – but there's something *not quite right* about the whole scenario. Maybe it's the way all 300 extras suddenly boogie into view and turn the whole clip into a turgid scene recalling both the cheesiest bits from *Saturday Night Fever* and the end of a vintage episode of *Scooby Doo* – the bit where *everyone* starts unexplainably jiving for no reason in a way that never actually happens. *Soulboy* is supposed to be a grim-up-north, coming-of-age drama set in '70s Britain, by the way. It fails at being even vaguely convincing on almost every level.

Alfie 'brother of Lily' Allen supports as the spineless Russ Mountjoy and is quite frankly

hilarious throughout. Decked out in what looks like a Jim Davidson wig, his Stoke-via-Chelsea accent is agonising and grating from the off and, when it comes down to it, he just doesn't have the kudos to pull the role off convincingly (which is saying something, seeing as Russ is little more than your average *Corrie* teenage tearaway tyke).

Of course, one thing we can't really argue with here is the music, which is pretty much tip-top the whole way through. Admittedly, the inclusion of Gabriella Cilmi is something of a surprise (never knew she was part of that scene...), but we'll forgive whoever made that decision seeing as Dean Parrish gets numerous mentions, Jackie Wilson is bigged up and there's a stonking scene featuring the whole of Glorla Jones' 'Tainted Love'. Actually, if there's one saving grace of *Soulboy*, it's that some of the more realistic dance scenes are actually pretty decent. Compston is impressive throughout in this regard, but it's kind of a shame he's been typecast as nothing more than Billy Elliot once he got into sniffing glue. *Matt Wilkinson*

2

CHILLY GONZALES IVORY TOWER

SCHMOOZE/GENTLE THREAT



Throughout time the ancient and noble art of chess has awakened intellects, confounded Chinese emperors and inspired great art (as well as the odd dodgy song by Chris de Burgh). This is the soundtrack to a brilliant forthcoming movie starring the man himself, apparently written "in the back of a piss-powered taxi". Chilly once again proves he is no pass master on 'Ivory Tower'. Produced by Boyz Noize, this is the sound of a rook shuffling with a maverick king, full of harpsichords and pianos and sexy European beats; it will arouse the mind and stimulate interesting positions. Check, mate.

Jeremy Allen
DOWNLOAD: 'Knight Moves'

8

OCEANSIZE SELF PRESERVED WHILE THE BODIES FLOAT UP SUPERBALL



Manchester rock lords Oceansize have elevated the five-mates-in-a-room-making-a-racket thing into something approaching a bloody-minded artform on their fourth album. 'Self Preserved...' is loose, jam-based riff colossi stand in stark relief to everyone else's doo-wop apery or sterile poptronica. And as 'Silent/Transparent' bristles with barely contained energy for eight and a half wonderful minutes and 'Superimposer' and 'Build Us A Rocket Then...' creep, crawl and then explode into gutsy rock thunder, the only appropriate environment to listen to this is standing on a mountain, arms gloriously aloft. *Rob Parker*

DOWNLOAD: 'Silent/Transparent'

8

THE RIDER

What we're reading and observing



DVD

77 Boa Drum

On July 7 at 7.07pm, Japan's finest noise merchants, Boredoms, gathered 77 drummers in a park in Brooklyn. Frontman Eye Yamataka requested that onlookers only film seven minutes and seven seconds of footage, but the rest is on this 'ere DVD.



Exhibition

Astrid Kirchherr: A Retrospective
Victoria Gallery & Museum, Aug 25 - Jan 29, free

Certain famed images of The Beatles get branded on to your eyelids at birth. Not Astrid Kirchherr's, however – she shot the Beatles during their early Hamburg days. Take this rare chance to see them as wet-eared young'uns.



Whether DJing to three inebriated revellers playing Twister at a house party or manning the decks at an actual gig, these KitSound DJ headphones with boosted bass response allow you to slice straight through background noise. Go to NME.COM/win

SINGLES

This week reviewed by
JONATHAN EVERYTHING
(Everything Everything)



PULLED APART BY HORSES HIGH FIVE, SWAN DIVE, NOSE DIVE



Refreshingly untamed and live-sounding. There's no beating around the bush with this, and no beating around the extremely non-existent click-track, resulting in a lurching and loose cacophony of guitars and crash cymbals. This sounds like it was recorded completely live, and is also probably best experienced that way. 'High-octane', yes, but not like a certain shit action film called *The Expendables*, which is so incredibly shit I haven't opened my eyes since it ended three days ago.

ROBERT PLANT

ANGEL DANCE



Americana meets Dinotopia with a gallon of Megalodon ketchup served on a punctured lilo of radical lyrics such as "goodbye, don't cry". Very little vitamin C has just entered my body, I feel like doing a line dance and then shitting out one big E minor chord along the length of Kid Rock's driveway while he shaves his balls with money on the bonnet of his Chevy. Not very good really.

SUMMER CAMP ROUND THE MOON



This is made to sound and look exactly like 'The '80s'. Is that really worth doing? It's quite good in a dreamy nostalgic sort of made-up way, though it's a nostalgia that neither I nor the band themselves nor anyone who's going to ever hear this share. It's a bit like a romanticised childhood that nobody involved had. Good if you like the pretend '80s.

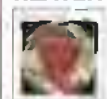
ROBYN

HANG WITH ME



Robyn has a way with vocal rhythm and a certain soul that makes me tap my feet and head. When Euro singers translate themselves into English there's always the chance you'll get a strange magic little phrase or two that nobody would have ever written. Like "watch that scene" from 'Dancing Queen'. But Robyn's English is perfect, and this tune does all the things it should.

THE BRUTE CHORUS HEAVEN



I've only got 0:13 of this, but it's enough to grasp my thighs and petticoat and whisk them together with a decent enough bass sound. Chopped up breaks, Wigan Pier MCing, glitchy stammering percussion all don't feature in this, unless it happens later in the song. This is fairly good, probably, sorry.

WINTERSLEEP BLACK CAMERA



Well, my internet connection has finally disappeared, so I'm going to have to base this on the title alone. Wintersleep sounds like a sort of folk metal band and the song is called 'Black Camera'. It's probably quite serious, and presumably involves some singing and playing of the guitar.

LIVE

CHROME0, THE LOW ANTHEM AND CAITLIN ROSE

Edited by Emily Mackay



GREEN MAN FESTIVAL

GLANUSK PARK, CRICKHOWELL, WALES FRIDAY, AUGUST 20 ~ SUNDAY, AUGUST 22

It may have started out as a folk festival – but this year the stoner favourite has this festival season's finest indie roll call. Shame about the Welsh weather, though...

As iconic as Glastonbury, Reading and Leeds and T In The Park are, if there's one festival that wholeheartedly celebrates the last year of indie innovation, from the rowdy, dobro-driven stomp of **Mumford & Sons** and the acoustic reverie of **Laura Marling** to the electronic experimentalism of **Fuck Buttons** and **Factory Floor**, it's **Green Man**. Which is odd really, because a folk festival – or at least what started out as a folk festival – isn't the first place you'd expect to see and hear an exhilarating run-down of the past 12 months of cutting-edge excellence. Alongside the real ale, rolling hills,

Charlotte Church in a hippy hat and hordes of rampaging mud-splattered children with eerie *Lord Of The Flies* potential, sits perhaps the finest festival line-up of the summer.

For the damp first day of the festival, **Steve Mason** makes a valid attempt at calming down the drizzle with a laidback rendition of his Beta Band classic 'Dry The Rain'. An altogether hornier experience is to be had with **Beirut**, as Zach Condon lashes together romantic ukulele, Mexican brass and big band mariachi with a college rock sensibility. Rounding off day one, and

bringing the rave to the Brecon Beacons with swampy, swirly, synthy beats, are the hypnotic hipster **Chemical Brothers**, **Fuck Buttons**.

Saturday sees **The Besnard Lakes** bring the heavy, with the imposingly awesome 'Like The Ocean, Like The Innocent, Pt 2: The Innocent' showing the head-nodding crowd what **Pixies** might have been like had they taken a more serious interest in tie-dye. After **Summer Camp**'s fabulous found-photo assisted show – all gawky teens in ill-fitting tuxedos and snug blue jeans – blonde toddlers mosh out to **Avi Buffalo**'s psychedelic Pavement flourishes and Daniel Johnston vocal tics. Even grating falsetto fails to detract from the fact that boy wonder **Avi** is still something rather special.

It's odd but excellent to see **Billy Bragg** on the hefty Green Man Main

Stage. "If it's any consolation, it's pissing it down at V..." he says to cheers, "Weller's covered in mud."

With their evil emo bossanova and bleak beats, it's sometimes hard to take **These New Puritans**' deathly self-importance seriously. Sure, it's hard to deny the brilliance of the staccato punch of 'Attack Music', but the hollow feeling you get after watching them play is difficult to shake too. **Wild Beasts**' dramatics, however, are far less amateur. 'We Still Got The Taste Dancin' On Our Tongues' and 'All The King's Men' are perfect slices of demon calypso, and even the occasional dip into U2-flavoured waters doesn't hamper the near euphoric atmosphere in the tent. "We like this – we like this a lot," nods **Hayden Thorpe**. You're not the only one, chap.

"Come on motherfucker!" howls a

Alongside the real ale sits perhaps the finest festival line-up of the summer



Clockwise from left: Wild Beasts showcase their mullets and falsetto in the Welsh countryside; Joanna Newsom underwhelms with her wordy, brainy opuses; California's Girls get flower arranging



beaming Wayne Coyne at the moon, desperate for it to shine on **The Flaming Lips'** stunning headline show. After wandering around the site all day mucking in with the punters, the cartoon Jim Morrison proceeds to get a piggyback from a man in a giant bear suit before affectionately spraying the crowd with lazars and love, playing the old ('She Don't Use Jelly') and new ('I Can Be A Frog') with equal, wide-eyed vigour.

The schizophrenic weather sees **Darwin Deez's** Sunday lunchtime set of b-boy dance routines and terrible robotics greeted with blazing sunshine. Call and response banter about sheep slaughter slots in among the uplifting likes of 'DNA', 'Radar Detector' and the short burst of Beyoncé's 'Single Ladies (Put A Ring On It)' that pounds out of the PA.

"This is the one I've been most looking forward to," smiles Laura Marling. It's fair to say that the gracious crowd feel exactly the same, greeting her gutsy, grave renditions of 'Devil's Spoke' and a jazzy 'Ghosts' with deafening applause. A solo performance of new track

'Don't Ask Me Why' and a whistle-along breakdown in 'Night Terror' fill up the Welsh valley wonderfully, but it's with a chilling 'Hope In The Air' that she really impresses. It's up to Mumford & Sons to carry on the folk elation, with 'The Cave' delivering an unbridled moment of festival rapture.

With sunflowers and roses strapped to their mic stands, **Girls** can boast the prettiest stage set and, in 'Lust For Life' and 'Laura', some of the prettiest songs of the weekend too. Like **Dinosaur Jr** playing the *Grease* soundtrack, the San Fran band's set is a darn sight more enjoyable than **Joanna Newsom's**. As talented as she is, conceptual opuses in the lashing rain hardly scream out 'amazing festival closer'. In the pissing rain you need bangers, Gore-Tex and rousing revelry – not the plucking princess of the pixie people. Things perk up when she veers to her more pop-friendly roots, such as the lush 'Peach, Plum, Pear' – but an avant garde Kate Bush in a medieval court really isn't what you need when your toes are going numb. **Leonie Cooper**

BIG MOUTH The noise from the crowd



Georgia Platman, London

"This is the first festival I've been to in 10 years, and I've been pleasantly surprised! I loved **Girls'** California grunge and **The Besnard Lakes**, but **The Flaming Lips** put on the best show by far. If good weather was promised, I would definitely come again!"



PROFESSOR GREEN/ YOUNG FATHERS

LIQUID ROOM, EDINBURGH

FRIDAY, AUGUST 20

Local rap heroes' storming show makes up for a lazy performance from new chart hero

During its annual arts festival, Edinburgh becomes a butcher's counter: there are some prime cuts and tasty pieces on offer, but there's a heap of offal spoiling the mouth-watering view. We'll get to the grizzly waste later, but first local heroes **Young Fathers** are waiting by the side of the stage psyching themselves up for their biggest ever home show. As the bright lights of the newly reopened **Liquid Room** – it was destroyed in a fire last year – drop, dub-cum-disco beats flood the ears as three retro hip-hop champs bound onstage with the energy of a five-year-old trying fizzy pop for the first time.

The last time this writer saw **Young Fathers**, they were, although still exciting, playing to a CD. Now, they've added a DJ who gives their dangerously banging tunes the justice they deserve. This is most evident on 'Automatic', which now has the potential to rupture aortas – it's that intense. 'Dancing Mantaray' feels like a cultish rave as the strobes wash the brain and the vocal howl shivers the spine; 'Albatross' is accompanied by a dance routine that, in a perfect world, would start a craze that sweeps the nation. But it's the greatest Scottish rap song ever written about masturbation ('Straight Back On It')

that really hits the spot.

Annoyingly, during their last song, 'Bring It Home', the sound is cut and the trio are forced to sulk offstage like the same five-year-old now being forced to eat broccoli. This isn't how they should finish, and is a total dampener on a perfect performance. Which leads us on to tonight's headliner, **Professor Green**. "I am a bit tired, I haven't slept. I just flew in on easyJet from Ibiza," he says as a means of an introduction. Possibly not the greatest entrance, but the crowd – mostly made up of screaming 14-year-old girls – don't seem to mind, as the flashing of camera phones and the car-piercing screams that greet his arrival is debilitating. 'Just Be Good To Green' is a great track, but in the obvious absence of Lily Allen it comes across like a badly performed *X Factor* audition, and 'Oh My God' is delivered by a man clearly wanting his bed.

Even when he freestyles – which is normally astounding – his flow is rigid and his rhymes are as dull as a weekend break in a caravan in Cumbernauld. **Green** does have an ace up his sleeve in 'I Need You Tonight' – y'know the one that samples **INXS** – but it's little too late to resuscitate this dying gig. Best go and get some sleep **Green**, 'cos this is tired. **Jamie Crossan**



CHROME

**WILLIAMSBURG WATERFRONT,
NEW YORK SUNDAY, AUGUST 22**

Sleazy and synth, but the Montreal dance lotharios are sadly lacking in surprises

You'd think two guys who specialise in jokey, wilfully idiosyncratic electro-pop would attract a cult following at best, but Chromeo's show tonight suggests otherwise. It's been raining all day, and yet the sizable crowd is undeterred, chanting "Chro! Me! O!" throughout the set. The duo (Dave 1 and P-Thugg, specifically) take the stage to that same chant, accompanied by their back-up singers, The Chromettes.

The Chromettes don't do very much, really; when they're silent, they're unnoticeable. When they sing, you kinda wish they wouldn't.

That's not to say that Chromeo themselves are any better; P-Thugg's Vocodered stylings are mechanically precise, but lead vocalist Dave 1's flat sing-shout does a disservice to these songs. He may sound smooth and buttery in the studio, but his lacklustre live singing turns a juke-worthy highlight such as 'Fancy Footwork' into something destined for those with two left feet.

Not that the crowd cares, really – they're here to dance, and they do so with equal enthusiasm for every song on the setlist. Chromeo have a new album, 'Business Casual', out next month, so a few people here must've showed up for a first crack at new tunes as well. The new stuff sounds... like Chromeo, with zero risks taken or changes

made to their formula. Which isn't a bad thing; this duo's production game is impeccably tight, with arrangements precise and jam-packed enough to explain why they took three years to finish this record. 'Business Casual's first single 'Don't Turn The Lights On' is an instant crowd-pleaser, as is the radiant, synth-stabbed 'Night By Night'. 'I'm Not Contagious' and fellow new jam 'Hot Mess', however, don't hit quite as hard; the latter due to momentum-killing tempo changes, and the former due to its exact resemblance

to the other catalogue cuts that dominated the set.

This crowd didn't come here to marvel at the pair's drum programming or what have you, though – they're here to have a good time, regardless of how engaging the actual performance is – and Chromeo's relative inactivity onstage makes said performance a little one-note. There's some clever moments that break up the tedium – an interstitial appropriation of the opening melody to Dire Straits' 'Money For Nothing' provides a decent laugh – but you can't help but wonder: if the band was swapped with an iPod pre-loaded with their songs, would the audience stop and take notice? Probably not.

Larry Fitzmaurice

THE SETLIST

- 'I'm Not Contagious'
- 'Outta Sight'
- 'Tenderoni'
- 'Call Me Up'
- 'Opening Up (Ce Soir On Dance)'
- 'Needy Girl'
- 'Bonafide Lovin'
- 'Hot Mess'
- 'Don't Turn The Lights On'
- 'You're So Gangsta'
- 'Night By Night'
- 'Fancy Footwork'
- 'Mamma's Boy'
- '100%
- 'My Girl Is Callin' Me (A Liar)
- TKTK



We've got two VIP tickets for the Rockfeedback Tenth Anniversary party at London's XOYO on September 17 to give away. Go to NME.COM/win

NAME GAMES

We guessed what these shit-named bands from the gig listings (all real) might sound like...

Take A Worm For A Walk Week
Red Hot Chili Peppers cover band. Without the socks.

We Are Ugly But We Have The Music
Is this actually The Music on the comeback trail?

King Salami And The Cumberland Three
Meat Loaf plays some secret gigs backed by a group of shit-hot session players from the northwest of England.

Cats And Dogs Living Together
Floral-dressed cute-coma pop from somewhere on the outskirts of Norwich.

Pop Dad
Mystery Jets' dad embarks on highly unnecessary comeback career by covering Katy Perry B-sides.

THE LOW ANTHEM

KOMEDIA, BRIGHTON WEDNESDAY, AUGUST 25

If you haven't heard The Band's 'Music From Big Pink' then there's a decent chance that you might find The Low Anthem revelatory. If this is the case, I envy your merciful avoidance of received wisdom. Why shouldn't you experience these timeless songlines afresh, without the weight of a billion balding, bearded heads – many of whom are here tonight – bearing down upon you? Then again, you should be aware that what you are experiencing here is not just inauthentic (which is forgivable) but, more problematically, sorely lacking the vital spark of inspiration. The Low Anthem are clearly schooled in rootsy Americana, but however accomplished in terms of performance, this is play school stuff. Each note may be in place, each hard luck story perfectly pitched, but nothing truly convinces. I'm the last fellow to sing Dylan's praises, but his – and The Band's – grasp of history is unparalleled, his ability to spin further myth from its fabric, breathtaking. The Low Anthem may have mastered the form but the content and the magic remain beyond their grasp. Tonight, I see a musical theme park, a painstakingly maintained model village. No amount of instrument-swapping bonhomie can fool me into thinking it's real, however much I genuinely want to believe. *Joseph Stannard*

CAITLIN ROSE/SAM AMIDON

CAMP BASEMENT, LONDON THURSDAY, AUGUST 18

Sometimes nu-folk is so po-faced, you'd think a swarm of pests had eaten Mumford's crops and left them starving for winter. Tonight, Nashville's Caitlin Rose proves that authentically soulful needn't mean doleful with a set of goofily joyous country hymns in the making. During the gorgeous steel guitar-hiccuppy 'Learning To Ride', she leans back from the mic and belts a note so tremendous it could have risen from Dolly Parton's ample bosom. However, 'Spare Me' proves that she knows how to rein it in, singing, "love is just something you need but you can't throw away" with wise, measured ambiguity. If only the usually magnificent Sam Amidon was so restrained.



He can't handle the reverie that accompany his delicate renditions of archaic folk songs, so he plays the fool: shoe-horning in honking banjo solos and robbing 'Way Go Lily' of its peaceful echo by playing it on an electric guitar. Caitlin had a sense of humour; Sam takes the joke too far. *Laura Snapes*

MV & EE

THE HARLEY, SHEFFIELD TUESDAY, AUGUST 24

Their music touches on ground that most other groups don't even know exists," said Patti Smith's guitarist Lenny Kaye about The Grateful Dead. "It's good, but it'd be better if I'd dropped a tab of acid half an hour ago," comments a less lofty-minded barfly on MV & EE's performance this evening. It's nice to see the famous Yorkshire sense of humour is still in fine fettle, and those two quotes probably provide equal amounts of insight into the woozy appeal of this Vermont collective. See, Matt Valentine and Erika Elder, assisted tonight by bassist Mick Flower (the other half of the current Golden Road live line-up, drummer John Moloney, dropped out of the tour with a hernia problem), do a fairly awesome line in ye olde San Fran-style freak-folk. Which is to say, songs last for seemingly arbitrary amounts of time, breaking off for another squalling guitar solo here or a reverb-drenched lap steel line there; the setlist draws from an almost impenetrable back catalogue (30-plus full-length releases, on various formats), but it's held together by the stuff from latest Ecstatic Peace! LP 'Barn Nova', their most focused to date. For them, though, 'focused' is eight songs in 40 minutes. The group's aforementioned penchant for improvisation leads to some looseness early on (exacerbated, perhaps, by the lack of drummer) but once the trio lock into the groove, the result is something of a lesson in how to play genuinely experimental music without losing all of your friends. *Rob Webb*

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Pay homage to the tattoo legend that is Norman 'Sailor Jerry' Collins and the drink that he inspired, **SAILOR JERRY'S INK CITY** will be right in the thick of it at **Bestival** from 9th-12th September, Robin Hill County Park, Isle of Wight and we've got a pair of tickets to give away... that's if you've got it in you.

LIVE MUSIC comes from White Rabbits, I Blame Coco, Chrome Hoof, Errors, Bookhouse Boys, Ou Est Le Swimming Pool, Egyptian Hip Hop and Skibunny to name but a few.

LIVE TATTOOING will showcase Norman Collins' artwork, with vintage inking equipment and old school flash.

Wash it down with a **Sailor & ginger** or **Sailor & cola** and classic serves including **Man's Ruin** and **Aloha Punch**.

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SAILOR JERRY



Terms and Conditions: 1. Sailor Jerry is offering two tickets to Bestival festival from 9th - 12th September 2010. The prize is for the named winner and one guest. 2. All entrants must be over 18 years old at the date of entry. Winners and guest must also be over 18 years old and will need to provide photographic proof of age. 3. The competition closes on Thursday 26th August 4 2010. The prize does not include travel and winners will be responsible for arranging this if necessary as well as any other costs associated with the Prize. 5. By entering this competition you agree to your details being passed onto First Drinks Brands Limited and William Grant & Sons. Promoter: First Drinks Brands Ltd, Imperial Way, Southampton, SO15 0RB Tel: 023 8031 2000 Please do not send entries to this address.

For more information, log on to www.bestival.net

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NME PROMOTION

GREATEST EVER COVER VERSIONS

**VOTE NOW TO DECIDE THE
BEST AND WORST SONG
REWORKINGS EVER**

There's no denying it – everybody's got an opinion on cover versions. Do you think Oasis' Britpop-update of Slade's 'Cum On Feel The Noize' is better than the glamorous original? Did Florence & The Machine's 'You've Got The Love' put Candi Staton's classic in the shade? Does The Clash's take on 'Police & Thieves' out-do the Junior Murvin/Lee 'Scratch' Perry original? Or maybe you're of the opinion that The Fratellis' cover of Dylan's 'All Along The Watchtower' was so bad it should have seen the Scottish trio strung up and left dangling from the nearest watchtower?!

Whatever your thoughts, NME is looking for your help in deciding the best and worst cover versions of all time. There are loads of songs to pick from in our online vote – we've outlined a few of the tracks you can vote for on the right of the page now, but head to NME.COM/coverversions to see the full list and have your say. Remember – you're voting for both the best AND worst covers of all time. We'll be updating you on proceedings in next week's issue of NME, but for now, get voting at NME.COM/coverversions.

If that wasn't enough, everyone who votes gets entered into the competition to win tickets to attend a live recording of Channel 4's new music programme *On Track With SEAT* at London's Metropolis studios. *On Track With SEAT* is the new show that lets you, the fans, get up-close-and-personal with the best bands and artists around at the exact moment when things get heavy for them. Ever wondered what it's like to be in the studio when one of the best new bands around records the take of their life and nails their greatest song? Then this is the programme for you. By voting for your favourite and least favourite covers of all time on NME.COM/coverversions, you could be in with the chance of seeing a top band in the most intimate of settings. You'll also get a once-in-a-lifetime opportunity to go to Metropolis – the iconic studios where bouncers had to keep The Libertines' Pete'n'Carl from tearing each other to bits while recording their fraught second album, where Amy Winehouse cooked up 'Back To Black' and where The

Verve's 'Urban Hymns' was born. Metropolis is, in a word, legendary.

So, for your chance to win tickets to see a top new band recording for *On Track With SEAT*, simply vote now for the best and worst cover of all time at NME.COM/coverversions. You can also register at www.club-seat.co.uk, which is the place to watch exclusive recordings from the show and also to get free downloads. The programme airs on Channel 4 every Wednesday from September 22, but voting on NME.COM/coverversions is open NOW!

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VOTING IS
GOING...**

TEN BEST COVERS

Jimi Hendrix – All Along
The Watchtower
The Sitts – I Heard It
Through The Grapevine
The White Stripes –
Jolene
Oasis – Cum On Feel The
Noize
Jeff Buckley – Hallelujah
Pavement – The Killing
Moon
Nirvana – Where Did You
Sleep Last Night
The Clash – Police &
Thieves
Rancid Street Preachers –
Raindrops Keep Falling On
My Head
Patti Smith – Gloria

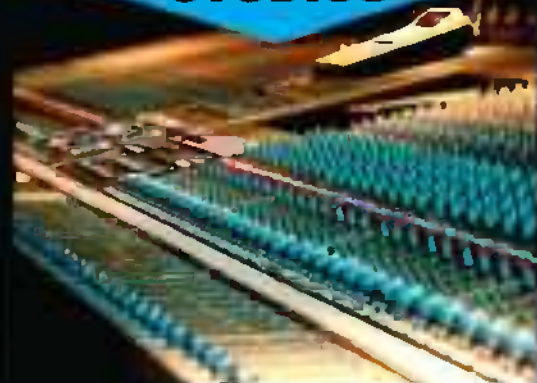
TEN WORST COVERS

Mark Ronson – Stop Me If
You Think You've Heard
This One Before
Britney Spears – I Love
Rock And Roll
Travis – Baby One
More Time
Winehouse – A Little
Respect
Limp Bizkit – Faith
Joss Stone – Fell In Love
With A Boy
Mike Flowers Pops –
Wonderwall
Celine Dion – You Shook
Me All Night Long
Madonna – American Pie
The Fratellis – All Along
The Watchtower



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THE — REVIEW —

WELCOME TO THE JUNGLE

Biffy Clyro's Simon Neil is so excited about this weekend his hair's turned white!

Ladies and gentlemen, welcome to the Reading And Leeds Festivals – the ones the rest of the festival season is just a warm-up for! This year I've bleached my facial hair blond for the occasion – I did it in Japan just so I could bring over good omens (and hopefully good weather) from the Land Of The Rising Sun. Shine a torch on my face and you may mistake me for Jesus – the fact he never shows up to festivals these days proves this is the next best thing possible. This year, old bands like Queens Of The Stone Age and Guns N' Roses line-up with the best new ones like Pulled Apart By Horses... and oh, it's also got us! We're excited, we love playing the festival – in fact, it's our eighth time. Plus this year, the mud is at an optimal level – there's just enough to lubricate some serious festival love-making – so believe me, love will be made. Embrace the mud! Make love!"



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"I'D LOVE THIS TO CONTINUE AFTER THESE FESTIVALS"

Pete and Carl's reunion was the heartmelting, fist-in-the-air comeback we'd all been hoping for. So good in fact, that Carl even hints at album number three in the future

The Libertines having the sound turned off on them during Carl Barât's 'Time For Heroes' solo at Reading Festival was the absolute best thing that could have happened to the band. Before the crowd crush that could've resulted in the most excruciating exit ever – they play on not realising they can't be heard, then stumble off baffled – their playing is undoubtedly on fire. 'Can't Stand Me Now'... monstrously heavy. 'Boys In The Band'... the sleaziest Main Stage tune all weekend. 'Tell The King'... by turns pummeling then sweeping over the Reading faithful like some twisted late-night lullaby.

But after being forced off so ungraciously, a climactic return to the band's spiritual festival home looked to be, well, kind of fucked. How lame would it be to close the book on The Libertines by having some faceless roadie pull the plug on them? For a few long minutes, that's exactly what it seems has happened.

But instead, they return... and *everything* is intensified. Pete and Carl look rattled. Pissed off that their moment in the sun after so many years in the shitter has been jeopardised. This new sharp and tight Libertines seamlessly restart the exact 'Time For Heroes' note they were bulldozed out on a few minutes earlier, then begin pogoing like they're on the finest speed known to man for the remainder of the set. It's some 'encore', and in front of the biggest crowd of the weekend, one which is desperately willing them to be great, they truly begin to deliver.

'Up The Bracket' is nothing short of vicious – a spittle-flecked tirade at anything, anyone standing in the band's way – while 'What A Waster' sees Pete and Carl looking, well, completely homoerotic. They do the mic-sharing nuzzle 'thing' at every opportunity, and it brings back a feeling about the pair we haven't had since about 2004: get a bloody room. Appropriately, the song ends with Barât planting a sly kiss on Doherty's cheek – captured by the stage TV cameras, and greeted by a huge cheer by fans aching to see the chemistry of old – followed by a playful tussle where he rips Doherty's jumper. After that, the band launch into the most 'fuck you' version of 'I Get Along' they've ever done. It could be the last song The Libertines will ever play, and that's ironic – because when they're this good, they are the most thrilling band on the planet.

Triumph over adversity, then? Yes, but as you may have guessed, the past week for The Libertines has been anything but plain sailing... Tuesday night at London's HMV Forum (or "The Libertines' old stomping ground," as Carl puts it) sees the band play possibly the most nervy gig of their career. Billed as a live rehearsal ahead of the following night's fans-only show, roughly 500 'friends and family' (with a vast, vast majority of liggers and industry

When the Libs are this good, they are the most thrilling band on the planet



plebs) simply stand there for the duration, refusing to offer the devotion the band

deserve (and in some cases the £10 door charge to Teenage Cancer Trust and Childline too). There aren't any bouncers out front, so the stage is completely open to being invaded – just like the good old days. But of course it doesn't happen, and the band are left looking twitchy and out of place. Pete (wearing brogues with no laces) and Carl (donning Doherty-style rosary beads) are undoubtedly trying hard – they're tight as fuck, in fact – but they barely communicate with each other all night which, when it comes down to it, is what The Libertines are all about.

All the old faces are there, which lends the evening even more of an air of 'hangover from hell, circa 2004'. We get Wolfman (looking painfully thin), Pete's old 'literary agent' Paul 'Ro' Roundhill (smelling awful) and Camden's very own version of Mick Jagger, Alan Wass, who ends the gig by fighting a fat bloke and then looking smug when the brawl ends with his nemesis getting dragged outside by some heavies.

Along with the fact that somebody thought it would be a good idea to make the entire gig seated rather than standing, all of this pretty much kills any hope of the 'big bang' public resurrection the band are due. Though in retrospect maybe that's exactly how Pete, Carl, John and Gary wanted it – 'first gig's likely to be shaky, so why not get all the guestlist twats in then and fuck it up when it doesn't really matter?' *Good plan.*

In any case, it's James Endacott (aka the guy who signed the Libs to Rough Trade in 2001) who seems to sum the night up best. Tweeting halfway through, he writes "they are being good boys", and adds that they need to "fuck it up" more.

Which is funny, because exactly 24 hours' later, Endacott gets his wish. Same venue, no seats, no liggers and an utterly *maniacal* crowd mean that it's like watching a completely different band. A band reborn, if you will. Within about 15 seconds of opener 'Horrorshow', Pete violently smashes his micstand to the ground by hitting it

WHAT THE BANDS THOUGHT

Fellow musicians – and a label boss – deliver their verdict on the Libs



ED NASH, BOMBAY BICYCLE CLUB

"I used to be mad into them when I was younger but too lazy to go and see them. But they were wicked this time. 'Up The Bracket' was amazing."



GARY JARMAN, THE CRIBS

"I really enjoyed it, I don't know if it was nostalgia because when our bands had formed we played together. But the songs still sound really good."



MARK HAMILTON, ASH

"My favourite comeback recently was the Pixies, and I don't think I have the same emotional attachment to The Libertines as I still do to them."



TOBY L, TRANSGRESSIVE

"Today was a real triumph in that it was a genuine, sincere reunion. Tonight Pete and Carl looked like they wanted one another to enjoy it."



FELIX WHITE, THE MACCABEES

"I was watching it from side of stage and I thought the atmosphere looked incredible and I really enjoyed the way people reacted to it."

The Libertines onstage at Reading: you wouldn't have been able to fit this crowd into The Rhythm Factory



All we need now is some forward-planning. After all music needs the Libs now

with his guitar, storms over to the middle of the stage, literally shoulder-barges Carl out the way and commandeers his mic before screaming the words "there's a screw – and it's pointing at my head!" into the sweaty Kentish Town air at about 1,000 decibels. Aw, so you *do* still love each other then...

All 2,500 people sing every word back to the band, from the "let me go"s to the "did you see the"s and "two cold fingers"... and how we'd forgotten what a pleasure it is to see thousands of fans sticking up V-signs in the direction of one, lone singer

onstage doing exactly the same thing back at them. The notion of 'one and the same' between band and audience has been somewhat dead since The Libertines split up, but here's a vital reminder that it can still exist.

The entire gig carries on at this lightning pace and the band just refuse to let up, preferring to gorge on the audience's enthusiasm (and vice versa) for them to play even faster, and even more intensely. It is, in short, everything The Libertines ever promised, and everything you know deep down they were destined to deliver.

A glorious segment towards the end that takes in 'Time For Heroes', 'Up The Bracket', 'I Get Along' and 'The Good Old Days' (starting with Pete and Carl smashing their guitars together in true gung-ho style, and ending with Gary doing his best Dave Grohl impression) pushes the gig to absolute breaking point. One audience member from the seated first floor tier opposite NME clearly decides he's had enough. He leaves his seat, stands looking shaky at the top of security-guarded stairs that lead down to the ground

floor, before finally picking his moment and flinging himself headfirst down the 30 or so steps. It's an act of pure defiance, and as he clears the entire staircase in one go and then immediately forces his way even

deeper into the throng, security are left looking utterly dumbfounded and completely powerless. That guy is later seen right at the front, ripping off his jacket and shirt and hurling both stageforth towards Pete and Carl. You just do not get that kind of behaviour at a Kasabian gig.

After the set, the band decamp to London's Malmeson hotel where – and you'll have to choose which tabloid report to believe here – they either play Monopoly with Tom Clarke from The Enemy, or smash the place up with Amy Winehouse.

Whatever. The following day, Carl's still on a high as he heads to an instore gig and fan Q&A session at the Levi's store in Regent Street. Performing in the shop window to just 160 punters, it's a curious setting for a man who, in little over 24 hours' time will be playing probably the biggest show of his life at the UK's biggest rock festival. The day before Carl, Levi's had Beardyman here...

Nevertheless, his mid-gig chat, though somewhat farcical (did you know Nikki Graham is a massive Libertines fan? Carl did), offers the clearest indication yet that the band will still carry on after Reading and Leeds and make a new album.

Carl: "I reckon so. Of course, we've got that vessel – The Libertines. And of course we want to do other things, but it's a funny old business. Yeah, but ideally I'd love that."

WHAT THE FANS THOUGHT

Reading & Leeds punters have their say



JOSH STEWART, 18, MANCHESTER

"It's the first time I've ever seen them, and I thought they were great. I hope they stay together and do some new stuff, they were saying they might."



HANNAH PORTER, 29, LEEDS

"They had the whole crowd 100 per cent behind them. It was a bit of a worry that anything could have gone wrong. That they turned up at all was a miracle."

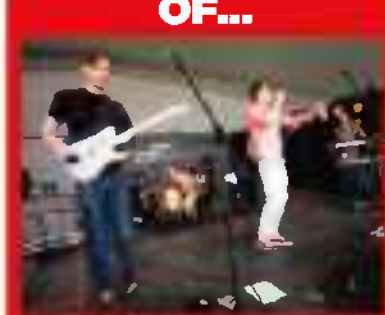


JAKE ROUND, 16, ILKLEY

"They're my favourite band. I've been waiting to see them probably since I was 12. The best moment was when they played 'Tell The King'."



Clockwise from above: The Libertines try to relax backstage ahead of the performance at Leeds; nervously preparing to go on at Reading; getting goosy onstage at Leeds; saluting the hysterically appreciative crowd at the end of the Reading performance; Pete and Carl share a moment during the post-show celebration at Reading; Pete practising in his dressing room at Leeds; Carl and Gary discuss the make-up of the setlist before the Leeds show



THE INVASION OF...

Gary Powell's other band played too...

It's hard to know what the always inscrutable Gary Powell is thinking as he takes to the BBC Introducing Stage mid-afternoon with his new band in Leeds. Perhaps it's something like: "This is crap. Man alive, how did I end up playing in a pub-funk band? Sure, our cover of The Human League's 'Being Boiled' kinda works, even if the oily synths that we seem to slather on everything make it sound oddly Linkin Park, and yeah, the final song where we go a little 'Shoot Speed/Kill Light' compensates for the messy frazzled ska-rap-metal stuff that precedes it. And yeah, I'm still a shithot drummer who commands the eyes of the crowd. But that's the point really, isn't it: I'm in the fucking Libertines. What in God's name am I doing lending a wedge of undeserved publicity to these Camdenite chancers? Hey... is that John Hassall in row three? Or not. As the case may be. *Gavin Haynes*



He adds that "The Libertines isn't gonna drop dead now", even though he thinks the band are only "half-functioning" at present. "Where are we gonna go from here?" Carl muses. "I dunno. We never did know."

We knew, though, along with 70,000 other northerners. Biggles went straight from Levi's to Leeds, arriving onsite around mid-afternoon. Playing a slightly shorn setlist compared to the Forum gigs, the band seem to adapt to the vast surroundings of the setting pretty well. "It's like the jump in *Thelma & Louise*," laughs Gary about the enormity of the stage. His enthusiasm for the gig is nothing short of infectious, and it seems that the atmosphere in camp Libs for the whole weekend has been just as relaxed and easy. Pete poses for pictures outside his bus, Carl keeps himself to himself and Gary plays an early set with his new band The Invasion Of... which John pops along to check out. *NME* bumps into him in the crowd – standing completely on his own – and finds him to be "nervously excited" about that night's Libertines show, but also ever-so-slightly downbeat.

"It's going very quickly," he says. "It feels like... it doesn't feel real that we're going to be stopping in two gigs' time. It feels like we're going to go on and on."

So, why don't you?
"Ha! Well..."

Gary's feeling the same. "I'm actually quite sorrowful about the end of this weekend," he says. "I'm not looking forward to playing the last track and stepping off the drumkit. I do want it to carry on."

We tell both of them what Carl said last night about doing another album, and they seem into the idea, with Gary echoing Carl's earlier thoughts and adding he's up for it "even if it is just to have a little bit of a play".

As usual though we get no steadfast clues as to what happens next for The Libertines. Both performances at Reading and Leeds end with the band embracing in the same smitten group hug, to a thrilling crowd response of goodwill. It looks completely genuine, emotional and heartfelt for them... but wouldn't you just love to know what it is they're saying to each other in the privacy of the innermost Libertines circle possible? For now, all we can do is hope it's a nice bit of positive forward-planning, because the truth is this: music needs The Libertines right now. *Matt Wilkinson*

HOW THE HEADLIN



BLAZING GLORY

Rousing a response from a cold, under-attendant crowd in Leeds tests Arcade Fire – but they rise to the challenge

As 'The Suburbs' proved, there's no band around today that knows kids better than Arcade Fire. They know the frustrated longing to escape from parochial stagnation, how they try to use long words to sound older, the excitement of getting behind a wheel for the first time and bolting for the open road, with no clear destination in sight. But tonight, the actual kids are nowhere to be seen. They're off shoving glowsticks up their noses while watching Pendulum fail to deliver on their half-assed petulant protests, or bathing in borrowed nostalgia for the '90s as Ash cling to the fact that, technically, they're still a headlining act. Where during The Libertines' triumphant comeback show, the space in front of Leeds' Main Stage an hour before was full of sweatily packed bodies, now it seems vast, like a slightly awkward church service with notably empty pews.

But no matter. In front of a glorious backdrop of a freeway in sepia with an empty, foreboding billboard in the middle of it – both a symbol of their beloved road, and humankind's silhouetted insignificance

"I want them to hear you in London" Win urges the crowd

beneath it – the opening strains of 'Ready To Start' fire up. Title-wise, it might seem like an overly obvious choice to start their set, but it's more than just a simple declaration of intent; Win's delicate voice projects the intimate fears of the song so enormously that it sets the tone for an evening of emotional adventure, of them and us – audience enthusiasm depending – as pioneers sent back to pick through childhoods looking for evidence of who we are now. Appropriately, they follow it by diving straight into 'Neighborhood #2 (Laika)', from their debut album 'Funeral', a hysterical romp through childhood rivalries that paints a contrast with the mastered control of feeling that runs through 'The Suburbs'. They're astounding to watch, with Tim Kingsbury flailing on the floor, beating a drum held above his head by Sarah Neufeld.

"It's been a while, how you doing?" Win yells before a gloriously frenetic, expansive-yet-still-twinklingly intimate 'No Cars Go'. Last time Arcade Fire were here, it was 2007 and in support of their apocalypse-beckoning second record, 'Neon Bible'. Back then, Win Butler was in zealous pastor mode, fitful with anxieties about the state of the entire goddamn world. Tonight, only two other songs from 'Neon Bible' are outed, 'Intervention' and 'Keep The Car Running', and the set hangs together better for it. There's no need for

paranoid mania – just the simple "Let's go!" towards the end of 'No Cars Go' is a rallying cry enough. They've re-realised that simple, personal emotions convey more of a poignant worldview than standing stiff at the pulpit, yelling that we're all going to die. 'Haiti' is a perfect example of this – just Régine's fragile voice, an opulent shimmy and air punching gets across the poignancy of the song.

Following an all-too-brief rendition of 'Empty Room' that cuts out prematurely, and the portentous strum of 'Rococo', they calm a little for the gentle rollock of 'The Suburbs', holding back on the emotional ballast of the rest of the set for Win to let lines like "I want a daughter while I'm still young" hang heavy. As the set quietens, so does the clamorous crowd, wide-eyed at the song's gentle stun.

There's a perennial festivity in what Arcade Fire do, thanks to their ornate arrangements and congregational heft, but it's when lights start falling on the backdrop during 'Neighborhood #1 (Tunnels)' that little lumps gather in NME's throat. The navy dome over Bramham Park twinkles with thousands of stars, making like an extension of Régine's celestial

sartorial sparkle. "Are you guys saving your fucking energy? I know it's cold, but come on," Win urges the crowd. "I want them to be able to hear you in London. I want them to hear you on the fucking space station."

Given the strength of the new songs, it's almost a surprise to be reminded of how amazing 'Wake Up' is, with thousands of people "woah"-ing in unison as Win's golden voice urges "look out for love!". Ridiculous to think too that there were some who thought they might not be up to the headline slot; tonight is a perfect example of a band at the very top of their game, but still hungry to show those kids a thing or two. *Laura Snapes*

WHAT THE OTHER BANDS THOUGHT



ROSS JARMAN, THE CRIBS

"I really enjoyed them. I saw them at Lollapalooza a few weeks ago, they were really great then as well. I first saw them in 2006 and was converted."



WILLIAM REES, MYSTERY JETS

"It was mind-blowing. The songs from the first record are so embedded in people's minds here, and I suspect that that's where they'll stay for decades."



ORLANDO WEEKS, THE MACCABEES

"They were ace. They're the best band in the world. The new album has lived up to all expectations. I even crowdsurfed for the first time in my life!"

ROCKERS WENT DOWN



PARADISE SHITTY

Tardy cliché Axl Rose gives Reading a monumentally awful lesson in how to lose fans and alienate people

Axl Rose isn't exactly renowned for his trustworthiness. He rocked up to the stage at Leeds in 2002 last time *after* they were supposed to finish. In 2006, he turned up to Download hours late despite organisers laying a helicopter on for him, then fell over on some water and disappeared mid-set for half an hour. His Twitter account announced recently they were cancelling all future gigs, giving the Fail Whale a coronary before the rumours were denied. You know the story: the guy's less stable than Cat Bin Lady, and a magnet for bad luck and controversy – their Costa Rica shows were pulled after a stage collapsed earlier this year and he had to tell two Sao Paulo crowds to stop bottling him.

All of which makes tonight a potential tinderbox. A band renowned for lateness and a supernova-sized ego, an organiser with 'elf and safety' on his back tapping his watch and murmuring about pulling the plug, and 50,000 pissed punters with a penchant for mayhem and itchy bottle fingers.

And of course they're late. Fucking late. There's boos. People leave. More boos. People in *G N' R* shirts start leaving. Then, an hour later when even the Oxfam stewards are preparing to burn down the hog roast stand in protest, they turn up to a shitstorm of flames,

fireworks, heavy riffing and 'Chinese Democracy' blaring out. Axl looks like a hamster trying to be a mobile disco DJ, in silver blazer, black Stetson, and stretched-to-bursting face. He may be corn row-free, but he still looks like a dick. But he does sound textbook, and we're straight into 'Welcome To The Jungle' followed by that signature howl as a coda, 'It's So Easy', and 'Mr Brownstone'. You can't deny the brilliance of those classics but the pissed-off crowd isn't about to be won over just like that.

Between every song boos ring out, and people chant "fuck off" and "what a twat", as Rose notably fails to apologise for keeping paying punters waiting an hour when they could have been off having fun elsewhere. The crowd is already the thinnest for a Friday night headliner in memory, and it grows thinner as the set goes on, with interminable new tracks such as 'Sorry' driving more people away. When Dizzy Reed does a 10-minute piano solo there's gasps of horror, and hundreds actively start fleeing for LCD or Marina on the other stages. But those people missed out; the sound of embarrassed silence when Reed finishes is priceless.

Those remaining are either grimly fascinated by the sheer awfulness, in it for incredulous giggles, or just doggedly determined to hear some of the hits, which do, at last, follow after a godawful solo spot by loathsomely preening Slash substitute DJ Ashba. 'Sweet Child O' Mine', 'You Could Be Mine', and 'November Rain' follow, with the end of the latter at least giving a glimpse of their past glories.

Most bands would end with that, but we still have 'Nightrain' and... Oh, I guess that's it. Still

Chants of "fuck off" and "what a twat" ring out between songs

playing half an hour after they were due to finish, the word comes from side-of-stage that the power is about to be cut, and Axl stomps off halfway through, tossing his microphone into the sky, snarling "I don't know why we're playing. I guess we're done." It's midnight and they have a few tunes left but the Reading law has been laid down. Everything's off. Darkness. That's it.

Except, that's never it with Axl. Within seconds he's back on, pacing up and down the stage and using a switched-off microphone to tell us all exactly why they're going nowhere. The drummer beats out the pattern to 'Paradise City' and the guitarist joins in. Guitars and micstands are thrown into the crowd. Security swarm the stage and punters surge forward. It looks like a genuine Reading "moment", except it's all kind of pathetic and half-hearted. If he cared that much about playing for the fans why didn't he turn up on fucking time? Axl uses a switched-off megaphone to finish the tune before a rotund bouncer escorts him off and the remaining faithful slink off to chatter about what a tosser he is.

Definitely one of the most memorable headline sets ever, but for all the wrong reasons. Axl Rose had everything to gain here, to be able to remind people that Guns were one of the greatest bands of all time, and he one of the greatest frontmen. Instead, he reminded people of why he's ended up becoming one of music's biggest jokes. **Tim Chester**

WHAT THE OTHER BANDS THOUGHT



MARINA DIAMANDIS, MARINA + THE DIAMONDS

"I'd literally finished my set and as I was walking past the Main Stage I caught a bit of that amazing fiasco of an encore."



MILO CORDELL, THE BIG PINK

"I was standing down the front for the whole fucking first hour that they were meant to be onstage. What a total fucking shambles. Disaster."



CHAD ELLIOTT, FUNERAL PARTY

"I tried to watch and just couldn't bear it. He comes across as one of the biggest fucking arseholes ever. That's not Guns N' Roses. Waste of everyone's time."

DANNY NORTH, DAN DENISON

JOSH HOMME'S FESTIVAL VIRGIN ADVICE



As a festival veteran and general wiseguy, Josh Homme fields questions from bands playing their first Reading and Leeds

In stark contrast to Reading's shameful Friday night headliners, Cunts N' Snoozes, the second-on-the-bill act, Queens Of The Stone Age, show what being a rock band is about. Their set is capable of pulverizing the front row with 'A Song For The Dead', but also of inspiring euphoric singalongs with 'The Lost Art Of Keeping A Secret'. This is an able, driven, charismatic band delivering exactly what the crowd wants. Much of this is due to frontman Josh Homme, who throws Axl Rose into hilarious perspective, and not just because Rose looks like Mr Toad crossed with a Wotsit. Homme is low on bullshit, high in spirits and a warm, genuine presence, constantly expressing appreciation for the people who turn up to see them.

Rewind to an hour before Queens' show, and *NME* is venturing onto Josh Homme's tourbus, clutching questions from some of the festival's new performers, who want the big man's advice on playing Reading and Leeds. You wouldn't call Homme a 'gentle giant', more a 'fucking hard giant who's just choosing not to grind your bones with his teeth because he's a cool guy', but he's in a quiet mood, confessing "I'm not feeling social today. I'm just waiting to pounce." Them Crooked Vultures finished three weeks ago, and Homme is visibly pleased to be back with Queens after a two-year break: "This is home. They're my boys. We don't have a reason to play other than wanting to get back together and play for the kids at Reading and Leeds." Acknowledging he's played the festival tons of times, he is happy to impart his advice to the young pretenders. Or rather, just take the piss...



Regarding Reading and Leeds, I just want to know how good/bad the catering is?
Darwin Deez

"Rock'n'roll doesn't eat. So I would drink as much catering as you can, but I wouldn't eat it. If you want to take the solid food, blend it, and then drink it, I'd be OK with that."



What are your most memorable moments from playing the Leeds/Reading Festival?

Coco Sumner, I Blame Coco

"We played in a tent here the first time. The band and the crowd were so brutal to each other. It was so hot inside, we were all dripping on top of each other. We played Leeds one time, and got stuck in traffic with The White Stripes, and we thought we were going to miss the show. We were angry 'cos we wanted to get there and were drinking in the splitter van. And by the time we arrived, there was literally three minutes before we were on. We were just blazing. I like any situation where you're on the attack and the result is you're leaning so far forward you can almost touch the crowd. The state

of mind is to be on the prowl as opposed to being on your heels. Although the end result is to get everyone dancing, not slamming or moshing. The goal is to get people's hips moving and to make some babies."



Have you ever been "bottled"? If so, did it suck?

Kyle, The Black Angels

"No, I've never been bottled. I had a can thrown at me once, so I picked it up and threw it at myself. I did it hard, but it wasn't a big deal, it didn't really hurt. But I'm a sweetheart, I'd never get bottled, nor would I ever bottle anybody."



Any recommendations for pre-show/post-show drinks?

Band Of Skulls

"Well, I always recommend staying with one liquor. And that's all of them. Here's my advice for a drinking contest: cheat. If you're in a drinking contest with someone and they want whisky, pour tea into your shot glass, and as they get drunker they won't notice it. You never want to smile big about it right away, you just want to let it spread slowly."



In all the years that you've played Reading and Leeds, which was the best band you saw and why?

Anton, Local Natives

"Um, y'know, I've seen a lot of great bands play Reading And Leeds, I've seen a lot of moments. I gotta say watching Rage [in 2008] was great because of what they do to a crowd. Watching The White Stripes was great, they have such a great energy. And the more girls are playing the better, because it's not so brutish. I really want to see LCD Soundsystem because I think they'll have a great moment here, too; that's the future tense. I've seen a lot of little acts so many times in tents, I've played here a lot of times now. How many? I don't care. Is it wrong not to care?"



It's not the first time that you personally have played with Guns N' Roses. Are you looking forward to seeing your pal Axl again?

Gustav, Young Guns

"Are they the young Guns N' Roses? No? Oh. I've never played with Axl before. When the Eagles Of Death Metal got the Guns N' Roses tour I wasn't about to go on that myself (laughs). I knew that Jesse, Boots Electric, would either become his guru or the most hated person in Axl's life within days. And after Axl fired Eagles after one day, I sent him a Thank You card saying, 'I knew it wouldn't take long, but if you need us to open any more shows we'd be happy to.' He didn't reply and I always thought that was a bit rude. I don't have any scores to settle with him, though. That was the best thing ever for Eagles."



Josh, what's the most disgusting or depraved thing you have ever witnessed at Reading or Leeds festival?

Wilder

"Er, I don't really like that question, because that's assuming I'd tell you what the worst thing



was in the first place, and that I would want to relive that in any way again."



Have you requested anything special for the QOTSA rider for Reading/Leeds and if so, can we share?

Sound Of Guns

"I requested it just to share it, and there's plenty to go around, I just won't tell you exactly what it is."



Do you think the Reading And Leeds Festivals are easily distinguished from other festivals for any reason?

Two Door Cinema Club

"Is that a band? I thought it was a cinema club. But yeah, this is where the kids and the mud and the energy all merges into one. They're

young kids and they're amped and ready to go, and it's the rain that brings us together. I hope there's a downpour when we're on. Yeah, because nothing brings us closer, because when it rains here everyone's in it together. There's no escape and I love no escape."



Our friend's band recently recorded a Kyuss cover for a split seven-inch single they're doing with another band also doing a Kyuss cover. With that in mind, what are your views on bands playing covers at festivals?

Eva Spence, Rolo Tomassi

"I think anyone that plays a cover, you're trying to do it as well as or better than the person who made it, so pick your covers carefully. But anything that gets everyone singing along and having a great time is a good idea. If that's a cover, so be it."



What has been your experience with the Reading And Leeds artist bathrooms?

Health

"I don't use them, I just pee in a can and drink it."



Nowadays, do you prefer to soak up the festival vibe and get loose before your set or stay relatively sober so that you play/sing better?

Tame Impala

"I'm waiting for this to be over so I can get my vibe going! I'm a festival goer too, I'm here to have a good time, and I don't waste the time waiting to play."



If Reading were a jungle, what would be the most feared predator?

Warpaint

"I guess it would be Axl because he'd be welcoming everyone to it. And with those corn rows he kind of looks like Predator."

SWEET CHILD OF SIGN

The NME Signing Tent is where bands get to feel the love. Wot, no Axl?



You come to a field. You drink. You watch your heroes strutting their stuff onstage. You want to thank them for the high that they have given you and come away with a unique memento of the time you shared together and... well, that's where we come in. The NME Signing Tent is a Reading and Leeds institution, one where fans meet stars in a glorious union of black marker pen and photo/T-shirt/balloon/left buttock. For us, it's a chance to get a tangible sense of just how deep the love is for the folk we write about week in, week out. And for the bands, if they can get past the fear of someone showing up with a breadknife, it's a chance to get screamed at by the people who pay their wages.

Particularly, it seems, if the band is **Lostprophets**. Themselves a Reading and Leeds institution, at both sites they draw a gigantic crowd of extremely excitable types who eschew Biffy Clyro's set on the Main Stage to get their bodies scribbled on by Ian Watkin. The excitement levels at some points is scary, but **Lostprophets** cope admirably with the age-old signing tent problem – do you rush everyone through, or chat for two minutes with each fan and leave those at the back disappointed – by simply staying put for ages. We are a long way from Axl Rose territory right here.

Frank Turner, too, who many people have for a long time been describing as 'a cult hero', proves himself to be just that. In Leeds, he tops even **Lostprophets** for queue length. But he's got nothing on **Paramore**, who draw a crowd of Axl-ego magnitude. **Klaxons**, **The Drums**, **Marina**, **Foals** and – oh yes – **Cypress Hill** also all do their scribbling thing. We watch, and remember that while it may be a lot of fun to write nasty things about people who play music, it is much more fun to write your name on someone's face. Head to NME.COM/festivals/signingtent now to see more photos from the NME Signing Tent over the weekend



20 SETS YOU HA



20 CRYSTAL CASTLES

The banshee cymbal-smasher and taciturn dark priest exorcise spirits from the NME/Radio 1 Stage at Leeds

Crystal Castles' faithful this evening is a hive of hooded ghouls the likes of which Dave Cameron would run a mile from, and frankly we couldn't blame him. It's like the *Skins* crowd at an Aleister Crowley lecture in here. Pulling the strings is Ethan like a dark lordly presence, while Alice Glass is just, well, fucking terrifying. She starts off on her knees, rocks about a bit like Norman Bates'

mum, then pops n'twists like Regan's even more possessed twin from *The Exorcist* outtakes. They're like the modern-day Serge'n'Jane, these two, bizarrely sexual and somehow very, very wrong, and also one of the downright weirdest pop acts to get flirty with the mainstream in years. Forget that the last record didn't quite make the rad noises like the last, Crystal Castles are still one of the most dangerous acts on the planet now. **AD**



19 SUMMER CAMP

FESTIVAL REPUBLIC STAGE, READING

Elizabeth Sankey has exactly the right idea: free KitKats to anyone who's just finished their A-levels. But that's Summer Camp, innit; romanticising life's special moments. From the slideshow backdrop of grainy coming-of-age snapshots to their finale, 'Ghost Train', which in today's brief sunshine comes on like chillwave's 'Teen Spirit'. School's out. **JH**

18 BAND OF HORSES

NME/RADIO 1 STAGE, LEEDS

Opening with the romance of 'Factory', the most genial gents in southern beardery are stately, melancholic and warm, embracing a willing crowd with their 'Infinite Arms'. Crashing like orgasmic country post-rock waves as the sun sets, the fervour is soothed by the sweet ache of 'No One's Gonna Love You', and everyone snuggles a bit closer. **EM**

17 TAME IMPALA

FESTIVAL REPUBLIC STAGE, LEEDS

Impala's woozy, ripped psychedelia is perfect for heads bleary from Friday's frenzied debauchery. Hendrix-like guitar tones blaze with colour, while pop numbers such as 'Solitude Is Bliss' rub shoulders with jams that bake your noodle to a fine crisp. As trad-rocking hombres with a hard-on for the '60s go, these men are four of the fieriest. **JF**



16 LCD SOUNDSYSTEM

NME/RADIO 1 STAGE, READING

Tonight James Murphy'n'co turn the tent into a Church Of Funk, the pulse of one prog-disco epic segueing seamlessly into the next, from 'All My Friends' to a climatic 'Yeah'. As the undertones become ever more hypnotic and engaging, the crowd grows gradually more euphoric. When it ends, reality bites: the only band still playing elsewhere is GN'R. **AH**



15 THE JOY FORMIDABLE

NME/RADIO 1 STAGE, LEEDS

Barely one song in and frontwoman Ritzy Bryan tries to level her guitar. Five minutes of effort later and it still won't break. Meanwhile the band goes tearing through its set with car-splitting good grace, skewering their shoegaze pop nuggets with sustained attacks of shuddersome noise. **AD**



14 GIGGS

FESTIVAL REPUBLIC STAGE, LEEDS

Leeds' tracky-bottomed hot-boxing teenagers have melted their sleeping bags and inched their way to the site. They've come to be revitalised by the devastating one liners of UK hip-hop's fiercest soldier. And the heavy hustle of '...Cat Dragged In' soon turns their glazed retinas white-hot with devotion. **SW**

AND TO SEE



13

WARPAINT

FESTIVAL REPUBLIC STAGE, READING

On the dankest day of the summer, the garish red tarpaulin of the festival's Festival Republic tent is not the ideal setting for LA's free-spirited new boho duchesses. However, their set-closer – the sleepy leviathan 'Elephant' – makes psych-prog-post-punk seem the sexiest hyphenated genre going. *JH*

12 WILD BEASTS

NME/RADIO 1 STAGE, LEEDS
It's part of Wild Beasts' immense charm that, much as tools like to howl 'pretentious' in their direction, for all their richly tapestried theatricality, they'll still gleefully dedicate 'We Still Got The Taste Dancin' On Our Tongues' to Blink-182. Even the pop-punk berks themselves couldn't fail to be charmed by a set ripe with lusty energy and an embarrassment of gems such as 'The Devil's Crayon' and 'All The King's Men', all while Hayden and Tom's voices remain perfectly, powerfully counterbalanced. Our kind of rock show. *EM*

11 PULLED APART BY HORSES

FESTIVAL REPUBLIC STAGE, READING
Leeds locals PABH flatter us. "We hate to say it, but you're gonna kick the shit out of our home crowd," cries Rob Lee only half-convincingly – tomorrow he'll probably tell Leeds that we were a bunch of pussies. But they've no need for small talk to win affections: their equine-dismemberment-bassline-disaster-thrash curdles Friday's crowd into a mosh-frenzy that takes until Monday to fade. *AH*

10 AVI BUFFALO

FESTIVAL REPUBLIC STAGE, READING
As Avi Buffalo strum the melancholy opening chords of 'What's It In For?' to usher in their set, a looming grey cloud encircles the Reading site. It's a pathetic fallacy, but not pathetic – when the tempered crowd huddle from the draught that catches the sails of the tent they do so to share the indie warmth. Bless. *AH*

9 TWO DOOR CINEMA CLUB

NME/RADIO 1 STAGE, READING
"Thanks for making one of the most special moments of our life," quivers TDCC's Kevin Baird in clichéd fashion. But he ain't faking. It's that earnest giddiness, combined with fragments of every chirpy indie barnstormer from the past 15 years, that's made entering the site's biggest tent at 3.30 something of an impossibility. *JH*

8 EVERYTHING EVERYTHING

NME/RADIO 1 STAGE, LEEDS
It's testament to how exciting the band with the highest vocals in indie are that though their debut LP 'Man Alive' isn't out until three days after their Leeds show, exuberant tracks such as 'Suffragette Suffragette' are known inside-out by the crowd. Result: a tent full of happy, neon-paint-coated people and a bright vision of the future. *AT*



7

FOALS

Mathletic Yannis mesmerizes from Leeds' NME/Radio 1 Stage

"We've come back from playing a festival in France this morning," Yannis explains, after frowning his way through NME's photoshoot, "And I've got the flu..." Oddly, he doesn't mention that he was so stoned last night that he wandered onstage with Holy Fuck and began bashing a cymbal. Whichever: you can still detect a croak in the back of Yannis' throat as he reaches for the more obscure notes in 'Cassius'. In fact, it's only during the slow-burn of 'Spanish Sahara' that they seem to slingshot themselves to Planet Awesome. By 'Red Socks Pogie', Yannis spidersman on to the netting, beating his sticks against it, then climbs up to the top of the stage's supporting pillars, and hangs there. By the time 'Two Steps, Twice' has fused every soul within the tent into one bubbling mass, we're convinced that if they issued Mercury Prizes for being purveyors of brainy communal sweatpits, the judges wouldn't be handing it to The xx. *GH*

THE BEST CROWDS

The sets that caused the most mayhem for those nice security men



CRYSTAL CASTLES, LEEDS

A rolling, boiling soup of pure flesh and bone and sweat, atop which Alice Glass swims around like an angry ant stuck to a giant crouton.



MUMFORD & SONS, READING

A joyous, grumpy, hugging love-in hung on Mumfords' every wink, and sing along with every word. It was cultish, though less Scientologists, more The Smurfs.



ROLO TOMASSI, LEEDS

In front of Rolo's racket a circle pit opens up so wide that several burger vans and the entire population of Wakefield get dragged into the mix.



6

THE DRUMS

Wrapping up the summer they soundtracked, the surf-poppers secure their legacy on *Leeds' NME/Radio 1 Stage*

It's The Drums' last UK show of the year before their own November tour. The swansong for a summer in which their breakthrough anthem 'Let's Go Surfing' ran like rudery through a stick of rock. So, chaps, any plans for bowing out spectacularly?

"We don't like big statements or grand gestures," says Adam Kessler, backstage before the show. Oh, fair enough, then.

As they slink on to 'It Will All End In Tears', all the usual tropes are in check. Jacob flailing like an interpretive dance instructor set to seizure-mode? Check. Jonathan prowling on with frontman-

complex deliciously elevated? Bang on. So what's different? Maybe after "two years of playing the same set," according to Connor, they've become a tad mannered, but even though you know Jonathan's going to get his Technicolor Morrissey on, it's still winsome watching him pout "fun, fun, fun" with a ferocity in his eye that suggests something rather more sinister is on his mind. It's only once they leave, after an encore – a mid-afternoon encore! – of 'Down By The Water' that it clicks. They didn't play 'Let's Go Surfing'. Rejecting the song that gave you your legacy is a weighty old statement. Roll on, November. *LS*



5

FRANKIE & THE HEARTSTRINGS

NME/RADIO 1 STAGE, READING

The sun might be breaking as Reading kicks off, but who'd want to play first to an audience who spent last night cold and wet? Fortunately, if there's one man with the elegance, charm, quiff and feet-moving songs to revive

even the wettest of souls, it's Frankie. 'Ungrateful' has the tent dancing, while 'Photograph' and 'Fragile' trigger this year's first hearty and happy singalongs. A later, longer slot next year is surely inevitable. *PS*

4 MAGNETIC MAN DANCE STAGE, LEEDS

Dubstep's suddenly gone supernova: its architects are after their meal ticket and Messrs Skream, Benga and Artwork have found a deal-sealing anthem to call their own in 'I Need Air'. At times the textbook assortment of wobbles, crap laser FX and aeroplane noises proffered tonight are about as subtle as a sturdy kick to the clungepiece, but it'd need a stony-heart to deny their Top 10 crossover smash is one of the arms-aloft moments of the weekend. Shamelessly harking back to the God-is-a-DJ heyday of the '90s, your adulation is most definitely welcome on this doorstep. "Right then, who wants it a bit harder?" they cheerily enquire of the crowd in finest fairground attendant-ese (they do, as it happens), and the super-crew pushes the button on an aural carpet-bombing of dub, old-school breaks and arena-sized rave the likes of which haven't been seen since Liam Howlett decided he was a punk rocker. *AD*

3 MUMFORD & SONS NME/RADIO 1 STAGE, READING



Has there ever been a band that have risen so fast to festival institution status? Since the arrival of 'Sigh No More' a mere 11 months ago, Marcus' gang have endeared themselves to all folk, from Glasto-going thirtysomething couples to plaid-clad hippy children to, as it turns out, the

punk kids who frequent Reading and Leeds. Just as with all of their festival slots this summer, Mumford & Sons are in a tent, on too early (even though they are third from top) and thus faced with people stretching way further than their eyes can see. This is a pisser for those who can't get within 20 rows of the tent's entrance, but for those inside, it makes for an atmosphere bordering on Beatlemania. Everyone is well aware that this is a last opportunity to witness this band in a tent at a festival – from here on in it's main stages, no question – and thus 'Roll Away Your Stone' and 'Little Lion Man' are bellowed in deafening unison. There are two new songs ('Nothing Is Written', 'Lover Of The Light') that exhibit the warmth and romance and joy that hooked people in in the first place. By the time they finish with 'The Cave', Marcus is giggling with joy, seemingly unable to believe the sheer emotional resonance his band have. It is impossible not to be moved. If you were trying to explain to someone how and why Mumfords have risen so fast, point them towards this performance. *HM*

2 THE RATS (GALLOWES) LOCK UP STAGE, READING

Unsigned, scrubbed up and sarkier than ever, R&I's worst-kept "secret" guests smugly saunter onstage, in front of the pierced kids spewing out the tent before them. Having pulled off 'The Great Punk-Rock Swindle', signed to a major, then set free to soak up their status as Britain's truest hardcore superheroes, The Rats (wink, wink), are on form.

The unhinged anarchy that defined Gallows '06 has been superseded by something of an acrobatic stand-up routine. Today every song is marked by a vitriolic yarn or death-defying stunt. Before 'Death Voices' Frank crowdsurfs the length of the tent so he can lacerate the remaining choruses from the sound desk. 'Misery' is the soundtrack to a tent-engulfing circle pit. But Frank's not satisfied. "Leeds were fucking better, you cunts. Go fuck yourselves."

There's only one ginge here this weekend that can pull off audacity like this, and he's not in a bandana. *JH*





1 KLAXONS

The band's headline slot on the NME/Radio 1 Stage at Leeds helps banish many of the doubts surrounding the long-awaited album

Mashed off their tits and dressed like psycho tramps from the year infinity-and-one, when Klaxons last headlined this stage in 2007 they turned a big blue tent into a cathedral of hedonism. Of course, they played appallingly badly and it was so overcrowded you were lucky to leave with your spleen. But it was their moment and they played one of the most spectacular shows in Leeds' history.

Tonight they're headlining the same stage again, but the four men who stride on stage cut a very different dash (and we're not just talking about Jamie's newfound love of Slim-Fast). Dressed in black, grey and gold, their whole demeanour is more determined. They look purposeful, hungry to achieve. Heck, they might even be sober.

Last time they were here, success had been foisted upon their art-school pipe dream. But as Jamie segues between opener 'Flashover' and 'As Above, So Below' with a growled "Fuckin Leeds! Look at ya!" it's clear Klaxons are now

in charge of their own destinies.

That newfound resolve will be well tested tonight. After huge crowds for Foals and We Are Scientists, the tent is now only two-thirds full. Giant screens have been erected outside for a predicted overspill. They're broadcasting to an empty field. We had no idea listening to Travis Barker say "boobies" was such a big draw, but apparently it is. On top of that, 'Surfing The Void' only came out five days ago, so those who have shown up are unlikely to have heard half the set.

The crowd have got their glowsticks aloft in expectation but the more tender new tracks on the setlist tonight don't have much call for them. Jamie's plea in 'Venusia' is to "take me by the hand" but it isn't a MDMA-fuelled cat-call for dancefloor tomfoolery, it's a weary appeal for help. 'Twin Flames' has a murky guitar line that creeps along like the bogeyman with Rohypnol. The band are in their element as they slink along the stage to play it, but it's not turning any frowns upside down. Even 'Echoes' doesn't receive a whimper of

recognition until the chorus. We wonder if the sleeker, slimmed-down Klaxons have spent so much time in the inter-album wilderness, they've simply been forgotten.

But any creeping doubts are shot point blank by firing squad when 'Magick' awakens the tent's dormant pulse with a *Pulp Fiction*-style shot of adrenaline to the heart. Bathed in green strobes, Klaxons' minimal get-up starts to look severe as James Righton zombie-hammers his keyboard. It only takes one song to turn this blustery tent into a palace, and from here on in Klaxons hold court.

'Valley Of The Calm Trees' gets the appreciative response it deserves as people who realised they only actually know two Blink 182 songs start to fill the tent's gills. The title track of 'Surfing The Void' marks the first time the crowd go properly apeshit for a song off the new record.

Jamie then utters a single word that swells the tent's anticipation almost to bursting point: "Ready?" Everyone knows what's coming and as those bass triplets of 'Atlantis To Interzone' thunder across Yorkshire, the tent virtually erupts as red-hot screaming

We never thought we'd see the day that Klaxons have had to grow up

crowdsurfers start firing out from the packed throng's every orifice.

When Klaxons played in 2007 they were a phenomenon. In 2010 they're just a band. There were moments tonight when they looked like they were going to buckle under the pressure of being judged as such, but as confidence grew they created moments of genuine intimacy that their feral early shows were never capable of.

Earlier in the week Jamie told *NME* that he was going to "bring back new rave". After tonight we can file that under other bright ideas like *Woodstock 2*, the *Sex In The City* films and that sam line of mephedrone. Some great things are best left committed to history.

Instead, Klaxons have proven that they have life after 'Myths Of The Near Future'. This might not have had the same giddy energy of 2007 but by every measure, Klaxons played better tonight than they ever have before. We never thought we'd see the day, but to save their musical integrity Klaxons have had to grow up. Maybe they'll lose a few stragglers on the way, but tonight's proved that's a price worth paying. The future's bright, it's just not fluoro. **Sam Wolfson**

WHAT THE OTHER BANDS THOUGHT



GARETH CAMPESINOS, LOS CAMPESINOS!
"They continue to not care what anybody thinks about them. I've seen them a few times, and they've always been great."



ROSE ELINOR DOUGALL
"I really enjoyed it. It was great to see so much warmth from the crowd, especially after some really polarising reviews of 'Surfing The Void!'"



JAMES BROWN, PULLED APART BY HORSES
"I was going to watch Blink-182 but I stuck with Klaxons, 'cos I hadn't heard the new record. 'Echoes' was the best bit for me."

RICHARD JOHNSON, DAN DENNISON, DANNY NORTH

BACKSTAGE LOV



GEEKS GET SOCIAL

Mutual awkwardness reigns when Rivers Cuomo and Keith Murray hook up at Leeds

This is a huge moment in nerd history. Rivers Cuomo and We Are Scientists are proud entries in the über-geek hall of fame. We Are Scientists adore Weezer. Keith has spent the last half hour bullet-pointing what made their Main Stage show so awesome. He doesn't care that Rivers Cuomo has no idea who he is; he just wants to tell him how much he loves him. "A triumphant set," he says as way of a compli-ntroduction. "At one point you disappeared off the big screen and a lot of people in the crowd began running towards you." "I think they just mobbed me. I was really scared. But I'll do it again tomorrow," Rivers responds in trademark deadpan. "Why did you play 'Teenage Dirtbag'?" asks Keith of Weezer's witty choice of cover.

Rivers: "Well, whenever we come here the journalists ask us about our song 'Teenage Dirtbag'. So we thought, alright, we'll take it."

Chris: "I missed the set because, although I'm a lifetime Weezer fan, I was putting my son to bed. He's four years old."

Rivers: "How is it having your son here?"

Chris: "It's not bad. It's hard work. You wake up earlier. Honestly, it's moments of glory and moments of despair."

We ask Rivers if he has any advice for We Are Scientists.

Rivers: "Well, let's see... how many records do you have?"

Keith: "Three. What's your tip for the fourth?"

Rivers: "Well, if you made it this far I think you're doing fine. Are you more successful here than in the States?"

Keith: "Yeah."

Rivers: "Then you guys have got to give us tips, because it's the reverse for us."

Keith: "We'll workshop it. Or you know what? Let's simply trade places."

Keith then nervously tells Rivers, "We actually modelled our latest record on 'The Green Album'. We wanted to do 10 songs in 30 minutes, but we blew it, it was 33."

Rivers: "Well, 33 minutes sounds like a good length."

Keith: "Yeah, but it's no 'Green Album'."

Rivers: "No." **SW**

THE VERY ODD COUPLE

What could Marina Diamandis and Gogol Bordello's Eugene Hutz have in common? Quite a lot, it seems

It's like the Pope screaming support from the balcony of a George Michael trial, or Simon Cowell at an ATP seminar on 'keeping it real'. Two worlds are about to collide backstage at Reading as the gypsy-punk freaks of Gogol Bordello sidle up to Marina Diamandis of 'The Diamonds' fame and attempt to pretend they know who the hell each other are.

"You were my favourite on that night," Marina says to Eugene Hutz as an icebreaker, referring to when they were both on *Jools Holland*, "except for Villagers. I haven't seen you live before, but I've known of you for a long time. The first time I saw you was in 2006 at KOKO. I didn't see you play, but I was the flyer girl outside, six quid an hour."

Like Bruno attempting to bring about the gayest peace the Middle East has ever seen, it is *NME's* mission to find common ground between these seemingly incompatible forces. So, Marina, have you ever been to Ukraine?

Marina: "Yes I have. My dad worked there for 10 years, so I spent two summers there."

Eugene: "In Kiev?"

Marina: "In Mykolaiv."

Eugene: "Mykolaiv? That's my last name actually. Oh my God!"

Marina: "We went to Kiev as well. It was beautiful. I remember it a lot from those trips, I went once when I was 11, once when I was 14, spent three months there, went to Moscow and St Petersburg on the train..."

Eugene: "Those guys suck."

An affinity creeps out – both Marina and Eugene are from countries considered appendages to their motherlands. Has Eugene ever been to Wales?

"No, but I feel more affinity to Wales. Anything that has a streak of its own in this largely decomposing world of sameness, much respect."

Right! Have you ever had a gypsy-punk phase, Marina?

Marina: "No."

Eugene: "Some philosopher once said that every experience in life is awaiting you. If you are poor you're going to feel rich, and vice versa. So the gypsy-punk phase is coming."

Would Marina make a good Rio carnival queen?

Eugene nods emphatically. "She'd blend in in a good way. If you don't blend in you get shot."

So, the final test: does Marina share Eugene's outspoken political views?

"Most musicians have a taste for socialism," says Eugene. "It's very rare to find a musician that doesn't have that in their subconscious, wailing."

Marina approves. "I think you're right – as songwriters at least, we're not outsiders but we observe because you want to understand people in relation to yourself."

And vice versa, would Eugene look good in your lipstick?

"No, he's fine without it!" says Marina, hugging her new BFF, their worlds undeniably combined. "He could pull it off but he's fine without it." **MB**



VE-INS



HARDCORE HOOK-UP

Rolo Tomassi's Eva Spence and The Gaslight Anthem's Brian Fallon bond over a mutual tattooed ginger

You've heard of Six Degrees Of Kevin Bacon, the concept that you're only ever six handshakes away from the actor? Well, that's nothing. Today *NME* discovers Two Degrees Of Frank From Gallows. Simply take two Reading And Leeds Festival acts at random, say, I dunno, pffft, Brian Fallon from The Gaslight Anthem and Eva Spence from Rolo Tomassi, put them together and before you can say, 'Hey, do either of you guys know Frank from Gallows?' they'll be deep in discussion about what a lovely bloke he is.

Before *NME* can even get the Dictaphone going, they're swapping Frank plaudits. Eva dates one of Frank's bandmates, while Brian lives near Frank in NYC. "I like him a lot. Frank and me kinda go way back, we're similar people. We hate all the normal things about being in a band, all the sunglasses inside and rock star stuff, we hate it, that's not why we do it."

So you two have met before? Eva nods. "We met at Novarock festival, that was the first time I think."

"I remember talking to you in a catering tent somewhere," Brian adds. "I figured out that you were the Gallows guys and that was the way in."

Eva: "I've seen you play a bunch of times."

Brian: "I've heard you, but I've not seen you. I don't generally see many bands though because either I'm sleeping or there's always somebody here from America I have to go talk to."

Eva: "It is really hard to get to see bands at festivals because there's so many people in bands that you know, so you're always bumping into people or doing press or something else."

Brian: "You're on the way to the stage and you run into 10 people. I think it's cool that you're singing in a band and the sound that comes out of you I've never heard. There's guys that don't sound that cool. I'm a fan of any

"My mum and my sisters love you guys"
Eva to Brian

girl that goes out there because, essentially, whether you like it or not, it's a boys' world and I love it when girls say, 'I don't care, I'm gonna go do it the same as the boys.' I give you a lot of credit for that."

What do you think of Gaslight, Eva?

"I love it. You guys are a little bit poppier than us, but I'm really into that aspect of it. I think you've got a great voice as well. My mum and my sisters love you guys, they were all there yesterday."

And there they go, new BFFs all thanks to the most be-tatted man in hardcore. **MB**

BURGER OFF!

With 2006 Mobile Caterer Of The Year

ANGELOS EPITHEMIU



On the main drag up to the NME/Radio 1 Stage, a scrum has formed outside the Burgers & Spicy Chicken Wraps. In the eye of the storm, a man in super-chunky specs, carrying a bedraggled orange Sainsbury's bag, poses for yet another photo.

"Who is it?" some half-cut bruiser asks his shirtless mate.

"It's that cunt from *Shooting Stars* who acts fucking retarded," comes the reply.

Yes. Yes it is. And in-between being mobbed by his admirers, Angelos is taking *NME* back to his days running a mobile burger van, offering up his fatherly advice to Leeds' catering cabins, care of a man who was Mobile Caterer Of The Year 2006.

Yorlie Carvery

"Well, I don't know what that is. So it's hard for me to say if it's any good or not. But I can judge it on what it looks like on the outside, which is rubbish. Things have changed since my day. That looks like a house. A person could live in there. Only a little person, or a dwarf, but you couldn't drive it."

Burgers & Spicy Chicken Wraps

"Same problem with that one, it's not a van, it's like a small house again. And I'm not happy with what they're serving there... it's burgers, which is good. But spicy chicken - no-one wants to eat that muck, mainly because it is foreign."



Cheeseburgers

"Now we're getting somewhere. Because that just does what it says on the tin, and that is all you want from a burger van. What I like about this burger van mainly is all the flags hanging off it. It's like when you go into Buckingham Palace."

Coffee, Smoothies, Cakes

"Already we're in trouble. It don't sell burgers. Now what is a smoothie? Anything could be a smoothie. Just if it's smooth."

Burgers, Cheesy Chips, Hot Dogs... etc

"Cheesy chips? I'm telling you now that they don't serve all of that stuff they advertise. You lure them in with the promise of the cheesy chips, then when they say, 'I want that,' you say, 'No. Back off. Have a burger.' And then you sell 'em a burger."

Gavin Haynes

Catch Angelos on his UK tour this December. Get your tickets at www.livenation.co.uk/artist/angelos-epithemiu-tickets



25 THINGS WE LEARNED

From holidays in North Korea and doing 'The Macarena', to Crystal Castles and the pros and cons of wearing a coat of warm piss. The weekend left us with much to ponder...

1 The Maccabees may be Biblically named, but they still have issues with 'Let there be light'. The band huffily called the organisers to complain that there was no electricity in their dressing room. The engineer summoned duly flicked the 'on' switch on the wall.

2 Mediocre pranks have no age limit. Fat Mike from NOFX was spotted pinning a 'NOFX Production Office' sign to a backstage men's toilet cubicle door. Nice one!

3 Leeds installed ping-pong tables in the Main Stage artists' area. Mystery Jets beat The Walkmen. The Maccabees beat Arcade Fire. The Libs did not partake.



4

RYAN JARMAN IS NOT REALLY 'ALL ABOUT THE MUSIC'. AT THE LIBERTINES' LEEDS SHOW, HE TOOK A LENGTHY TELEPHONE CALL, RIGHT THROUGH 'TIME FOR HEROES'

5 Pendulum's much-trailed onstage anti-NME protest didn't happen, forcing several staffers to watch their lame-o sports-metal big-beat to no purpose. Cheers.

6 Someone backstage at Leeds wasn't shy about making their feelings towards

comedy d'n'b known. They scribbled 'cunt' on Pendulum's Portakabin.

7 'The Macarena' fits astoundingly well to Crystal Castles 'Air War'. As demonstrated by three extremely well-choreographed Leedsian ladies during their NME/Radio 1 Stage set.

8 Jon McClure feels that travelling expands the mind. Instead of Thailand, he suggests you should "go somewhere fucking mental, like North Korea".

9 Shopping centres in Reading took to making punters wash their boots before letting them in. One of the most entertaining things we saw all weekend.

10 The massive Paramore poster on the Leeds site was perfectly sized for emo girls to have their pictures taken in front of it so it looks like they have butterfly wings. We counted about 100 in two hours...

11 Even God knows Arcade Fire are the best fucking band in the world. The only possible reason for the shooting star that appeared over the Main Stage at Leeds during 'Neighbourhood#3 (Power Out)'.

12 Johnny Marr still enjoys the company of his exes. He and Modest Mouse were spotted hanging out.

13 NME observations of people pissing outside of the designated urinal area

indicates that punters are almost twice as likely to piss on Mumford & Sons posters as those of The Drums.

14 Axl Rose seems to have decided to dress like Avid Merriam impersonating Axl Rose impersonating Avid Merriam impersonating Axl Rose.



15

IF YOU WRITE A FEATURE ABOUT MYSTERY JETS' SEX LIVES, YOU MAY HAVE TO ENDURE AN AWKWARD CONFLICT RESOLUTION SESSION, AS NME'S SAM WOLFSON DISCOVERED

16 Having a stall that sells morning-after pills onsite at a three-day festival is some kind of twisted gap-in-the-market-spotting entrepreneurial genius.

17 The henna tattoo stand at Leeds sold the following band logos: Slayer, Metallica, Rage Against The Machine, and The Zutons. Spot the odd one out.

18 Limp Bizkit's bass was fat enough to set all the cups, bottles and laptops in NME's cabin a-rattling, like a scene from *Jurassic Park: Sports Metal*.

19 Piss makes for a warm overcoat whenever a glass of it is thrown on you during a chilly Arcade Fire set. A fact discovered by NME's Matt Wilkinson.

20 Deborah from Gaggle was ready to offer NME's Jamie Hodgson an unspecified but official "role within the Gaggle camp", until she discovered he was not a homosexual.

21 Rivers Cuomo is surprisingly good at what he'd probably term 'soccer'.

22 Never, ever, under any circumstances, attempt to do a photoshoot with the catchphrase-heavy instantly identifiable star of a major BBC comedy programme in the middle of a field of pissed-up people at a Leeds-based music festival.

23 If you do let your small children roam unchecked backstage at a festival headlined by Blink-182, they are going to hare around shouting "titties".

24 Cypress Hill are just too high (and possibly too rotund) to walk from dressing room to Main Stage.

25 Yannis Philippakis managed to wheel a conversation with a stranger who had no idea who he was, around into one about how (in Yannis' own words), "Foals are cunts, aren't they?"

BENN THERE, DONE THAT



Reading and Leeds boss Melvin speaks

"The Libertines were extraordinary. They've been nothing short of perfect. They've worked well together, they've rehearsed, and it really has been a dream booking. They actually wanted to come and play with complete respect for the fans. With Guns N' Roses, I haven't got a grudge against the band. Why would I? They're one of the greatest bands in the world. Of course, I've still enjoyed this year. We are at the greatest festival in the world - how could I not enjoy it?!"

**NME'S
FESTIVAL
SURVEY
VOTING OPEN**

**BAND OF THE SUMMER?
BEST FESTIVAL
BIGGEST LETDOWN?**

Head to NME.COM now to tell us your verdict on this year's festival season. Voting is open until Fri, Sept 10, with the results published in *NME* the following week.

**NME
.COM**

THANKS...

From the onsite team

Joanna, Alexa, Camilla, Holly and James at Festival Republic; Chris and Tim at CBA; Neil Wyatt and Jason Carter at Radio One; Jared Pepall at Blackpac; Posca Pens; Fender guitars; Beautifulbeanbags.co.uk; Tuborg; Gaymers; Isklar; Oxfam stewards; Solution teams; Will at Cheshire Helicopters; Polaroid

From the office team

Claire at Dominos; Nikola at Krispy Kreme and Jules at Pie Minister

NME FESTIVAL SPECIAL



Seven t-shirts are displayed in two rows. The top row features: a black t-shirt with 'THE LIBERTINES' and a Union Jack graphic; a black t-shirt with 'Lostprophets Big Raven'; a red t-shirt with 'The King Blues Skril' and a skull graphic; and a black t-shirt with 'Dizzee Rascal Face' and a face graphic. The bottom row features: a black t-shirt with 'Paramore Interwoven' and the word 'PARAMORE' vertically; a black t-shirt with 'Guns N' Roses Skeleton'; and a black t-shirt with 'Blink 182 Chrome Smiley' and a smiley face graphic.

THE LIBERTINES
Union Jack

Lostprophets
Big Raven

The King Blues
Skril

Dizzee Rascal
Face

Paramore
Interwoven

Guns N' Roses
Skeleton

Blink 182
Chrome Smiley

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2010

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OCTOBER 2010 DATES SOLD OUT

19 SOUTHAMPTON JOINERS | 20 STOKE UNDERGROUND | 21 LEEDS COCKPIT | 22 HEREFORD JAILHOUSE
24 NOTTINGHAM RESCUE ROOMS | 25 GLASGOW KING TUTS | 26 LONDON HEAVEN | 29 LIVERPOOL STATIC GALLERY

SATURDAY 15 JANUARY
EDINBURGH HMV PICTURE HOUSE
08444 999 990

SUNDAY 16 JANUARY
DUNDEE FAT SAM'S LIVE
08444 999 990

TUESDAY 18 JANUARY
NEWCASTLE O₂ ACADEMY
0844 477 2000

WEDNESDAY 19 JANUARY
LEEDS METROPOLITAN UNIVERSITY
0113 244 4600

FRIDAY 21 JANUARY
BIRMINGHAM HMV INSTITUTE
0844 248 5037

SATURDAY 22 JANUARY
MANCHESTER ACADEMY
0161 832 1111

SUNDAY 23 JANUARY
SHEFFIELD LEADMILL
0844 477 1000

MONDAY 24 JANUARY
NORWICH UEA
01603 508 050

TUESDAY 25 JANUARY
CARDIFF SOLUS
02920 781 458

THURSDAY 27 JANUARY
BRISTOL O₂ ACADEMY
0844 477 2000

FRIDAY 28 JANUARY
LONDON
HMV HAMMERSMITH
APOLLO
0844 844 4748 | 020 7734 8932

24 HOUR TICKET HOTLINE: 0844 811 0051 | 0871 230 0333 | BOOK ONLINE: THEWOMBATS.CO.UK/STORE | GIGSANDTOURS.COM | ARTSTICKET.COM

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Sunday 5th December
Glasgow Barrowland

0844 499 9990

Tuesday 7th December
London HMV Forum

0844 847 2405

Wednesday 8th December
Leeds O₂ Academy

0844 477 2000

Friday 10th December
Manchester MEN Arena

0844 847 8000

TICKETS ON SALE: 9.00AM FRIDAY 3RD SEPTEMBER

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Album 'FALCON' out now www.thecourteeners.com

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OCTOBER

TUE	12	GLASGOW O₂ ACADEMY	0844 499 9990
WED	13	LEEDS O₂ ACADEMY	0844 477 2000
THU	14	LIVERPOOL O₂ ACADEMY	0844 477 2000
SAT	16	MANCHESTER ACADEMY	0161 832 1111
SUN	17	LONDON HMV FORUM	0844 847 2405
MON	18	BIRMINGHAM HMV INSTITUTE	0844 248 5037

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'FLAMINGO' IN STORES SEPTEMBER 6

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UNDERWORLD



THURSDAY 10 SEPTEMBER
LONDON HMV FORUM

EXTRA DATES ANNOUNCED

SATURDAY 20 NOVEMBER 11PM-2AM SHOW
LONDON O₂ BRIXTON ACADEMY 0844 477 2000

THURSDAY 25 NOVEMBER
MANCHESTER ACADEMY 0161 832 1111

FRIDAY 26 NOVEMBER
GLASGOW O₂ ACADEMY 0844 499 9990

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0844 477 2000

www.gigsandtours.com / 24hr cc hotline 0844 811 0051

www.myspace.com/2manydjs

An SJM Concerts presentation by arrangement with ITB

Band of Horses

JANUARY
WED 26 NEWCASTLE O₂ ACADEMY
0844 477 2000

THU 27 GLASGOW O₂ ACADEMY
0844 499 9990

FRI 28 BIRMINGHAM O₂ ACADEMY
0844 477 2000

SUN 30 BRISTOL O₂ ACADEMY
0844 477 2000

MON 31 LEEDS O₂ ACADEMY
0844 477 2000

FEBRUARY
TUE 01 MANCHESTER ACADEMY
0161 832 1111

THU 03 LONDON BRIXTON O₂ ACADEMY
0844 477 2000

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WEDNESDAY 01	GLASGOW BRAEHEAD ARENA	0844 499 9990
THURSDAY 02	BIRMINGHAM NIA	0844 338 8000
FRIDAY 03	WEMBLEY ARENA	0844 815 0815
SATURDAY 04	NOTTINGHAM TRENT FM ARENA	0844 412 4624
TUESDAY 07	BOURNEMOUTH BIC	0844 576 3000
WEDNESDAY 08	MANCHESTER CENTRAL	0844 847 1559
THURSDAY 09	NEWCASTLE METRO RADIO ARENA	0844 493 6666
FRIDAY 10	ABERDEEN AECC	0844 499 9990

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24HR CC HOTLINES: 0844 811 0051 | 0844 826 2826

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LINKIN PARK

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A LIVE NATION PRESENTATION IN ASSOCIATION WITH X-BOX

NOVEMBER

THU 04 **MANCHESTER
MEN ARENA**

0844 847 8000

FRI 05 **NEWCASTLE
METRO RADIO ARENA**

0844 493 6666

TUE 09 **BIRMINGHAM
LG ARENA**

0844 338 8000

WED 10 **LONDON
THE O2 ARENA**

THU 11 **LONDON
THE O2 ARENA**

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NEW ALBUM 'A THOUSAND SUNS'
OUT 13TH SEPTEMBER



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OCT

6	CAMBRIDGE CORN EXCHANGE	01223 357 851
7	BRISTOL O2 ACADEMY	0844 477 2000
8	EXETER LEMON GROVE	01392 263 518
9	PLYMOUTH UNIVERSITY	01752 588 017
10	NOTTINGHAM ROCK CITY	08713 100 000
11	SOUTHAMPTON GUILDHALL	023 8063 2601
12	LONDON O2 SHEPHERDS BUSH EMPIRE	0844 477 2000
13	BIRMINGHAM O2 ACADEMY	0844 477 2000
14	MANCHESTER ACADEMY	0161 832 1111
15	NORWICH UEA	01603 508 050
16	LEEDS O2 ACADEMY	0844 477 2000
17	GLASGOW O2 ACADEMY	0844 477 2000
18	ABERDEEN WAREHOUSE	0844 847 2319
19	NEWCASTLE O2 ACADEMY	0844 477 2000
20	LIVERPOOL O2 ACADEMY	0844 477 2000
21	SHEFFIELD CORPORATION	0114 276 0262

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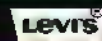
Plus **CHUCK REGAN & SHARKS**

OCTOBER

21	LONDON HAMMERSMITH HMV APOLLO	0844 847 2000
22	SOUTHAMPTON GUILDHALL	023 8063 2601
23	BRISTOL O2 ACADEMY	0844 477 2000
24	WOLVERHAMPTON CIVIC HALL	01902 551 7401
NOVEMBER		
16	NOTTINGHAM ROCK CITY	08713 100 000
17	LEEDS O2 ACADEMY	0844 477 2000
18	NEWCASTLE O2 ACADEMY	0844 477 2000
19	EDINBURGH PICTURE HOUSE	0131 557 1111
20	MANCHESTER APOLLO	0161 276 0262

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in association with The Agency Group



KLAXONS

PLUS GUESTS

Fiction

NOVEMBER

11	MANCHESTER ACADEMY	0161 832 1111
12	NORWICH UEA	01603 508 050
13	BOURNEMOUTH O2 ACADEMY	0844 477 2000
14	NOTTINGHAM ROCK CITY	0845 413 4444
16	LONDON HMV FORUM	0844 847 2405
20	BIRMINGHAM HMV INSTITUTE	0844 248 5037
21	GLASGOW HARROWLANDS	0844 499 9990
22	LEEDS O2 ACADEMY	0844 477 2000

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SHOW ALWAYS STARTS AT 7.30PM. DOORS OPEN AT 7.00PM.

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ON SALE
3RD
SEPTEMBER
9AM

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LONDON
O2 BRIXTON
ACADEMY

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UNKLE
THE ANSWER

OUT SEP 13

TINIE TEMPAH

THE DISC-OVERY TOUR

PLUS

CHIDDY BANG + ROBINSON
+ MORE TBA



OCTOBER 2010

10	CARDIFF SOLUS	0292 078 1458
13	PRESTON 53 DEGREES	0871 220 0260
14	NEWCASTLE O2 ACADEMY	0844 477 2000
15	EDINBURGH POTTERROW	0844 499 9990
18	MANCHESTER ACADEMY 2	SOLD OUT
19	BIRMINGHAM HMV INSTITUTE	0844 248 5037
21	LINCOLN ENGINE SHED	0844 888 8766
23	LIVERPOOL O2 ACADEMY	0844 477 2000
24	SHEFFIELD THE PLUG	0114 241 3040
25	NORWICH UEA	SOLD OUT
26	BRIGHTON CONCORDE 2	SOLD OUT
27	LONDON KOKO	08444 999 999
28	BOURNEMOUTH UNIVERSITY OLD FIRE STATION	08444 77 1000
29	BRISTOL O2 ACADEMY	0844 477 2000
31	OXFORD O2 ACADEMY	0844 477 2000

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TOKYO
POLICE
CLUB

THURSDAY 04 NOVEMBER
MANCHESTER RUBY LOUNGE
0161 832 1111

SATURDAY 06 NOVEMBER
GLASGOW KING TUTS
0844 499 9990

MONDAY 08 NOVEMBER
LEEDS COCKPIT
0113 245 5570

TUESDAY 09 NOVEMBER
LONDON HEAVEN
020 7408 3331

WEDNESDAY 10 NOVEMBER
BRIGHTON AUDIO
0844 411 0051

buy online at gigsandtours.com

24hr cc hotline 0844 811 0051

www.ticketweb.co.uk & ticketmaster.co.uk

www.myspace.com/tokyopoliceclub

tokyopoliceclub.com

All SJM Concerts by arrangement with The Agency present

PAUL SMITH

PLUS SPECIAL GUESTS

NOVEMBER

FRI 26	NOTTINGHAM BODEGA	0115 822 1314
SAT 27	LEEDS BRUDENELL	0113 275 2411
SUN 28	BIRMINGHAM GLEE CLUB	0844 811 0051
MON 29	BRISTOL THEKLA	0870 444 4400

DECEMBER

WED 01	LONDON BUSH HALL	020 7403 3331
THU 02	MANCHESTER DEAF INSTITUTE	0161 832 1111
FRI 03	GLASGOW CLASSIC GRAND	0844 499 9990
SAT 04	GATESHEAD SAGE 2	0191 443 4661

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Album: *Charges out Oct 11th on 0844-gram Records*

www.paulsmithmusic.co.uk

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On Tour

SJM & DJ Concerts by arrangement with The Agency present

FOALS

PET MOON TORO Y MOI CR TROPHY WIFE

Fri 13	Oct	Leeds O2 Academy
Sat 30	Oct	Manchester Academy
Sun 31	Oct	Edinburgh HMV Picture House
Tue 02	Nov	Glasgow O2 Academy
Wed 03	Nov	Birmingham O2 Academy
Thu 04	Nov	Bristol O2 Academy
Sat 06	Nov	Nottingham Rock City
Sun 07	Nov	Southampton Guildhall
Mon 08	Nov	Brighton Dome
Wed 10	Nov	Norwich UEA
Thu 11	Nov	Lincoln Engine Shed
Fri 12	Nov	London Brixton O2 Academy

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0844 477 2000

0871 310 0000

0238 063 2601

0127 370 9709

0160 350 8050

0844 898 8766

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REDUX EDITED ALBUM

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MONDAY **SOLD OUT** LONDON | **EXTRA DATE ADDED**
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PLUS AN EXCLUSIVE T-SHIRT DESIGNED BY PLACEBO AND ATTICUS

ONE NIGHT ONLY

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SAT 23 OCT	GLASGOW ORAN MOR	0844 499 9990	FRI 29 OCT	BRIGHTON AUDIO	01223 673 311
SUN 24 OCT	LEEDS COCKPIT	0113 245 4150	SAT 30 OCT	BRISTOL THEKLA	0870 444 4400
TUE 26 OCT	BIRMINGHAM O2 ACADEMY2	0844 477 2000	MON 01 NOV	OXFORD O2 ACADEMY	0844 477 2000
WED 27 OCT	NORWICH WATERFRONT	01603 908 050	TUE 02 NOV	LONDON HEAVEN	020 7403 3331

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New Single 'SAY YOU DON'T WANT IT' out now New Album 'SAY YOU DON'T WANT IT' out now

ATHLETE



THE 16 OCT	LIVERPOOL ANSON ROOMS	0870 444 4400	THE 16 OCT	GLASGOW O2 ACADEMY	0844 477 2000
WED 17 OCT	MANCHESTER RUBY LOUNGE	0161 832 1111	THE 17 OCT	LEEDS COCKPIT	0113 245 5570
THU 18 OCT	NOTTINGHAM GLEE CLUB	0844 811 0051	THE 18 OCT	BIRMINGHAM O2 ACADEMY	0844 477 2000
SAT 20 OCT	LONDON FORUM	0844 847 2405	THE 20 OCT	GLASGOW O2 ACADEMY	0844 477 2000
SUN 21 OCT	NORWICH WATERFRONT	01603 908 050	THE 21 OCT	MANCHESTER RUBY LOUNGE	0161 832 1111
MON 22 OCT	GLASGOW O2 ACADEMY	0844 477 2000	THE 22 OCT	LEEDS COCKPIT	0113 245 5570
WED 24 OCT	MANCHESTER RUBY LOUNGE	0161 832 1111	THE 24 OCT	BIRMINGHAM O2 ACADEMY	0844 477 2000

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All SJM Concerts, Matinee Shows & DJ presentations by arrangement with 13 Artists



THE MAGIC NUMBERS
THE FLY AWAY TOUR

Fri 24	BRISTOL Anson Rooms	0870 444 4400
Sat 25	BRIGHTON Komedla	01273 647 100
Mon 27	NORWICH Waterfront	01603 508 050
Tue 28	MANCHESTER Academy	0161 832 1111
Wed 29	GLASGOW O2 ABC	0844 477 2000
Thu 30	LIVERPOOL O2 Academy	0844 477 2000
October		
Fri 01	NEWCASTLE University	0191 263 5000
Sun 03	WOLVERHAMPTON Wulfrun	0870 320 7000
Mon 04	LEICESTER O2 Academy2	0844 477 2000
Tue 05	SHEFFIELD Leadmill	0844 477 1000
Wed 06	LEEDS Irish Centre	0113 245 5570
Fri 08	OXFORD O2 Academy	0844 477 2000
Sat 09	PORTSMOUTH Wedgewood Rooms	023 9286 3911
Sun 10	CAMBRIDGE Junction	01223 511 511
Mon 11	LONDON O2 Shepherd's Bush Empire	0844 477 2000

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New album 'The Runaway' out now www.themagicnumbers.net www.myspace.com/themagicnumbers



CHASE AND STATUS LIVE
NOVEMBER 2010

THURSDAY	11	CARDIFF UNI GREAT HALL	029 2078 1458
FRIDAY	12	NEWCASTLE O2 ACADEMY	0844 477 2000
SATURDAY	13	LIVERPOOL O2 ACADEMY	0844 477 2000
SUNDAY	14	PRESTON 53 DEGREES	01772 893 000
TUESDAY	16	CAMBRIDGE JUNCTION	01223 511 511
WEDNESDAY	17	BIRMINGHAM HMV INSTITUTE	0844 248 5037
THURSDAY	18	LEICESTER O2 ACADEMY	0844 477 2000
FRIDAY	19	PORTSMOUTH PYRAMID CENTRE	023 9282 4355
SATURDAY	20	EDINBURGH PICTUREHOUSE	0844 847 1740

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JHO

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BRITISH SEA POWER

SEPTEMBER

Wed 29 Glasgow O2 Academy
0844 499 9900

SOLD OUT Aberdeen Music Hall

OCTOBER

Sat 02 Edinburgh Corn Exchange
0844 499 9900

Tue 05 Hull City Hall
01482 226 055

Wed 06 Sheffield O2 Academy
0844 477 2000

SOLD OUT Liverpool University

Sat 08 Blackburn King Georges Hall
0844 847 1964

SOLD OUT Leeds O2 Academy

Tue 12 Derby Assembly Rooms
01332 255 800

Thu 14 Manchester Apollo
0844 477 2877

SOLD OUT Lincoln Engine Shed

SOLD OUT Norwich UEA

Tue 19 Southampton Guildhall
023 8063 2601

Wed 20 Southend Cliffs Pavilion
0702 351 135

Fri 22 Bournemouth O2 Academy
0844 477 2000

SOLD OUT Newport Centre

SOLD OUT Bristol Colston Hall

Tue 26 Birmingham O2 Academy
0844 477 2000

Thu 28 London O2 Academy Brixton
0844 477 2000

SOLD OUT London O2 Academy Brixton

Sun 31 Leicester De Montfort Hall
01533 31111

NOVEMBER

SOLD OUT Cambridge Corn Exchange

PLEASE NOTE CHANGE OF DATE - ORIGINAL TICKETS STILL VALID

Tue 02 Carlisle Sands Centre
01228 625 222

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New album *Postcards From A Young Man*
out September 2010 Available to pre-order now

www.manicstreetpreachers.com



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PLUS GUESTS
JOLINS
THE BIRDS

WED SOLD OUT	THU 25 NOV	EXTRA DATE ADDED LONDON HMV FORUM	0844 847 2405
FRI 26 NOV		BRISTOL ANSON ROOMS	0117 929 3301
SAT 27 NOV		BIRMINGHAM HMV INSTITUTE	0844 248 5037
MON 29 NOV		GLASGOW O2 ABC	0844 477 2000
TUE 30 NOV		BELFAST MANDELA HALL	0844 277 44 55
WED 01 DEC		DUBLIN ACADEMY	0818 719300
FRI 03 DEC		NEWCASTLE NORTHUMBRIA UNI	0191 263 5000
SAT 04 DEC		LEEDS METROPOLITAN UNI	0113 255 3956
SUN 05 DEC		NOTTINGHAM ROCK CITY	0845 413 4444
MON 06 DEC		VENUE UPGRADE - ORIGINAL TICKETS VALID MANCHESTER ACADEMY	0161 832 1111

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At SJM Concerts & DJ presentation by arrangement with CAA



EVERYTHING EVERYTHING

Plus Guests
Dutch Uncles
Mammoth Club
Babe
Visions of Trees
Clock Opera

Sat 28	NEWCASTLE Cluny	0191 230 4474
Fri 30	LIVERPOOL O2 Academy2	0844 477 2000
October		
Fri 03	NOTTINGHAM Bodega	0245 433 0444
Sat 02	GLASGOW King Tuts	0844 499 9900
Fri 04	SOUTHAMPTON Talking Heads	07043 813 0000
Tue 05	CAMBRIDGE ARU	01223 511 511
Wed 06	LONDON Scala	020 7463 3333
Thu 07	SHEFFIELD Plug	01334 211 3040
Sat 08	OXFORD O2 Academy2	0844 477 2000
Sun 09	LEEDS Cockpit	01332 245 5570
Mon 10	BRISTOL Thekla	01454 413 4444
Tue 11	MANCHESTER Bear Institute	SOLD OUT

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24hr cc hotline 0844 811 0051

New album *Everything Everything* out now

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FRANK TURNER

ALWAYS ON TOUR

PLUS GUESTS



DECEMBER

WEDNESDAY 01 ABERDEEN LEMON TREE 0844 499 9900	SATURDAY 04 SHEFFIELD THE PLUG 0114 241 3040	WEDNESDAY 08 EXETER LEMON GROVE 01392 283 518
THURSDAY 02 GLASGOW O2 ABC 0844 499 9900	SUNDAY 05 OXFORD REGAL 0844 571 8803	FRIDAY 10 LEICESTER O2 ACADEMY 0844 477 2000
FRIDAY 03 PRESTON 53 DEGREES 01772 893 000	MONDAY 06 CAMBRIDGE CORN EXCHANGE 01223 511 511	SATURDAY 11 LIVERPOOL O2 ACADEMY 0844 477 2000
	TUESDAY 07 SOUTHAMPTON GUILDHALL 023 8063 2601	

SUNDAY 12 LONDON O2 BRIXTON ACADEMY 0844 477 2000

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- 2010 KERRANG AWARD WINNER -

FRANK TURNER'S ALBUM 'POETRY OF THE DEED' IS OUT NOW ON KTFM HILL / EPIC/SONY
AND FEATURES 'THE SINGLES', 'THE ROAD', 'POETRY OF THE DEED', 'ISABEL' AND 'TRY THIS AT HOME'

www.frank-turner.com www.myspace.com/frankturner www.xtramusicrecordings.com

Grinderman

Saturday 25 September
Nottingham Rock City
0871 310 0000

Wednesday 29 September
Manchester Academy
0871 672 1113

Monday 27 September
Leeds University
0113 260 1342

Friday 01 October
London Hammersmith Apollo
0844 811 0051

Tuesday 28 September
Glasgow Barrowlands
0871 220 0260

Saturday 02 October
London Coronet
0844 811 0051

24 hour ticket hotline 0871 220 0260 | Book online www.gigsandtours.com



This is a live concert tour with The Black Keys.

Plus special guests **THE MEN**



OCTOBER

Thu 28 **GLASGOW O₂ ACADEMY** 0844 477 2000

Sat 30 **NEWCASTLE O₂ ACADEMY** 0844 477 2000

Sun 31 **LIVERPOOL O₂ ACADEMY** 0844 477 2000

NOVEMBER

Tue 02 **LONDON O₂ ACADEMY BRITTON** 0844 477 2000

EXTRA DATE ADDED DUE TO PUBLIC DEMAND

Wed 03 **LONDON O₂ ACADEMY BRITTON** 0844 477 2000

Thu 04 **NOTTINGHAM ROCK CITY** 08713 100 000

Sat 06 **LIVERPOOL O₂ ACADEMY** 0844 477 2000

Sun 07 **BOURNEMOUTH O₂ ACADEMY** 0844 477 2000

24 Hour Ticket Hotline: 0844 811 0051

Buy online: gigsandtours.com

alt-tickets.co.uk / pclpresents.com

A Metropolis Music, DHP & PCL presentation by arrangement with CAA

Album Brothers www.albumbrothers.com | theblackkeys.com

This is an album by The Black Keys. The album is Brothers.

ASH

A-Z TOUR

THURSDAY 11 NOVEMBER
EDINBURGH LIQUID ROOM
08444 999 990

FRIDAY 12 NOVEMBER
DUNDEE FAT SAM'S
08444 999 990

SATURDAY 13 NOVEMBER
LONDON
O₂ SHEPHERDS BUSH EMPIRE
0844 477 2000 | 020 7734 8932

0844 811 0051 | GIGSANDTOURS.COM
FURTHER TICKET INFO AVAILABLE AT: ASHOFFICIAL.COM

A-Z VOL 2 CD/DVD OUT 11 OCTOBER

A Metropolis Music & DF Concerts presentation by arrangement with X-ray

THE EASTPAK ANTIDOTE TOUR

SUM 41

the black pacific

RIVERBOAT GAMBLERS
VEARA

27/10 **NORWICH UEA**

01603 508 050

28/10 **SOUTHAMPTON GUILDHALL**

02389 632 001

29/10 **LONDON HMV FORUM**

0844 847 2405

31/10 **GLASGOW O₂ ABC**

0844 919 580

01/11 **MANCHESTER ACADEMY**

0161 832 111

02/11 **BIRMINGHAM O₂ ACADEMY**

0844 477 2000

03/11 **BRISTOL O₂ ACADEMY**

0844 477 2000

24 HR CC HOTLINE 0844 811 0051

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AND REVENUE

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Agency

Metropolis Music present

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& THE BUSINESS INTL****Darwin Deez**Monday 18th October**Newcastle Northumbria University**

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THIRTY SECONDS TO

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as part of the Zane Lowe show from 7pmBBC
RADIO**KIND**

SEPTEMBER

01 LONDON BUSH HALL

23 EXETER PHOENIX

24 NEW CASTLE DIGITAL

25 GLASGOW KING TUTS

26 LEEDS COCKPIT

27 YORK FIBBERS

28 MANCHESTER CLUB ACADEMY

30 NORWICH WATERFRONT

OCTOBER

01 SHEFFIELD PLUG

03 BRISTOL METROPOLIS

DECEMBER

01 LONDON HEAVEN

0841 811 0051 | 0115 933 4166 | GIGSANDTOURS.COM | ARTSTICKET.COM

OCTOBER

01 392 667 080

08444 771 000

08444 939 990

01 611 832 1111

0844 477 1000

0113 245 4650

01603 508 050

0114 241 3040

0845 413 4444

0844 847 2351

CARLBARAT

OCTOBER

15 BRIGHTON COALITION

16 CAMBRIDGE HAYMAKERS

18 NOTTINGHAM RESCUE ROOMS

20 NEWCASTLE DIGITAL

21 GLASGOW ORAN MOR

22 LEEDS COCKPIT

23 MANCHESTER DEAF INSTITUTE

25 WOLVERHAMPTON SLADE ROOMS

26 BRISTOL THEKLA

27 LONDON SCALA

24 HR CC HOTLINE: 0844 8110051 | GIGSANDTOURS.COM

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0844 811 0051

0844 847 2487

0113 245 4650

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0570 320 7004

0117 629 9008

020 7734 8932

WILLY MASON

+ MARCUS FOSTER • MATTHEW AND THE ATLAS • BEN HOWARD

SEPTEMBER

13 BIRMINGHAM GLEE CLUB

14 BRIGHTON KOMEDIA

21 MANCHESTER DEAF INSTITUTE

22 BRISTOL THEKLA

23 LONDON BUSH HALL

24 HR CC HOTLINE: 0844 811 0051 | WWW.WILLYMASON.NET

A Metropolis Music presentation by arrangement with CAA

0121 693 2248

0844 811 0051

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Plus guests ZOLA JESUS

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out now
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BRIXTON**

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with Priority Talent International**exit calm**

Plus special guests

October

Fri 01 Manchester Roadhouse

Thu 07 Bristol Fleece

Tue 12 Sheffield Boardwalk

Thu 14 London Hoxton Bar & Kitchen

Sat 16 York Fibbers

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New Single "Don't Look Down"

out 04 October on Club AC30

DEBUT ALBUM OUT NOW

www.exit-calm.comwww.myspace.com/exitcalm

A Metropolis music presentation

by arrangement with X-ray

darwin deez

PLUS GUESTS

Little Comets OPEN DATES ONLY **NS** OPEN DATES ONLY *les Cadets* OPEN DATES ONLY

October

- 13 Manchester Club Academy**
www.manchclubacademy.co.uk VENUE UPGRADED
- 13 Newcastle Other Rooms**
www.newcastleotherrooms.co.uk 16+
- 14 Glasgow King Tuts*
www.glasgowkingtuts.co.uk
- 15 Leeds Cockport*
www.leedscockport.co.uk 14+
- 16 Nottingham Bodega*
www.nottinghambodega.co.uk 14+
- 19 Bristol Thekla*
www.bristolthekla.co.uk 14+
- 20 Exeter Cavern*
www.exetercavern.co.uk 14+
- 21 Portsmouth Wedgewood Rooms*
www.portsmouthwedgewoodrooms.co.uk 14+
- 22 Brighton Digital*
www.brightondigital.co.uk 14+
- 23 Oxford Jericho*
www.oxfordjericho.co.uk 14+
- 24 Norwich Accountants*
www.norwichaccountants.co.uk 14+
- 26 London Scala*
www.londonscala.co.uk 14+
- 27 Birmingham Hare & Hounds*
www.birminghamhareandhounds.co.uk 14+
- 28 Coventry Kasbah*
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- 30 Sheffield Plug*
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'Darwin Deez' the debut album out now
includes the single 'The Clowns' and 'The Clowns' on CD/DVD

www.darwindeez.co.uk

A Live Nation presentation in association with the Agency Group

YEASAYER



OCTOBER

- | | | |
|----|-------------------------------|---------------|
| 19 | CARDIFF MILLENNIUM MUSIC HALL | 0292 023 0130 |
| 20 | MANCHESTER ACADEMY | 0161 832 1111 |
| 21 | LONDON ROUNDHOUSE | 0844 482 8008 |
| 22 | NOTTINGHAM TRENT UNIVERSITY | 0845 413 4444 |
| 23 | NEWCASTLE O2 ACADEMY | 0844 477 2000 |
| 24 | GLASGOW O2 ABC | 0844 499 9990 |

NEW ALBUM ODD BLOOD OUT NOW ON MUTE

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A LIVE NATION PRESENTATION BY ARRANGEMENT WITH X-RAY

BLACK CARDS

Plus Guests

OCTOBER

- | | | |
|------|------|----------------------------------------------------------------------------------|
| Mon | 25th | GLASGOW G2
0871 230 7131
/ www.briplegmusic.com |
| Tues | 26th | MANCHESTER ROADHOUSE
(14+ early curfew) 0161 832 1111
/ www.livenation.com |
| Wed | 27th | LONDON ICA
(16+) 0207 930 3647
/ www.livenation.com |

www.blackcardsmusic.com

A Live Nation and Triple S presentation by arrangement with CAA

Midlake

'MOJO HONOURS LIST - BEST LIVE ACT'

Plus Special Guests John Grant & Jason Lytle

October

- | | | |
|----------|------------------------------------------------|---------------|
| 31 | Exeter Lemon Grove | 0139 242 5309 |
| November | | |
| 1 | Norwich UEA | 01603 508 050 |
| 2 | London Roundhouse | 0844 482 8008 |
| 5 | Oxford O2 Academy | 0844 477 2000 |
| 6 | Leicester O2 Academy
@ Leicester University | 0844 477 2000 |
| 10 | Cambridge Junction | 01223 511 511 |

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The new album 'The Love of Life' out now on Bell + Union

www.mylivspace.com/midlake

A Live Nation presentation



THE LIKE

SEPTEMBER

- 1 GLASGOW KING TUTS
- 2 NEWCASTLE THE CLUNY
- 3 MANCHESTER THE RUBY LOUNGE
- 4 SHEFFIELD PLUG
- 5 NOTTINGHAM BODEGA
- 6 CARDIFF CLUB IFOR BACH
- 7 BIRMINGHAM THE RAINBOW
- 9 BRISTOL START THE BUS
- 10 OXFORD JERICHO
- 11 BRIGHTON AUDIO
- 13 CAMBRIDGE HAYMAKERS
- 15 LONDON ICA

PLUS GUEST
LAUREN PRITCHARD*
(*London only)



NEW ALBUM 'RELEASE ME' OUT NOW

GOLDHEART ASSEMBLY

LONDON BUSH HALL



VILLAGERS

PLUS GUESTS

- | | | |
|---------|--------------------------------------|-------------------------------------------------------|
| OCTOBER | | |
| 04 | BRIGHTON BALLROOM
0871 230 0010 | 08 LANCASTER LIBRARY
01524 580700 |
| 05 | LONDON SCALA
08444 771 0100 | 09 SHEFFIELD THE PLUG
0114 241 3040 |
| 06 | OXFORD O2 ACADEMY 2
0844 477 2000 | BUY ONLINE AT LIVENATION.CO.UK
AND SEE TICKETS.COM |



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ticketmaster.co.uk

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OCTOBER

13	BRISTOL THEKLA	0845 413 4444
14	LIVE WIRE SHEFFIELD UNION	0114 222 8777
15	OXFORD O2 ACADEMY2	0844 871 8803
16	COVENTRY KASBAH	0247 655 1473
18	GLASGOW KING TUTS	0844 499 9990
19	MINE LEEDS UNIVERSITY	0113 245 4650
20	LONDON SCALA	0844 277 4321
26	MANCHESTER ACADEMY 3	0161 852 1111
27	LIVERPOOL O2 ACADEMY2	0844 477 2000
28	NEWCASTLE OTHER ROOM	0844 277 4321

NOVEMBER

1	NOTTINGHAM BODEGA	0845 413 4444
2	BIRMINGHAM O2 ACADEMY2	0844 477 2000
3	BRIGHTON BALLROOM	01273 667 100

BUY ONLINE AT LIVENATION.CO.UK AND SEEKTICKETS.COM

DEBUT ALBUM 'THE CONSTANT' OUT 4TH OCTOBER ON ISLAND RECORDS

WWW.IBLAMECOCO.COM WWW.MYSPACE.COM/IBLAMECOCO

A LIVE NATION, MASHING VIBES, D&P and OHP presentation

ANGUS & JULIA STONE

10 AUGUSTS

04	Brighton St Georges Church	01273 560 6312	09	London Royal Festival Hall	0844 875 407
05	Leeds The Warehouse	0113 245 4650	10	Falmouth Prince's Pavilions	01752 120 000
07	Glasgow Oran Mor	0844 499 9990	11	Bristol Trinity Centre	0117 921 414

buy tickets online at www.livenation.co.uk

www.angusandjulia.com

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GET CAPE. WEAR CAPE. FLY.

SEPTEMBER

17	SOUTHEND CHINNIERUS	0845 912 9000
18	OXFORD O2 ACADEMY2	0844 871 8803
21	LEICESTER O2 ACADEMY2	0845 912 9000
22	LIVERPOOL O2 ACADEMY2	0844 477 2000
23	CARDIFF THE BRICKYARD	0844 477 1000
25	GLASGOW GARAGE	0844 499 9990
26	ABERDEEN TUNNELS	01224 842 662
27	NEWCASTLE OLUNU	0161 260 4474
28	LEEDS COOKPIT	0845 245 4650
30	MANCHESTER ACADEMY 3	0161 852 1111

plus guests
TELLISON
(dobies only)

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JOHNNY FLYNN & THE SUSSEX WIT

DECEMBER

04	BIRMINGHAM O2 ACADEMY 2 (10pm Curfew)	0844 477 2000
05	MANCHESTER CLUB ACADEMY	0161 832 1111
07	EDINBURGH LIQUID ROOMS	0844 847 2487
09	BRISTOL TRINITY CENTRE	0845 413 4444
10	LONDON O2 SHEPHERD'S BUSH EMPIRE	0844 477 2000
11	BRIGHTON ST GEORGES CHURCH	01273 667 100
12	EXETER THE PHOENIX	01392 667 080

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WWW.JOHNINY-FLYNN.COM 'BEEN LISTENING' THE ALBUM OUT NOW ON TRANSGRESSIVE RECORDS

ARCHIE BRONSON OUTFIT



OCTOBER

8	LEEDS BRUDENELL SOCIAL CLUB	0113 245 4650
9	EDINBURGH CABARET VOLTAIRE	0844 499 9990
10	NOTTINGHAM BODEGA	08713 100 000
12	BIRMINGHAM HARE & HOUNDS	0871 230 0010
13	BRIGHTON KOMEDIA	01273 647 100
14	LONDON SCALA	0844 477 1000

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The Stunning New Album 'Cocoon' out now.

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A Live Nation, Mashing Vibes, D&P and OHP presentation

WARPAINT



OCTOBER

22	GLASGOW STEREO	0844 847 2487
23	LIVERPOOL THE KAZIMIER	0844 477 1000
24	MANCHESTER DEAF INSTITUTE	0161 832 1111
26	LEEDS BRUDENELL	0113 245 4650
27	BRISTOL COOLER	0871 310 0000
28	LONDON SCALA	0207 403 3331
29	BRIGHTON DIGITAL	0871 230 0010

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WWW.MYSPACE.COM/WORLDTWARTOUR WWW.WARPAINTWARPAINT.COM

A Live Nation presentation by arrangement with CDDA Agency

THE KISSAWAY TRAIL

WEDNESDAY 29 SEPTEMBER BRIGHTON THE HOPE

01273 606312 / WWW.TICKETWEB.CO.UK

THURSDAY 30 SEPTEMBER LONDON CARGO

0844 477 1000 / WWW.LIVENATION.CO.UK

The new album 'Sleep Mountain' out now on Bella Union

WWW.THEKISSAWAYTRAIL.COM

A Live Nation presentation

JAMES YUILL + SILVER COLUMNS

plus guests

OCTOBER

26	LEEDS UNIVERSITY MINE	0113 245 4650 / WWW.LUNATICKETS.CO.UK
27	BIRMINGHAM THE RAINBOW	0871 264 1333 / WWW.SEEKTICKETS.CO.UK
28	LONDON XOYO	0844 477 1000 / WWW.LIVENATION.CO.UK
30	NEWCASTLE THE OTHER ROOMS	0844 477 1000 / WWW.TICKETWEB.CO.UK

NOVEMBER

1	LIVERPOOL MUSIC WEEK	WWW.LIVERPOOLMUSICWEEK.COM
2	MANCHESTER RUBY LOUNGE	0161 832 1111 / WWW.TICKETLINE.CO.UK
3	BRISTOL THEKLA	0845 413 4444 / WWW.ULT-TICKETS.CO.UK

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WWW.JAMESYUILL.COM WWW.SILVERCOLUMNS.COM

DAN LE SAC VS SCROOBIOUS PIP

AUTUMN TOUR 2010

PLUS SPECIAL GUESTS
GAGGLE* + MISTY'S BIG ADVENTURE* + KID A*

14-OCT-10	HAYFIELD THE FORUM*	TEL: 01707 281 127
15-OCT-10	LEICESTER O2 ACADEMY*	TEL: 0844 477 2000
16-OCT-10	BIRMINGHAM THE RAINBOW INSTITUTE*	TEL: 0844 248 5037
17-OCT-10	BRISTOL O2 ACADEMY*	TEL: 0844 477 2000
19-OCT-10	CARDIFF SOLIS*	TEL: 029 2078 1458
20-OCT-10	LEEDS STYLUS*	TEL: 0113 245 4650
21-OCT-10	NEWCASTLE UNIVERSITY*	TEL: 0161 263 5000
22-OCT-10	GLASGOW KING TUTS*	TEL: 0844 499 9990
24-OCT-10	ABERDEEN THE LEMON TREE*	TEL: 0844 499 9990
26-OCT-10	MANCHESTER ACADEMY 2*	TEL: 0161 832 1111
27-OCT-10	SHEFFIELD PLUG*	TEL: 0114 241 3040
28-OCT-10	NOTTINGHAM ULTRA*	TEL: 0871 220 0260
30-OCT-10	SOUTHAMPTON UNIVERSITY*	TEL: 023 8063 2601
31-OCT-10	BRIGHTON CONCORDE 2*	TEL: 01273 673311
01-NOV-10	LONDON O2 SHEPHERD'S BUSH EMPIRE*	TEL: 0844 477 2000
03-NOV-10	LIVERPOOL MUSIC WEEK @ O2 ACADEMY*	TEL: 0151 707 6058

KILIMANJARO & TRIPLE G BY ARRANGEMENT WITH
PRIMARY TALENT INTERNATIONAL PRESENT

HELMET



WEDNESDAY 15 DECEMBER
LONDON
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THURSDAY 16 DECEMBER
MANCHESTER O2 ACADEMY
0161 832 1111

FRIDAY 17 DECEMBER
GLASGOW CATFISH
0871 230 7131

ALSO AVAILABLE FROM:
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0871 230 0333 USUAL OUTLETS

THE NEW ALBUM 'SEEING EYE DOG' OUT 06 SEPTEMBER

KILIMANJARO
BY ARRANGEMENT WITH X-RAY PRESENT

THERAPY?



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+ MORE WITH SPECIAL GUESTS TBA

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STEEL PANTHER SKIDROW

Jagermeister STAGE
paradiselost
BLACK REINHER ZEPKAT

PLUS VILLAGE OF THE DAMNED | FAIRGROUND RIDES | TATTOO - PIERCING PARLORS & MORE

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plus special guests

November 2010

12 Birmingham O ₂ Academy2	0844 871 8803
13 Sheffield Corporation	0844 871 8803
16 Glasgow Garage	0844 477 1000
16 Leeds Cockpit	0113 244 4500
17 Manchester Academy 2	0844 871 8803
19 Cardiff Millennium Music Hall	02920 340 737
20 Norwich Waterfront	01603 508 050
21 Portsmouth Wedgewood Rooms	0239 888 3011
22 London O ₂ Islington Academy	0844 871 8803

Buy online at www.kililive.com - 24hr CC hotline 0844 871 8803
www.anberlin.com

Pulled Apart By Horses



SEPTEMBER

- 12 END OF THE ROAD FESTIVAL
- 14 CARDIFF CLWB IFOR BACH (14+)
- 15 OXFORD ACADEMY 2 (14+)
- 16 GUILDFORD BOILERROOM
- 22 LIVERPOOL SHIPPING FORECAST (18+)
- 23 BIRMINGHAM FLAPPER & FIRKIN (14+)
- 24 BRISTOL THE CROFT
- 25 CAMBRIDGE WISH YOU WERE HERE FESTIVAL (18+)
- 26 GLOUCESTER UNDERGROUND FESTIVAL (14+)

DECEMBER

- 02 LONDON THE GARAGE (14+)

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New single 'High Five, Swan Dive, Nose Dive' out 06 Sept

ALBUM OUT NOW

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Halloween Ball w/ special guests
robots in disguise

GLOUCESTER Guildhall	01492 503050	PORTSMOUTH Wedgewood Rooms	02392 863911
MANCHESTER Ritz	08444 771000	EXETER Cavern	01392 495370
DURHAM Live Lounge	0870 264 3333	WOLVERHAMPTON Little Civic	08703 207000
HULL Lamp	01482 326137	LONDON Heaven 1	08448 472351
NOTTINGHAM Rescue Rooms	08454 134444	NEWPORT Six Feet Under	01633 252252
BRISTOL Fleece	08454 134444	BRIGHTON Digital	01273 325440

Tickets also available at: www.artistticket.com • www.glasswerk.co.uk

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SKYLARKIN



SEPTEMBER TOUR

- 10 BRIGHTON AUDIO 16+
- 11 BRISTOL COOLER 16+
- 12 LEICESTER THE MUSICIAN ALL AGES
- 14 ABERDEEN CAFÉ DRUMMONDS 14+
- 15 GLASGOW CAPTAINS REST 18+
- 16 MANCHESTER NIGHT & DAY 18+
- 17 NOTTINGHAM THE BODEGA 14+
- 18 ALDERSHOT WEST END CENTRE 14+
- 20 LONDON LEXINGTON 18+
- 21 CAMBRIDGE HAYMAKERS 18+
- 22 YORK FIBBERS 14+
- 23 LEEDS BRUDENELL SOCIAL CLUB 14+

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SEETICKETS.COM | ALTTICKETS.COM | GIGSANDTOURS.COM

KILIMANJARO, DHP AND OF CONCERTS PRESENT

HOLYFUCK



NOVEMBER

- 15 LONDON ELECTRIC BALLROOM
- 16 BRISTOL THEKLA
- 17 MANCHESTER ACADEMY 3
- 20 GLASGOW KING TUTS
- 21 BIRMINGHAM ACADEMY 2

TICKETS AVAILABLE FROM
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0844 871 8803

NEW ALBUM 'LATIN' OUT NOW
WWW.HOLYFUCKMUSIC.COM
WWW.MYSPACE.COM/HOLYFUCK

we are scientists

American Barbarians Tour

NOVEMBER

MON 15	PORTSMOUTH PYRAMID CENTRE	023 9282 4355
TUE 16	BIRMINGHAM HMV INSTITUTE	0844 249 5037
WED 17	BRISTOL O ₂ ACADEMY	0844 477 2000
FRI 19	NORWICH UEA	01603 508 050
SAT 20	MANCHESTER ACADEMY 2	0161 832 1111
SUN 21	LONDON O ₂ SHEPHERDS BUSH EMPIRE	0844 477 2000
MON 22	LIVERPOOL O ₂ ACADEMY	0844 477 2000
WED 24	LEEDS METROPOLITAN UNIVERSITY	0113 244 4800
THU 25	GLASGOW O ₂ ABC	0844 499 9990
FRI 26	NEWCASTLE O ₂ ACADEMY	0844 477 2000
SAT 27	NOTTINGHAM ROCK CITY	0115 922 1314

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www.wearescientists.com New album 'Barbara' out now

An SJM Concerts presentation by arrangement with X-ray



ALL CHANGE
15TH YEAR
ANNIVERSARY TOUR

EXTRA DATES ADDED DUE TO PUBLIC DEMAND*

NOVEMBER		
WED 24	BRISTOL O ₂ ACADEMY	0844 477 2000
THU 25	MANCHESTER ACADEMY 2	0844 477 2000
*CHARGE OF DATE AND VENUE ORIGINAL TICKETS VALID		
SUN 28	LONDON O ₂ SHEPHERDS BUSH EMPIRE	0-91 539 3363
MON 29	LIVERPOOL O ₂ ACADEMY	0844 477 2000
TUE 30	LEEDS METROPOLITAN UNIVERSITY	0844 477 2000
WED 01	GLASGOW O ₂ ABC	0844 477 2000
THU 02	NEWCASTLE O ₂ ACADEMY	0844 477 2000
FRI 03	NOTTINGHAM ROCK CITY	0844 477 2000
SAT 04	MANCHESTER ACADEMY 2	0844 477 2000
SUN 05	LONDON O ₂ SHEPHERDS BUSH EMPIRE	0844 477 2000
TUE 07	LIVERPOOL O ₂ ACADEMY	0 926 523 801
WED 08	GLASGOW O ₂ ABC	0844 477 2000
THU 09	NEWCASTLE O ₂ ACADEMY	0844 477 2000

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WED 27 OCT	GLASGOW QMU	0844 198 0000
THU 28 OCT	NOTTINGHAM ROCK CITY	0115 922 1314
FRI 29 OCT	LEEDS MET UNIVERSITY	0113 245 4850
SUN 31 OCT	LONDON SOUTH UNIVERSITY	0870 254 3333
MON 01 NOV	CAMBRIDGE JUNCTION	01223 511 511
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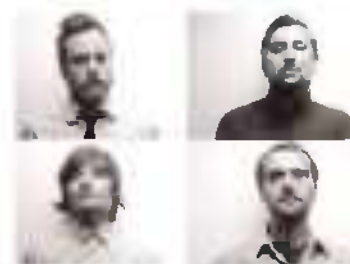
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01 Stirling Tolbooth	01780 274 000	10 Bristol Thekla	0117 929 9008
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Sat 27th Nov PLYMOUTH PAVILLIONS

Thu 2nd Dec O2 ACADEMY, BRISTOL

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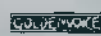
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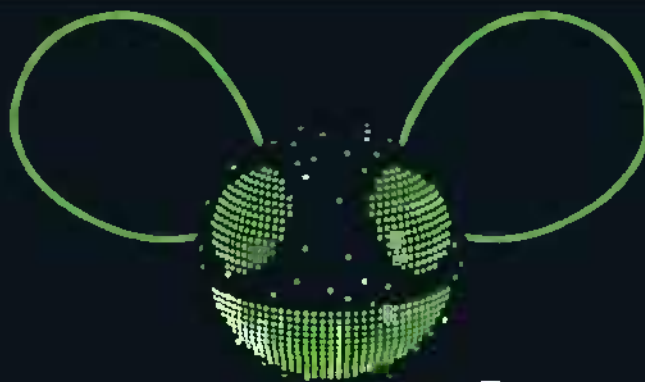
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SAT	27	SOUTHEND CHINNERY'S	01702 467 305
SUN	28	BIRMINGHAM O ₂ ACADEMY3	0844 477 2000
TUE	30	NEWCASTLE O ₂ ACADEMY2	0844 477 2000

DECEMBER

WED	01	GLASGOW CATHOUSE	0871 230 7131
THU	02	MIDDLESBROUGH THE CROWN	0870 264 3333
FRI	03	MANCHESTER ROADHOUSE	0871 230 5595
SAT	04	LEEDS COCKPIT	0113 245 4650
MON	06	SHEFFIELD CORPORATION	0114 276 0262
TUE	07	BRISTOL O ₂ ACADEMY2	0844 477 2000
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I WANT THE SPOTLIGHT

As far as the stereotype goes, the bassist is the member of the band who no-one cares about.

Is there a way that I can somehow undermine my band and reverse the stereotype?

Wannabe A Star, Edinburgh

Normally, I would rebuke you and order you to respect your place in the natural order of things, but I like your careerism and willingness to trample over your bandmates in your pursuit of superstardom. So yes, I suggest you undermine them, getting in their way on stage, doing star-jumps and crotch thrusts during their solos. And, if in doubt, set something on fire. **Uncle Pete**

I'VE GOT NO RHYTHM

As a lead singer I often "lose myself in the music" but people have often remarked on how much of a dreadful dancer I am. Should I get lessons?

Club Footed, Leeds

Ah yes, you're referring to a peculiar phenomenon called 'The Richard Ashcroft Dichotomy', in which personal rapture at the beauty of one's own music is expressed through an ugly series of twitches and stumbles. The bad news is that there is no cure, but the good news is that it will continue to deteriorate until it kind of goes full circle and becomes something quite charming and remarkable in its own way. Be warned: you may end up with a trick hip. **Uncle Pete**

WINE IS HIS FUEL

Our lead singer is useless, usually, and we were set to dump him. Then he got pissed before a gig and he sounded incredible. Do we just keep getting him drunk before he goes onstage?

Roopy Doozy, London

God, you young bands nowadays! Why are you even asking me this? If good Lady Grape and her friend Mister Hops be the fuel which powers your singer's brushes with rock greatness, then keep him pissed. Although not all the time, obviously. A drunk man in an interview often says the wrong thing, which is the main reason I didn't get that job at Specsavers. **Uncle Pete**

Fancy having your band problems solved once and for all? Just send your musical quandaries to bandaid@nme.com, and Uncle Pete will endeavour to assist

BAND SERVICES

RECORDING STUDIOS

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



BEACH HOUSE

STARTS: Manchester Cathedral, November 19

DON'T MISS

Katy Perry may have ripped off their album title for her third record, but her 'Teenage Dream' is the crass, sticky-socked fantasy jerk-off to Beach House's more beautifully intimate 'Teen Dream', a record that sang with the glories of wallowed-in heartbreak and obsessive desire. We're no less enamoured of it now than we were back in January, when we declared it to be "a soft shore gem in the crown of the great chronicles of youth". Over the past eight months, they've done that crown proud, setting even the drabest stages aflame with their sparkling Stevie Nicks-isms and Cocteau cooing. This tour sees them take in venues more suited to their congregational beauty – Manchester's gothic medieval cathedral and Bristol's turreted Trinity Centre. Katy Perry might have started off as a young religious warbler, but it's Beach House who've rewritten the psalms of youthful heartbreak. NME.COM/artists/beach-house



DAMIEN JURADO

STARTS: London Jazz Café, September 21

Secretly Canadian's best kept, uh, secret tours his beautiful ninth album, 'Saint Bartlett'. NME.COM/artists/damien-jurado



TWEAK BIRD

STARTS: Birmingham Supersonic Festival, October 23

If you like beardy grungers and moobs, head to Supersonic. NME.COM/artists/tweak-bird



MIA

STARTS: O2 Academy Brixton, November 10

Is this the start of the long-awaited UK tour we've been angling for? Mia plays Brixton, and the Manchester Warehouse Project. NME.COM/artists/mia



THE STRANGE DEATH OF LIBERAL ENGLAND

STARTS: Leeds Milo, October 11

TSDOLE hit the road. NME.COM/artists/the-strange-death-of-liberal-england



WIRE

STARTS: London Lexington, November 8

Our friends at *The Quietus* host two special dates with Wire and their post-punk progeny, LoneLady and Factory Floor. NME.COM/artists/wire



PUBLIC ENEMY

STARTS: London Indigo2, November 14

PE have dragged Flavor Flav back from the VH1 reality show abyss for a London date. We still want a new album, mind. NME.COM/artists/public-enemy



EGYPTIAN HIP HOP

STARTS: Wrexham Central Station, Oct 18

EHH have worked on their new EP with dubstep don Hudson Mohawke. Go listen! NME.COM/artists/egyptian-hip-hop



FUNERAL FOR A FRIEND

STARTS: Reading Sub89, November 12

Welsh emo heroes FFAF tour with a new line-up, and new EP. NME.COM/artists/funeral-for-a-friend



BROKEN SOCIAL SCENE

STARTS: London KOKO, November 15

The beloved Canadian supergroup headline two nights at KOKO in honour of 'Forgiveness...'. NME.COM/artists/broken-social-scene



WILEY

STARTS: Newcastle Digital, October 26

After sacking his manager over Twitter, Wiley takes JME, Fugative and Ruff Diamondz on tour. NME.COM/artists/wiley



JIMMY EAT WORLD

STARTS: Norwich UEA, November 13

Emo's elder statesmen tour in honour of seventh album, 'Invented'. NME.COM/artists/jimmy-eat-world



KELE

STARTS: Birmingham HMV Institute, November 15

Kele returns home to tour 'The Boxer' in oddball venues from caverns under train stations to a skate park. NME.COM/artists/kele

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PICK of the WEEK

What to see this week? Let us help



EVERYTHING EVERYTHING

STARTS: Camden Barfly, September 2

NME
PICK

This week, several factions of the *NME* office were rocked by the news that on 'Suffragette Suffragette', Jonathan Everything isn't actually yowling "Who's gonna sit on your face when I'm gone?" "That's it, they're dead to me," one wronged hack joked. But it'd take far more than a simple act of deception to put us off Everything Everything – in fact, we'd even go so far as to say that it's one of our favourite things about them. They lead you into strange pop corners with siren-like promises of safely concluding riffs, then give you whiplash as they suddenly dash off into another direction without even the faintest warning. Join them on the first of the month at Rough Trade for an instore, then at Camden's Barfly to celebrate the release of their brill debut, 'Man Alive'. NME.COM/artists/everything-everything



Everyone's Talking About FEVER RAY

STARTS: Glasgow O2 ABC, September 6

It seems poetic that Fever Ray had to come to an end. After all, Karin Dreijer Andersson's spellbinding album dealt with the trials of new motherhood and the resulting insomnia; a period as ephemeral as the record was captivating. This run of dates up until December is said to be her last. Go, and bid farewell to a phenomenon. NME.COM/artists/fever-ray



Don't Miss JAMES BLACKSHAW & RYAN FRANCESCONI

STARTS: London Bush Hall, September 2

Over the course of nine albums, James Blackshaw has become a nu-folk legend for his gorgeous, intricate guitar playing, while Francesconi is the compositional genius behind the gorgeous arrangements on Joanna Newsom's last album. Go see. NME.COM/artists/james-blackshaw



Radar Hopes OFFSET FESTIVAL

STARTS: London Hainault Forest, Sept 4

Apparently, Offset Festival boasts a "rare-breeds farm". We could make some trite comparison about how rare and precious the bands playing are, but really we're just excited about stroking a micropig. But we're equally thrilled about seeing Flats, Fiction and kaleidoscopically crazed newlings Please all together in the shade of an outer-city woodland glade. NME.COM/festivals

GIG GUIDE KEY:

+M = 14 AND ABOVE +16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW
FR = FREE ENTRY WA = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

WEDNESDAY

September 1

ABERDEEN

The Void/LightGuides/Right Hand Left The Tunnels 01224 211121

BATH

The Raydiators Bell 01225 460426

BELFAST

Captain Kennedy/Paul Shevlin/Feet For Wings Pavilion 028 9024 6971

BIRMINGHAM

CW Stoneking O2 Academy

0870 771 2000

The Depreciation Guild Hare & Hounds 0121 444 2081

Frank Fairfield Kitchen Garden Cafe 0121 443 4725

Joe Stafford Duo Jam House

0121 236 6677

Trevor Burton Band Actress & Bishop

0121 236 7426

BRIGHTON

Alex Cornish Latest Music Bar

01273 687 171

Ants In The Carpet Sidewinder

01273 679 927

Big D & The Kids Table The Hydrant

01273 608313

Brakes Prince Albert 01273 730499

BRISTOL

The Detectives Of Perspective Start

The Bus 0117 930 4370

Hawthorn Prom 0117 942 7319

Jonsi/Mountain Man Colston Hall

0117 922 3683

Static Thought/BatsAboutBats/

Hold To This Fleece 0117 945 0996

CAMBRIDGE

As We Climb/Less Than Me/

Operation SM Portland Arms

01223 357268

CARDIFF

Chloe Hall Trio Norwegian Church

Arts Centre 029 2049 9759

Ian Parker The Globe 07738 983947

Ugly Duckling Buffalo Bar

02920 310312

CHELMSFORD

Saifa/Minerva Falls/Empty Eclipse

Barhouse 01245 356811

DUBLIN

Guns N' Roses The O2 01 819 8888

FALMOUTH

Kath Bloom/This Frontier Needs

Heroes/MV & EE Miss Peapod's

0871 230 1094

GALWAY

Nell Hamburger Róisín Dubh

00 35391 586540

GLASGOW

Aspen Tide Nice'n'Sleazy

0141 333 9637

Double A O2 ABC 0870 903 3444

Juan Arguelles Trio Gran Mor

0141 552 9224

The Like King Tuts Wah Wah Hut

0141 221 5279

Thula Borah Captain's Rest

0141 331 2722

The Twisted Melons/Vigo Thieves/

Jono Buff Club 0141 248 1777

LEEDS

March Of Dimes Sandinista!

0113 305 0372

Middleman Brudenell Social Club

0113 243 5866

Ois Moore & The Gypsy Dogs Miro

0113 245 7101

50 Lions The Well 0113 2440474

LIVERPOOL

Modest Mouse/Yuck O2 Academy

0870 771 2000

LONDON

Andres Calamaro Troxy

020 7734 3922

Arborea/Jeanne Madic Café Oto

0871 230 1094

Babeshadow/Planet Earth/Talkers

Tram And Social 020 8767 0278

Caitlin Rose Slaughtered Lamb

020 8682 4080

Delaney Davidson The Lexington

020 7837 5387

Derek T Booth/Elijah At Sea/Steve

Burgan Luminaire 020 7372 7123

Dirty Penny/Falling Red Purple

Turtle 020 7383 4976

Dog Bonfire Good Ship 020 7372 2544

Eels O2 Academy Brixton

0870 771 2000

Everything Everything Rough Trade

East 0207 392 7788

Fire Fall Down/MaLoKa/Conduit

Dublin Castle 020 7485 1773

Flower Of Zeus/Victor Talking

Machine Barfly 0870 907 0999

Freelance Whales Monto Water Rats

020 7837 4412

Gleason Conn Garage 020 7607 1818

Graham Harvey/Rodrigo Lamprela

606 Club 020 7352 5953

Kano Bush Hall 020 8222 6955

Liam Bailey 12 Bar Club

020 7240 2622

Lizzle & The Yes Men/Cat O' Nine

Tails Band MacBeth 020 7739 5095

Mishka Adams/Haunted Stereo/

Tabitha Dalton/Rive Troubadour

Club 020 7370 1434

The Moons 93 Feet East

020 7247 6095

Naomi Roper/Kit Richardson Old

Queen's Head 020 7354 9993

Noah & The Whale/Exlovers/Alan

Pownall/Planet Earth/Good Shoes/

Pull Tiger Tall Village Underground

020 7422 7505

Pete & The Pirates Bull & Gate

020 7485 5358

The Phony King Of England Windmill

020 8671 0700

Softly Softly Albert & Pearl

020 7354 9993

Stars Heaven 020 7930 2020

This Is The Klt/Rachael Dadd/Ichi

The Wilmington Arms 020 7837 1384

Together We Hunt/Fluorescent

Canvas Electric Ballroom

020 7485 9006

Tony Law Betsey Trotwood

020 7336 7326

Vincent Oliver/Regolith/Stillborn

With Apples The Muse 020 87419090

Women/Idiot Glee Cargo

0207 749 7840

Zola Jesus/The Haxan Cloak

Camp Basement 0871 230 1094

NORWICH

Pokey LaFarge And The South City

Three Arts Centre 01603 660352

NOTTINGHAM

The Low Anthem/Savoy Grand

Rescue Rooms 0115 958 8484

Pesky Alligators Chestnut Tree

0115 985 6388

Vo/True Bypass Lee Rosy's Tea Room

SHEFFIELD

Minus The Bear O2 Academy

0870 771 2000

SOUTHAMPTON

The Guns Of Pig Alley Joiners

023 8022 5612

Sam Little/Luke Leighfield

Hamptons Bar 07919 253 508

TUNBRIDGE WELLS

Paint It Black/Blacklisted/Broken

Teeth The Forum 08712 777101

WREXHAM

Neon Indian/The Revolutionary

Spirit Central Station 01978 358780

YORK

Rival Consoles/Surprise Fire/Lost

From Atlas Stereo 01904 612237



THURSDAY

September 2



Mountain Man,
St Giles' Church,
London

ABERDEEN

Skerryvore Lemon Tree
01224 642230

BELFAST

Chief Auntie Annie's 028 9050 1660
Neal Hughes Katy Dalys
028 9032 5942

BIRMINGHAM

Beholder Roadhouse 0121 624 2920
Furthest From Ithaca/Tsuris
Actress & Bishop 0121 236 7426
Looca O2 Academy 3 0870 771 2000

BRIGHTON

John Otway Komedia 01273 647100
Sons Of Souls/Attic Fate Prince
Albert 01273 730499

BRISTOL

Alex Cornish Louisiana 0117 926 5978
Caitlin Rose St Bonaventure
0117 929 9008

CHELMSFORD

Machine Gun Men/Trash Monroe/
Stormchild Barhouse 01245 356811

DUBLIN

Nell Hamburger Sugar Club
00 3531 678 7188

EDINBURGH

Kirsty McGee/Mat Martin Village
0131 478 7810

EXETER

Static Thought Cavern Club
01392 495370

GLASGOW

CW Stoneking King Tuts Wah Wah Hut
0141 221 5279

Doves/Pearl & The Puppets

Oran Mor 0141 552 9224

Roysta/Clocked Out/Jackie Onassis
Nice'n'Sleazy 0141 333 9637

Shearing Plinx/Bitches/Ulimate
Thrush 13th Note Café 0141 553 1638

Slister Flynn O2 ABC 0870 903 3444
The Winter Tradition Captain's Rest
0141 331 2722

GUILDFORD

The Toasters/The JB Conspiracy/
Dirty Rotten Soundscapes Boilerroom
01483 440022

HASTINGS

The King Blues/The Masts/Vice Like
Grip Crypt 01424 444675

LEEDS

Paolo Nutini O2 Academy
0870 771 2000

LIVERPOOL

Dizzy Kings Mojo 0844 549 9090
LONDON

Alice Gold/Robbie Redway
The Lexington 020 7837 5387

ARISE Tabernacle 020 7243 4343
Black Gardenias/Koshbayer/FCKF
Hope & Anchor 020 7354 1312

Bo Ningen/Veni Vidi/Egyptian Hip
Hop MacBeth 020 7739 5095

Bury The Archive/City Of Ashes
The Gaff 020 7609 3063

The Cilentele Bloomsbury Theatre
020 7388 8822

Criminal Records Peter Parker's Rock
N Roll Club 0871 230 1094

Everything Everything Barfly
0870 907 0999

Git/The Murder Act/Hollow Ships
The Victoria 0871 230 1094

Her Name Is Calla/Monroe Transfer
Luminaire 020 7372 7123

Honeytrap Bethnal Green Working
Men's Club 020 7739 2772

Jamaica Old Blue Last 020 7613 2478
James Blackshaw/Frank Fairfield/
Ryan Francesconi Bush Hall
020 8222 6955

The Jim Jones Revue/Debra
Damage Madame Jojo's
020 7734 2473

Lianne Carroll Pigalle Club
020 77348142

Lovvers Bull & Gate 020 7485 5358
Martin Harley Green Note
0871 230 1094

Miaoux Miaoux/B. Goodes Monarch
0871 230 1094

Milk Monto Water Rats 020 7837 4412
Minus The Bear Scala 020 7833 2022

Mountain Man St Giles' Church
020 7638 5403

Neon Indian Cargo 0207 749 7840
Nick Fransen Trio/A Boy Called
Doris Dublin Castle 020 7485 1773

Oggie Aquarium 020 7251 6136
Paint It Black/Blacklisted Garage
020 7607 1818

Pete Molinari Jazz Cafe

020 7916 6060
Robert Plant Forum 020 7344 0044

Snorkel/Braindead Collective
Dogstar 020 7733 7515

Storey Dingwalls 020 7267 1577
Trevor Watkiss 606 Club
020 7352 5953

MANCHESTER

Dell Bables Kings Arms 0161 832 3605
Women Deaf Institute 0161 330 4019

NEWCASTLE

Double A O2 Academy 0870 771 2000
The Fishing Party/Athletes In Paris/
Default Theory Head Of Steam
0191 232 4379

The Like/Let's Buy Happiness/
The High Rise Diaries Cluny
0191 230 4474

NEW BRIGHTON

Peter Grant Floral Pavilion Theatre
0151 639 4360

NORWICH

Emily Jane White Arts Centre
01603 660352

NOTTINGHAM

Angry Vs The Bear Bodega Social
Club 08713 100000

PORTSMOUTH

The Visitors/Ugly Auntie/
Everything But Arms Wedgewood
Rooms 023 9286 3911

SHEFFIELD

Bang Bang Romeo/Viper Grapes
0114 249 0909

SOUTHAMPTON

New Riot Unit 02380 225612
The Sults/The 3rd League/
Framework Talking Heads
023 8055 5899

Ugly Duckling/8Fold/Tommy Eye
Joiners 023 8022 5612

SWINDON

The Colorado/Zoe Mead/Richard
Spackman The Vic 01793 535713

Victoria Kiewin The Rolleston
01793 534238

TUNBRIDGE WELLS

Philadelphia Grand Jury/Sister
Mantos/Goodluck Jonathan
The Forum 08712 777101

FRIDAY

September 3

BIRMINGHAM

Moseley Folk Festival: The Divine
Comedy/Turin Brakes/Fyte
Dangerfield/Erlend & The Carnival/
Sparrow And The Workshop/Beth
Jeans Houghton/Starless And Bible
Black/Ben Calvert Moseley Park
07789440026

Shapes/Hold Your Horse Is/Hymns/
Shoes And Socks Off Flapper
0121 236 2421

BRIGHTON

Emily Jane White/Matt Bauer/
Dana Falconberry The Basement
01273 699733

Frank Fairfield/Doctor Popp/Skinny
Machines/The Laylanas Prince Albert
01273 730499

BRISTOL

Bulawayo Zimbabwean Dance
Band/Gideon Conn Thunderbolt
07791 319 614

The Goodness The Cooler
0117 945 0999

Hazel Mills Fleece 0117 945 0996
Hreda/Thought Forms/Anta
The Cube 0117 907 4190

Mike Sanchez The Tunnels
0117 929 9008

Neon Indian/IRBchitecture
Start The Bus 0117 930 4370

Split Happens The Lanes
0117 325 1979

Co. Laois

Electric Picnic: Massive Attack/Roxy
Music/Leftfield/The Frames/Janelle
Monae/Booka Shade/Mr Scruff/
Duke Special/Mountain Man/
Freelance Whales Stradbally Hall
0870 2434455

CAMBRIDGE

Dirty Penny/Falling Red/Chainstoke
Man On The Moon 01223 474259

Her Name Is Calla/The Last
Dinosaur Portland Arms
01223 357268

Th'parish/Luke Ritchie CB2
01223 508 503

CARDIFF

OK/Houdini Dax/Toy Horses
Club Ifor Bach 029 2023 2199

CHELMSFORD

Forever Never/Fooled By Chance
Barhouse 01245 356811

DUBLIN

Slumberjet Sugar Club
00 3531 678 7188

EDINBURGH

Eddie & The Hot Rods Citrus Club
0131 622 7086

Jakki/Danny Shah/Six Storeys High
Liquid Room 0131 225 2564

Tokyo/ku/David McGeorge
Cabaret Voltaire 0131 220 6176

EXETER

The Magic Hatstand Cavern Club
01392 495370

Philadelphia Grand Jury Timepiece
01392 425309

GLASGOW

Beerjacket Oran Mor 0141 552 9224
Chief King Tuts Wah Wah Hut
0141 221 5279

The Depreciation Guild Captain's Rest
0141 331 2722

The Hardy Boys Pivo Pivo
0141 564 8100

Lonely Tourist/Turning Plates Liquid
Ship 0141 331 1901

Make Love/She's Hit/Phat Trophies
Stereo 0141 576 5018

Must Be Something/Jack The Wold
Nice'n'Sleazy 0141 333 9637

Reality Killed Us O2 Academy 2
0870 771 2000

HITCHIN

Maddox/The Zipheads/Reversal
Club 85 01462 432767

INVERNESS

How To Survive A Zombie
Apocalypse Ironworks 01463 718555

LEEDS

The Marmozets Cockpit
0113 244 3446

Midnight Special Duck & Drake
0113 246 5806

Predict 13 New Roscoe 0113 246 0778
Sawsound Carpe Diem 0113 243 6264

Sienna The Well 0113 2440474
The Spirit Of John Angel's Share
0113 307 0111

The Wild Hogs The Owl 0113 256 5242
Women Brudenell Social Club
0113 243 5866

MANCHESTER

Bella Hardy Bridgewater Hall
0161 907 9000

The Bloody Beetroots/Pigeons In
Motion/Book Of Job Metropolitan
University 0161 247 1162

The Like Ruby Lounge 0161 834 1392
We Are The Ocean Sound Control
0161 236 0340

NEWCASTLE

Arkham/Perfect Strangers/Bone
Idle O2 Academy 0870 771 2000

Pokey LaFarge And The South City
Three Cluny 0191 230 4474

Sarah Holmes/Kid Kirby/Hannah
Taylor Bridge Hotel 0191 232 6400

Sean Tyas Digital 01912 619755
The Storytellers/Sea Of Glass/The
Rigg Dog & Parrot 0191 261 6998

NORWICH

The Barlights/Alloy Ark Arts Centre
01603 660352

NOTTINGHAM

Arkangel Rock City 08713 100000
Beholder The Central 0115 963 3413

Heldi Talbot/Boo Hewerdine
Rescue Rooms 0115 958 8484

Lil Silva Stealth 0115 958 0672

OXFORD

The Gluts Modern Art 01865 722733

READING

That Fucking Tank South Street Arts
Centre 0118 960 6060

SHEFFIELD

Billy Martin Jnr New Barrack Tavern
0114 234 9148

Fun Lovin' Criminals Plug
0114 276 7093

Terry Reid Boardwalk 0114 279 9090

SOUTHAMPTON

The Ghost Of A Thousand Joiners
023 8022 5612

SWINDON

Funkinsteln The Rolleston
01793 534238

Let The Games Begin/Vicious Of The
Beloved The Furnace 01793 534238

TUNBRIDGE WELLS

The Toasters/Tyrannosaurus
Alan/Broken Union The Forum
08712 777101

WAKEFIELD

The Doonans Snooty Fox
01924 374455

Lisa Marie Glover Escobar
01924 332000

Miles Hunt & Erica Nockalls
The Hop 0871 230 1094

WINCHESTER

Alex Cornish Railway Inn
01962 867795

WINDSOR

What Would Jesus Drive?/These
Ghosts Arts Centre 01753 859336

WOLVERHAMPTON

Blak Can Slade Room 0870 320 7000

YORK

James & The Enemy The Duchess
01904 641 413

Travelin' Band Roman Bath
01904 620455



Zola Jesus Nation Of Shopkeepers
0113 203 1831

LONDON

The Absolute Belters/The
Dissidents/Eleven Fables
Hope & Anchor 020 7354 1312

Andrew Bowers/The Hamptons/
Flightless Bird Dublin Castle
020 7485 1773

The Barbeques/The Shoestrung
Boogaloo 020 8340 2928

The Bermondsey Joyriders 100 Club
020 7636 0933

BlackDogHat The Miller
020 7407 2690

Black Cherry/Mr Fogg/Alicia Wolfe
93 Feet East 020 7247 6095

Calories/Everyone To The Anderson
Catch 020 7729 6097

Calypto Rose Tabernacle
020 7243 4343

Criminal Records/Spider Redundant
Fiddlers Elbow 02074853269

Double A O2 Academy Islington
0870 771 2000

Ergo Phizmiz Rough Trade East
0207 392 7788

Fake Ideal Cockpit Theatre
020 7402 5081

Filthy Dukes/Stopmakingme/Four
Tet (DJ set)/Joe Goddard/Egyptian
Hip Hop/Factory Floor/SBTRKT
Fabric 020 7336 8898

The Fresh & Onlys/Milk Maid Old
Blue Last 020 7613 2478

Invasion Bull & Gate 020 7485 5358
Isvara/My Lover The Priest/The
Lilymoons Underbelly 0207 613 3105

Jamaica/Ocelot Club NME @ Koko
0870 4325527

John Jowitt/Presto Ballet Luminaire
020 7372 7123

Keb Darge Madame Jojo's
020 7734 2473

Kosmos Green Note 0871 230 1094
Los Chinchies/The Hackney Empire
Arts Club 020 7460 4459

Mannaduke Dando Hoxton Hall
020 7739 5431

Milca Paris Ronnie Scott's
020 7439 0747

SATURDAY

September 4

ABERDEEN

Jacobite Country Lemon Tree
01224 642230

BELFAST

The Coronas Empire 028 9024 9276

BIRMINGHAM

Aces High/Slum/Bashful Albert
Experience Actress & Bishop
0121 236 7426

Moseley Folk Festival: Donovan/The Low Anthem/Johnny Flynn/Malpas/Goodnight Lenin/The High Llamas/Splide John Koerner/Alasdair Roberts/LLS Knapp Moseley Park 07789440026

Double A O2 Academy 0870 771 2000

BRIGHTON

Beau & The Arrows The Hope
01273 723 568

Boogaloo Stu/Miss Dolly Rocket/Size Zero Albino Ballroom
0207 283 1940

Yumamameamama/Sharon Lewis
Komedia 01273 647100

BRISTOL

Angel Up Front Tap & Barrel
0117 966 9192

The Beatbullyz The Cooler
0117 945 0999

Doreen Doreen Fleece 0117 945 0996

Emily Jane White/The Mountain
Parade The Cube 0117 907 4190

Goldfish Don't Bounce Reckless
Engineer 0117 929 0425

Miss Scarlett/Coma Brides/
The Front Louisiana 0117 926 5978

Co. Laois

Electric Picnic: The National/Mumford & Sons/LCD Soundsystem/Robyn/The Horrors/Two Door Cinema Club/Hot Chip/Friendly Fires/Crystal Castles/Wolf Parade Stradbally Hall 0870 2434455

CAMBRIDGE

Sunday Driver Portland Arms
01223 357268

CARDIFF

Arkangel Barfly 029 2066 7658

Sex Wales And Anarchy Coal
Exchange 029 2049 4917

Sweet Baboo/Truckers Of Husk/Ceri
Frost/OK/Houdini Dax/Toy Horses

Club Ifor Bach 029 2023 2199

CHILHAMFORD

Dead Tracks/Fushi Mox/Hi Jack
Barhouse 01245 356811

EDINBURGH

The Winter Tradition Sneaky Pete's
0131 225 1757

EXETER

Trash City Cavern Club 01392 495370

GALWAY

The Grunts Roisin Dubh
00 35391 586540

GLASGOW

Citay/Loss Leader 13th Note Cafe
0141 553 1638

Cymbals Eat Guitars/Women
Stereo 0141 576 5018

Purple Hearts/The Laynes
Ivory Blacks 0141 221 7871

Zola Jesus Captain's Rest
0141 331 2722

INVERNESS

Iain Morrison Eden Court Theatre
01463 234234

LEEDS

Brave Timbers Cardigan Arms
0113 274 2000

The Depreciation Guild Nation Of
Shopkeepers 0113 203 1831



The Horrors, Electric Picnic festival, Stradbally Hall, Co Laois

Deviant UK The Library 0113 2440794
Jonnythefirrh Angel's Share
0113 307 0111

More Than You'll Ever Know Royal
Park Cellars 0113 274 1758

Rock Of Ages University
0113 244 4600

The Yabbas New Roscoe
0113 246 0778

Zeitgeist Zero Santiago 0113 244 4472

LONDON

Blue Vells/Doyle & The Fourfathers/
Sweetie Pie & The Guttermen Dublin
Castle 020 7485 1773

Campari Safari/Strasbourg/T
Mandrake Barfly 0870 907 0999

Dam Funk/Tokimonsta/Dimlite
KOKO 020 7388 3222

David Toop Whitechapel Art Gallery
020 7522 7888

The Ettes/Cats In Paris/Man Flu
Windmill 020 8621 0700

Hey Colossus/Hills Have Eyes Old
Blue Last 020 7613 2478

Jim Moray/Sam Sweeney/Saul Rose
Purcell Room 020 7960 4242

Kath Bloom/This Frontier Needs
Heroes Cafe Oto 0871 230 1094

Kid Canaveral Bull & Gate
020 7485 5358

King Pleasure & The Biscuit Boys
Pigalle Club 020 77348142

Krywolf Silver Bullet 020 7619 3639

Lord Vicar/Ramesses/Inborn
Suffering The Gaff 020 7609 3063

The Lost Soul Band Borderline
020 7734 5547

Offset Festival: Mystery Jets/
Liquid Liquid/Art Brut/Good Shoes/
Kap Bambino/Bo Ningen/Cold
Pumas/Invasion/Castrovalva/
Cold In Berlin/Telepathe/Factory
Floor/Egyptian Hip Hop/Lovvers/
Shit And Shine/O Children/Rolo
Tomassi/Trash Talk/Dead Swans/
Chickenhawk Hainalt Forest
0871 230 1094

Part Chimp Victoria 020 7607 1952

Proud Mary/Sterling/Russian Dolls
Jamm 020 7274 5537

The Provocateurs/Casino/Open To
Fire Hope & Anchor 020 7354 1312

Rachael Sage Spice Of Life
020 7437 7013

Rockingbirds/The Redlands
Palomino Company/Morten Vestley
Band Luminaire 020 7372 7123

Shapes Enterprise 020 7485 2659

Spiderbaby Monto Water Rats
020 7837 4412

The Staggers Kings Cross Social Club
020 7278 4252

Ulysses The Lexington 020 7837 5387

MANCHESTER

Eels/Orphan Boy/Rum Diamond/
Danny Mahon/The Locals
Manchester Academy 0161 832 1111

Middleman Sound Control
0161 236 0340

Muse/Editors/Band Of Skulls/
Pulled Apart By Horses Lancashire
County Cricket Club 0870 062 5000

Neon Indian Deaf Institute
0161 330 4019

Tornado Fires Ruby Lounge
0161 834 1392

The Vortex/Last Orders/The Hype
Band On The Wall 0161 832 6625

NEWCASTLE
Brilliant Mind/Waiting For Winter/
Nadine Shah The Other Rooms
0191 261 9755

Gladstone Newton Park
0191 266 2010

Ink/Newbridge Downfall/
Electric Spaghetti! O2 Academy
0870 771 2000

New York Dolls Cluny 0191 230 4474

Polarsets/The Matadors
Discovery Museum 0191 232 6789

NOTTINGHAM
Dirty Penny/Falling Red/The Black
Stars The Central 0115 963 3413

Hold Your Horse Is/Hymns
Chameleon 0115 9505097

OXFORD
Black Mountain O2 Academy
0870 771 2000

Vicious Circle/The Sect/Need For
Mirrors Coven 01865 242 770

PRESTON
Fun Lovin' Criminals 53 Degrees
01772 893 000

SNEERNESS
Inner Terrestrials The Ivy Leaf
01795 662 139

SHEFFIELD
Brighton Beach O2 Academy
0870 771 2000

Jonny Seven New Barrack Tavern
0114 234 9148

The Like Plug 0114 276 7093

Plug Factory/The Black Flowers/
O2 Academy 0870 771 2000

SOUTHAMPTON
Philadelphia Grand Jury Unit
02380 225612

Rufus Stone Brook 023 8055 5366

TUNBRIDGE WELLS
The Ruskings/In Mono/Romanian
Stray Dogs The Forum 08712 777101

WAKEFIELD
Terrorisers Grindhouse Snooty Fox
01924 374455

SUNDAY

September 5

BIRMINGHAM

Black Mountain Hare & Hounds
0121 444 2081

Moseley Folk Festival: The Ukulele Orchestra Of Great Britain/The Unthanks/John Renbourn/The Destroyers/Martin Simpson/The Urban Folk Quartet/Bella Hardy Moseley Park 07789440026

BRIGHTON

Kath Bloom Prince Albert
01273 730499

BRISTOL

Lenny Savage/Luis Francesco Arena
Fleece 0117 945 0996

The Whisky Drifters Tobacco Factory
0117 902 0344

Co. Laois

Electric Picnic: Imelda May/Modest Mouse/Public Image Ltd/Villagers/Foals/The Low Anthem/Fever Ray/Cymbals Eat Guitars/Laura Marling/Seasick Steve Stradbally Hall, Stradbally 0870 2434455

CAMBRIDGE

Steve Earle Corn Exchange
01223 357851

CARDIFF

Emily Jane White/Miss Molly's Faud
10 Feet Tall 02920 228883

EDINBURGH

Zola Jesus Roxy Art House
0871 230 1094

EXETER

Ruins Of Earth/Plague Of
Ashitaka/Centralla DC Cavern Club
01392 495370

GLASGOW

Fang Island Captain's Rest
0141 331 2722

Jonsi/Mountain Man O2 Academy
0870 771 2000

Mike Heron Classic Grand
0141 847 0820

North American War Nice'n'Sleazy
0141 333 9637

HITCHIN

Tom Boardman Band/Sandra
Grant/Miss Saxxy Lady Club 85
01462 432767

LEEDS

Egypsy Northern Monkey
0113 242 6630

John Otway New Roscoe
0113 246 0778

Mojo 57 Angel's Share 0113 307 0111

MJ Soul/Noah/A Mind On Fire
Hifi Club 0113 242 7353

LONDON

Offset Festival: Atari Teenage Riot/Caribou/These New Puritans/The Eighties Matchbox B-Line Disaster/Chrome Hoof/Monotony/Pulled Apart By Horses/John & Jehn/Electricity In Our Homes/Weddog/Wild Palms/The Neat/Blurt/Teeth Of The Sea/Flats/Cluster/Mount Kimbie/Eshen And The Witch/Connan Mockasin/Banjo Or Freakout Hainalt Forest
0871 230 1094

The Black Acid Band/Canja Rave/The Lightwings Dublin Castle
020 7485 1773

Crowns/My First Tooth/The Border Surrender Arts Club 020 7460 4459

It Prevails/Heart In Hand Barfly 0870 907 0999

Macka B/Alsaha/Dub Judea Dingwalls 020 7267 1577

Matt Bauer Slaughtered Lamb 020 8682 4080

Rachael Dadd/The Mariner's Children Luminaire 020 7372 7123

Seth Lakeman Open Air Theatre
0870 060 1811

Static Thought/Hidden Talent The Gaff 020 7609 3063

The Toasters Borderline
020 7734 5547

MANCHESTER

Black Jak/Army Of Stars/Moonlight Valentino Manchester Academy
0161 832 1111

Bob Fox/Billy Mitchell Lowry
0161 876 2000

NEWCASTLE

Dirty Penny/Falling Red Trillians
0191 232 1619

The Removal Men/Parastatic/Head Of Light Entertainment/Skylark
Song The Tyne 0191 265 2550

Women/Mammal Club/Idiot Glee Cluny 0191 230 4474

NOTTINGHAM

The Like Bodega Social Club
08713 100000

Not Advised/Patchwork Grace/ New Generation Superstars
The Central 0115 963 3413

PORTSMOUTH

Bittertown Marys/Silver Bullets/ Dirty Legion Wedgewood Rooms
023 9286 3911

SHEFFIELD

Dani Wilde Boardwalk 0114 279 9090

SOUTHAMPTON

The Program Initiative/The Skints Joiners 023 8022 5612

SWINDON

Sam Little/Make Out Kids/ Playing Dead In The Meadows
12 Bar 01793 535713

WAKEFIELD

Doomsday 3/Lord Vicar Snooty Fox
01924 374455

WINCHESTER

Sam Baker/Elliott Brood Railway Inn
01962 867795

YORK

Kiss Kiss Kill/Elan Vitale
The Duchess 01904 641 413



Chrome Hoof, Offset Festival, Hainalt Forest, London

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY

September 6



Pulled Apart By Horses, Joiners, Southampton

BELFAST
Mumford & Sons/Lissie Open House 028 9024 6609
Wolf Parade/Ed Zealous Spring & Airbrake 028 9032 5968

BIRMINGHAM
Kath Bloom Kitchen Garden Café 0121 443 4725

BRIGHTON
CW Stoneking The Hydrant 01273 608313
Monotonic Volk Tavern 01273 688144
Urban Blight/The Hard Way Prince Albert 01273 730499
Women/Idiot Glee/Cold Pumas The Hope 01273 723 568

BRISTOL
Chief Thekla 08713 100000
Richard Shindeil St Bonaventure 0117 929 9008

CARDIFF
Charlie Parr/Frank Fairfield The Globe 07738 983947

EXETER
Electric Eel Shock Cavern Club 01392 495370

GLASGOW
Fever Ray 02 ABC 0870 903 3444
Pokey LaFarge And The South City Three Classic Grand 0141 847 0820
Raymond Hackland/Amy Belle/Alan Frew Captain's Rest 0141 331 2722

LEEDS
Charlie Barnes Oporto 0113 245 4444
Time To Leave The Well 0113 2440474

LONDON
Absynthe Minded Monto Water Rats 020 7837 4412
Adelaide's Cape/The Askew Sisters/Laura Victoria Green Note 0871 230 1094
Caitlin Rose/Heldi Spencer/Sam Beer Windmill 020 8671 0700
Dawn Kinnard Source Below 020 7434 9130
The Depreciation Guild Social 020 7636 4992
Gonjasufi/Gaslamp Killer Metal Works 020 7837 6419
Kat Flint/True Bypass Slaughtered Lamb 020 8682 4080
K'Haan Holton Square Bar & Kitchen 020 7613 0709
Marcus Foster/Pete Roe/Ay Dugane The Lexington 020 7837 5387
MelonHeadMan/The Moby Dicks Hope & Anchor 020 7354 1312
PVT/Hind Ear Old Blue Last 020 7613 2478
We Buy Gold/Sly Paws/Tomokhyo 93 Feet East 020 7247 6095

MANCHESTER
Cymbals Eat Guitars Deaf Institute 0161 330 4019

Dirty Penny/Falling Red/Kixstart Kitty Satan's Hollow 0161 236 0666
Jonisi/Mountain Man Manchester Academy 0161 872 1111
Phosphorescent/Timber Timbre Night And Day Café 0161 236 1822

NEWCASTLE
Fang Island/Holy Mammoth Cluny 2 0191 230 4474
Heights 02 Academy 2 0870 771 2000
New York Dolls Cluny 0191 230 4474

NORWICH
These Ghosts Arts Centre 01603 660352

NOTTINGHAM
Allotment Dogs/The Sights/Violent Army Of Walking Corpses Maze 0115 947 5650

OXFORD
Aynsley Lister Band Bullingdon Arms 01865 244516

SHEFFIELD
Chris White And Julie Matthews Boardwalk 0114 279 9090

SOUTHAMPTON
Pulled Apart By Horses Joiners 023 8022 5612

YORK
Paper Tigers/Peppermint Daniel/The Steam Boat Regulars Stereo 01904 612237

TUESDAY

September 7

BELFAST
White Lies/Panama Kings/Exlovers Open House 028 9024 6609

BIRMINGHAM
Phil Bates/Hugo Jam House 0121 236 6677

BRIGHTON
The Moody Blues Centre 0870 900 9100
TRC/Lower Than Atlantis Prince Albert 01273 730499

BRISTOL
Nuafa Golden Lion 0117 939 5506
Phosphorescent/Timber Timbre Thekla 08713 100000

CARDIFF
Ladies Love A Superhero/This Isn't Hollywood/Conquer The Decade Barfly 029 2066 7658
The Like/El Goodo/Broken Vinyl Club Club For Bach 029 2023 2199
Lone 10 Feet Tall 02920 238883
Steve Earle St David's Hall 029 2087 8444

DUBLIN
Lissie Academy 2 00 3531 877 9999

EDINBURGH
Steve Turner Village 0131 478 7810

GLASGOW
Elliot Brood Captain's Rest 0141 331 2722
Emily Jane White 13th Note Café 0141 553 1638
Fat Freddy's Drop 02 ABC 0870 903 3444

The New Pornographers Oran Mor 0141 552 9224

LEEDS
The Beets The Well 0113 24 10474
The Fresh & Onlys Brudenell Social Club 0113 2435866
The Sunday Reeds Oporto 0113 245 4444

LONDON
Average White Band Ronnie Scott's 020 7439 0747
The Barlights/The Vegas Fame Index/Alloy Ark 100 Club 020 7434 0933
Cathal Coughlan Bush Hall 020 8222 4955
Cymbals Eat Guitars Bo 'derline 020 7734 5547
Eliza Newman Slaughtered Lamb 020 8682 4080
Empire State/The Nine O Wells Dublin Castle OLO 7486 1773
Esther Mitchell Band/Pocket Satellite Barfly 0870 907 0999
The Ettles/The Mars Patrol/The Colour Of Sound Monto Water Rats 020 7837 4412
Fang Island Madame Jojo's 020 7734 2473
Heights 02 Academy 2 Islington 0870 771 2000
Here We Go Magic Hoxton Square Bar & Kitchen 020 7613 0709
Hold Your Horse Is/Shoes And Socks Off Old Blue Last 020 7613 2478

Monotonic Camp Basement 0871 230 1094
Neil Angulley 606 Club 020 7352 5953
Piney Girl's Country Roadshow/Mr David Viner/Paul Mosley/The Juggling Splinter The Lexington 020 7837 5387
Reverso/Cumbe/Fronteras Arts Club 020 7460 4459
Ross Bolleter Café Oto 0871 230 1094
Scales Of The Unexpected/Kiki Kaboom/Rose Watt Proud Galleries 020 7482 3867
Sharks Buffalo Bar 020 7359 6191
The Sundogs/The Naked Polaroids Hope & Anchor 020 7354 1312

NEWCASTLE
Zoe Gilby Cluny 2 0191 230 4474

NOTTINGHAM
CW Stoneking/Old Basford/Manlere Des Bohemiens Rescue Rooms 0115 958 8484

SHEFFIELD
Neon Indian The Harley 0114 275 2288

WAKEFIELD
Dirty Penny/Falling Red Snooty Fox 01924 374455

WINCHESTER
Martin Carthy & Dave Swarbrick Railway Inn 01962 867795

YORK
Sudopetro Stereo 01904 612237

White Lies, Open House, Belfast



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THIS WEEK IN 1992

KURT CONTROVERSY, MICKEY TAKERS AND REM ON AUTO



BRETT, THE DEVIL, YOU KNOW

The ball started rolling in April when, prior to the release of their debut single, *Melody Maker* put Suede on its cover, dubbing them 'The Best New Band In Britain'. With second single 'Metal Mickey' imminent, Brett Anderson finds himself on the cover of *NME*. "Suede are four lanky streaks of piss with not a discernable arse between them," writes Stuart Maconie of his encounter. "They could all do with a haircut and they get through a packet of Benson & Hedges far too quickly for their own good. They think they're God's gift and, uniquely of all the boys who believe this, they might be right." For their part Suede are talking a good game. "I think it's the height of arrogance to go on stage and not be extraordinary and brilliant," declares Brett. Bernard Butler follows suit: "Those fucking bands with their guitar lines you can't hear and their lyrics about fucking nothing. Why go for all this aimless strumming when you can try to write a great riff, a great song? Why do people want to be *Birds Of A Feather* when they could be *Fearful Towers*?" And in a mere 18 months' time, their debut album 'Suede' would wash away these bands and go to Number One.

ALSO IN THE ISSUE
THIS WEEK

• In the regular 'Material World' questionnaire, Bob Mould of Sugar declares his favourite fast food to be "the Burger King Spicy Bean Burger (available in the UK only)"

• New Music Editor Steve Lamacq introduces 3½ Minutes, Fretblanket and Reverse: "new bands with the spunk and spirit to overturn the too-cosy-by-half indie gravy chain"

• Single Of The Week is 'Tool And Die' by Consolidated, closely followed by Manic Street Preachers' 'Theme From MASH (Suicide Is Painless)'

• Two weeks after the infamous Union Jack cover, MC Phrase of rap group Marxman declares Morrissey to be "a fucking arsehole who hasn't got a clue what he is talking about"

• Sitting at Number Seven in the 'What's On The NME Stereo' column is the forthcoming debut single by some band from Oxford. It is entitled 'Creep'

NME

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HERE THEY ARE NOW



READING RIOT ACT

There is a full report on last weekend's Reading Festival, spread over six pages, the main event of which is Nirvana's headline set on Sunday night. "It's easy to pick up the tension onstage," writes Mary Anne Hobbs. "Chris cracks dumb jokes, while Kurt crashes at his guitar, often making multiple false starts." The conclusion, though, is that Nirvana "can still kick out devastating rock'n'roll harder than any American band in a decade".

BELIEVE THE STIPE

A news report announces that REM are readying their eighth LP, 'Automatic For The People', for an October release. It is different, apparently, in that it exhibits "a moody, acoustic-based sound". The band have declined to comment thus far, but the September edition of their US fan letter 'Ice' describes the songs as being "mellow" and "startling". One source close to the band, though, says the album will "divorce REM from a lot of their teenybopper fans".

THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 There's no more just hanging about for us in 'The Suburbs' (2-4-2-4)
- 8 On which Gary Lightbody and Peter Buck are taking us for a ride (5-4)
- 9 (See 30 down)
- 10 As paid to Aretha Franklin following her first hit (7)
- 11 The same old sounds being repeated by Klaxons (6)
- 14+15A Marina & The Diamonds with a bit of John Otway (2-2)
- 16+32A You're The Enemy? Well, try somewhere else (4-4-4)
- 17 A nasty piece of work from Interpol (4)
- 19 Lovefoxxx is lead singer of this group (3)
- 20 Hot EP, perhaps, from Swedish heavy metal band who reached their 'Watershed' in 2008 (5)
- 21 (See 4 down)
- 23 Strange dream of heading north with a rapper (6)
- 26 Jimmy _____, had a '90s Number One with 'Ain't No Doubt' (4)
- 27 Dave _____, singer with Depeche Mode (5)
- 29 Syd Barrett and Pink Floyd kept it in the family with their 'Gigolo _____' (4)
- 31 (See 29 down)
- 32 (See 16 across)

CLUES DOWN

- 1 Pendulum's work of art, although not one of them's an oil painting (11)
- 2 Tuners returned into US punk-pop band (6)
- 3 Legendary rock'n'roller whose hits included 'Summertime Blues' and 'C'mon Everybody' (5-7)
- 4+21A How Captain Beefheart And His Magic Band duplicated a fishy look on album (5-4-7)
- 5+12D Frontman for The Flaming Lips (5-5)
- 6 Rage Against The Machine's guitarist named recently in Top 20 by NME readers (3-7)
- 7 Charlie _____, shocking amount of power shown by Rolling Stones' drummer (5)
- 12 (See 5 down)
- 13 Red Hot Chili Peppers' bassist recruited from a skiffle act (4)
- 18 No deal arranged for guitarist with The Eagles (6)
- 22+27D "Be careful with your seed, you will reap just what you sow/Oh yeah, what can a poor man

do?" 2006 (7 4)

24 Not the most sophisticated piece of music from The Kooks (5)

25 Oasis' cover of 'Cum On Feel The Noize' was originally a hit for this band (5)

27 (See 22 down)

28 The main man in The Shack, could be either Mick or brother John (4)

29+31A Melissa _____, bassist with Hole and solo album 'Out Of Our Minds' (3 3 4)

30+9A Editor-in-chief (3-5)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, September 7, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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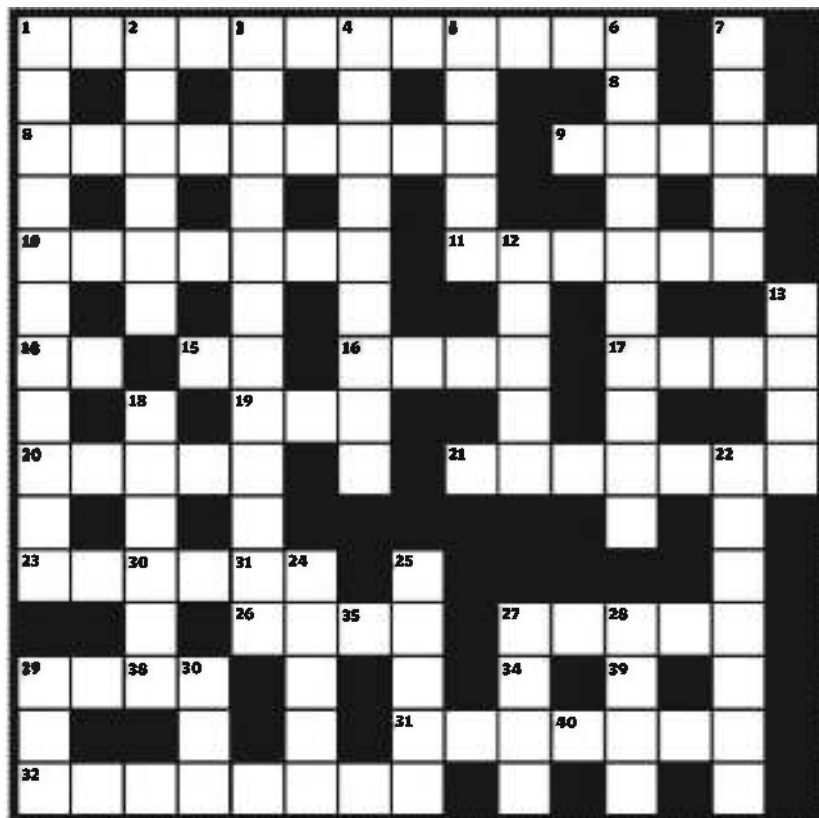
AUGUST 7 ANSWERS

ACROSS

1 Up In The Clouds, 10 Holiday, 11 Sebadoh, 12 Arthurs, 13+22D+29A Is There Anybody Out There, 14+31A One Step Beyond, 16+26D Lily Allen, 19 Earl, 20 Meighan, 23 Delphic, 25 Candy, 27 Hal, 28 Seal, 30 Up, 32 Lydon.

DOWN

2+15D Pull The Pin, 3 No Doubt, 4 Hayes, 5 Cosmic Love, 6 Orbital, 7 Dr Dre, 8 Cheat On Me, 9 Three, 17 Yeah, 18 BRMC, 21 Gun Club, 23 Denton, 24 Powell, 25 Creep, 27 Head.



SEVEN INCH STORIES BY PHILLIP MARSDEN



FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Mark Beaumont



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KANYE BEST?

From: Emma Rourke
To: NME

Yo, Luke Lewis, I'm really happy for you, but can you please confess exactly which mind-altering drug you ingested prior to proclaiming Kanye West's "Christ-like posturing" endearing (NME, August 21)? I will concede that Mr West does indeed suffer from delusions of extreme grandeur, but to read Mr Lewis' claim that these are justified by wit and imagination is frankly ridiculous. Kanye West's formula for success is simple. Take a good song (King Crimson's '1st Century Schizoid Man', Daft Punk's 'Harder Better Faster Stronger', and Curtis Mayfield's 'Move On Up') for example, (c)rap all over it, and declare yourself a genius. Simple. As for him being "the most entertaining pop star in existence"? Well, he's the fool, isn't he, making an idiot of himself in front of the world on the VMAs (several times) and on innumerable other occasions. There's a whole section on his Wikipedia page dedicated to controversies and legal troubles - "hugely endearing", you say - well, feel sorry for him you might - but if that's why "everyone loves an egotist" surely it's unethical to further fuel that ego? Let's all laugh at the clown. Do we all feel bigger now?

NME's response...

From: NME

To: Emma Rourke

Sorry Emma, but modesty in music is a disease, breeding scenes full of boring, fringe-hiding mumblebottoms too scared to admit to their own talent in case they get 'Borrelled'. An ego like an erupting Krakatoa is an essential element of every decent major pop star - you

don't go onstage in a 20-foot emine robe and a crown unless you think your band is pretty shit hot. All pop stars think they're God's gift to the pentatonic scale but not enough of them openly admit they think their music is so good it deserves constant celebratory tweets, or that their opinion is so important it needs to

be heard no matter who's actually won the award. In fact, we should all encourage our inner Kanye - I mean, how fucking brilliant a word is 'mumblebottoms'? I just made that shit up! Who wants to touch me? - MB

Get in touch at the above addresses. Winners should email letters@nme.com

KLAXONS: NOT KEATS

From: Ben from Mars

To: NME

Why do the Klaxons try to sound clever by writing confusing lyrics that not even they understand? "Echoes from the otherworld/turn horizons into endless ever present/Echoes, many otherworlds/true horizon start to turn... Numberless names with the force of the ninth wave/Keep to the call that's repeated in the outer regions" I'm sorry, but if you sent that to Patrick Moore he'd tell you to go away and let him concentrate on his xylophone practice. All this "blackhole evaporation into endless time" bullshit doesn't make any sense!

From: NME

To: Ben from Mars

Tell me Ben, have you ever tried to walk as slowly as possible down a hall while maintaining a pace that's still faster than that of a cannonball fired simultaneously alongside? It's bastard hard, I tell you. And that's because, besides the odd Morrissey here and there, rock'n'roll aint no Wordsworth shit - it doesn't really have to make sense as long as it sounds cool and makes girls think you're a bit mysterious. But let's try to unravel Klaxons' thinking here: the "ninth wave" is a Russian painting of a ship sinking in a sea squall, so the "numberless names" have a similarly devastating power, perhaps due to their societal freedom - they're outsiders perhaps, from the "other world" or the "outer regions" where they communicate via a system of call-and-response echoes and... oh fuck it, it's about drugs - MB

THE FUTURE OF ROCK WRITES IN

From: Josh

To: NME

At the turn of the century we had the whole 'post-punk revival' that swept every band that could imitate The Strokes imitating various bands to fame, and while this was a high point for guitar-based indie rock in terms of its mainstream appeal, it's led to what we have now, a lack of good British guitar-based rock bands. I'm crying out for another band that are as literate as the Manics, with the swagger of Oasis without the shit albums and self-parodying they ended up with, that really seem to want to make a difference. While you may say, 'Why don't I start a band and do it myself?', well, I have started a band and we are trying to deliver punky indie rock that doesn't claim to be anything more than it is, but has opinions and isn't afraid to express them. We are six months in, 11 gigs in and we're finding that it isn't easy, we're spending much more money than we are making, we're working hard and trying to build up a following, but as hard as it can get, we won't give up, we love this way too much. Maybe you'll hear of us, maybe you won't, but either way, we're trying to be that band I so badly want to hear, and I think music could do with more bands like us.

From: NME

To: Josh

Josh, you had me at 'punku indie rock'. The passion! The dedication! The death-or-glory charge for rock immortality! The, um, MySpace link that goes nowhere! The ungoogleable, number-based name! Ah

well, you probably sound better in my imagination anyway... - MB

CV CORNER

From: Tom O'Dell

To: NME

I've always loved reading the weekly *NME* magazine.

I share love for The Libertines, The Smiths, Oasis etc, and share hate for Razorlight and other bands of that quality. I am biased towards less mainstream acts, particularly The Libertines. I find them so romantic, and yet lawless and mental. Jamie Fullerton's pieces on The Libertines are excellent. The piece on why The Libertines are still the greatest rock'n'roll story of their generation I am particularly fond of. It expresses everything I cannot conjure into words, and captures the love. The comparisons to other bands and artists he does very well. I think he is one of the best bloggers in the NME office. If anyone reads this, please give Jamie Fullerton a nod for me, 'you have a fan'. And, for whatever it's worth, I would love to blog one day for the *NME*. It would be an honour for me to write for my favourite music-associated company, and I feel I may be able to contribute.

From: NME

To: Tom O'Dell

Naturally, everyone on earth wants to write for *NME*. It's brilliant. You get to drink your bodyweight in rancid lager every night in the disease-ridden toilet venues of such far-flung locales as Cleethorpes and Dundee. You get to stand within 20 feet of rich and glamorous rock stars before being told to piss off by security because you don't have the right pass. You might get to have a beer with Joe Lean. And you can literally build your own furniture out of the bad indie CDs you get sent. Now, people have tried many and varied approaches to break into this world of great privileged and glory - Tom here has tried the classic formula of flattering one of our writers and then simply asking for a job. He should take note of the following correspondent, who has cleverly disguised an album review as an angry email to the letters page - MB



STALKER

From: Sammy Large

To: NME

LOOK, ITS THEM TWO BLOKES FROM EGYPTIAN HIP HOP WITH ME. Hohoho. They were mean.

From: Will Soer

To: NME

You may have noticed that Linkin Park have recently released a new single, the follow up to their dreadful third album, and that it sounds pretty similar to their third album. What you may not have noticed, is that it is fantastic. Linkin Park have always had a gift for tight production and an amazing powerful chorus, but they attempted to take on a very ambitious sound for 'Minutes To Midnight', trying to mix heavy rock with U2-esque power ballads, and failed miserably. 'The Catalyst' is no less ambitious, with a thick progressive sound, pretentious lyrics, and far more different riffs packed into one song than is healthy. But it works. It sounds equal parts 'In Rainbows'-era Radiohead and Green Day's 'Boulevard of Broken Dreams'. If they manage to get this formula right for their entire forthcoming album, it could be the comeback of the year.

From: NME

To: Will Soer

Good try Will, but by far the best way to get work at *NME* remains sexual favours. Believe me, I sucked a lot of cock to get where I am today - sitting on a CD throne in a miserable studio flat in Haringey mocking a bunch of *NME* readers for £70 a pop - MB

JING JANG GONE?

From: Joe Holyoake

To: NME

Please enlighten me on what actually happened to Joe Lean and the Jing Jang Jong? I thought they were releasing an album.

Web Slings

The highlight of this week's NME.COM blogs

FIX FACTOR

So after eight months that feel like eight minutes, *The X Factor* has made its return to our screens and nosedived straight into an online furor as viewers flock to protest the use of Auto-Tune on the contestants' voices.

The key bugbear seems to be that our favourite Saturday night show, renowned for handing out fake signs, staged arguments between the judges and poor treatment of contestants, has conned the nation.

Sorry if I'm being slow here, but where's the surprise? It's all fake, deal with it. We're not hearing their real voices, but then we're not shown the real person at all. We're gawking at a sexed-up, freakier, cuter or more bizarre exaggeration of whatever traits they first displayed at the early producer auditions. There's speculation that this "revolution" will spell the beginning of the end for *The X Factor*. It won't. After this blows over it will be business as usual. Us clowns taking part in the whole circus at home will be back on the sofa, soon enough. Read Tim Chester's full blog on *NME.com*



Best of the responses...

I agree with 99 per cent of what you've said, but I can understand where the outrage at the use of Auto-Tune is coming from. The auditionees' vocals are the most important part of the show. Using it totally defeats the point of the show.
Mark

It's whoever has the biggest sob story or instant crying ability who wins. I mean take Susan Boyle. What got her famous, her decent-but-not-amazing voice or the fact she looks like a voltage-calmed Russell Grant and is a wee bit mental?
Nick

I hope it kills the show and the fuckwits who watch it get into proper music. When did having a good voice have anything to do with good music anyway? Ian Brown and Joe Strummer can't hold a note, and are class.
Moggy

From: NME

To: Joe Holyoake

As it happens Joe, I was out for a beer with him just the other day (perk of the job), and it's all a bit under wraps at the moment but if I just say 'solo album', 'girl-band pop' and 'onstage contemporary dance' you should get the idea that Joe's is a space still well worth watching... - MB

CHARLES HADDON RIP

From: Charlotte Blankley

To: NME

As a huge fan of Ou Est Le Swimming Pool, I was incredibly shocked and saddened to hear about the death of Charles Haddon this week. Having seen them live a few times I know they are an exciting and fresh new talent and it is very sad to think that this could happen to someone so young with such a bright future. I can only hope that this tragic event has brought

Ou Est Le Swimming Pool to the attention of many more people. Thoughts are with the rest of band and whatever they decide to do in the future.

From: NME

To: Charlotte Blankley

Hear, hear, Charlotte. *NME* wishes all the best to OELSP and our thoughts are with Charles' family.



STALKER

From: Kate Goodbody

To: NME

This is a photo of me and my sister and best mate at Kendal Calling with King Blues' Jonny 'Itch' Fox.

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week TRICKY

QUESTION 1

What was the very first song you recorded with Martina Topley Bird?
 "Aftermath'. I met Martina and we went down to the studio and recorded it. It sat around for four years. I used to play it to my cousin and she'd say, 'You need to get this out.' I pressed up 500 and put them around to DJs and then Island got in contact with me. It was just playing around, really. I was still considered being in Massive Attack. I gave it to Massive Attack and they didn't like it, so I kept it."

Correct

QUESTION 2

Which Smashing Pumpkins track did you sample on 'Pumpkin'?
 "Ah, god, what's it called? Shit, I can't remember the name of it. That's why I called it 'Pumpkin', because I sampled off them."

Wrong. 'Suffer'

QUESTION 3

The lyrics to 'Hell Is Round The Corner' are the same as which Massive Attack song?

"Woah, I know this. Fuck! I don't know. Which one is it?"

Wrong. 'Eurochild'

"Yep, yep. I'm very lazy so sometimes I'd use the same old lyrics."

QUESTION 4

Name two of the four movies featuring the track 'Excess'.

"One's a vampire movie with Aaliyah. Queen Of The Damned?"

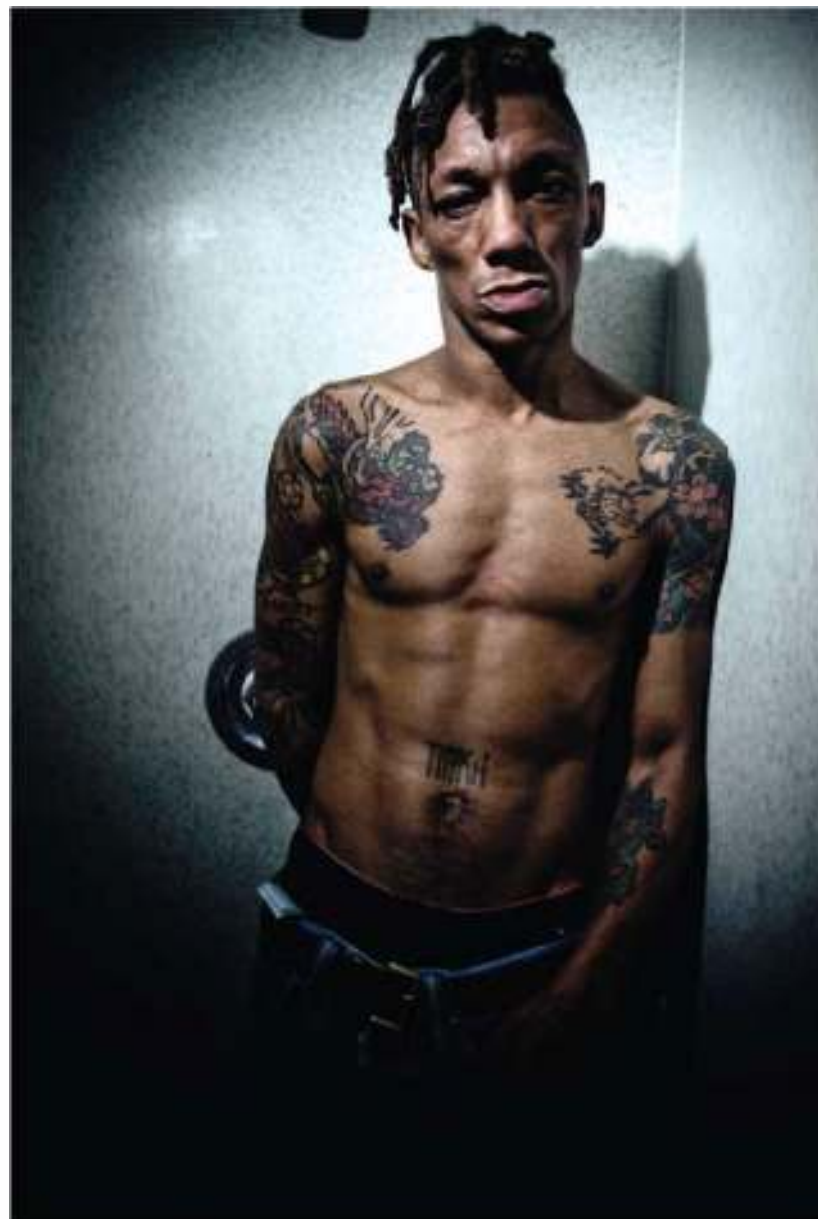
Half a point. It was used in Queen Of The Damned, Thirteen Ghosts, Bad Company and Bully



QUESTION 5

How does Right Arm, the character you played in The Fifth Element, die?

"I get blown up at the airport, I think, when I'm trying to get on the plane. It was hard



work. It gave me a new level of respect for actors. I thought it was all bollocks before but it makes sense why you could get into alcohol and drugs because of the waiting around."

Correct. He was blown up by an exploding telephone

QUESTION 6

What's your highest ever position in the UK singles chart?

"Number Three? Oh no, that was the album. I don't know what the single was."

Wrong. Number 12 with 'The Hell EP'

"Ah, that's pretty good! I was a fan of

Wu-Tang and a fan of RZA so to go in the studio with them to work on 'The Hell EP'... they weren't working with any English artists so it was a coup to get them in the studio."

QUESTION 7

Complete the lyric: "Here comes the Nazarene/Look good in that magazine..."

"It's not 'Knock out our gold fronts', is it? No, that's before that. I can't remember."

Wrong. "Haile Selassie I/They look after I"

"Yeah, I think it was just rhyming. I'm not

religious but it's such a great story, the story of Jesus. There's no record of Jesus, the guy didn't exist, but it's a great story. Religion is such a great con, I found it quite fascinating."

QUESTION 8

Which song did you record with Cath Coffey for the 'Nearly God' project but didn't make the album?

"It wasn't 'Black Coffee'? I don't know."

Wrong. 'Summer Nights' from Grease

"Oh yeah, yeah! I remember that now! Grease was one of my favourite films when I was a kid. I watched that movie over and over again. I remember my uncle took me to see it in the cinema. It's such a great film. It makes me feel funny in my stomach if I see it now."

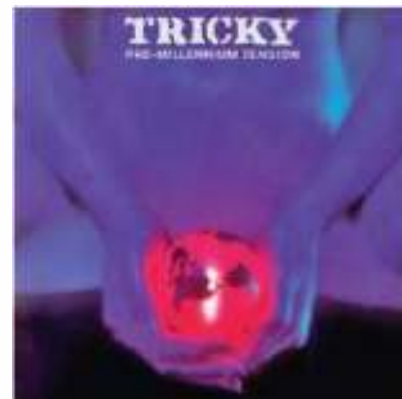
QUESTION 9

How many helicopters are there in the video for 'Overcome'?

"Three."

Wrong. Two

"I don't know a lot about it myself. It was fun filming it at Camber Sands. I'd never been there. I didn't even know that place existed."



QUESTION 10

What's on the cover of the 'Pre-Millennium Tension' album?

"It's a woman holding a globe, almost like it's a round tampon. She was actually pregnant. Many years later I was walking around Kensington and this girl came up to me and went, 'Do you remember me? I'm the girl on the front of the album and I found out I was pregnant two days after that.'"

Correct

Total Score
3.5/10

"I quite like that mark. It means I'm not an egomaniac."

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