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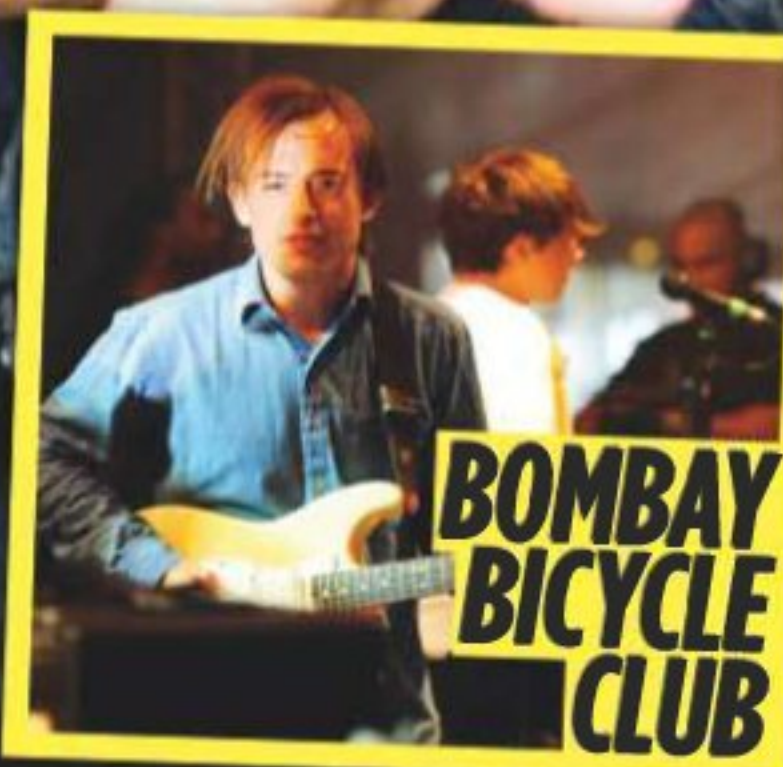
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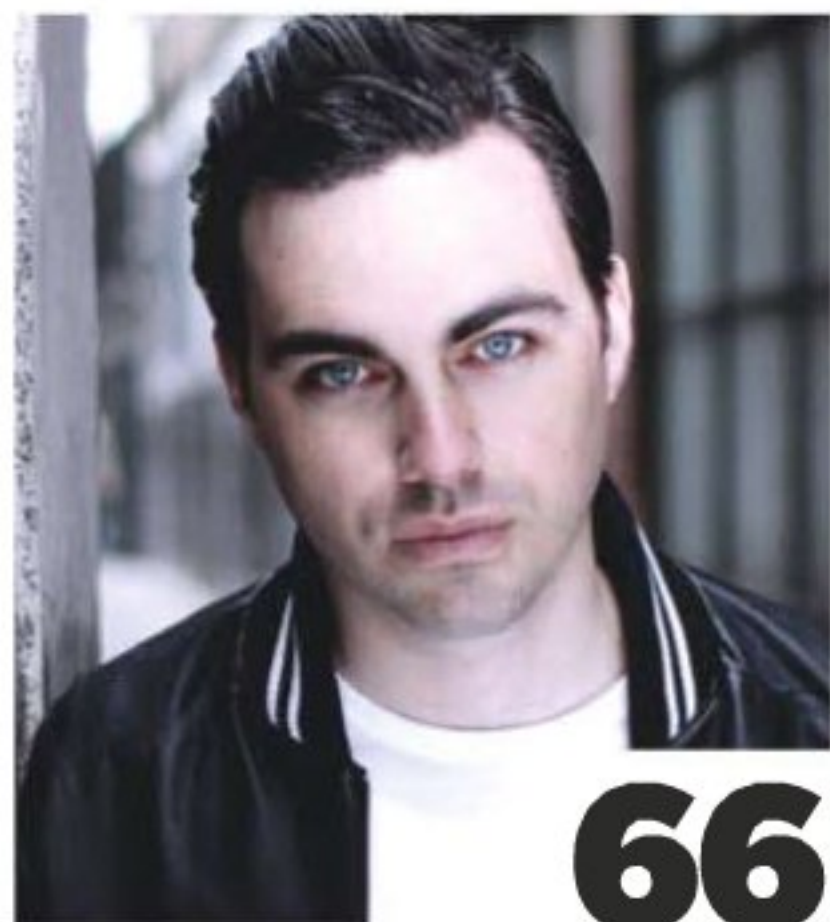
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# ON REPEAT

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



## KURT VILE

In/Out Blues

The delicious lie-in laziness of this minimal meander (one of three new songs on a split UK tour seven-inch with Woods) belies a bitter heart, Vile's voice as sleepily gorgeous as a hand stroking your bed-headed hair as he drawls, "Whose side are you on?"

Emily Mackay, Reviews Editor

## NIKI & THE DOVE

The Drummer

Rogue synths pile over each other like primary colours on a chalk board, lyrics come at you like a hundred questions popping up into your brain at once... yep, Niki & The Dove continue distilling the elemental into cautionary, unpredictable electronic shapes on this, perhaps their most gleaming pop moment to date.

Priya Elan, Assistant Editor, NME.COM

## NEW WAR

Ghostwalking

Dry-boned percussion, querulous incantations and lost iceberg synths carry New War up from the ever-fertile Melbourne underground with this simple yet poltergeist-persistent 12-inch, which reaches us via the medium of Gossip guitarist Nathan's new Fast Weapons label.

Luke Turner, writer

## RACHEL ZEFFIRA

To Here Knows When (My Bloody Valentine cover)

Less a cover of the MBV classic, more a complete orchestral re-imagining, which is further proof that the non-Faris half of Cat's Eyes is one of the most exciting musicians we've become acquainted with this year. Rachel Zeffira's solo project can't come soon enough.

Hamish MacBain, Assistant Editor

## NEW LOOK

Nap On The Bow

If the New Look chain are looking for a new look they should look no further than New Look. The Canadian boy/girl duo's deft hybrid of breathy vocals and hypnotic drum pad pads, a minimal xx/Alpines-meets-silky '80s production

type thing, is the perfect zeitgeisty noise to buy bangles and ballet pumps to.

Tim Chester, Deputy Editor, NME.COM

## SPECTOR

What You Wanted

It's third time lucky for London indie warhorse, former Les Incompetents and Ox.Eagle.Lion.Man frontman Fred Macpherson. He's done his time in the trenches, now he's ready for the glory. Which means a comely new band line-up and a gleaming stockpile of stomping Killers melodies like this one.

Krissi Murison, Editor

## FUTURE ISLANDS

Balance

The Baltimore trio's unsurprisingly stellar third LP is a thing of no small beauty, flecking its tidal rumble with enough summery, cerebral oomph to knock you into the Jacuzzi. 'Balance' is appropriately bubbly, gently rubbing Gerrit Welmers' gruff grumble against the polished fleece of a neon Panda Bear.

Jazz Monroe, writer

## SLOW CLUB

Where I'm Waking

Whisper it, but have Slow Club gone a bit... sexy? We had the duo pegged as the type who would plump for a type of old-fashioned courting in which holding hands would be a tad too risqué, but here singing drummer Rebecca Taylor purrs "You've got the brains, I've got the body" over a wash of jingly-jangly sound.

Ooh er, missus.

Ben Hewitt, writer



## BJORK

Moon

Björk's stuttering vocal soar has always seemed wise beyond this world, as if she were dispatched from space to deliver sagacious prophecies and swaddle us from the future's ills. This latest song to appear from 'Biophilia' is a cosmos of pearly harps, darkened by Björk and her siren choir warning that only rebirth can save us now.

Laura Snapes, Assistant Reviews Editor

TRACK  
OF  
THE  
WEEK

## JAMES BLAKE & BON IVER

Fall Creek Boys Choir

To say that 'Fall Creek Boys Choir' isn't exactly a singalong number would be an understatement. Even so, despite a seemingly impenetrable sheen of glitch-heavy harmonics, vocodered mysteriousness and the vague, distant whirr of what sounds like a washing machine, this is a proper grower.

*There's a raw emotion sandwiched between the multi-textured sonics*

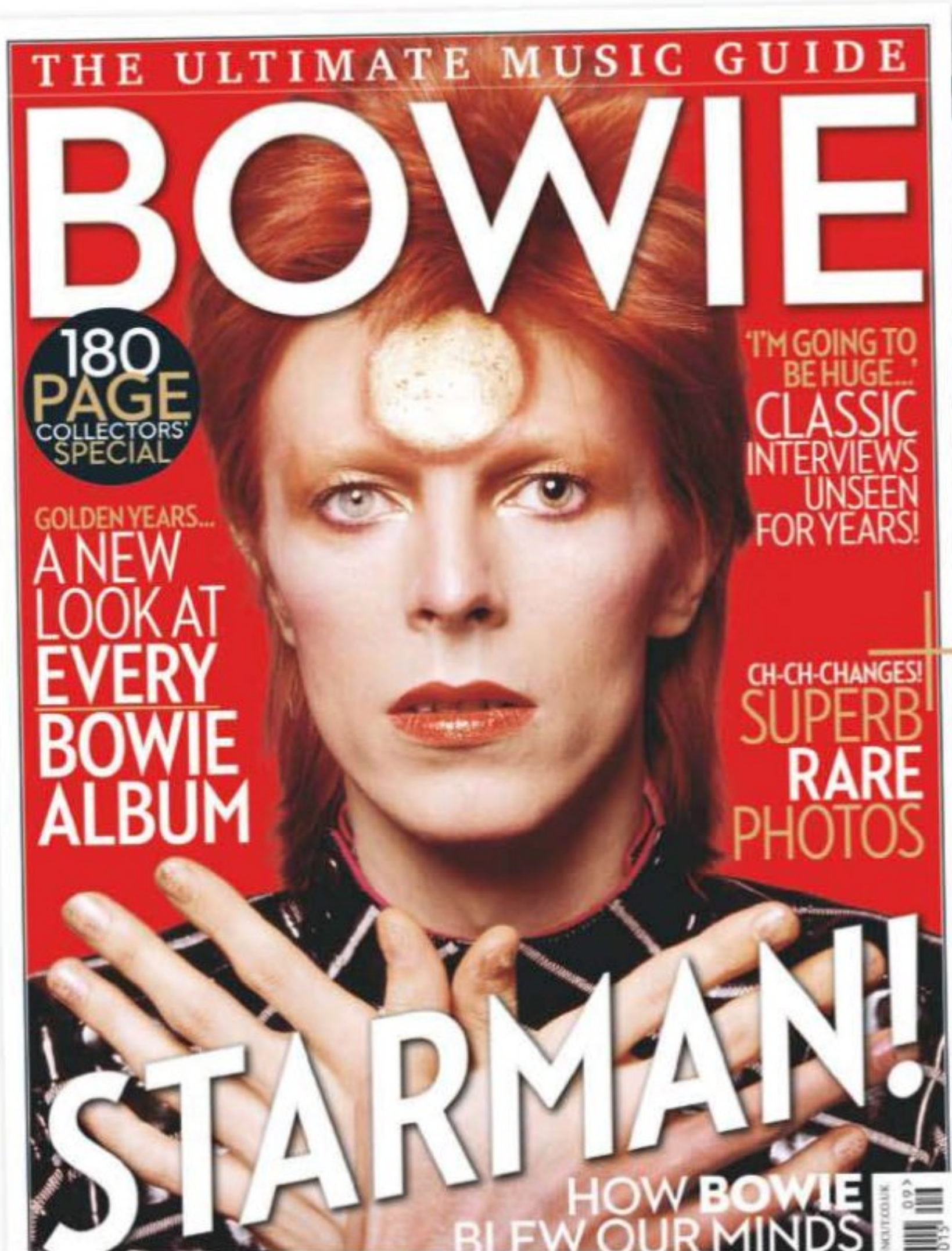
Debuting online last week, this unlikely pairing of James Blake and Bon Iver's Justin Vernon, two of the most vital but unexpected success stories of recent years, probably won't have middle England grooving

in the aisles of Morrisons, but then they've already got 'Limit To Your Love' and 'Calgary' for that. Vernon and self-confessed Bon Iver fanboy Blake decided to join forces after meeting at this year's SXSW and, instead of meeting up in swanky hotels, getting giddy on Cristal and backslaps à la 'Watch The Throne', they composed this track over email. While the song's aches and breaks are undeniably a product of the digital age, there's a raw emotion sandwiched between the multi-textured sonics. On the first listen, you'll probably get cold sweet nothing, but by the third play the warmth will creep through, and the glorious fifth? You'll just have to discover that treat for yourself.

Leonie Cooper, Deputy News Editor

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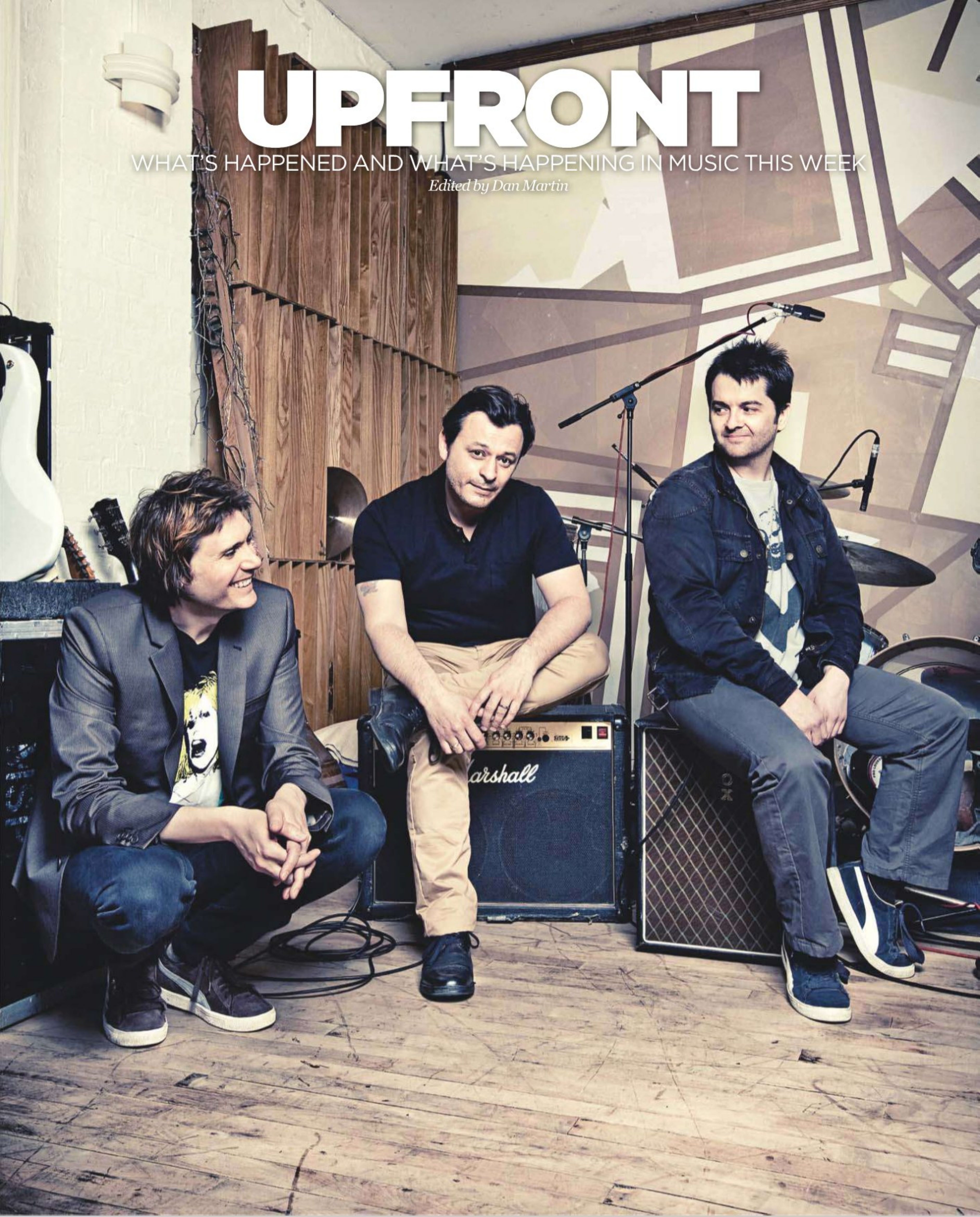




# UPFRONT

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

*Edited by Dan Martin*





# "THIS WILL MARK THE END OF OUR SECOND GREAT CYCLE"

With their second career-spanning compilation ready for release, a massive Christmas farewell show and then indefinite hiatus, is it possible *Manic Street Preachers* are trying to tell us something?

## MAIN EVENT

When Nicky Wire declared that the Manics were going for "one last shot at mass communication", it appears that was more than just a line. With the touring rounds for 'Postcards From A Young Man' now complete, the band are putting a full stop on their "second great era".

There's a new, definitive singles collection, a massive Christmas *au revoir*, an enforced hiatus – and then one big unholy question mark over the Manic Street Preachers' future. October 31 sees the band reach a milestone in any band's life, their second greatest hits, in the form of 'National Treasures' – a 38-strong collection of every single they've ever released between 1991 and 2011, from 'Motown Junk' through to their new offering, a cover of 'This Is The Day' by The The (right).

The track will kick off the next round of activity for the Manics, leading into the coyly named singles collection.

"It is really cheeky, isn't it? I had thought about it for a year or so. It is

half-cosy and half just a piss-take as loads of people hate us, as you know, so it's a bit AC/DC, isn't it? It just seemed to stick to everything really well, and I think we've earned the right. There's not many bands who have had the run of singles that we've had and kept a pretty high standard along the way. It's something that we feel is probably over, the idea of having massive hit singles – unless something dramatically changes in life, it's probably at an end. The single is no more, as such, from what we grew up with – anyway, let's face it, it's a totally different dimension. There are no guitar bands that get in the charts really,

if you look at the Top 40. You've got to come to terms with that at some point."

Indeed, Wire may have reason to sound forlorn. After that shot at mass communication, 'Some Kind Of Nothingness', the second single from the album, became the first proper Manics single not to make the top 40, going in at 44.

The follow-up, 'Postcards From A Young Man' itself, scraped 36 in the midweeks but dropped to 54 by the Sunday. And yet, for putting a pop spring back in the band's step – and earning them a slot on *Strictly Come Dancing*, Wire is taking 'Postcards...' as a victory.

"To do what we did on our 10th album, sell 150,000 albums, and loads of tickets, and be relevant, on the radio, any guitar band would fucking die for that at the moment!

*"There's a sense of giving it all we've got... we've got to wave our goodbye a bit"*

NICKY WIRE

"And for us to be doing it on our 10th album, we're still really proud. It's genuinely, for the three of us, one of our favourite records. There's just something, there's a sense of us giving it all we've got, and I think we've got to wave our goodbye a bit. I think this greatest hits is completing the end of the second great cycle of Manic Street Preachers. Hopefully there'll be a third, but we've got a big job to take on to do that."

Wire pledges that the band will be away for at least two or three years, to rest, write (he's also threatening an autobiography) and reconvene – although he adds, not entirely joking, "and who knows

MANIC STREET PREACHERS  
THIS IS THE DAY



what we will be left with in terms of a music industry by then? We'll just have to wait and see."

Fittingly, there will be a going-away party. December 17 will see Manic Street Preachers take over London's O2 Arena with an epic, and likely very gruelling show that will see them play every single one of those 38 singles, complete with some special guests and even an interval. "We've never done anything on this scale before, so we'll be playing for an hour-and-a-half, then there will be a half-hour interval, with lots of stuff, film stuff, to do. And then we'll finish with another 20 songs.

"It's going to be an immense project, production-wise – screens, videos, you name it, you know, it'll be a completely unique thing. And we'll never do it again... it's really, kind of, finishing up. I mean I can't remember the last time we played 'Revol'. I literally have no fucking idea."

It remains to be seen whether Nicky, James and Sean can make it through the pain barrier, but whatever the future holds, it promises to be a hugely emotional night. "It's Christmas, so there will be glitter, there'll be confetti, there'll be lipstick, video screens, there'll be tears, there'll be joy," adds Wire. "And hopefully there will be 38 songs blasted through as well."

## HOT OFF THE NEWS-WIRE

*The Manics' reliable opinion-spouter on the most pressing matters of the day*

### ON THE RIOTS

"There's just a massive blot of depression and darkness hanging over the country that I have no answers for whatsoever. I keep going back to Richey's lyrics to be honest, like "all this gorgeous poverty of created need". I've just lost complete faith in humanity, and myself. I'm just in no position. I have no connection. The one thing I get really annoyed about is how poverty equates with stupidity and violence. Because there's millions and millions of poor people in the world, I come from it myself. My father, and especially my mum, was an evacuee in the war and all they ever did was try to improve the lives of me and my brother. I hate that patronising tone that if you're poor it means then you have to be thick and resort to violence."

### ON POLITICS IN POP, OR THE LACK OF IT

"I'm not even surprised anymore. I think our brains have been totally rewired by the internet. There's a book called *The Shallows* by Nicholas Carr, about how it has just rewired a young generation's minds to bypass any serious consideration of stuff like that. They are just much more interested in whether there's a free Wi-Fi zone than the unemployment rates."

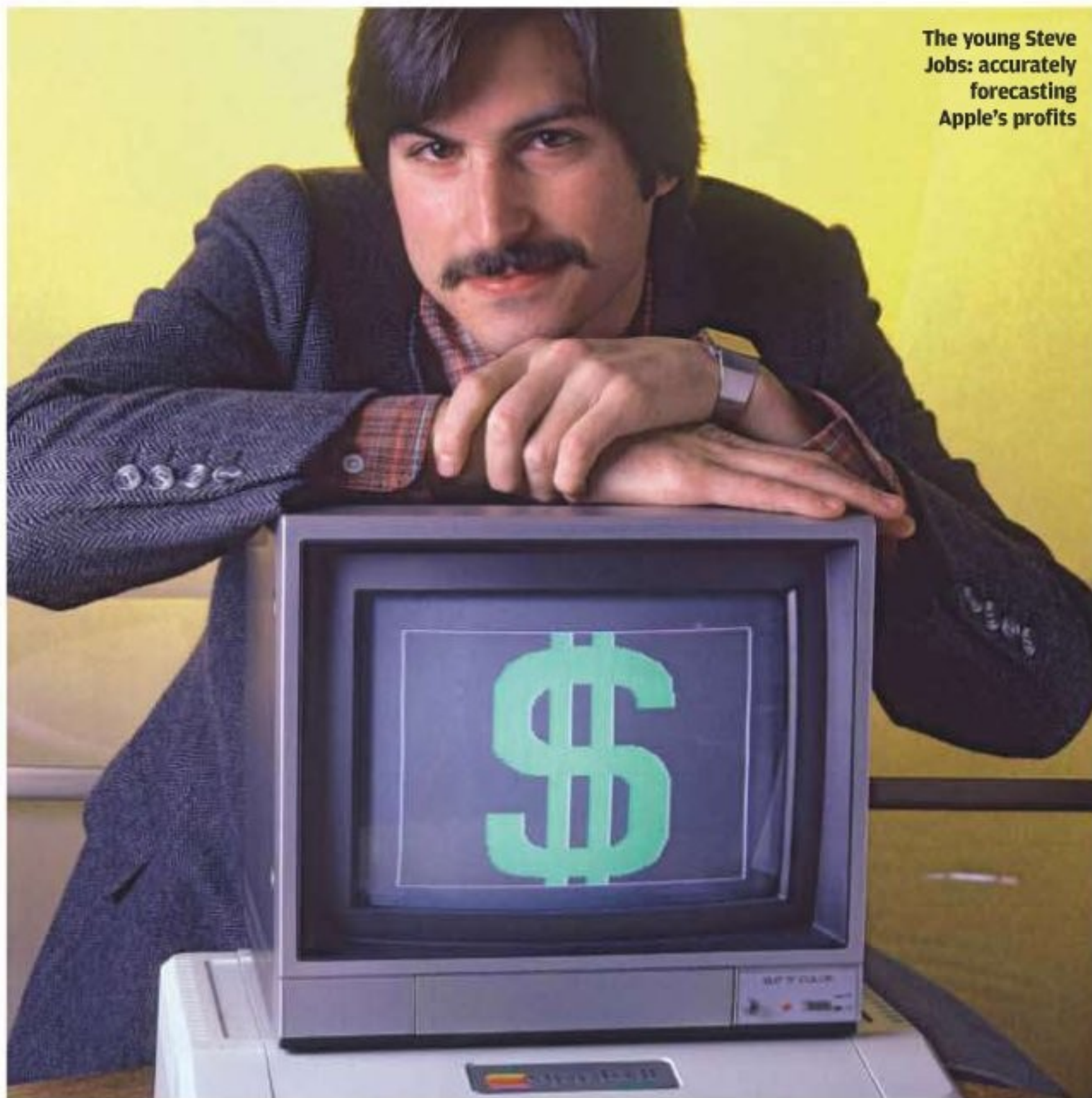
### ON ROCK'N'ROLL

"I want to be in The Horrors, actually. Right from the start I just loved the way they wanted to be a band, they looked like a band, they had stupid names, great hair, everything that should be important in rock'n'roll, and this album, how it hasn't got a Mercury nomination I am just truly and utterly dumbfounded by. Wonderful band, so inventive, and they seem like a throwback to an era that just doesn't exist anymore."





The young Steve Jobs: accurately forecasting Apple's profits



# APPLE LOSES ITS CORE

*Departing Apple CEO Steve Jobs ushered in a digital revolution. Where next for the company?*

**I**t's possible he changed the way we consume music more profoundly than any other man in history – but now the dazzling career of Steve Jobs, Apple CEO and mastermind of iTunes and the iPod, is effectively at an end. The 56-year-old company boss, who has been plagued with health problems since being diagnosed with pancreatic cancer in 2004, has stepped down, telling employees he could “no longer meet [his] duties and expectations as Apple's CEO”.

The man who none other than, er, John Bon Jovi holds “personally responsible for killing the music business” has certainly driven seismic changes in music over the past decade. With 315 million iPods sold and 15 billion tracks downloaded from iTunes, Apple now dominate the music industry, controlling 80% of the legal MP3 market. Not bad for a company that most people thought was dead in the water in the mid-'90s.

The price of music has fallen sharply since the turn of the century, and people increasingly buy single tracks rather than albums. Those are both huge cultural shifts, and it's Steve Jobs who made them happen. He's clearly a monumentally important figure. But now he's stepped down, will Apple's stranglehold on digital music weaken? Will we see a shift to new gadgets or new technologies?

## WHAT WE'D LIKE TO SEE HAPPEN

There's an argument for saying Apple have become too big a player in the music world, steamrolling potential rivals: iTunes has few competitors, aside from Amazon. If Apple's share price tumbles and they stop innovating, it'd be great to see a host of new contenders spring up, maybe offering tracks at different prices. How about a digital retailer that invested its profits back into developing new talent? You know, like record labels used to be able to do.

## WHAT ACTUALLY WILL HAPPEN

Not a whole lot. Steve Jobs has been on medical leave since January, so has hardly been hands-on. Jobs' successor Tim Cook would be insane to change things too much, given that Apple is now the world's biggest company. Sure, iPod sales have plummeted since everyone listens to music on their smartphones now, but iTunes still makes tons of money.

And it can adapt: its latest innovation, iCloud, which enables you to store your music remotely and access it on any device, is likely to ensure Apple's popularity endures, heading off competition from streaming sites such as Spotify. So, the end of an era? Not quite – but it's sayonara from the guy who made that era possible.

# LIAM AND NOEL REACH 'PEACE'

*Did their mum give them both a clip round the ear?*

**B**ehold the next chapter in the Oasis saga of doom, the grudging reconciliation, and the start of speculation as to the precise date of that reunion. After two years of public feuding, in the end all it took for them to reach a fragile peace was for Liam to call in the lawyers.

The bad blood between the pair became toxic last week when Liam announced that he was suing his brother for slander over comments made about the Oasis split in August 2009.

“I have taken legal action against Noel Gallagher for statements he made claiming Oasis pulled out of the 2009 V Festival Chelmsford gig because I had a hangover,” read Liam's statement, issued through heavyweight libel-law firm Carter-Ruck. “That is a lie and I want Oasis fans and others who were at V to know the truth.”

Noel's version of events – that Liam feigned a bout of laryngitis to get out of playing the Chelmsford leg of the festival – initially seemed to be backed up by *The Sun's* publication of a picture of Liam backstage at the Stafford site the night before surrounded by a bevy of fans, triumphantly holding aloft a can of Guinness. The fan who sent the picture in claimed that, “After the gig in Staffordshire, Noel headed down to London. But Liam stayed and had a party in his trailer. He didn't seem to have anything wrong with his voice.”

However, just a few days after Liam began legal proceedings, Noel seemed to backtrack during a webcast with his friend Matt Morgan, admitting: “It is a fact that he was diagnosed with laryngitis and it is a fact that he had a doctor's note to prove it... if he gets offended by my opinions on such things then you know, I apologise, but it's all getting very silly.” Two days later, Liam dropped his suit, apparently because the brothers' mum Peggy was upset. So, will this bring the whole sorry soap opera to an end? We wouldn't hold our breath.

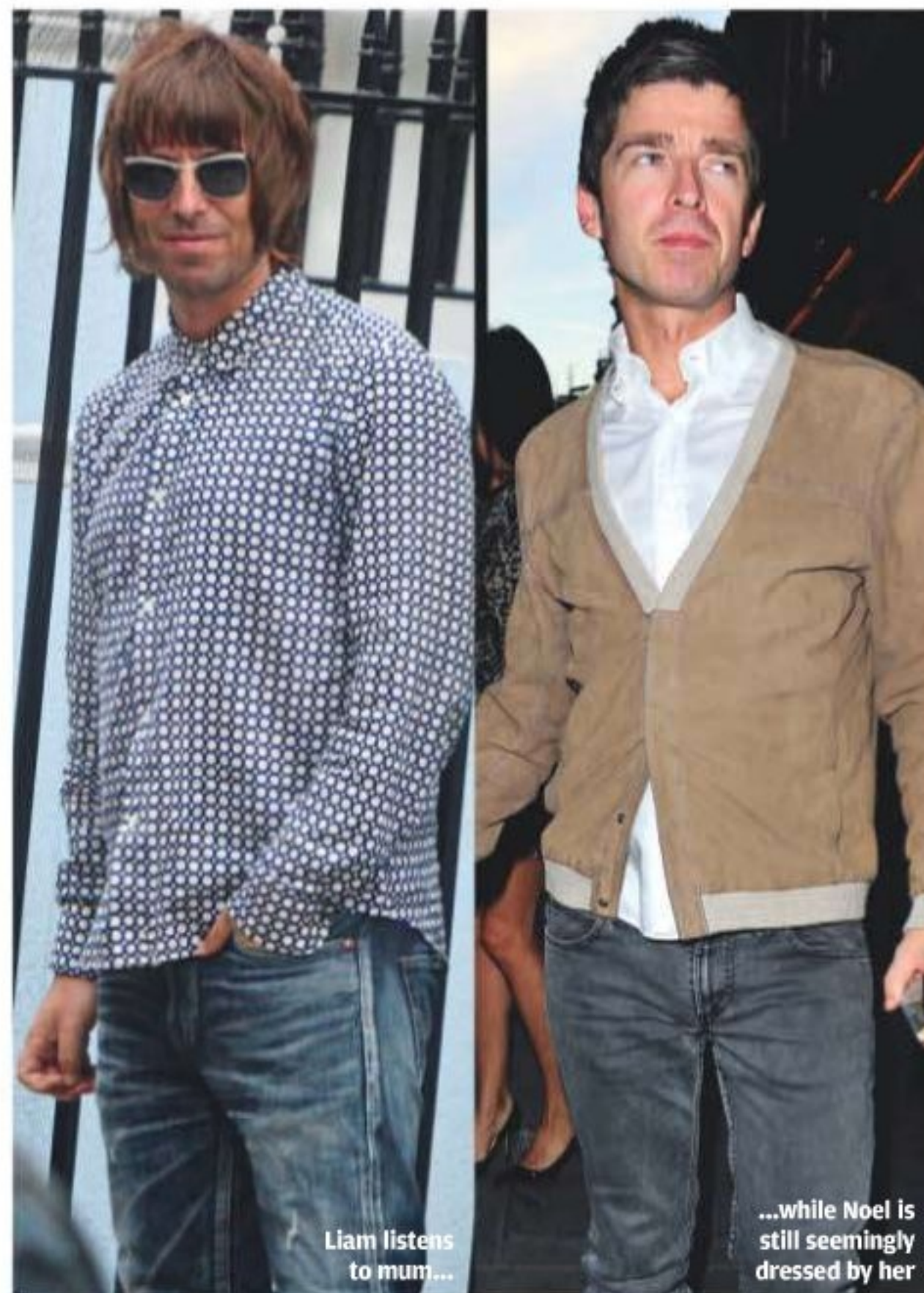


## KASABIAN HIT THE ROAD

Kasabian will play a 10-date arena tour this November and December with O2.

Serge Pizzorno spoke to *NME* ahead of the ‘Velociraptor!’ shows. “It's going to be an incredible rock'n'roll show,” he raved. “We're not going to lose our integrity. Don't worry, there'll be no fireworks – it won't be Spinal Tap and it won't be overblown.”

There'll be no ballerinas.” The tour starts at Brighton Centre on November 28 and comes to a ballet-free climax at The O2 in London on December 14. “It will transcend everyone into outer space,” promises Serge. “It really will.” Tickets go on sale this Friday (September 2) at 9am, but O2 customers can get tickets 48 hours before that – text Priority to 2020 for details.



Liam listens to mum...

...while Noel is still seemingly dressed by her

ANDREW WHITTON, EVERETT, EROTOME, XPOSURE



# SPEED DIAL ANDY BURROWS

*He's been working with Mel C, Tom Editors, Ronson and We Are Scientists. But before all that – and his solo stuff – let's go straight to the big question, shall we?*

**Hi Andy. So, let's talk Razorlight. What d'you make of the new line-up? And that hat!**

"I haven't heard any of the songs, looking forward to the record, though. The bass dude wears a good hat, it's a strong look!"

**Johnny told us recently that he was "still processing" having known you. How do you respond to that?**

"That's fair enough, I guess. We went through a lot together and we achieved a great deal. We were really close."

**Are you two on speaking terms?**

"Nope. We haven't spoken since the day I left. He seems very happy with his band now, though, which is good."

**What about these rumours you're working with Mel C?**

"We did a day's writing, that went well, and then we went out to watch Mark Ronson & The Business Intl at Abbey Road and we got ridiculously drunk and we then got in the studio far too late and never finished the song. That was the Andy Burrows/Mel C writing session. I don't think it's on her album."

**OK, but speaking of Ronson, you are doing stuff with him, right?**

"We were messing around with a band, with him and me and Andrew Wyatt of Miiike Snow, but it's taken a back seat of late. Miiike Snow are making their record and Mark's been doing all kinds of stuff,



like working with Rufus Wainwright. That was at the beginning of the year – maybe it'll see the light of day."

**What about We Are Scientists? Is there a new album on the way?**

"We've started. We did some recording in LA last week – that went well. Keith is bugging off to do a bit of writing and

then we're gonna get back in [the studio] in October and hopefully finish it in January."

**And solo stuff? Tell us about this new single you're doing.**

"It's another one of my

overdramatic relationship breakdown songs! It sounds a lot more jolly than it is. I'm in the middle of doing the album at the moment. I'd like to release it next year, pre-summer. I'm doing bits and bobs with different people and some of it sounds a lot like 'If I Had A Heart' and some of it sounds different."

**Also you've been tweeting a bit about this project with Tom from Editors – how do you know him?**

"I knew his girlfriend Edith [Bowman] years ago, and me and Tom are friends – we live just up the road from each other and we started going to the pub together."

**What made you work together?**

"We were doing the I Am Arrows tour last year, and he came and sang that Black tune, 'Wonderful Life' a few times. All of us kept saying we should get in the studio and record and we never did. Then about eight months later he sent me a demo of a really different version of it – a bit Tom, and a bit dark. My ears pricked up, I was like, 'Wow, this is stunning!'"

**When will the album come out?**

"I think December – it's slightly festive."

**Are there jingle bells?**

"As yet there are no jingle bells, but it's not too late, there's another week of overdubs, so we may put them in at NME's request. I'll put a credit for you in there."

## OTHER 'CREDIBLE' SPICE GIRLS COLLABORATIONS

**Mel B & Missy Elliott**  
These two worked together on the first-ever Spice Girls solo single 'I Want You Back'. It hit Number One and things went downhill from there...

**Geri Halliwell & New Radicals**  
Gregg Alexander of indie one-hit wonders the New Radicals produced a solo track for Ginger Spice. The world, sadly, failed to care.

**Emma Bunton & the girl from Ipanema**  
Baby's second album, 'Free Me', saw her flirting with the bossanova canon of Astrud Gilberto. It was, literally, not terrible.

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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson

Singer Fred (middle): Once, twice, three times a frontman...



ABOUT  
TO  
BREAK

## SPECTOR

*The man formerly known as Fred Les reconnects with his past to forge a Killers-shaped future*

**S**uch is the resilience of Spector singer Fred Macpherson, you imagine that if you smashed him in the face repeatedly with a cricket bat he'd merely jerk back up, momentarily readjust his glasses, and carry on with whatever he'd been doing before.

Whatever he was doing before is quite a lot. If there's a niggling feeling that you recognise him, it's probably because you were au fait with his Libs-lite also-rans Les Incompétents or black-clad Hoxton doom-ites Ox.Eagle.Lion. Man. Neither band would ignite, so after Ox.Eagle swallowed the suicide pill (Fred: "We'd just finished writing an 11-minute song called 'Father To Son' inspired by *Gladiator*. Time to take a break...") the frontman decided to stop pretending to be Nick Cave's nephew and began writing songs inspired by the music closest to his heart.

"It was about trying to connect with what music was from 2001 to 2003 – The Strokes, The Rapture, The Von Bondies, Yeah Yeah Yeahs, music for my 15-year-old self," he explains. "That's in my blood – and always will be."

With the songs in place Fred's old bandmate, ex-Les Inc guitarist Christopher Burman, convinced him to piece together another band at the end of 2010, enlisting drummer Danny Blandy, synth/guitar player Jed Cullen, then bassist Thomas Shickle after spotting his picture online (Fred: "I saw pictures and thought he's the kind of guy I'd like to get involved. A lot of girls knew him but I didn't see any guys who knew him, and that was a good sign").

The result of those songs is whooping, synth-laden rock reminiscent of The Walkmen mainlined into The Killers' chugga-train drive, as demonstrated best on debut single 'Never Fade Away'. An album is due to be recorded before the year ends and should be out at the start of the next one, thanks to a reportedly *massive* deal with Fiction. Musically, as Fred explains, their ambitions are simple but direct: "It's about the misery of trying to have a good time. Going out at the weekend, trying to forget working, but ending in this dark netherworld that's probably worse than working five days a week." *Jamie Fullerton*

### NEED TO KNOW

**BASED:** Dalston, London

**FOR FANS OF:** The Vaccines, The Killers

**SEE THEM LIVE:** Catch the band this September – they play Leeds (11), Sunderland (17) and London (26)

**BUY IT:** 'What You Wanted' (single, out September 19)

**BELIEVE IT OR NOT:** Fred says he's "fine" with the band being called the "Dalston Kaiser Chiefs" – which is handy, as Spector are set to support Ricky and co in Leeds next month



# The Buzz

The rundown of the music, videos and scenes breaking forth from the underground this week



## 1 BINNACLE FESTIVAL

Wanna see the best new bands of the summer *without* having to spend months traipsing around every puke-sodden sweatbox in the country? Binnacle Festival is for you. Taking place at London's Old Blue Last on October 15-16, Binnacle already has a stellar line-up (still growing) featuring a frankly pulverising number of the most exciting new acts on earth right now. As well as grunge-meets-ELO stalwarts Gross Magic (pictured), expect to catch the melodic weirdness of Childhood, the sultry promise of Carousels and an array of fast-rising future Radar hopefuls like Regal Safari, Active Child and Acid Glasses (making their UK debut). For more line-up and ticket info, see [Binnacle.info](http://Binnacle.info) now.



## 2 SISSY & THE BLISTERS

The Guildford four-piece are like a toytown version of The Horrors (circa their first album). After a couple of low-key singles they're back with 'Let Her Go', released on October 3. Head to [NME.COM/blogs](http://NME.COM/blogs) now to watch the video - charmingly filmed in a ruinous abandoned flat which doubles up as the drummer's home.



## 3 MODERN PRIMITIVES - 'IT'S A MAN'S, MAN'S, MAN'S WORLD' VID

There are at least three men in Charlotte, North Carolina, banking capital of the south-eastern US, who won't be suiting up anytime soon. Modern Primitives' scuzzy live cover of James Brown's classic shows them not much reinterpreting as *violently upending* it.



## 4 TASHAKI MIYAKI

With only a handful of tracks currently online, the swoony Los Angeles group have recently started randomly uploading new songs to [Tashakimiyaki.bandcamp.com](http://Tashakimiyaki.bandcamp.com) - but only for a few days at a time. Current Radar favourite 'Best Friend' is undeniably worth your attention, though - just make sure you get it quick.



## 5 CAGED ANIMALS MAKE FRIENDS AND TOUR

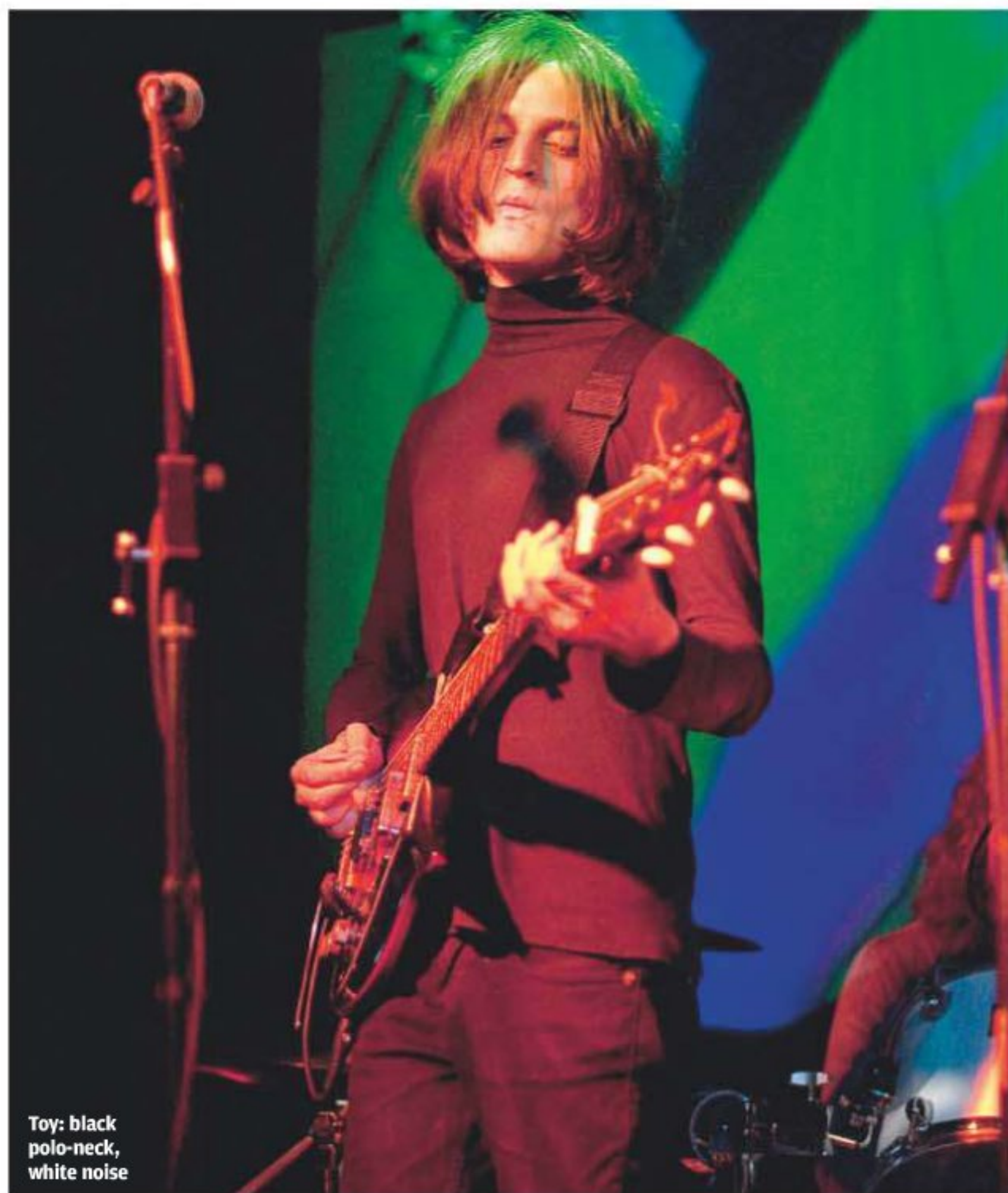
ESG-soundalikes Friends teaming up with Brooklyn nutjobs Caged Animals for their debut UK shows is certainly one for the diary. Starting in Manchester on September 27, and hitting London three days later, this one's very possibly the double-headed US-to-UK buzz tour of the year.

## BAND CRUSH



*Baxter Dury on his favourite new band*

"Luca C & Brigante are two youngish Latin dudes with a flair for atmospheric songs with Balearic overtones. They're camped between London and Ibiza and the music strongly reflects each place. It's politely psychedelic with a cloud of comedown blissfulness floating through it. It's brought my attention to a genre of music I had previously ignored, and I'm most grateful for that."



Toy: black polo-neck, white noise

# TOY

HOXTON BAR & KITCHEN, LONDON  
TUESDAY, AUGUST 16

## CAUGHT LIVE

The Hoxton Bar & Kitchen might be an unforgiving black box that whiffs slightly of socks and mildew, but Toy seem to treat it like some kind of prism, filling the room with colourful, psychedelic sounds. Their haircuts - suggestive both of '70s nookie guide *The Joy Of Sex* and the sort of musicians who spent much of the same decade holed up in English country cottages discussing fairies - are not exactly a good indicator of what to expect from this four man, one lady group. But neither is the patronage of The Horrors, who are watching tonight and will shortly take Toy out on tour.

Instead, we're washed in the excitement of a band discovering itself, brimming with ideas - taut Peter Hook bassline here, folk flourish there, then a motorik build and the heady, distorted joy of 'Left Myself Behind' to close the set with. A carefree lo-fi sensibility for 'Lose My Way' is, well, what it is: Pavement sung by a good-looking

European in a black polo neck, smarter and better formed. 'When I Went Back' is very much of the English shoegaze tradition, but with the gas and whimsy condensed and drained away. 'Bright White Shimmering Sun' and 'Kopter' point to a kinship with Wire, who in the '70s managed to combine the thrum of punk with kaleidoscopic visions. Like Wire, Toy understand that psychedelia isn't signified by hair, or wiggling out, or addled caravan yarns,

*They treat the room like a prism, filling it with colourful, psychedelic sound*

but comes with artful darkness and shimmering minimalism.

The songs are sometimes still brittle sketches, but the likes of 'Clock Chimes' suggest they are draughtsman's plans around which something wonderful - with time and care - will surely form. And when they are ready (hopefully not overly packaged with an EC safety label stuck on the bottom) Toy will be perfect playthings. As things currently stand, they're not far off. **Luke Turner**



## VERSUS

PETER ROBINSON *Us*  
**RIZZLE KICKS**

*Olly Murs' new best mate Jordan Stevens proves himself to be the politest man in pop*



FYI

• "He's just very genuine." It's going to take more than that on the Olly front, sorry 'Rizzle Kicks'

• "When I was growing up and people still bought albums in shops." There's a quote to cheer up anyone working in music retail

• The greyhound stadium Jordan refers to is a stadium where greyhounds race each other, not a stadium actually made out of dogs

**Hello, Jordan.**

"Bongiorno! I'm just in the studio and I've just stood up... and now I'm on the patio area."

**A PATIO! How swish.**

"Well, we're in Shepherds Bush, I don't know how swish that is..."

**It's good to stand up when you're doing a phone interview.**

"If anything I will need to sit down to calm things down. I get a bit animated. I did have one interview where the interviewer asked something about female attention after gigs and I said we were continuously orbited by 12 stunning supermodels which made it difficult to get into places because of lack of room. Which was a good answer, I think."

**I'd give it six out of 10.**

"[Laughs] We've got a lot to learn about comedic responses."

**So, Rizzle Kicks are the pop champions of the summer.**

**You've had a hit record of your own, plus you've helped make it acceptable to like an Olly Murs single. You are certainly involved in Olly's 'new acceptability'.**  
"Oh, that's cool!"

**He's generally a bit annoying.**

**But you have been present at the point where he is not annoying.**

"Well, that's great. I'm glad that the people who perhaps don't think so highly of Olly think that we've brought out the better side of him."

**Are you on the verge of telling me that he's alright really and is, in fact, a lovely guy?**

"I'm not on the verge, I'll tell you straight up! He's genuinely... you know how there's some people who are just nice? I know that nice is a boring word, but he's just very genuine. You'd have to be a massive dickhead to dislike him."

**You know the phrase, 'If loving you is wrong I don't want to be right'?**

"Yes."

**I'm thinking, 'If liking Olly Murs means I'm not a dickhead, I don't mind being a dickhead'.**

"[Roars with laughter] I would like to say, I didn't actually call you a dickhead, I meant people who had a problem with him as a person. You were commenting on his music, no?"



**Well, a bit of both really.**

"Oh dear, I'm sorry. I didn't mean that at all."

**We're only a few minutes into the conversation and you're already calling me a dickhead. That has to be a new record.**

"[Laughs more] I don't mean that!"

**You're a very polite pop star.**

"Thank you."

**Obviously you're on your best behaviour now, but are you really a deeply unpleasant person?**

"I don't think I'm unpleasant. I'm quite good with social stuff – saying hello to people, talking bollocks. I could talk about anything, really."

**How do you stop a conversation?**

"I just cut it off. Just go, 'Good to see you', then start to walk. But you need to make sure you're going in the opposite direction from the person you're stopping the conversation with. It doesn't work if you say 'bye' then have to walk with them!"

**Your single is good, but is the album going to be shit?**

"We all know that that's often the symptom of a first album – when I was growing up and people still bought albums in shops, you'd buy an album off the back of a single, but the bottom line has to be that you like it and then you hope everyone else will like it."

**What if you make an album and nobody likes it?**

"I'd go back to working at the greyhound stadium I was at before this."

**Good to see you.**

"Bye!"

THIS  
WEEK'S  
TOP 20THE  
NME  
CHART

- 1 13 BOMBAY BICYCLE CLUB  
'SHUFFLE'  
Island
- 2 27 THE RAPTURE  
'HOW DEEP IS YOUR LOVE?'  
DFA
- 3 11 FOSTER THE PEOPLE  
'PUMPED UP KICKS'  
Columbia
- 4 16 NOEL GALLAGHER'S HIGH  
FLYING BIRDS 'THE DEATH OF  
YOU AND ME' Sour Mash
- 5 12 METRONOMY  
'THE BAY'  
Because
- 6 4 THE STROKES  
'MACHU PICCHU'  
Rough Trade
- 7 21 TOM VEK  
'AROUSÉ'  
V2
- 8 19 KASABIAN  
'DAYS ARE FORGOTTEN'  
Columbia
- 9 20 LANA DEL REY  
'VIDEO GAMES'  
Stranger
- 10 18 RED HOT CHILI PEPPERS  
'THE ADVENTURES OF RAIN DANCE  
MAGGIE' Warner
- 11 9 TWO DOOR CINEMA CLUB  
'UNDERCOVER MARTYN'  
Glassnote
- 12 26 CAGE THE ELEPHANT  
'RIGHT BEFORE MY EYES'  
Jive
- 13 14 ARCTIC MONKEYS  
'THE HELLCAT SPANGLED  
SHALALALA' Domino
- 14 1 THE DRUMS  
'MONEY'  
Island
- 15 31 HOWLER  
'I TOLD YOU ONCE'  
Rough Trade
- 16 3 CULTS  
'GO OUTSIDE'  
Columbia/In The Name Of
- 17 22 FOSTER THE PEOPLE  
'CALL IT WHAT YOU WANT'  
Columbia
- 18 8 KATY B  
'WITCHES BREW'  
Columbia
- 19 6 TRIBES  
'SAPPHO'  
Island
- 20 5 FOO FIGHTERS  
'ARLANDRIA'  
Columbia

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NME RADIO  
PLAYLIST

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'White Nights'
- MARINA & THE  
DIAMONDS  
'Radioactive'
- MILES KANE  
'Come Closer'
- FOSTER THE PEOPLE  
'Helena Beat'
- EDWARD SHARPE &  
THE MAGNETIC ZEROES  
'Home'

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional high street retailers, internet retailers and digital music service providers. Singles are eligible for the NME Chart if they have featured on the playlists of NME Radio or TV, or in NME Magazine.

OFFICIAL  
charts company



LEEDS  
2011  
READING  
2011

ULTIMATE REVIEW

# Making a SPLASH

*The old guard put on some supermassive shows, but it was the next generation, led by The Vaccines, who owned the weekend*

**T**here was something special in the air this year. On a bill stuffed with big guns that many of the new generation of bands would have seen on Reading and Leeds stages a decade ago as punters, 2011 went some way to ushering in some new heroes.

Friendly Fires in Leeds comfortably upstaged Interpol, then Elbow, then almost even Muse (who saved themselves with the hits at the end); nobody was really talking about Pete Doherty's set – they were too busy raving about Bombay Bicycle Club

causing pandemonium while Jimmy Eat World were plodding away on the Main Stage; The Vaccines drew almost double the crowd Liam Gallagher and his Beady Eye did in Reading, and their two Horrors team-ups upstaged My Chemical Romance's dalliance with Brian May.

It was all in the spirit of a weekend that ended up being a celebration of the great new albums we've had this year – 'Skying', 'The English Riviera', 'What Did You Expect From The Vaccines?', 'Last Night On Earth', 'Pala' and all the ones that are still to

come (Bombay's 'Different Kind Of Fix' songs sounded awesome).

Not that the old guard were entirely slacking, mind: the Pulp/Strokes double-header was exactly the hit-fest we all wanted it to be, and served as a fitting centrepiece. But, as is the case with all the best years of Reading and Leeds, the highest highs were to be had in the massively overstuffed tents, watching the bands who were quite patently going to make the step up to the major leagues this time next year.

Not least The Vaccines. No wonder they felt like celebrating...



**ON YOUR OWN**  
"Hands up if you wanna hear  
'Space Dementia' again"

# IMPERFECT SYMMETRY

To play their second album in its entirety was a brave way to mark 10 years since its release, and **Muse** just about got away with it – but it was the greatest hits that really shot for the stars

**MAIN STAGE, LEEDS, FRIDAY**

From Muse's point of view, coming off the end of an album that's now almost two years old and with one eye on getting into the studio to record its follow-up, there was no compelling reason to headline Reading and Leeds this year. If they were going to do it – so the reasoning must have gone – it would have to be something special, something seminal, something people hadn't seen at one of their umpteen previous engagements at the festivals and football stadiums that have become like homes from home.

Even so, the announcement that their 'something special' would be to play

the whole of their second album – 10 years old last month – was a bit of an eyebrow-raiser. The current vogue for playing classic albums in their entirety is not one you'd expect Muse to embrace, if only because it acknowledges – however subtly – a certain sort of regression, a coming-to-terms with the fact that you're not quite as good as you used to be. However great the album in question, however triumphant the gig itself might prove, these shows can still feel like a celebration of Sick Boy from

*Trainspotting's* unified theory of life: had it, lost it, gone forever. Given their habit of making each new endeavour more ambitious and outlandish than the last – not to mention the fact that they're

*"It's 10 years since 'Origin...' We fancied playing the whole fucking thing"* **MATT BELLAMY**

still very much in their prime – such nostalgia seemed out of character. 'Origin Of Symmetry', too, is a strange choice of album for a gig like this. It

wasn't their debut (although playing 'Showbiz' from start to finish is hardly the stuff of which great festival sets are made), their biggest-selling (that's 'Black Holes And Revelations') or even their best (it's all subjective, but 'Absolution' gets our vote). In terms of their career, however, it's probably their most important, standing out as the Muse-iest Muse album, the template for what they'd later become. But for the entry-level fans who hopped on the bandwagon after the last two albums – ie, the people who repeatedly fill Wembley to see them – it's a hard sell.

Tonight, then, is an oddity: a curate's egg of a set from the biggest band in Britain, not in a small one-off venue,

## 5 REASONS To Love MUSE



### THEY'VE GOT THE CHOPS

**JACK SAVIDGE,  
FRIENDLY FIRES**

"We've supported them on tour, they're just great – a tight rock band with real chemistry. And the drummer's amazing."



### SOMETHING TO BELIEVE IN

**OMAR SOULIMAN,  
27, SHEFFIELD**

"There's no-one like them. It's amazing that after only about 12 years or so, Matt Bellamy is a proper rock legend."





### WHAT A FINALE

Jonny Wilkinson came on at the end and scored a shitload of points



### GIANT EXPLODING EYEBALLS

Not what you want to see as 'festival euphoria' kicks in



### THE BIG SEND OFF

One last epic guitar solo was too much for Leeds' humble electrical set-up

but to 50,000 people. And we'd be lying if we said it was entirely successful.

Credit where it's due, though: the show looks back-to-front, top-to-bottom, balls-to-the-wall spectacular. The set-up is constructed behind a vast curtain that is raised in tandem with the twinkling piano line of 'New Born' to reveal a physical recreation of 'Origin...'s cover, with those distinctive esoteric antennae-cum-giant tuning forks erected all over the stage.

They promised to push the envelope of what was possible at a festival, and given that the whole thing was thrown up in 45 minutes, we'd say they've succeeded. And that's before we even get to the flame cannons that erupt during 'Megalomania', or the eye-popping visuals projected throughout. The thought that's obviously

gone into the production and the attention to detail on display – even the fretboard of Christ Wolstenholme's bass is studded with LEDs – is remarkable.

### SETLIST

- New Born
- Bliss
- Space Dementia
- Hyper Music
- Plug In Baby
- Citizen Erased
- Micro Cuts
- Screenager
- Darkshines
- Feeling Good
- Megalomania
- Uprising
- Supermassive Black Hole
- Hysteria
- Time Is Running Out
- Helsinki Jam
- Undisclosed Desires
- Resistance
- Starlight
- Stockholm Syndrome
- Knights Of Cydonia

Musically, too, it starts off superbly, with 'New Born's' jackhammering guitar riff and the towering, ethereal 'Bliss' providing an oasis of familiarity. 'Space Dementia', however, a sprawling slice of prog-baroque barminess that hasn't been seen on a setlist since about 2006, is met politely but hardly ecstatically. The ultimate irony is that, despite a mood of ambivalence that sets in among certain sections of the crowd (three songs in, the guy next to us is already calling out for 'Hysteria'), it's the less celebrated tunes that are most interesting, at least to our ears. 'Plug In Baby' and 'Feeling Good' are great and all, but it's not like you'll never hear them live

again. That doesn't apply to songs like 'Micro Cuts' or 'Darkshines'.

"We're celebrating 10 years since 'Origin Of Symmetry' came out," explains Matt Bellamy for all those still wondering what's going on after 'Citizen Erased'. "We fancied playing the whole fucking thing." An acquired taste it may be, but 'Origin...' only comprises half the set; the second hour, which kicks off with 'Uprising', is almost comically overstuffed with massive tunes, reeled off with a debonair nonchalance. If the first half was characterised by the uncertainty of its success, the second is as sure a thing as it's possible to play at this festival.

'Supermassive Black Hole', 'Time Is Running Out', 'Starlight'... it's the mother of all safety nets, and the band themselves look a little more at ease on such familiar turf; without wishing to imply that his performance is in any way

phoned-in (it's not) Bellamy probably could be lowered blindfolded into a pit of bloodsucking weasels and still send 'Knights Of Cydonia' spinning into the stratosphere. The second half is everything the first one isn't: populist, comfortably familiar, and far more suited to the occasion. Not to play

those songs would be about as ballsy a move as Muse could pull off, but it would also be a gross dereliction of duty.

Ultimately, though, this evening was always going to be defined by how 'Origin...' played.

The answer? So-so, or as well as could have been expected. For the hardcore, it was a fitting send-off to a much-cherished

album. For the masses, it was probably just confusing. You've got to admire Muse's stones in playing a difficult, cultish album to a huge, hit-ravenous crowd, but thank goodness they hedged their bets. **Barry Nicolson**

*The second hour is almost comically stuffed with massive tunes*

### THE GRAFT

TARA HARDING, 21, MILTON KEYNES

"I loved it, they just put so much effort in. The staging, the lighting – they're up there with Metallica, but they're representing the UK."



### THEY KNOW HOW TO PUT ON A SHOW

PAUL TURP, 25, ELLESMERE PORT

"A great headline band. The best bit was 'Plug In Baby', followed by the fireworks!"



### 'ORIGIN OF SYMMETRY'

BRENDON URIE, PANIC! AT THE DISCO

"We listened to that album all the time and learnt a lot. And their live show was amazing."



Brendon was 14 when 'Origin...' came out – back when he wasn't 'not emo'





Don't go towards the light, Julian

# PULP VS THE STROKES

*The big question of the weekend: who would triumph between the co-headlining heavyweights? But it was when they came together onstage that Reading's real 'I was there' moment arrived*

## MAIN STAGE READING, SATURDAY

"I am not Jesus," Jarvis Cocker once declared in song, "*Though I have the same initials*". He's not the only one. Julian Casablancas, too, knows what it is to be mistaken for The Messiah, both alphabetically, and as a generational figure onto whom people project their hopes and dreams. It's not the only uncanny coincidence

in tonight's 'co-headline' set-up. At Reading 2002, the bill was topped for the first time by The Strokes. Just underneath them, Pulp. Arguably, both bands are now in even stronger positions than they were back then. Pulp come to us having received some of the strongest reviews for any reunion tour ever. There was that Glastonbury secret show, of course, that came close to matching their '95 set in terms of inducing mass euphoria. And Julian's

lot? Well, while 'Angles' didn't catch the wind as much as they'd hoped, The Strokes now have four albums to choose from rather than just playing their first record end-to-end and back again.

Anniversaries and weird serendipities hang heavy in the air. It is exactly 10 years to-the-bloody-day since 'Is This It' received a UK release. It is 17 years to-the-bloody-day, as Jarvis reminds us several times, since Pulp first played Reading. "I remember shitting myself

trying to finish the words to this particular song just before we were about to play," Jarvis tells the crowd. That song was 'Common People'. It was the first time they'd ever played it. "My friend turned to me afterwards and said: 'You've written a one there.' A one. The one. The glittering millstone round their necks – "If we're only remembered for this song that's fine. Black Lace are only known for 'Agadoo'" – that they wear with such



## When JC met JC

*Backstage with the Cocker/Casablancas dream team*

**ANDY WILLISHER, NME PHOTOGRAPHER:** "There had been rumours all morning that The Strokes had been grounded in New York due to Hurricane Irene, so it was a relief to see Julian walk into the catering tent at about 6.30pm. He arrived first for the photoshoot, too, which was backstage by

both bands' dressing rooms. He seemed pretty nervous until Jarvis arrived, at which point his mood completely lightened. Jarvis and Julian greeted each other by shaking hands (Julian told me they had met once before), but as soon as the formalities were over, they started joking around,

dancing, holding hands and putting their arms around each other. After the photos were over, they went off for a quiet chat. I overheard something about a cover version, but didn't realise until they were both onstage together that they were plotting a Reading and Leeds collaboration!"





# Pulp Vs The Strokes

## BANTER

Sample: "You have to admire a guy who can keep a tongue on a vagina so long."

Like a man from outer space trying to sell you a timeshare.

## CROWD

Not as big as you might have thought. More restless than you might think.

Pretty big. Buoyed by the cancellation of Jane's Addiction's slot on the NME/Radio 1 Stage.

## SHOES

Restrained loafers and sensible boating-style shoes. But what did you expect?

You have to be a high-ranking rockstar to be legally allowed to own Julian's lime-green trainers.

## BIGGEST ANTHEM

'Common People' - everyone pretty much rips their own faces off with sheer joy.

'Last Nite' - Still the boozy Radio 1-facing facade to their arsenal.

Looking down on the 'Common People', Jarv?

good grace comes inevitably last, in a set that he and Pulp have mapped out to be as crowd-pleasing as humanly possible.

At the same time, drawing so strongly on the 'Different Class' tracks, they're a little less fan-pleasing. The hardcore might like to be treated to a 'Lipgloss', or maybe even a 'Weeds' - a far more sage nod to broke-ass Britain than the dedication of 'Joyriders' to "all those people who were playing real-life *Grand Theft Auto* the other week". The nerds do at least get their specialness in the form of Mr Richard Hawley, who sneaks onstage with a guitar sometime around 'Sunrise'. A great set, if not quite the stone-cold classic we were all anticipating.

While Jarvis is all silver-tongued tangents, tales about the invention of petrol and monitor-humping joygasm, his opposite is, well, if you had to choose nine words to describe Julian Casablancas, they'd probably be "not too good at all that talking and stuff". He never makes it easy on himself. "...I'm just staring at people. It's what I do. I'm an observer..." "We don't care... I mean, I apologise..." are some of his more intelligible non-sequiturs. He seems to want to connect - practically

yearning to - but there's another part of him that, even here, can't let go of the awkwardness. At times you just want to jump past the security, clamber up there and shake him.

Thank god, then, that Julian can fall back on being helmsman of a peerlessly great rock'n'roll band. Ten years and 22 hours into its life, 'Is This It' remains as fresh as the day it was born. The band would seem to agree; eight of its 11 tracks are aired tonight. Back in 2003, Julian was reported to be dishing out instructions to Gordon Raphael to "make the drums sound like they're from 2012". As it stands, one year away from that, only three of 'Room On Fire's songs are making it into the setlist.

'Juicebox', by contrast, gets a massive reception - far from being the underwhelming comeback it seemed at the time, it's mutated into one of their finest hours. Only the 'Angles' stuff sounds a bit roughed-out -

even the future-tropicalia of 'Macchu Picchu' struggles for traction.

"Oh... I'm gonna fuck this up..." Julian mumbles, after 'Alone, Together'.

"Give it up for The Jarv..." And lo - there is The Jarv (Cocker himself), tweeded up and ready to pitch in on

a cover of The Cars' 'Just What I Needed'. It would be One Of Those

Immortal Festival Moments if it weren't for the mic troubles (Julian's vocals are coming through insanely loud, Jarvis' whisper-quiet).

Instead, it has to settle for being Pretty Great.

Julian and co arrived onstage 20 minutes late, so

by 11:35 stage managers are staging impromptu conferences with the band between songs. At 11:45, their curfew-busting going full-blown criminal, they exit with a red-blooded 'Take It Or Leave It'. Amen to St Jarvis and all that, but for delivering 18 shimmering reasons why we should still care about them, tonight The Strokes win by TKO. *Gavin Haynes*

Both are arguably in a better position than they were in 2002

## THE VERDICT



**ROBBIE THORNTON**

"I thought Pulp played to the crowd much better than The Strokes tonight."



**AMY SMITH**

"I liked Pulp, but The Strokes were the whole reason I came here this weekend. I loved their show."



**NICK SANTRY**

"The Strokes hands down. They're with the times and Jarvis just isn't. He was good though."



# KILLJOYS' REVENGE

Last time around it ended in piss, broken glass and ignominy. In 2011 *My Chemical Romance* come back fighting and prove they know how to throw one hell of a party

Hell demanded the  
sturdiest boots  
known to man



## MAIN STAGE LEEDS, SATURDAY

**S**o I come out, I look like a super creep, I have white hair, everything about me says, 'Throw piss at me.' You can call Gerard Way many things, but don't accuse him of not being self-aware. He's talking backstage at the midpoint between two career-defining shows at Reading and Leeds 2011, remembering the last time his band, My Chemical Romance, played here,

back in 2006. He can laugh about it now.

"It's not simply, 'We got bottled because everybody in the fucking world hated us.' We had to play after goddam Slayer! 'The Black Parade' hadn't come out and nobody had heard it. So we came out and there's about 15-20 kids who were diehard metalheads saying stuff, and I am in an extra combative mood and I say... 'Alright Reading, fuck it, give me all you've got!'"

Most people in that situation might have a little cry and move on. Not Gerard Way. Gerard swore to his brother Mikey that he wouldn't come back to this festival without headlining. He then made sure his band became amazing and popular enough to one day get booked to headline. So when that dream came true, he did the logical thing under the circumstances and referred to Queen. Queen, you see, were famously bottled in Paris one year.

A defiant Freddie Mercury had sworn to return as the biggest band in the world. Gerard made the only rational decision one could make in that situation: he pinched producer Rob Cavallo's phone book, copied down Brian May's email and sent a whoring message out, explaining their dilemma. A dialogue developed. Gerard posited the idea of Brian joining them onstage at Reading. Brian had various questions. It was nailed with Brian's immortal line: "Now we've got the costume sorted, the rest is easy."

Saturday afternoon, Leeds Festival, and Gerard Way is describing Reading 2011 as the greatest show of his life. So we push him for expansion. "The best shows are the ones where there's a lot riding on it and everything to lose and the unknown, you

don't know what's gonna happen. All we focused on for six months was making that as bright and brilliant and wonderful and colourful as we could. I remember that last interview we did I said when the temperature is up for us, then that's when we shine and so to come out to that reaction, and to give 'Danger Days...' the proper show that it deserved – that was what

was in my head when we made the record, to give it the colour and the party and the danger, just to colour up on the world."

And so it was. Having made such a big pre-show of their Fabulous Killjoy alter egos, MCR had spent their entire touring campaign playing them down. But now, Party Poison, Fun Ghou!, Kobra Kid and

Jet Star make their first ever public appearance, and yet stuttering behind the stage, smoking ill-advised pre-show fags while hoiking his arse-crack-chafing leather pants into a comfortable space, Gerard confesses: "We played at T In The Park and I went to see Deadmau5, and there were kids with road-flares and laser pens, and I was jealous. Because that was what I had envisaged the whole of 'Danger Days...' as being, just colourful anarchy.

And that's what we got last night."

Colourful anarchy works for MCR, judging on the fireworks and pink smokebombs that greet 'Na Na Na (Na Na Na Na Na Na)' as it boings into 'I'm Not Okay (I Promise)'. But what's remarkable is how they maintain that level of adrenaline after the initial expensive flourish, and everything falls wildly into place. Because

pyro exists only to support the song. Witness further comic-book-stadium redemption of 'Famous Last Words', the idiotic punk of 'Teenagers' and, for its live debut, the post-nuclear thunderballad 'S/C/A/R/E/C/R/O/W'. And that's the truth of it. At the end there's the 'Cancer' song and 'Welcome To The Black Parade' and confetti cannons. Confetti cannons!

Always good. But what really shines is that we have truly never seen any band, ever, try and give so much to any performance ever. And that counts.

To witness Gerard, as he leaves for the bus: "I want youth, I want chaos, I want love affairs, I want people falling in love, I want people proud of their favourite fucking punk band they saw in a basement. It's what I wanted. And I got it."

Dan Martin

Gerard  
swore he  
wouldn't come  
back to this  
festival without  
headlining



A triumphant return,  
(ie, far less piss onstage this time)



It's much easier to  
concentrate without  
bottles being  
thrown at your head





Emily considered cancelling Glasto when she discovered oil at Worthy Farm

## WAY OF THE GAZELLE?

The rest of the bill does its best to get inside the heads of MCR. The results are a bit weird...

### KYLE FALCONER, THE VIEW



I get power from the animal spirits when I'm at

festivals. At T In The Park I am the lion, and at Reading and Leeds I am the monkey. What is your spirit animal?

Gerard: "We actually talked about this! Mikey's is the shark and mine is the gazelle. I've always had a connection with the gazelle because the gazelle is constantly outrunning its predators. It gets by on speed as opposed to strength. Mikey just can't stand still at all, period. He cannot concentrate on one thing for more than five seconds. And he loves eating people."

### DAVID BEADLER, THE NAKED AND FAMOUS



Who would you marry, bang and kill out of Axl Rose, Bret

### Michaels and Vince Neil circa 1989?

"I wouldn't kill any of them because that would just start a beef, so Axl Rose I'd probably marry. I don't want to bang any of them, but I like all of them. The first record I bought was a Poison record so I have no way to answer that. I'd marry all of them. It'd be a pretty interesting household."

### JAMES BROWN, PULLED APART BY HORSES



What hair dye do you use? Because I want to

dye my hair red.

"It actually comes from Britain, I believe. It's called Fudge, it stays the longest. It's two colours, 'Cherry Bomb' and another kind of orange. It comes in a plastic tube that almost looks like special effects tube. It's a nightmare with pillowcases."

### JOE MOUNT, METRONOMY



Would you like to join us in praising Captain

Strauss and the boys following their rise to Number One World Test Ranking?

"If we were around then absolutely, yeah, because I would also like to learn about cricket too. Maybe we could watch a cricket game and he could explain to me, because I'm American and I find it really confusing. It's fun to watch, but I really don't know anything about what's going on."

### HONOR TITUS, CEREBRAL BALLZY



Who is Gerard Way?

"He's the brother of Mikey Way, the husband of Lyn-Z and the father of Bandit Way."

# "WE'RE MORE THAN APOLOGETIC"

The inside story on *Jane's Addiction's* 11th-hour cancellation, and what happens next

Perry's not going to be jamming with them tonight, he has a throat problem," says a tour manager clearly trained in a sideline as guide to the Jane's Addiction Jamalong Jamboree, "but the others are quite competent musically..." The 10 *NME* competition winners selected to join Jane's Addiction for their pre-gig, warm-up jam nod nervously in a muddy corridor behind the *NME*/Radio 1 Stage, before being ushered into what will transpire to be the only Jane's Addiction performance at Reading 2011. In a Portakabin with a couple of amps and a leaning fern, Dave Navarro, Stephen Perkins and Chris Chaney hammer out fret-shredding funk-punk like they've played every gig of their lives in a glorified train carriage.

Making Perry Farrell's apologies, Dave

takes requests: "Are there any musical Jane's Addiction songs you'd like to hear?" A cry goes up for 'Ocean Size', but our winners are too timid to take the vacant mic, despite Dave's entreaties. "I'm a massive fan of Dave Navarro, love 'Straits', I thought that was an amazing album," says Ben Williams, 27, from Swansea, "but I just can't sing." When Ben requests 'Just Because' then ducks vocal duties, 27-year-old Emily from London steps in to provide soulful frontage to a rapturous reception from Dave, little knowing she'd be the best singer he'd play with today. Rather than recruiting a set-saving front-person though, he's keener on getting to know the fan at the back of the room who wants a picture of his tats. "You can look at these all night long if you want..."

Later on, though, it all goes wrong: Perry "literally can't speak", and Jane's are forced to pull their show at the 11th hour. We speak to Dave, now in his hotel back in London, and you can hear the heartbreak. "We're more than sincerely apologetic to all our fans who came to see us," he says. "We'll definitely make these shows up, I don't know when or where, but we will. We will be back."



Our competition winners see the only Jane's Addiction gig at Reading 2011

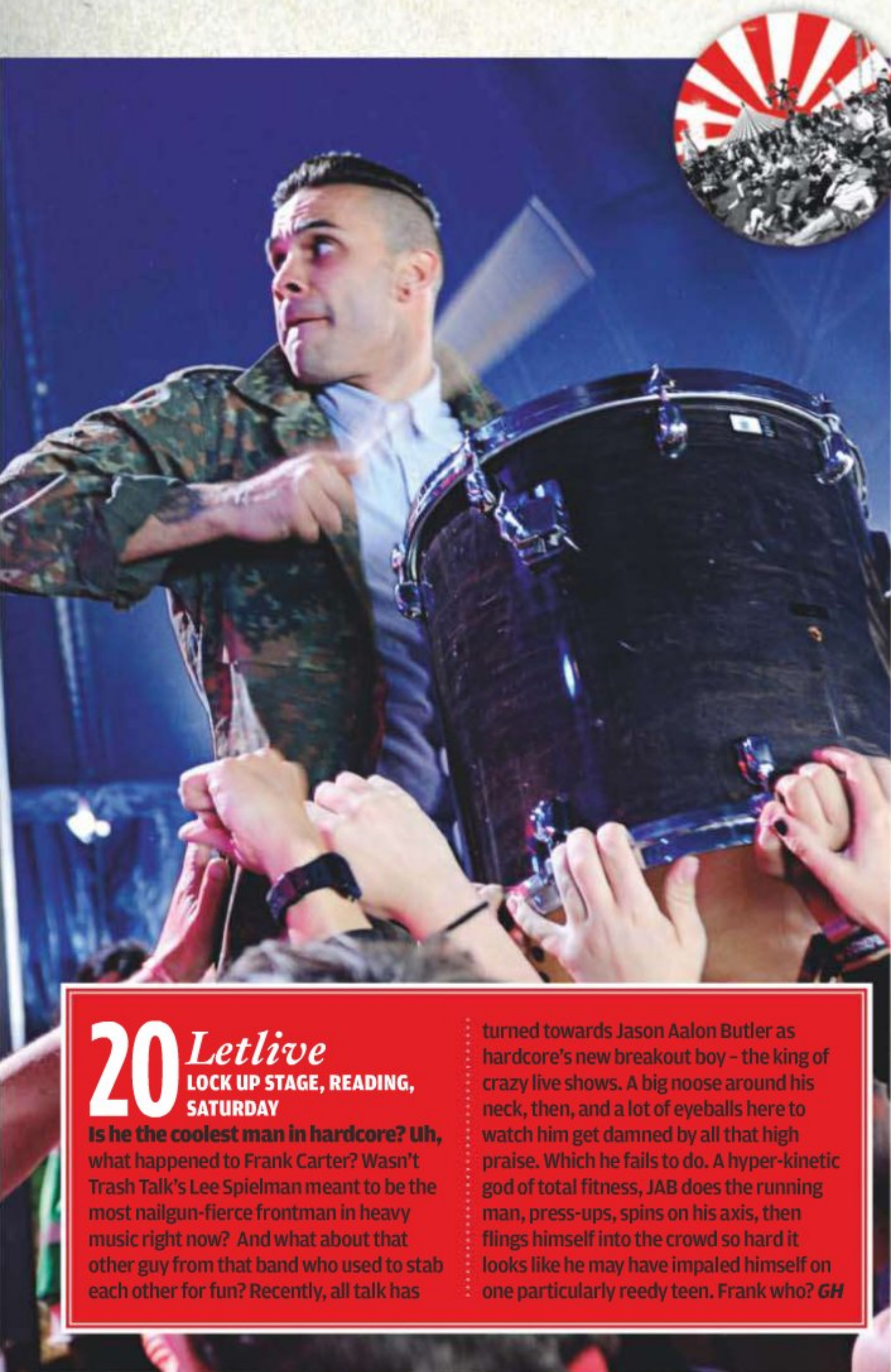


Emily offers her services as the band's last-minute replacement



# 20 SETS YOU HAD TO SEE

From **Two Door Cinema Club** drawing a headline-sized crowd to **Friendly Fires** reinventing the concept of dancing, here's our round-up of the other moments you shouldn't have missed



## 20 **Letlive** LOCK UP STAGE, READING, SATURDAY

Is he the coolest man in hardcore? Uh, what happened to Frank Carter? Wasn't Trash Talk's Lee Spielman meant to be the most nailgun-fierce frontman in heavy music right now? And what about that other guy from that band who used to stab each other for fun? Recently, all talk has

turned towards Jason Aalon Butler as hardcore's new breakout boy - the king of crazy live shows. A big noose around his neck, then, and a lot of eyeballs here to watch him get damned by all that high praise. Which he fails to do. A hyper-kinetic god of total fitness, JAB does the running man, press-ups, spins on his axis, then flings himself into the crowd so hard it looks like he may have impaled himself on one particularly reedy teen. Frank who? **GH**

## 19 **Best Coast** NME/RADIO 1 STAGE, LEEDS, FRIDAY

For all this chat about Bethany Cosentino going country, Bethany going riot grrrl, from this afternoon's performance, it's clear: the new Best Coast direction is Courtney Love circa

1998. Maybe Cosentino's just in a grump - she has been mega-ill, as she admits - but today there's little of 'Crazy For You's' sunniness in the air. The guitars are thick and droney, and all those lovelorn lyrics are delivered as if she'd rather be at home injecting Benylin into her eyeballs. It's dark, and *awesome*. **LS**

## 18 **Foster The People** FESTIVAL REPUBLIC STAGE, READING, FRIDAY

It's always a good sign when the crowd sing along - but it's a sign you've got each and every one of them nibbling from your palms when they're caught humming a *bassline* in unison. And Foster The People's people go just as demented for each and every one of their precision-tooled monsters. **TC**

## 17 **Tribes** FESTIVAL REPUBLIC STAGE, READING, SATURDAY

With rows of fans dressed as trannies (at the band's request), and a striking number of crowd singalongs, Tribes' Reading set is celebratory, to say the least. In their heads they're playing Wembley, and as frontman Johnny Lloyd commands the stage like a total pro, you start realising their full potential. And it feels like the start of something good... real good. **MW**



It's smiles all round when the band realise they did bring a toilet roll after all



Close your eyes, Johnny, or you'll realise you've left Camden



Oliver Sykes: "I can't even see the horizon from here"

## 16 **Bring Me The Horizon** MAIN STAGE, READING, FRIDAY

When Oliver Sykes instigates a festival-wide circle pit, Reading turns into a stampeding Serengeti. Sheffield's Bring Me The Horizon play the usual Reading Rock Day throaty emo rock bullshit, but that's not really the point; in your face Twitter, only punk rock can orchestrate such wanton, exhilarating chaos. **MB**

## 15 **Warpaint** NME/RADIO 1 STAGE, LEEDS, FRIDAY

Last time we were caught skulking round a field in flasher mac and wellies we got a faceful of mace for our troubles, but we've yet to attain fashion icon status like Emily Kokal. The Warpaint guitarist is on scintillating form, and her band's silky midnight jams are powered by the liquid rhythm section of bassist Jenny Lee Lindberg and drummer Stella Mogzawa. **AD**



Warpaint: return of the mac



## 14 *The Joy Formidable*

BBC INTRODUCING STAGE, READING, SATURDAY

"It's always nice to give something back," the band tell *NME* following their impromptu acoustic set for a couple of hundred folks. Celebrating the arena that gave them their Reading debut in 2007, the band smash it, just as they did during their Main Stage slot earlier in the day. That was amazing, but this was the one to see. *TG*



Charlie's kecks: too tight to mention

## 13 *Noah & The Whale*

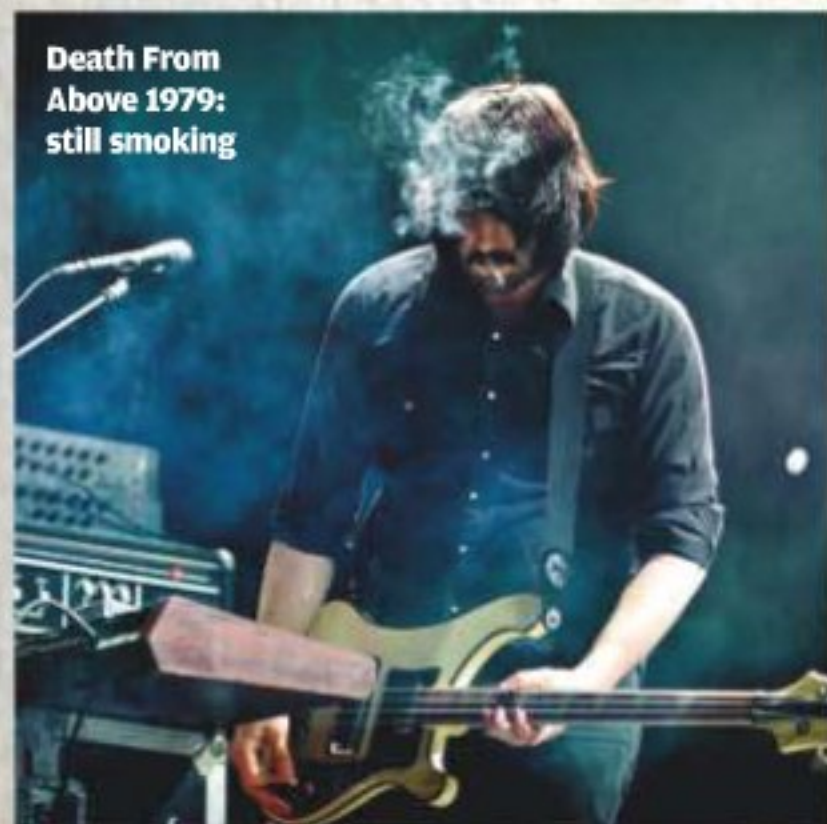
NME/RADIO 1 STAGE, LEEDS, SATURDAY

When they pipe an orchestral 'Bohemian Rhapsody' over the PA you worry Noah & The Whale might be outdone by their intro music. But the set is glorious. The band are clearly vibing off the huge crowd, with Charlie Fink throwing Jarvis-esque shapes to 'Give It All Back' and tossing sweets into the crowd after 'Life Is Life'. *BN*

## 12 *Death From Above 1979*

NME/RADIO 1 STAGE, LEEDS, FRIDAY

DFA 1979 know how it's done. Release one bitching album, split, then reunite for one summer to milk that cash cow hard. 'You're A Woman, I'm A Machine's electroclash-bastardised blues is 57 times gnarlier than anything else today, so no matter that most of the crowd were 12 when it came out, they yelp along to every chug and scrawl. *LS*



Death From Above 1979: still smoking

## 11 *Friendly Fires*

MAIN STAGE, LEEDS, SATURDAY

As we have seen frequently over their triumphant summer, Ed Macfarlane is a hard dancemaster, and even the near-endless drizzle can't stop those hips. 'Live Those Days Tonight' provides an early weekend highlight, Jack and Edd perfecting their damp sex faces as Mr Macfarlane strives to thrust the festival to the next level via the medium of crazy dancing alone. *EM*

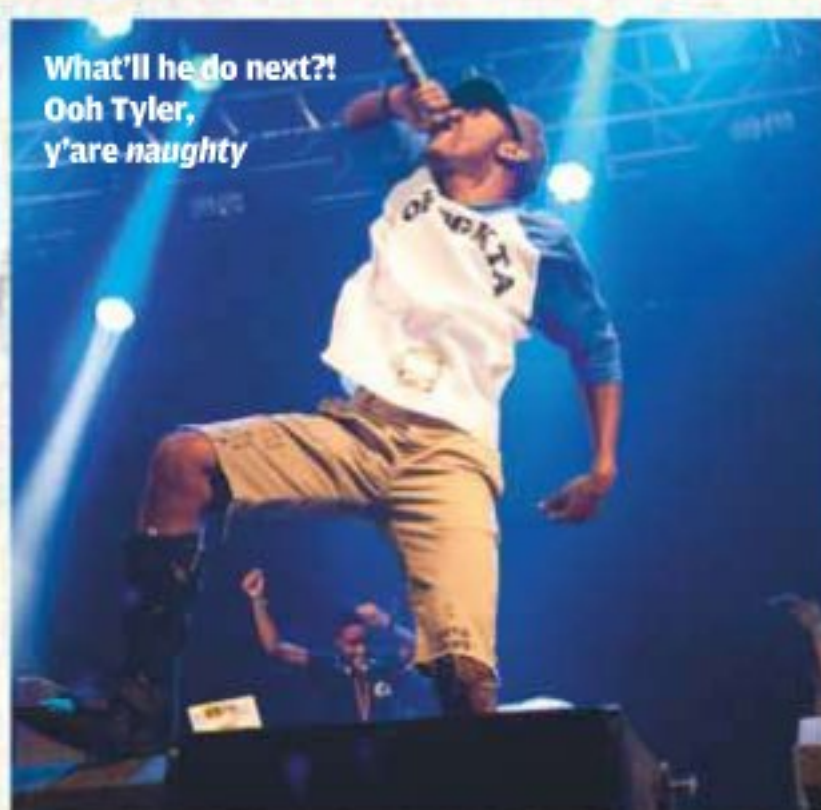


Frank marks the wet weather with a rendition of 'The Eton Boating Song'

## 10 *Frank Turner*

MAIN STAGE, LEEDS, FRIDAY

Deathlessly earnest as Frank Turner's hollering about believing in the spirit of The Clash etc etc etc might be, you can't deny the heroic, chest-beating quality of his songs. Plus, any man who can get the entire Main Stage crowd to sit on the ground – right now resembling a quagmire – so that they might rise up together in a display of unity clearly has some skills. *DM*

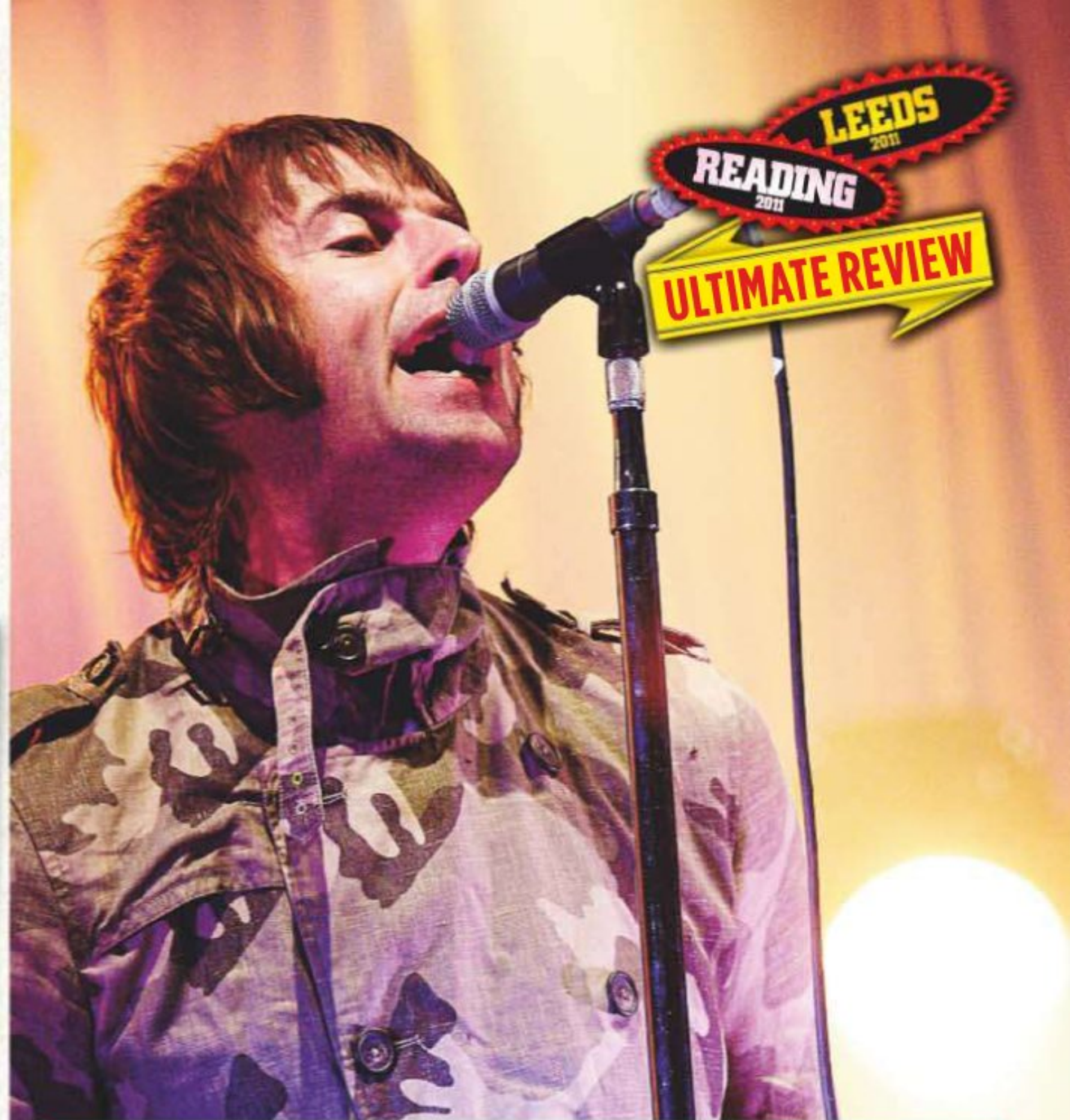


What'll he do next?! Ooh Tyler, y'are naughty

## 9 *Odd Future*

NME/RADIO 1 STAGE, READING, SATURDAY

'Bitch'-smacking banter is tossed around willy-nilly. Tyler, The Creator, broken foot and all, rides onstage on a pink girl's bike, mimes a blow job, tells the film crew he "don't like you", dives in the crowd and comes back topless, croaking, "I hope that was a girl that grabbed my dick". But, for all the over-hype, the sheer thrill of Odd Future utterly win Reading over. *MB*



## 8 *Beady Eye*

NME/RADIO 1 STAGE, LEEDS, SATURDAY

It's been a funny old year for Beady Eye: 'Different Gear, Still Speeding' was met with generally positive reviews but poor sales, while the ongoing dramedy that is Liam and Noel's relationship has overshadowed their career so far. Their Reading set last night may have been sparsely attended in comparison to The

Vaccines', but Liam's on top form, greeting a partisan Leeds crowd by quipping, "Carry on like that and you might even look as good as me," before tearing into 'Four Letter Word'. The first 20 minutes remind everyone what made Liam the frontman of his generation as he snarls his way through a stack of belters that makes a plodding mid-set blip feel like a footnote. 'Man Of Misery' is better, before 'Sons Of The Stage' brings things to a close with a swagger. *BN*

## 7 *Yuck*

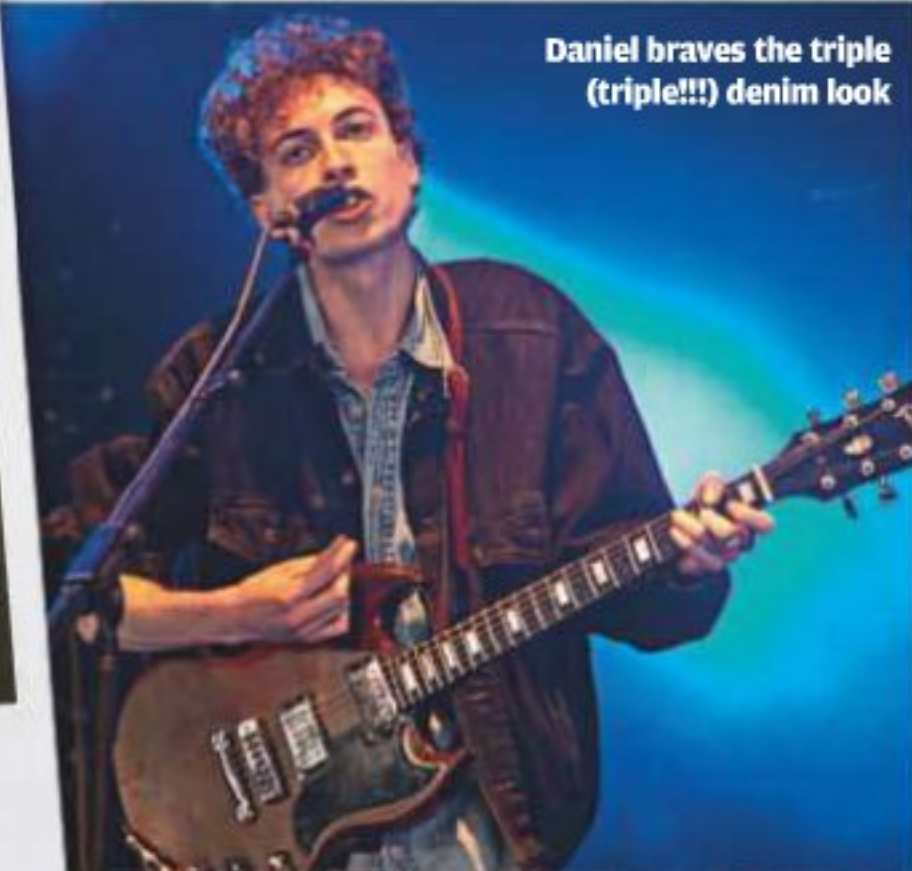
NME/RADIO 1 STAGE, READING, SATURDAY

So, Yuck are essentially the anti-Bring Me The Horizon. Checklists out, slacker rockers: largely inaudible honeyed harmonies giving you a teasing tickle of the tune (tick), guitars distorted to a furry fuzz (yup), enigmatic bassist battling runaway fringe issues (gotcha), 'characterful' drummer (uh huh). They even have a

singer, Daniel Blumberg, who performs like an animatronic waxwork of a young Bob Dylan that's slipped sideways off its pedestal and started picking up a Wi-Fi feed of 'Slanted And Enchanted' on Spotify. Thankfully, their songs are far more animated than the players: 'Georgia' is a punchy early '90s fuzztoned classic, and 'Get Away' is a perfect collision of the Pixies' 'Tame' and Pavement's 'Cut Your Hair'. *MB*



"This is for the guy who suggested I should get my hair cut"

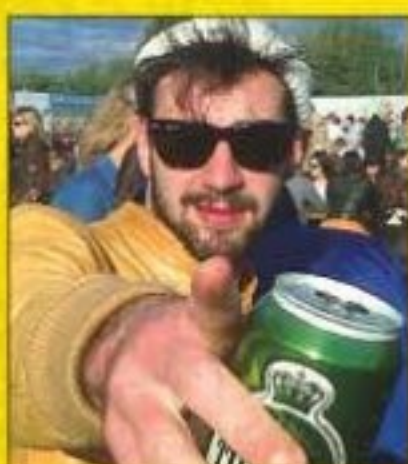


Daniel braves the triple (triple!!!) denim look



# BACKSTAGE BANTER

The stars' most  
memorable moments  
of the weekend



**TWO DOOR  
CINEMA CLUB**  
*Sam*

"We had to kick the son of one of the guys from Madness out of our dressing room. He came in and was like, 'Oh, I'm just getting a beer.'"



**EVERYTHING  
EVERYTHING**  
*Jeremy*

"I saw a pair of tits onstage which has never happened at an Everything gig before and I doubt it will ever happen again."



**THE NAKED AND  
FAMOUS**  
*Alisa*

"Someone asked me to sign their cheek, and someone asked if they could stroke my hair. I let them and it made me feel like a cat. In a good way."



**DANANANA-  
NAYKROYD**  
*Duncan*

"We were opening the NME/Radio 1 Stage today. I thought everyone would just stay in their tents. But by the end of our set the tent was full."



**CAGE THE  
ELEPHANT**  
*Matt*

"We heard Muse were lassoing the moon closer to Earth for their set. We have to compete - we decided to burn ourselves onstage."



**VIVA  
BROTHER**  
*Lee*

"My friend Dan tried to piss in a cup. I wasn't having it, so I pushed him. He fell over and wiped piss on my mouth. Fancy a smooch?"



Pete closes  
his eyes and  
thinks of Albion

## 6 Pete Doherty FESTIVAL REPUBLIC STAGE, LEEDS, FRIDAY

As the spinal surgery-precise 'Origin Of Symmetry' opus unfolds outside, you can't help but laugh in this tent. Returning to the scene of the triumphant 2010 Libs reunion, tonight bankers such as 'What A Waster' or 'Time For Heroes' are

tunes that stir, but in the sense that they're triggering 12-month-old memories rather than creating any new ones. An admittedly touching Amy Winehouse cap-doff in 'Tears Dry On Their Own' then - yup - 'Fuck Forever' proves that the gig Doherty disciples really thought could be The Comeback was just... another Pete-Doherty-with-a-guitar show. **JF**

## 5 Two Door Cinema Club

MAIN STAGE, READING,  
SATURDAY

After 24 hours of mud, rain and falling over in the mud and rain, Two Door Cinema Club finally bring out the sunshine through the power of positivity. Drawing a nigh-on headline-sized crowd to

their afternoon set, the lads incite more people-on-shoulders, boob-flashing and general joy than anyone thus far. As the opening guitar twinkles of 'Something Good Can Work' kick in, a sea of thousands uniformly justify the quartet's move to the main stage, and as 'I Can Talk' closes the set the sun slopes back in in unison. **LW**



The biggest Cinema  
crowd since  
Transformers 3D opened

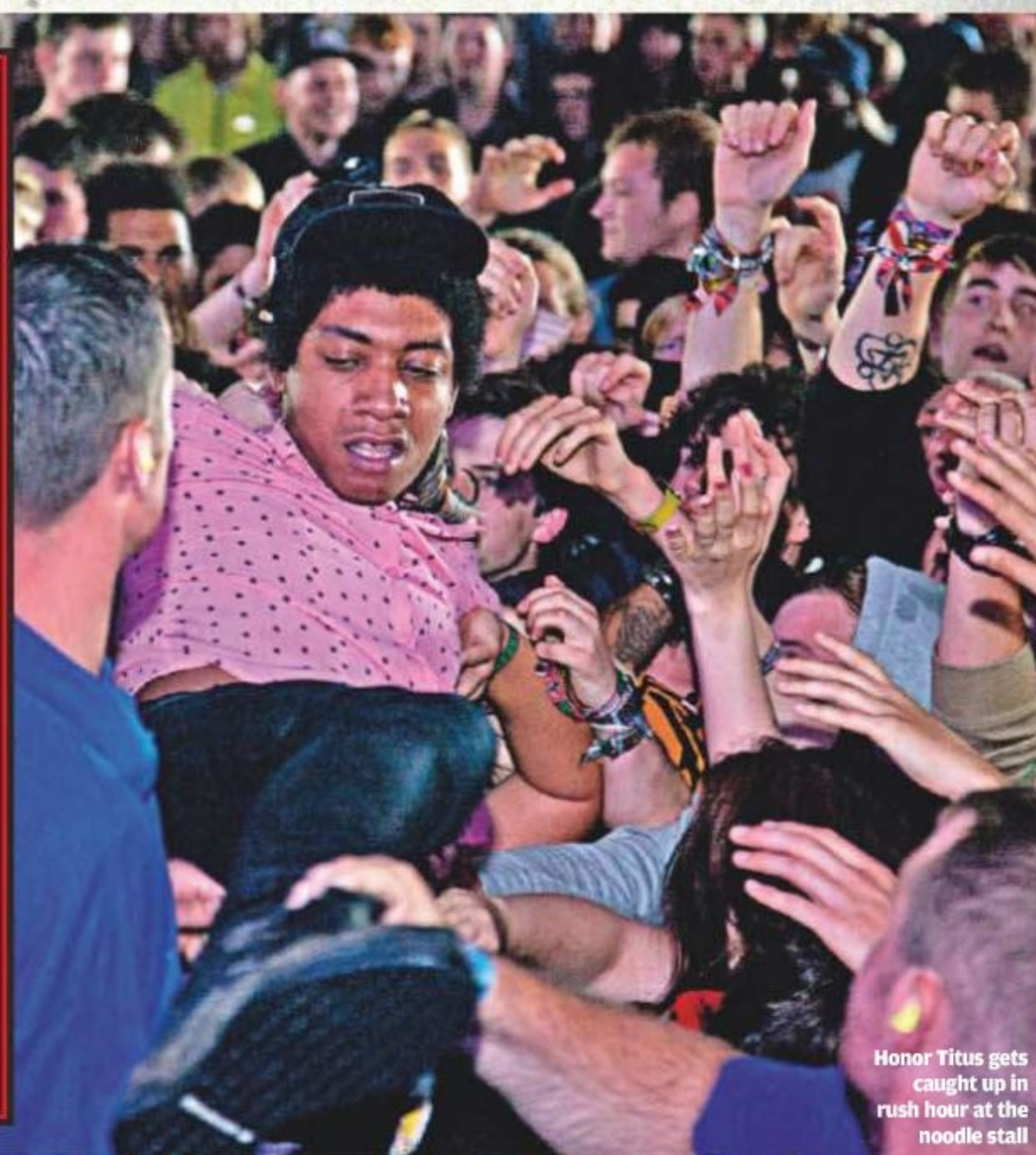
## 4 Cerebral Ballzy FESTIVAL REPUBLIC STAGE, LEEDS, SATURDAY

"I love it here in the UK," says Honor Titus, sucking greedily from a whiskey bottle as he solemnly contemplates Queen and country. It's 2pm Greenwich Mean Time, and he's just getting warmed up.

What is it you like so much, Titus? The history? "You got weird drugs!" he laughs, regaling us with X-rated tales of how much he's enjoyed getting wasted on ketamine while on British shores.

Ninety minutes later and Titus is squatting on a lighting rig 12 feet above the Festival Republic Stage, baying like a fucked-up sex panther while his Brooklyn homeboys tear through their punk-ass racket with frightening velocity.

"This is a song about pizza," Titus mumbles in a lucid moment, confirming our suspicions that Cerebral Ballzy are the band Teenage Mutant Hero Turtles would have started if they weren't pussies. **AD**



Honor Titus gets  
caught up in  
rush hour at the  
noodle stall



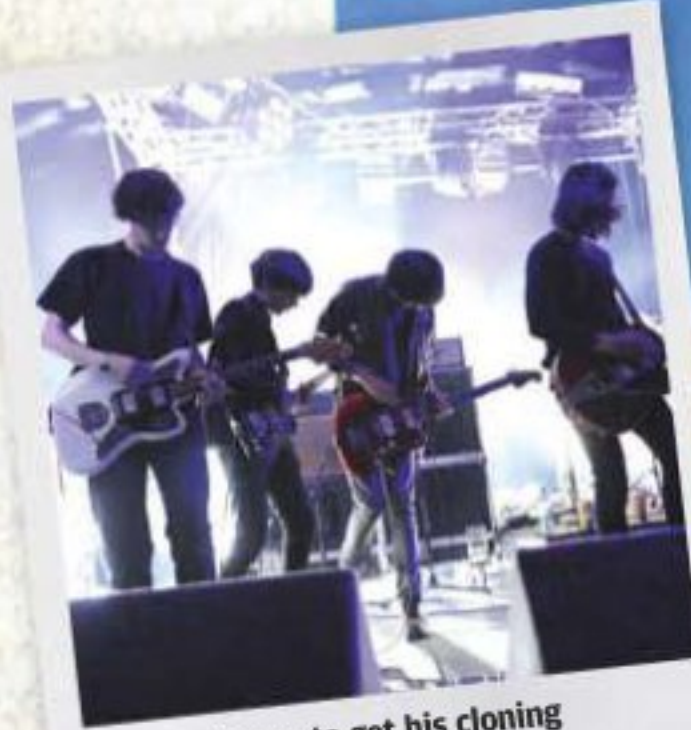
# 3 *The Horrors* FESTIVAL REPUBLIC STAGE, READING, FRIDAY

"Thank you all very much for treating us," Faris Badwan says by way of wooing the heaving mass gathered before the Festival Republic stage. He's three-quarters of the way through his band's first ever Reading headline set, and these are the first words he's uttered all night. In one fell swoop the mood lightens – from tense but totally invigorating freak schtick to unabridged euphoria.

They've always been an icy prospect, The Horrors, but tonight they take it to the max. They turn the likes of 'Who Can Say' and 'Three Decades' into dirty pogo singalongs. When they do a 180, as on 'Sea Within A Sea' – finally realising its true, beatific potential live after two full years of honing and sculpting in doomy arenas – they simply assume the mantle of being the most atmospheric pop dwellers this decade full stop. Everything they do from 'Skying' is greeted with mass enthusiasm by the crowd, not least on set-closer 'Moving Further Away', for which the band are joined by four mini-me guitarists from the cream of the

crop of London's Skinny Jean Society™ (Jerome Watson from The History Of Apple Pie, Edgar Smith and Luke Tristram from Advert as well as Freddie Cowan – returning the favour after bro' Tom came on during The Vaccines' set earlier today).

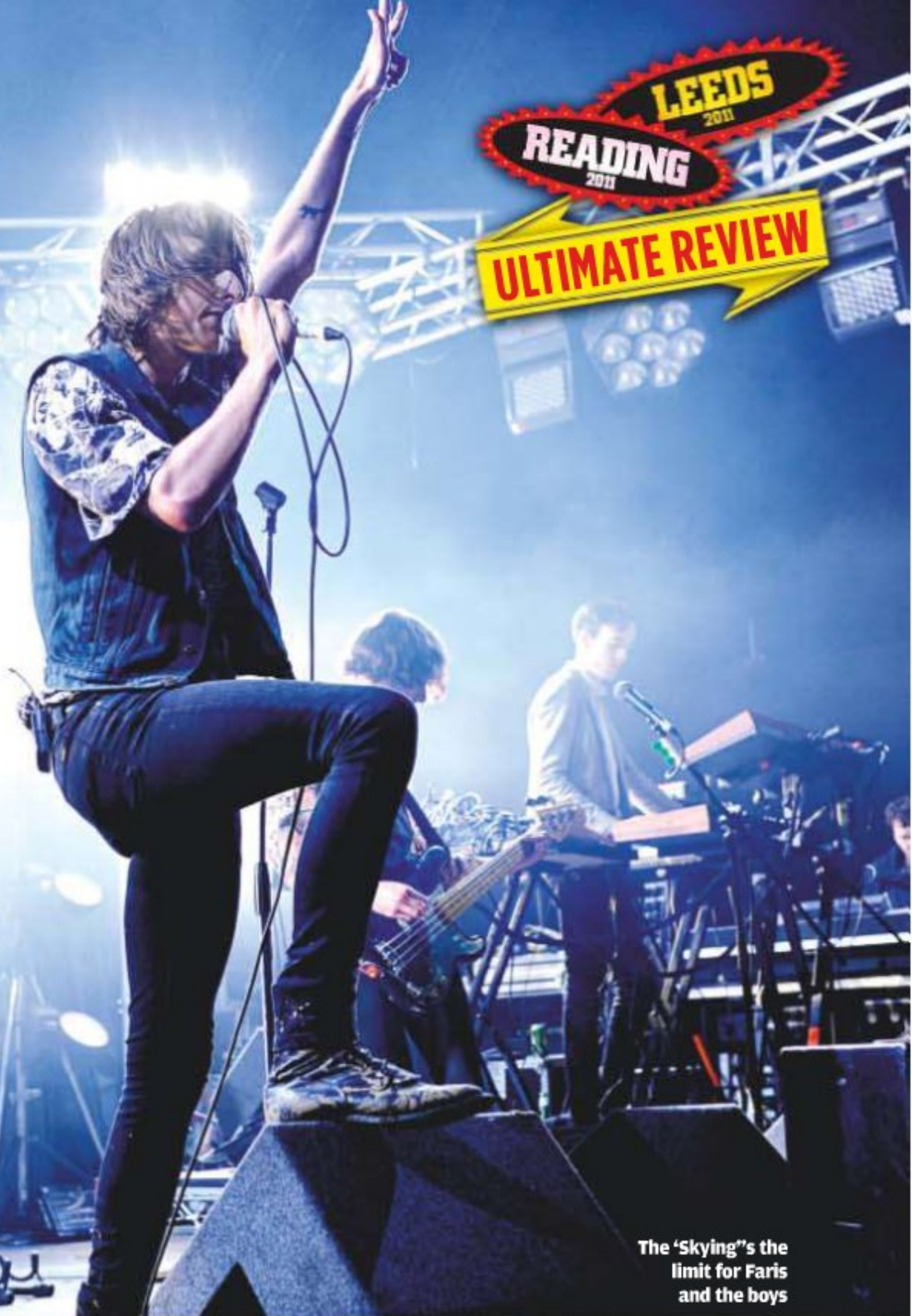
The sound, which they all twist into a mesmeric 15-minute wigout, is insanely loud – and surprisingly tuneful, all things considered. Sidestage, Graham Coxon stands nodding his head. He was supposed to play with them too, but turned up too late to confirm it. "I thought if I did it too," Coxon winces, "that all those young mopheads'd be thinking, 'Who's that old git?' They don't need me!" He's by no means done and dusted, Graham, but he's *totally* right... MW



Josh manages to get his cloning machine to work at long last



Tom Cowan blatantly flouts The Horrors' 'no wellies' rule



The 'Skying's the limit for Faris and the boys

Jack Steadman begins another shoegaze revival



"Don't look now, there are shitloads of people behind you"

## 2 *Bombay Bicycle Club*

NME/RADIO 1 STAGE, READING, SATURDAY

Ten minutes before stagetime and Bombay Bicycle Club are shitting it. Drummer Suren De Saram requests multiple vodka and Cokes to calm his nerves, while Jack Steadman tentatively admits:

"It's difficult at a festival because everyone wants to hear the old stuff. But we're gonna do a load of new ones."

New album 'A Different Kind Of Fix' is being released on Monday, and this very gig is kicking

off a weekend of celebrations for its creators. If only things could just go to plan...

As they rattle through the hits, the crowd swirls into a veritable orgy of unrequited love for them. Then they play the new ones – standing close for the riff-tastic 'Your Eyes' and becoming altogether more anarchic for

'Bad Timing'. The audience lap it up, but backstage afterwards Jack sits alone at a plastic table, sandwiched between the dressing rooms of The Kills and Jane's Addiction. He looks glum, but tells us that "the gig was the happiest I've ever been", before going off and accidentally-on-purpose spraying Jane's compound with beer during NME's post-gig photoshoot. As their enraged manager tells us to move on

Jack raises a smile – she's moaned about BBC all week because they played too loud in rehearsals, and now he's got his own back.

So why the sad face?

"There was a point where everything went wrong – in 'Shuffle', we

all came in at the wrong time. I was in a bad mood because I thought it ruined the whole gig."

It's fine, we tell him.

"No, no, no! It is fine! I just realised – the reason is because I couldn't hear anything because the crowd were clapping so loud! That's surely the coolest mistake you can ever have, right?!" Too bloody right. MW



The crowd swirls into a veritable orgy of unrequited love for them

all came in at the wrong time. I was in a bad mood because I thought it ruined the whole gig."

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"No, no, no! It is fine! I just realised – the reason is because I couldn't hear anything because the crowd were clapping so loud! That's surely the coolest mistake you can ever have, right?!" Too bloody right. MW



# YES, WE WANNA!

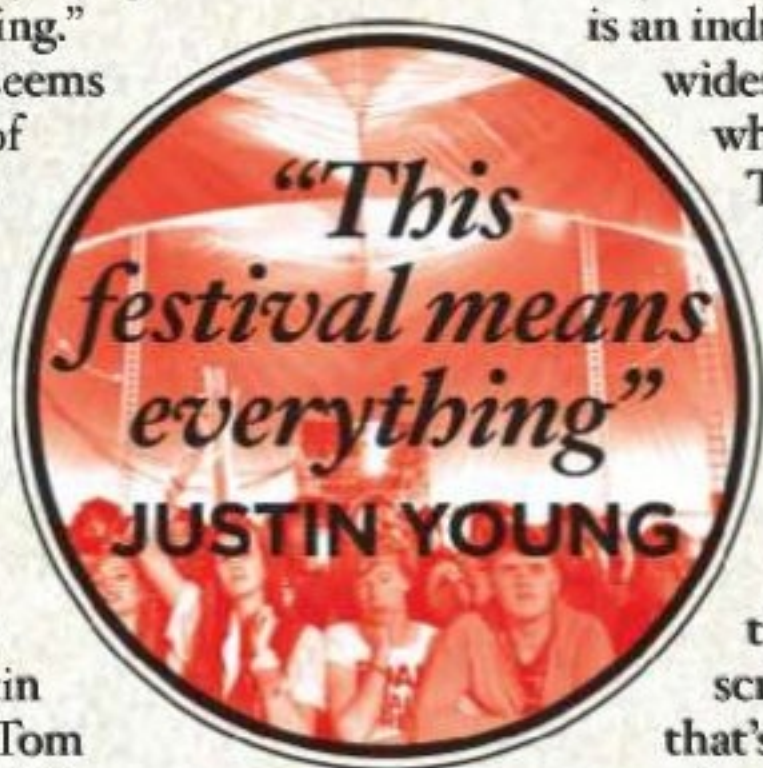
After ruling at Reading, Justin and co repeat the feat at Leeds, with a set that proves they're ready for the big league. Main Stage next year...

## 1 The Vaccines

NME/RADIO 1 STAGE, LEEDS, SATURDAY

So, no pressure, but The Vaccines are the biggest new band of the year. They're on the verge of making the crossover into the Mumfordstream, among the Proper Big Festival Bands. "At the beginning of the year we had a lot of hype and expectation," says a nervous Justin Young before they go onstage at Leeds. "That doesn't win you fans, it doesn't mean anything. But this festival means everything."

Fortunately the tent seems primed for a moment of triumph, and not their first of this weekend. Last night, their Reading set was packed as fuck, and tipped into legendary status when they were joined – "because I need more Cowan to my right!" grinned Justin – by Freddie's brother Tom on keyboards for 'Good Guys (Don't Wear White)' and 'Nørgaard' (Freddie, of course, later returned the favour). At the side of the stage, all of the other Horrors looked on, grinning. Over on the Main Stage, the same old cartoon punk band – now over 40 but still in those awful shorts – were playing the same old songs to the same old fans. The new guard were in the tent. In Leeds, The Offspring are made to look redundant for a second night, because there's no-one in The Vaccines' audience old enough to get into All Bar One. They are a band that belong to a new generation: all around us people are deep-tongue snogging and downing smuggled plastic bottles of spirits. As



the band arrive onstage there's such a playground fervour one poor girl gets a mud clod in her eye.

"How you doing, Leeds?" says Justin nonchalantly to ear-splitting screams. There's a glint in his eyes as he throws his leather jacket off one shoulder and whispers, "This is going to be fun."

From the off, there's something rather grand about their normally lo-fi set up. 'Wet Suit' is played out almost in epic *Chariots Of Fire*-style slow motion.

"Look at Justin! He's beautiful!" bawls a girl next to us. While we're not sure if that's *strictly* true, one girl's devotion is an indicator of the

widespread goodwill. And what of the songs?

There's no denying that these melodies and lyrics are Key Stage 2 simple. Single words are stretched over eight bars. "Na"s "ra"s and "la"s are used more liberally than at a Teletubbies script read-through. But that's the whole point: they say a lot with a little and these

songs are in a grand tradition of forthright pop, from 'Blitzkrieg Bop' to 'Smells Like Teen Spirit' to 'I Predict A Riot'. That accessibility provides something that's crucial to the Reading and Leeds experience.

Perhaps that's part of the reason, as well, that we don't notice until about 20 minutes in that Justin is completely wasted. "You gutsss to givee it the mwosst faaw this wunnn," he slurs, launching into a spectacular 'If You Wanna', which explodes in enraptured, chanting glory. The all-in-this-together atmosphere recalls The Strokes in their prime, and makes you realise just how ready the The

Vaccines are to take on that mantle.

The set ends with Justin in the front row, spinning around in his own mic cable. After he disappears and the music stops, the rest of the band come down and just sort of fall into their fans, being groped and glorified for the last time this summer. Tonight The Vaccines took on Leeds and won – their second win in two days. Offstage they celebrate by spraying cans of cider over one another like it was champagne.

"This weekend is the culmination of 10 years of playing in bands and a work ethic that has seen us have one day at home in the last six months," says Justin back in the dressing room. So has it paid it off? "You know we always thought we were a really good band. It just makes me really happy that all of these people seem to agree. I feel like we're in control of our destiny now." SW



Ra ra ra: Freddie, Arni, Pete and Justin prepare to lay waste to Leeds



## Viva brothers: Tom and Freddie team up



Freddie (right) is an honorary Horror

### How The Horrors and The Vaccines made R&L a family party

NME: SO WHICH ONE OF YOU CAME UP WITH THE GUEST SPOT IDEA?

Tom: "Freddie!"

Freddie: "This was the first festival we ever came to, in 2002, when The Strokes played with Pulp. And we wanted to

celebrate that we were both playing because it's amazing to both be doing it."

T: "That's it – as brothers it's such an unusual thing to do – and I can't really think of anyone I'd rather play with, actually."

HOW WAS IT FOR BOTH OF YOU?

T: "It was great. I was really terrified when I went up!"

F: "I was terrified when I went up with you too! You're taken out your comfort zone!"

WILL THIS BE A REGULAR THING AT EVERY FESTIVAL YOU'RE BOTH AT?

T: "Well, it seems a shame to be brothers and play music and then not play music together. So yeah, more playing together..."

IT'S NICE TO HAVE A COUPLE OF BROTHERS WHO ACTUALLY GET ON WITH EACH OTHER FOR ONCE.

T: "Well, most brothers do, I believe!"

F: "What's more important than family, eh?"



# FRANKIE'S PIZZA QUEST

*Him and his Heartstrings did a Domino's ad, so that makes them experts*

**T**he 'second album fund', we call it. Basically no-one buys music anymore, and someone came along and said, 'We'll give you a shitload of cash if you let us use one of your songs on a pizza advert'. We said, 'Can we get free pizzas as well?' and they said, 'Yes,' so we said, 'We'll do it.' Since Frankie & The Heartstrings have stuffed their financial crusts with dough from Domino's, who better than Frankie and moustachioed drummer Dave to help us judge the quality of Reading Festival's deep-pan delights?

1



## PASTA KING

More like a bruschetta slab than a grown-up pizza.

**Frankie:** "Soft on the inside, crunchy on the outside."

**Dave:** "That's alright, that. That's better than me wife."

**Is it better than Domino's?**

**Dave:** "If we got the same cheque that we got off Domino's, I'd suck dick for this pizza."

## TASTE OF ITALY

Six pounds for a festival pizza!

**Frankie:** "That looks disgusting"

**Dave:** "It looks like a burns victim. I caught my mum and dad having sex once - that tasted better than this. It tastes like wrong-doing."

**Is it better than Domino's?**

**Frankie:** "I'd rather eat a domino. That was no Taste Of Italy, that was Taste Of Shitaly."

2



3



## PIZZERIA

Our festival pizza of choice.

**Dave:** "It's got a slippery quality, like so many women in my life. For the tomato sauce, you've got to use basil, freshly ground pepper and oregano. That's not oregano, it tastes more like fennel."

**Is it better than Domino's?**

**Dave:** "There's no cheque underneath it, so it doesn't compare."

## FESTIVAL PIZZAS

Mama mia! This one's seven pounds!

**Dave:** "(To server) Can we have some pizza with this pizza?"

**Server:** "If you don't like it, don't pay for it."

**Is it better than Domino's?**

**Frankie:** "Would you feed that to your dad?"

**Dave:** "Yeah."

**Frankie:** "He hates his dad."

4



5



## THE PIZZA CO.

An unidentifiable concoction.

**Frankie:** "Ooh, it's got a bit of colour."

**Dave:** "It feels like it's been there since the '90s. Did Nirvana make this? It tastes like a dead lass."

**Is it better than Domino's?**

**Dave:** "It's better than the song."

**Frankie:** "We sold our souls to possibly the best pizza ever."

What did you expect? Tom and Pete (left) and Arni and Justin (above)



# WHO'S THE MOST FA

## Celebrity!

Miles reveals how many more seconds he's prepared to stand in the mud



Reading's 'Best Dressed 2011' comp featured a line-up of varying quality



Reading Festival citizens. And Kane



"Seriously Miles, I think my hat would suit you. You can have it if you like"



"Lovely to meet you. Oh, and your fella. But I've only got one spare backstage pass, soz"

### MILES KANE

"Miles doesn't *do* wellies," his manager tells us as the heavens open across Richfield Avenue for the 37th time on Friday morning. Momentarily, our proposed meet-the-fans walkabout looks to be on perilously rocky ground - there are pristine performance suits to be saved, after all. But he's a total trouser. Suddenly he appears through the

misty fog, tanned and resplendent in chic Italian three-quarter-length leather jacket, mega-expensive jeans and - yes - a pair of Hunters. We head into the throng of the NME/Radio 1 Stage where Mona are dying a 'meh' death (Miles reckons he got "four times" their amount of fans for his gig) and it takes precisely 16 seconds before he's mobbed by the first gaggle of starry-eyed kids. "Sign

this!", "I loooooove you Miles!!", "Sign my hard hat!!!!". This mad process - the group photos, mass hugs, people *literally* running across the site shouting at him - happens 11 times in total. In six minutes. We get about 10 metres outside the perimeter of the tent before management are forced to usher him backstage again. And Miles *just about* lives to tell the tale.

- Number of autographs: *Hundreds*
- Youngest fan: 10
- Oldest fan: 57
- Best case of mistaken identity: Passer-by who sees Miles and automatically assumes that *NME*, walking alongside him, is Alex Turner
- Number of fangirls Miles appears to eye up: At least 10



# MOUS?

What's worse than being mobbed at a festival? Not being mobbed at a festival! NME goes walkabout with three of indie's finest to see how they fare among the great unwashed

## DAMIAN 'PINK EYES', FUCKED UP

We're putting the Fucked Up frontman's superstar credentials to the test by taking him out for a wander among the sodden masses of Leeds. Quick as you like, a hawk-eyed fan makes a beeline for Damo and his mates follow suit, swiftly conquering him in a sweaty fancrush of epic proportions. It's just reward for a truly magisterial set at the NME/Radio 1 Stage earlier.

- **'Well, duh' moment:** Fan: "Can you take a picture of me and Damian?" NME: "Sure, do you have a camera?" Fan: "I find it helps"
- **Most mental fans:** The couple who get their picture taken with Damian and walk away as if they've discovered Father Christmas



It was a big reaction to our offer of a hot water bottle

# Cause célèbre!

There's one for the family album, Nick

## THE VACCINES?



## NICK BROWN, MONA

"I've been asked to sign tits; I've been asked to sign a vagina; one time a mother and a daughter asked if I wanted to go back to their hotel with them..." Leather-clad, in sunnies and supping on a water bottle of whisky, Mona's Nick Brown is the picture of rock'n'roll. Problem is, er, no-one really cares. Wandering through the site it takes an off-the-cuff job-swap with a bemused ice cream vendor to attract any attention - most of which comes from people who just want a Mr Whippy. Back in the guest area, the hordes of batted eyelashes and skimpily-clad girls return and normality, of sorts, is restored.

- **Autographs signed:** None
- **Ice creams sold:** Three
- **Number of girls simultaneously trying to chat Nick up:** Five

# Calamity!

## 'Will you sign my helmet?'

Nothing's too stupid to get a scribble in the NME Signing Tent



### THE HIP FLASK

Whiskey sure tastes good. Tastes better when swigged out of a hand-customised, one-off, Frank Turner drinkin' tin can.



### THE BELT

Foster The People are now making sure this chappie has both 'Pumped Up Kicks' and pulled-up kecks.



### THE BACK

A classic signing tent manoeuvre, yes, but would YOU trust Bring Me The Horizon not to write 'nobhead'?



### THE CRASH HELMET

Protective headgear is a must for all fans of human pyramid builders Enter Shikari. May as well get it customised, eh?



### THE ALL STARS

Why waste those Converse the mud stopped you from wearing? Just get The Vaccines to deface them!



### THE TECHNICOLOR SPIKED HELMET

If you want to make an impression on Cage The Elephant, this is one of the best ways to do it.

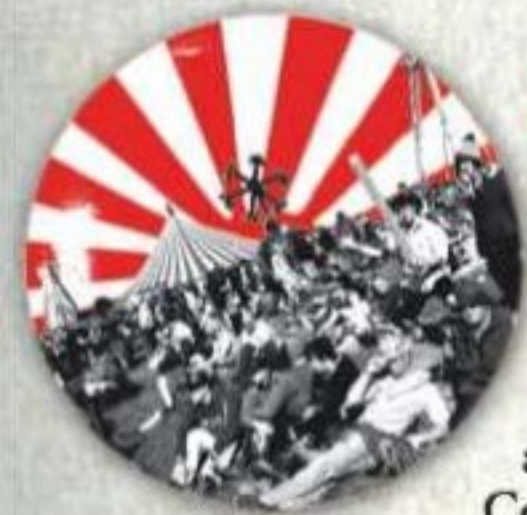
Head to [NME.COM/festivals](http://NME.COM/festivals) to see photo galleries of all the action from the NME signing tents in Reading and Leeds and download your photo for free





# WHAT WE'VE LEARNT

And be warned in advance: some of this stuff is really not very pleasant at all...



**1** You need to be a pretty sexy bastard to pull off a bleach job as bad as Sebastien Grainger from Death From Above 1979.

**2** Kyle Falconer spent Leeds practising his best Kurt Cobain impression, being carted around in a wheelchair. Not sure he pulled it off.

Colin Murray gleefully announced to The View's Main Stage crowd before Kyle hobbled on that our young hero had cut himself on a kitchen knife.

**3** Friendly Fires' dedication to the fans knows no bounds; they spent nearly a BLOODY HOUR after they were supposed to finish in the Leeds signing tent drawing pictures for Hawaiian-shirted maniacs, including one lovably refreshed girl who kept shouting "HOW ARE YOU ED?" to the tune of 'Hawaiian Air'. Mr Macfarlane's amiable response? "Go home, mum!"

**4** If your phone dies at Leeds and you're within earshot of the Main Stage, you can make a reasonable fist of telling the time by counting up the number of times you've heard the phrase 'CIRCLE PIT!' screamed by glossy-haired young men with underlying issues.

**5** Gerard Way doesn't see what's wrong with telling an NME writer: "What I like best about you is that when you write about music, you put yourself in the child."

**6** This is how rumours develop over a weekend: The Strokes were stuck in New York because of the hurricane! Suede are replacing them! The Strokes aren't stuck, but Suede haven't denied they won't play anyway! Suede aren't playing at all, The Strokes are.

**7** Metronomy don't need no special guests. Joe Mount,

not to be outdone by some scarlet-barneted yank, was to be heard introducing keyboard player Oscar Cash as "our very own Brian May, on the saxophone!" during their Saturday Leeds set.

**8** New Found Glory are more self-aware than you might think. "Let's hear it for bullshit noise on the Main Stage!" they were to be heard yelling during some 'technical issues'. We're saying nothing.

**9** Frankie & The Heartstrings involves. Michael McKnight educated us at Leeds: "It's when you're having sex with a girl from behind and you slip yourself out and slip your mate in without her noticing. Then you sneak outside, pop up at the window and say 'Shazam.'"

**10** Frankie & The Heartstrings drummer David Harper is a man who pisses where he sleeps, if the evidence of

our poor eyes as to his urinating down the side of his tourbus is to be believed.

**11** The people who bring their tots to Reading are contributing to exactly the sort of moral decay Mr Cameron keeps talking about. *This isn't Glastonbury.*

**12** The Blackout are the kind of boys you'd want to take home to meet your parents. "This song is dedicated to every fucking girl here, 'cos they're all fucking liars," they said before 'Spread Legs Not Lies' on the Main Stage at Leeds.

**13** Given that someone spotted Brett Anderson in the crowd, maybe the Suede-replace-Strokes rumours were at least entertainable.

**14** To drunk people, mud counts as clothes. It must do, given the number of people wearing it and nowt else.

**15** Matt from The National refused to crowdsurf at Reading and Leeds because he "feels British crowds manhandle too much".

**16** Mike Joyce was glad he had been in The Smiths. Well, that's what he tweeted after watching Beady Eye and MCR.

**17** The Mighty Mighty Bosstones had "three uncooked potatoes" on their rider.

**18** The first time you ever see Alison Mosshart from The Kills smile really is something special.

**19** The 'recycling' bins apparently aren't just for show. We stumbled on a massive pool of workers patiently sifting the Sprite bottles from the misplaced pizza slices (and worse).

**20** Mark Foster from Foster The People told the Leeds crowd the fascinating news that he's "known Katy Perry for years and she's really funny". Whatever, mate, we went to the same school as Hunter from *Gladiators*.

*The National won't crowdsurf – British crowds "manhandle too much"*



There's at least one cock in this picture

10



Here's The View from the wheelchair

2



Muddy hell! Trust us, this bloke has nowt to be proud of



## AND THAT'S NOT ALL...

**Y**ou've read the review, now relive Reading and Leeds online at [NME.COM](http://NME.COM)! Vote for the band of the weekend, feast your eyes on literally hundreds of photos of the weekend (onstage, backstage, full-screen giant photos, the lot), find out what fans thought of the bash, and watch loads of backstage video interviews. We've got headliners My Chemical Romance singing the

praises of Pulp, 30 Seconds To Mars answering fan questions and raving about Nirvana... plus The Vaccines chat about their next album and the perils of signing teenagers' boobs, and you can find out what it's like to stride out on the Main Stage thanks to our trademark all-access 'walk-on' videos with a whole host of bands. It's all at [NME.COM](http://NME.COM) right now, crying out for your clicks.

## Thank you!

From the festival site:

Beautiful Beanbags, POSCA Pens, Fender, Gaymers cider, Carling, Camilla, Holly and Erica from Festival Republic, Rob Howard,

Jack Daniel's

From the office:

Wagamama, Mooli's Divine Street Cuisine, Domino's Pizza, Alex Vaughan-Davies, Ciaran O'Shea, Tim Lane



OUT  
WEDNESDAY  
SEPTEMBER  
7

Coming Next Week

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BASTARD WHO CAN'T COME TO GRIPS WITH HIS FAME"



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NEW ALBUM VERDICT

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# REVIEWS

RED HOT CHILI PEPPERS, ICEAGE, THE RAPTURE

Edited by Emily Mackay



## THE DRUMS

**PORTAMENTO** MOSHI MOSHI/ISLAND

*Boo-hoo, woe is me – Jonathan Pierce is fond of a wallow. Lucky these Brooklyn kids are adept at channelling self-pity into sweet, jangly pop*



**T**he sleeve of The Drums' second album is a family photo of a young Jonathan Pierce standing next to a middle-aged woman, probably his gran. His eyes are photoshopped red, and above his head (which sports the *exact* same haircut he has today), a wall-mounted crucifix hangs ominously. He may as well have scribbled "I've got issues" across his face. Or have drawn a little Jesus on the cross with a huge knob dangling from its forehead. It's that subtle.

The record itself is no less overt, baring its troubled soul across 12 songs of parent-bashing, church-hating and self-loathing. The whole thing reeks of a man *begging* for psychological issues with the same twatty desperation the bored middle classes beg for wheat allergies. Yet despite the persecution complex, 'Portamento' does exactly what The Drums do best – preen and pose from start to finish, decked out in insanely catchy riffs and Smiths-like melancholy. This time, there are no surfboards on which to glide across the sea of angst – only

heavy memories of departed girlfriends, wanker ex-bandmates and HATE, HATE, HATE dragging them beneath the waves. It's a deeper, more penetrating record as a result.

"I wrote the lyrics for the first album as if I was 10 years younger," Pierce told *NME* last month. "That's why everything's translated from a teenage standpoint. But with this record it's very much now." Older and wiser then, but they still shoot their load too early. Opener 'Book Of Revelations' is the best thing the band have ever done. Announcing itself with a sigh that sets the tone as spectacularly right as the ill-judged sex grunts on debut opener 'Best Friend' (a very *unsexy* song about death) got it wrong, you're reminded that Pierce may be one of the most punchable men in music, but he and his band are possessed of a talent to write *genius* pop songs.

"*Oh darlin', you are the son of an evil man/I know you hate yourself, but you're nothing like him,*" he croons knowingly, as Strokesy guitars jangle above steady handclaps. 'Days' follows, all bittersweet sentiments and sneer, before 'What You Were' adds trumpets and hip swing to the classic post-C86 posturing. First single 'Money' has the head-over-heels pessimism and instant infection of classic Smiths, Jacob Graham evoking his inner Marr to sit alongside Pierce's shameless Morrissey.

"I knew in the back of my head that believing in Jesus was nonsense," Pierce told us, and you know what, he's right. Only a godless world could inflict such sorrow as three of the next four tracks. At least they've bunched them together for easy skipping. 'I Don't Know How To Love' and 'If He Likes It Let Him Do It' are lazy, 'poor me' moans, but the real turkey is 'Searching For Heaven', a sloppy unloading of sub-Kraftwerk shit featuring the whiniest vocal ever put to record. Seriously, don't do it to yourself. The world doesn't need another killer on its streets, and you **WILL** become one about 1.24 in when a horrible high-pitched Thom Yorke-esque squeal pierces your sanity.

In the last third, normal service is resumed: a lifetime of woes distilled into catchy pop tunes. 'Please Don't Leave' and 'I Need A Doctor' evoke longtime heroes The Field Mice, while 'In The Cold' proves that The Drums *can* do slow and tender. Closer 'How It Ended' ties the whole thing together with hope, and we're left feeling that with a little more self-censorship and less browbeating we'd be looking at one of the albums of the year. As it is, and considering the upheaval following Adam Kessler's departure, it's best to look at 'Portamento' as a marker of the potential brilliance that album three could bring. **Mike Williams**

**7**

**DOWNLOAD: 'Book Of Revelation', 'Money', 'I Need A Doctor'**

**THIS IS HARDCORE**  
what our numbers add up to

<b>0</b> Not-even-funny bad	<b>1</b> Barely one saving grace	<b>2</b> Actively terrible	<b>3</b> Woefully bad or lazy	<b>4</b> Depressingly substandard	<b>5</b> Dead-on average	<b>6</b> Better than average	<b>7</b> Really good	<b>8</b> Exceptionally good	<b>9</b> Of-the-year good	<b>10</b> Of-the-decade good
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## FOSTERCARE AND †††

††† VS FOSTERCARE ROBOT ELEPHANT



All the usual witch-house baggage – enigmatic names, wordplay that mashes up hip-hop and occultism, a megaton of reverb – doesn't obscure the inventive sounds coming from these two dark forces. Brooklynite Fostercare, whose mixtapes mingle This Mortal Coil with classical composers, contributes four dystopian raps to this split album including the bastardised dubstep of 'Queen' and gothic reverie 'Low'. Mexico City's †††, aka Ritualz, is best when staking a claim for the dark wave dancefloor with a remix of Fostercare's 'Cold Light' and 'III', a synthed-up beast that draws heavily from '90s trance, but in a good way. That's not something you often get to write, so extra props to him.

Frances Morgan

DOWNLOAD: 'III'

6

## ROCKET FROM THE TOMBS

BARFLY FIRE RECORDS



Lovely as Fire Records' never-ceasing run of reissues is, it's nice to see at least one new release. The group who penned the gloriously heterodox 'Sonic Reducer', Rocket From The Tombs (not to be confused with those fellas from the crypt) return with something old (reissue 'The Day The Earth Met RFTT') and new ('Barfly'). The lyrical nihilism and Stooges swagger of the band's formative years endures with their third hyper-rock offering, as the psych-garage of 'Six And Two' and the drooling croon of 'Good Times Never Roll' are neatly surmised by the witticism: "I want that sucker punch you call your sugarcane". How naughty. Ash Dosanjh

DOWNLOAD: 'I Sell Soul'

7

## AIRSHIP

STUCK IN THIS OCEAN PIAS



Airship, the first in a glut of Manchester guitar bands formed around 2007/8 who left hype-mongers abuzz, are the last to release an LP. Time hasn't been spent idly watching Everything Everything, Delphic et al's rise however; 'Stuck In This Ocean' reflects 18 months that's seen the quartet support The Joy Formidable and Biffy Clyro. 'Invertebrate' swells irrepressibly, while 'Kids' matches Danish group Mew in its successful balance of sincerity and bombast. Though nothing seems to have really moved on from the soft-ended post-rock of the mid-'00s, hopefully Airship haven't left it too long; within this ocean lie some delicious catches.

Simon Jay Catling

DOWNLOAD: 'Invertebrate'

6

## MEGAFAUN

MEGAFAUN CRAMMED DISCS



Anyone dipping in and out of the lengthy third album by North Carolina trio Megafaun might find it hard to credit these gents' noodly avant-jazz side.

Much of 'Megafaun' is taken up with pensive country-folk soothers and vaguely Neil Young-ish jamming. Then you remember that the dissolution of their former band, DeYarmond Edison, led its remaining member Justin Vernon to start Bon Iver, and that seems an odd fit for Megafaun too. A little too difficult and gnarly to really follow Vernon into the 'your dad trying to be cool' mainstream, this album might nevertheless fly with fans of the band their approach most resembles, Wilco.

Noel Gardner

DOWNLOAD: 'You Are The Light'

7

## FACES TO NAMES...

What the reviewers are doing this week



MIKE WILLIAMS

"I've been trying to work out if the fact 'Made In America' exists means that Kanye & Jay Z are geniuses or criminally insane, while listening to it on repeat and yodelling about 'sweet brother Malcolm' at every opportunity."



SAM WOLFSON

"This week I've been at the Edinburgh Festival.

It's sort of like Glastonbury but everyone's from Oxbridge and makes jokes about Chekov. Actually, it's exactly like Glastonbury."



LISA WRIGHT

"This week I've been having a birthday-centric quarter life crisis, resulting in attempted exercise (mostly unsuccessful), copious amounts of gin (very successful) and constant listening to Wild Beasts (victorious)."

# ICEAGE

NEW BRIGADE ABEANO

Four teenage punks from Denmark fashion goth nihilism and hardcore fury into an incendiary device



In his spare time, Elias Rønnefelt runs a fanzine called *Dogmeat*. Flick through it and you'll find illustrations of murdering Klansmen, people with wolf-heads and race

rioters running amok on the streets. It's a disturbing insight into the hottest new properties in punk, because Elias is also frontman of Copenhagen bad-lads Iceage.

The four-piece may have only just reached legal drinking age but they're already a sensation at home, part of a resurgent punk scene branded the 'new wave of Danish fuck you'. Despite being avowedly anti-racist and counting a Jewish drummer, Dan Nielsen, among their ranks, Iceage, like the Sex Pistols and many others since, also dabble dically in far-right imagery — fans have allegedly been spotted sieg-heiling at shows in Denmark, and the band even don KKK-esque outfits in one video. Here's another awkward truth: in 'New Brigade', they've carved out the most eloquent slab of aural carnage you'll hear all year.

At 12 tracks long and twice as many minutes, the record mixes elements of hardcore, black metal, goth and post-punk with a germ-like ambition that suggests something unspeakably clever has just flopped out of punk's primordial soup.

Setting the scene with sepulchral clanks and scrapes, 'New Brigade' segues into 'White

Rune', a startling blast of jackboot nihilism replete with brilliant imagery of marching churches and lifeless marble ladies. The track reminds us of nothing so much as 'Strange House'-era Horrors, but strung out on hardcore instead of '60s garage, and without a shred of camp in its armoury.

'New Brigade' is all hammered sheet-metal guitar and tear-ass drums, while 'Remember' takes a more subtle form of attack, as if plucked from a hidden cache of Joy Division B-sides in Stasi HQ. 'Broken Bone' does melodic power chordage in the '77 punk mould, and boasts the album's first discernible chorus, along with an ace adrenalin-surge, fight-or-flight bit in the middle. 'Count Me In' is a knotted fury of wood and wire that seems to be plotting new vectors from the arse-end of the apocalypse.

The band bring diabolical energy to even the most generically thrashy moments, but even better is how Iceage confront the listener with the spectre of violence at a moment when England has its head buried in the sand over the riots and the economy, and music contents itself with 'hauntologically' musing over last week's pool parties and handing out Kit Kats at gigs (we're looking at you, Summer Camp). Questions must remain about some of their choices, but for now just remember: this is 2011, folks. Welcome to the New Ugliness. Alex Denney

DOWNLOAD: 'White Rune', 'Remember', 'Collapse'

9









## **NOVEMBER**

**28/BRIGHTON CENTRE**

**30/CARDIFF MOTORPOINT ARENA**

## **DECEMBER**

**02/NOTTINGHAM CAPITAL FM ARENA**

**04/LIVERPOOL ECHO ARENA**

**06/BIRMINGHAM NIA**

**07/MANCHESTER MEN**

**08/NEWCASTLE ARENA**

**10/SHEFFIELD MOTORPOINT ARENA**

**11/GLASGOW SECC**

**14/LONDON THE O2**

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# THE RAPTURE

IN THE GRACE OF YOUR LOVE DFA

*Nine years after the New Yorkers' game-changing hit, we're still waiting for a reason to fall head over heels*



*"Don't ever look back"* Luke Jenner sings over and over on opener 'Sail Away'. All very well to say, but if, in 2011, you came across someone who'd never heard of The Rapture, what would you play them? New single 'How Deep Is Your Love'? 2006's 'Get Myself Into It'? No. Something off the first album? Well, yes. 'Olio'? Nope, try again. *Think.*

Unfair? The Rapture have had plenty of time to address this problem. It's almost 10 years since their Tune That Changed Everything, and five since the underwhelming 'Pieces Of The People We Love'. Five years in which, say, Arctic Monkeys have made all four of their albums. Immediately post-'House Of Jealous Lovers' (there, said it), The Rapture harboured grand ambitions, hiring U2's manager and signing to a major. But after being dropped by said label, losing their best musician (bassist Mattie Safer), and crawling back to DFA, the air around them in 2011 is hardly buzzing.

They've turned to Philippe Zdar of Cassius for production, which might encourage those who prefer The Rapture as straight-ahead electro-dance troupe. But that was never the point of the band, and anyway, the closest they come to full-throttle bangers is a run towards the end of 'Children', 'Can You Find A Way?' and the single. Before that, 'Miss You', 'Blue Bird' and 'Come Back To Me' elicit the same reponse we had to The Strokes' 'Call Me Back' and 'Two Kinds Of Happiness': for songs that have taken half a decade to arrive, they sound far from finished.

The lyrics, too, reek of a lack of inspiration: "You've got me flying through your love" ('Never Die Again'), "Come to me, stay with me" ('Roller Coaster') and, worst of all, 'It Takes Time To Be A Man': a half-finished indie band-do-R Kelly-slow-jam that finds Luke Jenner stating that, "There's room in your heart, now, for excellence to take a stand". I mean, really...

This is a book that needs to be closed now, sadly. *Hamish MacBain*

4

DOWNLOAD: Do we need to tell you which song?

## HOUSSE DE RACKET

ALESIA KITSUNE



If Housse De Racket's music sounds vaguely familiar, it's not without reason: the duo come from the same part of France as Phoenix, have also played back-up to Air, and worked with former Phoenix producer Philippe Zdar on this, their second album. Fortunately, though, they also share with Phoenix a knack for sharp songwriting and have cooked up some ear-catching atmospheric that rival Air at their best. 'TGV', for example, combines a nagging post-punk synth hook with Gallic swagger, while the title track has a funereal majesty that could stop traffic. This album may score a continental *nul points* for originality, but it has a seductive charm that would put Brigitte Bardot to shame. *Ben Cardew*

DOWNLOAD: 'TGV'

6

## PENGUIN PRISON

PENGUIN PRISON STRANGER



The debut album from Penguin Prison feels as if it's been a long time coming. The New York artist also known as multi-instrumentalist and producer

Chris Glover has grown from the Neon Gold ranks, but unlike the label's other earlier releases (Passion Pit, Ellie Goulding) it doesn't feel like he's matured. While the album's mixing makes for a glorious headphone listen, the lyrics verge on cheesy, and the standard song structures are all heard-it-all-before. It's neither sexy enough to be Prince, nor fun enough to be Primary 1. It's a shame, because there is talent here, but no matter how well produced a record is, sometimes the songs just aren't quite there. *Jen Long*

DOWNLOAD: 'Golden Train'

4

## KEY NOTES

Best sleeve of the week



The Drums - 'Portamento'

There's something about this simple combination of retro childhood snaps and DEMON EYES that is both quite unsettling and totally hysterical. It's probably Granny that does it.

Worst sleeve of the week



Airship - 'Stuck In This Ocean'

We've been squinting at this ultrasound scan for hours, trying to work out what it's carrying. A sword hilt? An evil xenomorph? A travel-iron? Answers on a postcard.

## REVIEWED NEXT WEEK:

- Laura Marling - 'A Creature I Don't Know'
- Girls - 'Father, Son, Holy Ghost'
- Big Deal - 'Lights Out'
- SCUM - 'Again Into Eyes'

## FOOLS GOLD

LEAVE NO TRACE IAMSOUND



Despite that most hippyish of titles, Fool's Gold's second album finds them kicking off the Jesus sandals and stepping out out of the sunny, love-beaded Afropop that made their debut a blog darling. Their sound always blended LA psych-rock and dark indie with jaunty highlife sounds, and the sultry, Wild Beasts-ish 'Balmy' and the Arcade Fire-worthy storminess of the title track are less happy-clappy than of old, pleasingly moody, subtle and complex. Sometimes the likes of 'Street Clothes' stray a little too far into musoville, but overall it's a masterful blend of worldwide influences without a trace of gap-year naff. *Duncan Gillespie*

DOWNLOAD: 'Balmy'

8

## THE HORRIBLE CROWES

ELSIE SIDEONEDUMMY



How many more mournful, Springsteen-esque songs about women called Mary-Kate, Mary-Lou, Mary-Beth, or just plain Mary does the world need?

The stockpile just ain't ever big enough if you're The Gaslight Anthem's Brian Fallon, who's even set up a new side-project with childhood friend Ian Perkins to lob 'Mary Ann' up to the top of the heap. To be fair, that song finds Fallon trying on a Tom Waits impression instead of his usual Bruce one, to dubious effect. On 'Go Tell Everybody', Fallon's snarl even bares its teeth in the direction of The Afghan Whigs' dark lord Greg Dulli - this is supposed to be a record that plumbs the depths, but Brian's just too set on big redemptive choruses to make the 'unsettling' work he set out to. *Emily Mackay*

DOWNLOAD: 'Go Tell Everybody'

6

## GRIMES

GEIDI PRIMES NO PAIN IN POP



Despite the esoteric veneer of this bedroom-born debut, Grimes (aka Claire Boucher) has packed 'Geidi Primes' with enough ideas to make for an instantly accessible and intimate listen. Blending genres like paints on a palette, the Montreal-based artist's chameleonic approach sees her switch between oriental pop ('Sardaukar Levenbrech'), chillwave ('Zool, Face Dancer'), and post-rock ('Venus In Fleurs') with attentive ease. But it's tracks like 'Feyd Rautha Dark Heart' and 'Avi', where the 22-year-old cavorts in a similarly dark and beat-driven vein to Zola Jesus and Austra, that Grimes' celestial vocal and her ear for a hook really draw you in. *Thomas A Ward*

DOWNLOAD: 'Feyd Rautha Dark Heart'

7

## HTRK

WORK (WORK, WORK)

BLAST FIRST PETITE



Though HTRK's second full-length proper was completed shortly after the tragic death of founding member Sean Stewart last year, its bleak soundscapes were imagined between 2006 and 2010. Continuing a penchant for darkness established on 2009's 'Marry Me Tonight', 'Work (Work, Work)' is probably as grim a sounding record as you're likely to hear. The sparse, nauseous swirls of 'Love Triangle' make 'Kid A' sound like an album totally in love with the world, while 'Slo Glo' is The xx brutalising Trent Reznor; lyrically, subject matter includes poison, electrocution, bullets, eating hearts, and smothering. Not the feel-good hit of the summer, then. *Rob Webb*

DOWNLOAD: 'Love Triangle'

6





# RED HOT CHILI PEPPERS

**I'M WITH YOU** WARNER BROS

*The bass-abusing funk rock stalwarts colonise the middle of the road with this slick but safe outing*



Formed a mind-boggling 28 years ago, Red Hot Chili Peppers apparently started life as a joke, a priapic party band put together to soundtrack happening LA shindigs

back before Arnold Schwarzenegger had even starred in *Terminator*. They are the joke that keeps giving. Their previous double player 'Stadium Arcadium' suffered from quality control issues, and while mercifully only bringing out the one disc this time, 'I'm With You' still feels like a journey, albeit via Megabus. Having survived various personnel changes and a drugs death, their now settled line-up still includes a revolving door of guitarists. Accomplished new axe-man Josh Klinghoffer, who is allowed to fire out some serious glam-rock hooks during lead single 'The Adventures Of Rain Dance Maggie', fits in a little too well; subtle and mostly restrained throughout, he screams 'session musician', though he's the perfect foil for bassist Flea, who can now reveal the true extent of his megalomania. Adrenalised by guava smoothies and good Californian living,

where he once drove the sound, he now rules like a crazed North African despot, and before long the album begins to resemble one long interlude from *Seinfeld*.

Anthony Kiedis is nothing if not consistent, his voice as assured and unmistakable as ever, and his lyrical vagaries as unfathomable as one has come to expect. On 'Annie Wants A Baby', a lesbian couple covet some of Anthony's A-grade alpha seed, while on 'Monarchy Of Roses' he starts warbling bafflingly about "the holy tears of Ireland" and "the calicos of Pettibon". The dichotomy of profundity/vacuity here is breathtakingly Bono-like.

There's nothing as good as 'Taste The Pain' or 'Give It Away' here, though nothing as loathsome as 'Love Rollercoaster' either. Mutterings of unbridled experimentation were sadly just rumours. The very fact long-time collaborator Rick Rubin is at the helm is proof enough that while the production is mostly immaculate, 'I'm With You' is an exercise in how a multi-million selling rock behemoth plays it safe. **Jeremy Allen**

**5**

**DOWNLOAD: 'Monarchy Of Roses', 'Ethopia', 'The Adventures Of Rain Dance Maggie'**

## TOM MORELLO: THE NIGHTWATCHMAN

**WORLD WIDE REBEL SONGS** NEW WEST



Tom Morello is a righteous dude. When he's not shredding people's faces off in Rage Against The Machine or swinging his dick in Audioslave, he's out there with his undies outside his trousers, fighting THE MAN. Such is Morello's standing in the world of musical protest, you'd think he could do better than Ben Harper as his marquee guest vocalist. Morello's own voice? Conscious, wise and at times, really fucking angry. But unlike Rage, there's no bounce or groove to make you give a shit, leaving the whole thing feeling like a man shouting at a wall. **Mike Williams**

**DOWNLOAD: 'Union Town'**

**4**

## MIRACLE FORTRESS

**WAS I THE WAVE?** SECRET CITY RECORDS



The second effort from Miracle Fortress, aka Graham Van Pelt, makes for an enjoyable, if slightly unmemorable listen. Riddled with stripped-back, ambient synth lines, instrumental sections and subtly warm electronics, 'Immanent Domain' and 'Spectre' fall in the realms of Toro Y Moi but lack the polished, slightly chintzy charm. 'Miscalculations', meanwhile, comes on like Everything Everything on a hefty dose of valium. 'Tracers', led by a mathy bassline and Van Pelt's Brian Wilson-recalling vocal, is a thankfully instant highlight but, even after several spins, the majority of 'Was I The Wave?' has kind of passed us by. **Lisa Wright**

**DOWNLOAD: 'Tracers'**

**6**

## THIS WEEK'S SINGLES

reviewed by NME's  
**JAZZ MONROE**



### SNOW PATROL

**CALLED OUT IN THE DARK** FICTION

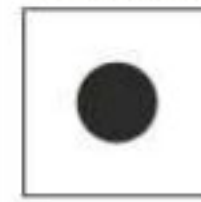


Gazza Lightbody and co's last two albums were so wet of spirit and middle of road they were prancing back to the pavement for fear of being run over. 'Called Out In

The Dark' once again paints the Eeyore-rockers as merely the minions polishing the throne of the ruling uncles of mid-life anthemry, Elbow.

### OKKERVIL RIVER

**YOUR PAST LIFE AS A BLAST** JAGJAGUWAR



You can practically smell the songwriting juices fuelling this. Flaunting the male disease of musical self-importance like an impressive black

eye, its shamelessly literary narrative would bore our bollocks off were it not for some louche '80s schmooze buttressing Will Sheff's scratched-DVD lyrics. It's pretty amazing, but no-one will buy it.

### BON IVER

**HOLOCENE** 4AD



After *that* debut turning internetshire inside-out with glee, *that* Kanye duet making blubbing Auto-Tuned folkisms the height of epicurean taste, and *that*

follow-up turning the world inside-out all over again, we're back where we started. 'Holocene' will once more elevate you to that peculiar, sunblushed balcony of sublime ego-death only J-Vern can.

### DELS FT JOE GODDARD AND ROOTS MANUVA

**CAPSIZING** NINJA TUNE



Penning a non-facepalm political pop song seems impossible to most modern musicians, making 'Capsizing' all the more impressive. "Ain't nothing

changed since Britain turned blue/Looks like we're all fucked, no lube" yells Del's, valiantly. The cruel irony of the words-not-weapons ethos here is that Ninja Tune was devastated by the PIAS fire, suggesting we should have perked our ears up a little sooner.

### GHOSTPOET

**LIINES** BROWNSWOOD



More fine Brit-hop - this time, insightful, indie-flirting tweenius from dapper trilby-enthusiast Obaro Ejimiwe, who already has Mike Skinner slaving. This

end-of-night shower of sleepy lexical excellence is easily 2011 times better than 99 per cent of the regressive braggadocio that cruises annoyingly around the mainstream these days, masquerading as the voice of THE KIDS, MAN.

### WHITE DENIM

**IS AND IS AND IS** FULL TIME HOBBY



How the Christ did this lot ever get anyone listening long enough to give a shit? Bereft of decent clothes, sex appeal and memorable tunes, their

sustained existence is baffling. But to level your flak at 'Is And Is And Is' would be to miss its enchanting, off-kilter psych-rambunctiousness. That said, the lack of tune does lead it to roam the wilderness of 'very alright' for so long it couldn't hitch a ride to 'brain-blistering awesome' if it tried.

### THE RIDER

*What we're watching, reading and mooching in this week*



### GADGET

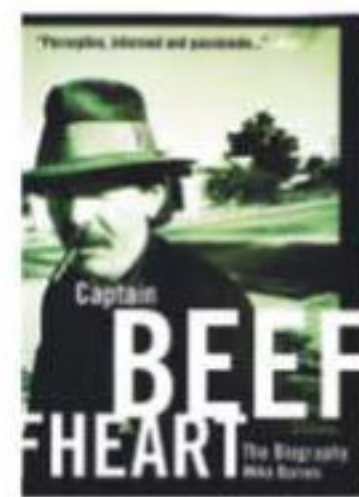
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### SHIRT

This Boxfresh Cambria shirt is different from your average Oxford - soft in chambray, with warm sleeves (because summer's not coming back). It also has subtle contrasts on the collar and buttndown. Get it in grey, red and blue.



### BOOK

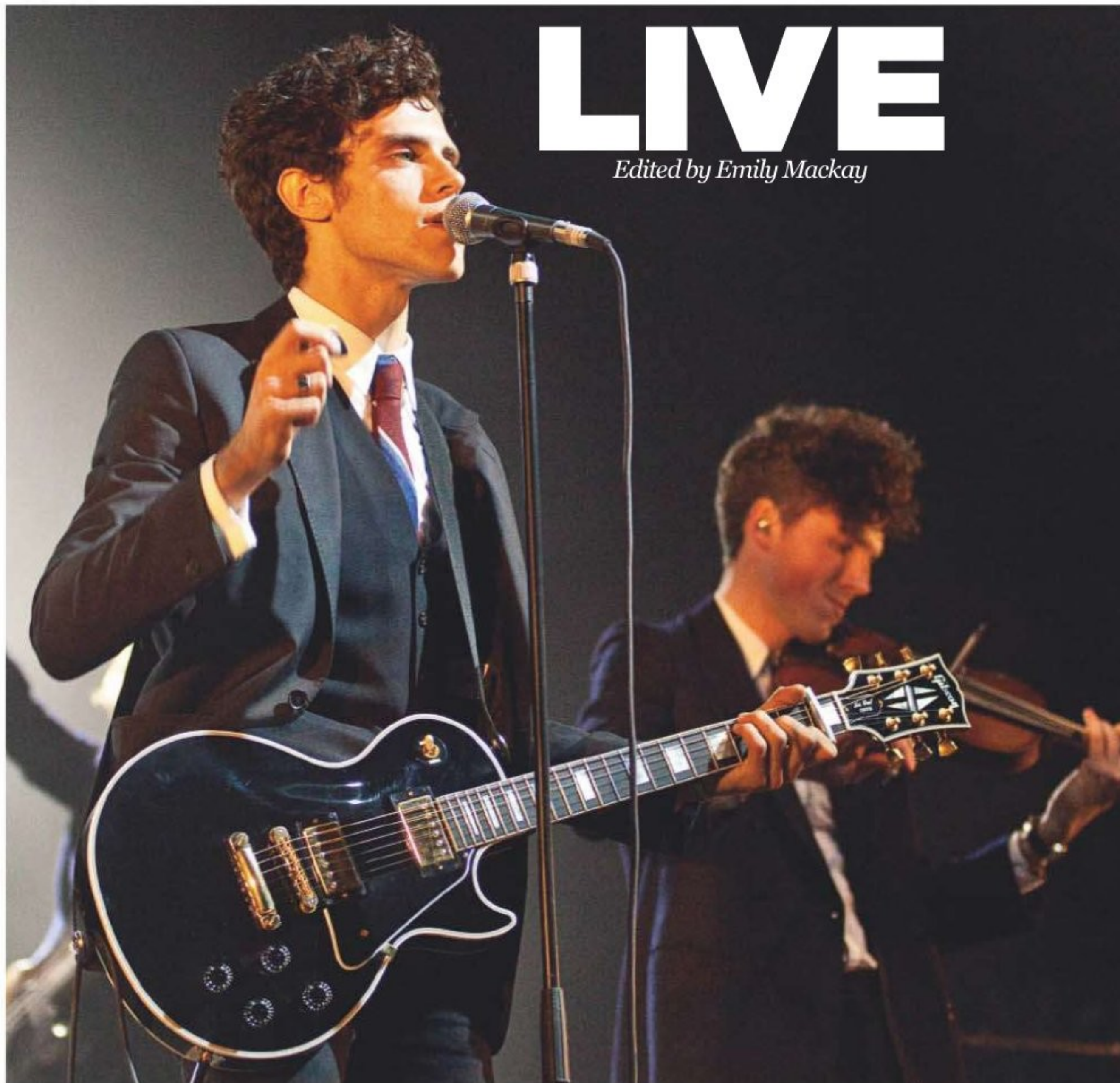
**Captain Beefheart: The Biography**

Mike Barnes' 2000 book is the classic tome about Don Van Vliet and his bizarre life. After Beefheart's death last December, this is an updated version, covering his last days.



# LIVE

Edited by Emily Mackay



## GREEN MAN

**GLANUSK PARK, BRECON BEACONS** FRIDAY, AUGUST 19 – SUNDAY, AUGUST 21

*Villagers, SUUNS and Fleet Foxes win the battle of the beards at this rustic and mellow gathering*

**T**hough derided in certain quarters for being “too beardy”, this festival in the heart of the Brecon Beacons has come to be an antidote for those feeling that the annual shindig in the Vale of Avalon has lost something of its original spirit. For sure, there’s enough ammunition for the naysayers; it does indeed appear that almost every band to grace the festival’s stages are contractually bound to sport some form of facial hair. Similarly, the hirsuteness quotient among the punters is enough to give shareholders of razorblade products mild palpitations. But Green Man, now in its ninth year, is a festival so laidback and mellow that the problems of the outside world float away on the clouds that pass by the site’s breathtakingly beautiful rural environs.

**Villagers’** early evening performance on Friday is something of a revelation to the doubters who found his debut, ‘Becoming A Jackal’, overly earnest. As Bono proved by postponing last year’s Glastonbury thanks to a dodgy back, placing the weight of the world on one pair of shoulders can be devastating; here, with the backing of a full band, Conor O’Brien and his music become far more compelling. ‘Ship Of Promises’ rollicks by at an urgent pace and by the time ‘The Pact (I’ll Be Your Fever)’ arrives, Green Man fits snugly into his back pocket.

Though they produce a Main Stage headlining show of epic splendour that could easily be an elegy to imploding stars and dying universes, **Explosions In The Sky’s** symphonic muscle-flexing is usurped by a stand-out performance from **Holy Fuck** over at the Far Out

Stage. Their analogue barrage and gargantuan beats are exactly what are needed to get tired feet moving as they tap into hitherto unknown energy reserves. Swathed in smoke and bathed in demonic lights, their facial hair status remains unknown but their music leaves no-one in any doubt.

Reaching the end of **Noah & The Whale’s** Saturday night set is not unlike being roused from a powerful anaesthetic. They’ve scrubbed up since their debut – their suits are quite splendid – but there’s little here that really engages or demands more than a casual nod. Of course, they play the one from the advert (‘5 Years Time’) and their rendition of Bachman-Turner Overdrive’s ‘You Ain’t Seen Nothing Yet’

(sorry, ‘Tonight’s The Kind Of Night’), but it all feels like being cornered by the pub bore. They aspire to be U2, will be lucky to be The Killers and settle on being a Travis for the 21st century.

**Fleet Foxes** finally seem to have got the hang of this festival thing. Their

***Noah & The Whale  
have become a Travis  
for the 21st century***

2009 Glastonbury appearance found a band overwhelmed by the sense of occasion and their close harmonies and acoustic plucking fell at the first hurdle. Not so with their headline set on the Main Stage, as any lingering doubts of their ability to play to the masses are

Finding folk doesn't pay, Charlie and Tom are now looking for jobs in the City



Laura Marling:  
happy singing  
sad songs

"Over here,  
Laura!"

James Blake's  
new stage set  
(we wish)

Conor O'Brien  
and his  
tiny guitar

That's one hell  
of a SUUNSet

tossed into the wind. Bold and full of vigour, this is a band reborn and ready to take on the world.

Over at the Far Out Stage, **Squarepusher** is dividing opinion in a way that no other artists achieves this weekend. On the one hand, his stuttering beats and deep bass grooves are so off the scale as to provide music with a new vernacular while on the other, thoughts of a tool box having it out with a drawer of cutlery are never far from the mind. Whatever your opinion, he's marginally less enjoyable than **The Sonic Manipulator**, a one-man techno act who appears at the bottom of a field dressed as a neon-lit spaceman, and becomes electronica's answer to the late Frank Sidebottom.

Any unfortunates blighted by the condition known as "festival constipation" find relief in **James Blake's** bowel-loosening Sunday teatime turn. While the music has much to recommend it – a seductive hybrid of dubstep, dub and post-rock guitar action – Blake's own charisma bypass means he could do with a diva to take centre stage every now and then.

**Laura Marling's** appearance – her third at Green Man – arrives in stark contrast to James Blake's fearsome rumblings. In many respects, she's the quintessential act for this festival, and her Main Stage performance, like Villagers', is more compelling than her records.

The weekend's most memorable set is delivered by **SUUNS** on the Far Out Stage. Their hypnotic, dark electronica and dirge-like rock does much to belie Green Man's reputation as a folksy get-together. Compelling from the first beat to the last, SUUNS stretch out their collective hand as the audience feeds hungrily from it.

Despite arriving late thanks to technical problems on the Far Out stage, **Gruff Rhys'** position as a national treasure is now set in stone. Infusing his performance with a humanity that's in all too short supply with a mild psychedelic tinge, Rhys brings the festival to a close with an epic and oddly touching reading of his epic 'Skylon' that sums up the beauty of this superb festival. Start growing your beards now for next year.

*Julian Marszalek*

## VIEW FROM THE STAGE



**Jody King, schoolgirl**

"I really enjoyed the liquorice shop and eating all the sweet things because they made me really hyper."

I liked Fleet Foxes because they were loud and Laura Marling because what she sings is nice."

# VERONICA FALLS

DALSTON ROOF PARK, LONDON WED, AUGUST 17

*Rain won't stop these bleak jangle-poppets' rise*

Ah, glorious British summer – a dreamlike season of long lazy evenings swathed in hazy sunshine, with picnics on grassy lawns to be nibbled, pint glasses of rosé spritzers to be sipped and pale men in ill-advised shorts to be mocked. Or at least, that's how it's supposed to be. Unfortunately, as usual, August is massively taking the piss. It's been pelting fat globs of rain down all evening and the overriding vibe of the day has been decidedly grey.

It's hard to shake the feeling that this isn't quite the weather that was hoped for when tonight's rooftop show, set in a sky-high community garden complete with rainbow chard and thriving herb section, was initially booked. The rain does clear by the time Veronica Falls rock up to the vertiginous venue, but the AstroTurf is still squidgy and more than a few winter coats have been donned for the occasion. Even so, you can't help but think that the four-piece, with all their lyrical references to suicide hotspots, graveyards and being buried alive, couldn't have planned the bleak weather better if they'd tried. The cool night air suits their particular brand of effortless, denim-clad guitar swoonery down to the ground – which from way up here, is roughly five stories. A flashy sunset and Dalston scenesters in flip flops would have been far too gauche a backdrop, so instead, tonight's show is perfectly underplayed, offering a peculiar kind of

cosiness amongst the drizzle-splattered Mary Poppins-esque chimneys. Though the less said of the inflatable awning above the stage, which, frankly, makes everyone look as though they're trapped inside a giant tampon, the better.

They're performing in front of a screen that will later in the evening air 1962's creepy camp classic *Whatever Happened To Baby Jane?*, at Veronica Falls' request. Another nod to the 1960s opens the show: a lilting, software rendering of The Rolling Stones' 'Under My Thumb'. Rather than the rampantly misogynistic ambience of the original, the song, as fed through the delicate coo of frontwoman Roxanne Clifford, becomes a brilliant jangly lady-led kiss off.

Their touring jaunt with The Drums in the States this autumn is obviously a road-buddy match made in heaven, even if new single 'Bad Feeling' sees the London-via-Glasgow gang break away from their '80s schmindie shroud, with a Hope Sandoval-meets-Ennio Morricone summoning of Spaghetti Western hi-jinks. Rolling through the prettified Pixies sashay of 'Stephen' and the quaint axe duelling of 'Come On Over', their three-part harmonies even see them tipping into basement Beach Boys territory, with fringes over their eyes and fire in their fingertips.

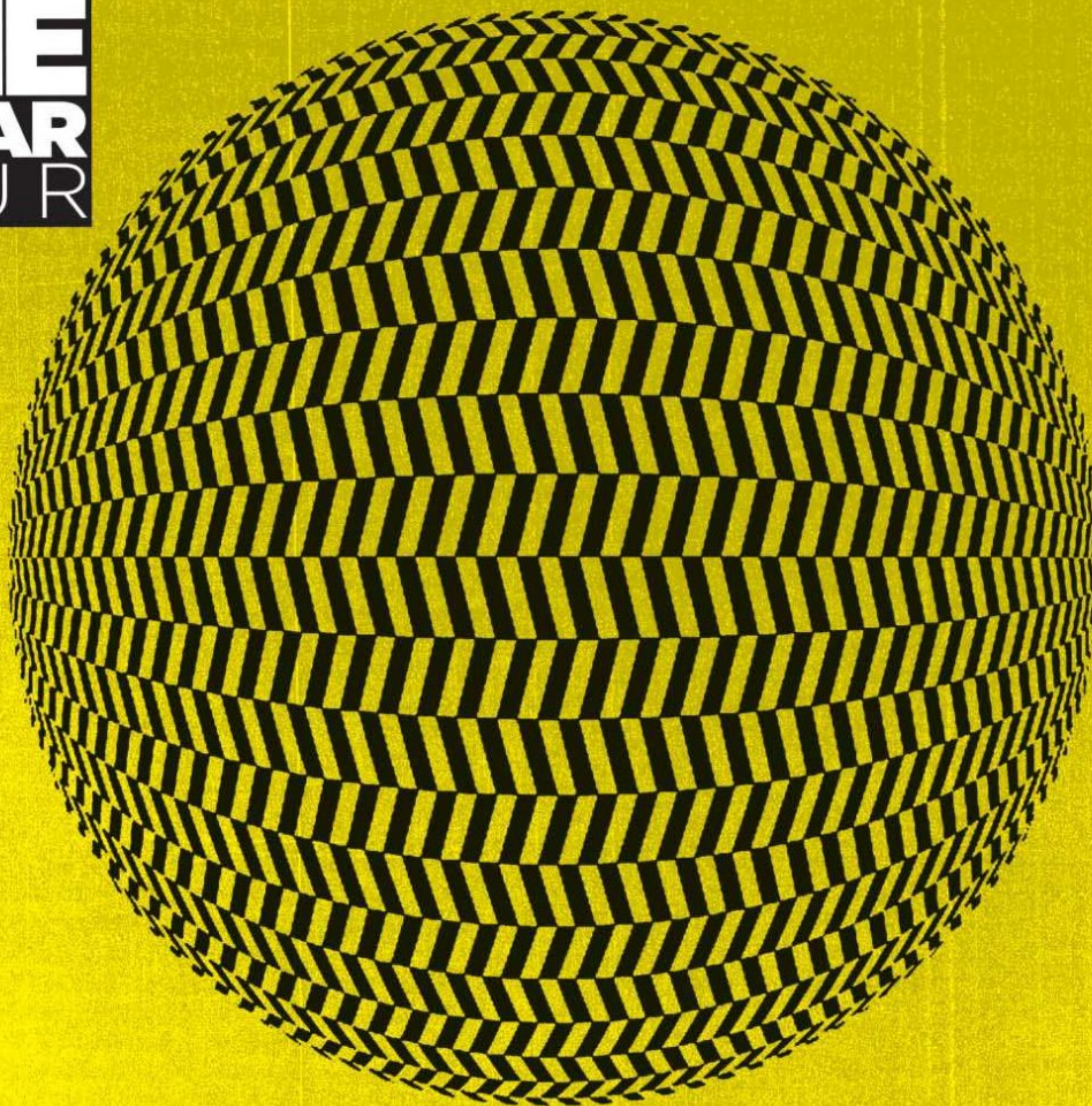
Whisper it from the rooftops, because summer might have alluded them now, but Veronica Falls are looking set to practically *own* autumn.

*Leonie Cooper*

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12 OXFORD - O2 ACADEMY  
17 LONDON - HMV GARAGE  
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**WEDNESDAY 9TH NOVEMBER  
LONDON  
CORSICA STUDIOS**

4/5 ELEPHANT ROAD, LONDON SE17 1LB

24 HOUR TICKET HOTLINE: 0844 811 0051

BOOK ONLINE: [WWW.GIGSANDTOURS.COM](http://WWW.GIGSANDTOURS.COM)

[WWW.TWOFIFTYFOUR.NET](http://WWW.TWOFIFTYFOUR.NET)

A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH CODA

# indigo<sub>2</sub>

The entertainment venue at The O<sub>2</sub>

23 OCTOBER 2011

## XZIBIT



24 NOVEMBER 2011

## THE FALL



29 NOVEMBER 2011

## HANSON



7 & 8 DECEMBER 2011

CONVERSATIONS WITH  
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35 YEARS OF MAGIC & BS!



10 DECEMBER 2011

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16 DECEMBER 2011

## STEVE HARLEY & COCKNEY REBEL



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Tube: North Greenwich, Jubilee Line, Zone 2.

The O<sub>2</sub> Peninsula Square London SE10

indigo<sub>2</sub> at The O<sub>2</sub>



# KILL IT KID

## FEET FALL HEAVY TOUR

BROKEN  
HANDS\*

12TH SEPT GLASGOW - KING TUTS - 08444 999 990  
13TH SEPT LIVERPOOL - SHIPPING FORECAST - 0151 709 6901  
14TH SEPT LEEDS - NATION OF SHOPKEEPERS - 0113 2031831  
16TH SEPT BRIGHTON - THE ALBERT - 01273 325440  
19TH SEPT BRISTOL - LOUISIANA\* - 0117 9299008  
20TH SEPT LONDON - XOYO (ALBUM LAUNCH) - 0871 297 0777  
21ST SEPT MANCHESTER - DEAF INSTITUTE\* - 0161 832 1111  
22ND SEPT CARDIFF - CLWB IFOR BACH\* - 02929232199

SJM, Mean Fiddler, DHP & friends by arrangement with ITB present

# DRY THE RIVER

+ Special Guests W O R S H I P

September

13th Manchester Deaf Institute  
14th Nottingham Bodega Social  
15th Kingston New Slang  
16th Bristol **SOLD OUT**  
19th Birmingham Hare & Hounds  
20th London Scala

Tickets at [www.musicglue.net/drytheriver](http://www.musicglue.net/drytheriver)

The single 'No Rest' available now  
on download and limited edition 7"

More live dates and free download at [www.drytheriver.net](http://www.drytheriver.net)  
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livemusic presents

# MILES KANE



SEPT  
16

Exclusive One-off FREE Gig  
@Kings College London

Miles Kane is playing a special gig on Friday 16th Sept at KCLSU. It kicks off Livemusic's 2011 Students Union Tour and the ONLY way to get on the exclusive guest list is by visiting [www.livemusic.fm](http://www.livemusic.fm) ... So come closer to catching Miles Kane, live & exclusive, absolutely FREE

Get on the Guestlist at [Livemusic.fm](http://Livemusic.fm)

Miles Kane photo by Mike Gabias/Music Pics

OFF GUARD  
GIGS 2011



BESTIVAL  
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TICKETS



Right Guard presents the Off Guard Gigs, exclusive performances by your favourite artists live from the back of our camper van at some of the UK's top festivals.

Next stop is Bestival, Isle of Wight, 8th to 11th September, 2011. To WIN VIP backseat passes to Bestival, and to view exclusive Off Guard Gigs content from this summer's best events, visit us at [facebook.com/rightguarduk](http://facebook.com/rightguarduk)



RIGHT  
GUARD





**CAGE THE ELEPHANT**

MON 03 OCTOBER  
**MANCHESTER CLUB ACADEMY**

TUE 04 OCTOBER  
**GLASGOW GARAGE**

WED 05 OCTOBER  
**BRISTOL O<sub>2</sub> ACADEMY**

THU 06 OCTOBER  
**LONDON HMV FORUM**

KILILIVE.COM | GIGSANDTOURS.COM | GIGSINSCOTLAND.COM  
0844 477 2000 | 0844 871 0051 | 0844 871 8803 | 0871 230 7136

+ DINOSAUR PILE-UP! NEW ALBUM 'THANK YOU HAPPY BIRTHDAY' OUT NOW MYSPACE.COM/CAGETHEELEPHANT  
A KILIMANJARO, SIM, & CONCERTS & METROPOLIS PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP ALL SHOWS 14+

# [ALL THE YOUNG]

SEPTEMBER 2011

21 WREXHAM CENTRAL STATION  
22 PRESTON MAD FERRET  
23 DONCASTER SOCIAL  
24 MANCHESTER NIGHT AND DAY  
26 GLASGOW KING TUTS  
29 LEEDS COCKPIT  
30 BLACKBURN LIVE LOUNGE

OCTOBER 2011

01 SHEFFIELD THE PLUG  
04 LONDON BORDERLINE  
05 DERBY VICTORIA INN  
07 LUTON CHARLIE BROWNS

SATURDAY 08 OCTOBER  
STOKE-ON-TRENT  
THE KINGS HALL 01782 206 000

SEETICKETS.COM | TICKETWEB.CO.UK  
0844 871 8803 | 0871 220 0260

NEW SINGLE 'WELCOME HOME' & 'LIVE FROM KING TUTS' OUT NOW ON ITUNES

A KILIMANJARO & SIM CONCERTS PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL



KILIMANJARO, ACADEMY EVENTS + FRIENDS BY ARRANGEMENT WITH THE AGENCY GROUP  
AND RAW POWER MANAGEMENT PRESENTS



# "POP WILL EAT ITSELF"

OCTOBER

12 GLASGOW GARAGE	0844 499 9990
13 MANCHESTER ACADEMY 2	0161 832 1111
14 LIVERPOOL O <sub>2</sub> ACADEMY2	0844 477 2000
15 STOKE SUGARMILL	0115 9454 593
16 SHEFFIELD LEADMILL	0114 221 2828
18 OXFORD O <sub>2</sub> ACADEMY2	0844 477 2000
19 BOURNEMOUTH OLD FIRE STATION	0120 296 3888
20 BRIGHTON CONCORDE2	0127 367 3311
21 BRISTOL TRINITY	0117 935 1200
22 LONDON ISLINGTON O <sub>2</sub> ACADEMY	0844 477 2000
25 COLCHESTER ARTS CENTRE	0120 650 0900
26 NORWICH WATERFRONT	0160 350 8050
28 BIRMINGHAM O <sub>2</sub> ACADEMY2	0844 477 2000

TICKETS AVAILABLE FROM: KILILIVE.COM, 0844 871 8803 & USUAL OUTLETS  
THE NEW ALBUM 'NEW NOISE DESIGNED BY A SADIST'  
RELEASED OCTOBER 3RD ON COOKING VINYL



# The Crookes

OCTOBER 2011	11 LONDON BORDERLINE
04 YORK FIBBERS	12 BRISTOL COOLER
05 STOKE SUGARMILL	13 NORWICH ARTS CENTRE
06 CARDIFF TEN FEET TALL	15 READING PLAY
07 MANCHESTER FACTORY	16 SOUTHAMPTON JOINERS
08 NEWCASTLE CLUNY 2	17 CAMBRIDGE PORTLAND ARMS
09 GLASGOW KING TUTS	18 NOTTINGHAM BODEGA

TICKETS AVAILABLE FROM: ARTISTTICKET.COM | TICKETWEB.CO.UK | SEETICKETS.COM | 0870 264 3333  
WWW.THECROOKES.CO.UK

NEW SINGLE 'I REMEMBER MOONLIGHT' OUT OCT 2011 TAKEN FROM  
DEBUT ALBUM 'CHASING AFTER GHOSTS' OUT NOW ON FIERCE PANDA

A KILIMANJARO AND FRIENDS PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

KILIMANJARO & FRIENDS BY ARRANGEMENT WITH ITB PRESENT

# THE JOY FORMIDABLE

+ AND SO I WATCH YOU FROM AFAR

creatures of LOVE

OCTOBER

13 BIRMINGHAM	0844 248 5037
HMV INSTITUTE THE LIBRARY	
14 LONDON HMV FORUM	0844 847 2405
15 MANCHESTER ACADEMY 2	0161 832 1111
19 GLASGOW ORAN MOR	0844 499 9990
20 NEWCASTLE RIVERSIDE	0871 220 0260
21 CARDIFF SWN FESTIVAL	swnfest.com

TICKETS AVAILABLE FROM: KILILIVE.COM  
0844 871 8803 & USUAL OUTLETS

WWW.THEJOYFORMIDABLE.COM

'A HEAVY ABACUS' THE SINGLE OUT NOW TAKEN  
FROM THE DEBUT ALBUM 'THE BIG ROAR' OUT NOW



# THE BOXER REBELLION

PLUS SPECIAL GUESTS BEAR'S DEN

THURSDAY 29 SEPTEMBER

O<sub>2</sub> SHEPHERD'S  
BUSH EMPIRE

0844 477 2000 | KILILIVE.COM | 0844 871 8803

'THE RUNNER' W/ REMIX BY THE JOY FORMIDABLE OUT NOW

NEW ALBUM 'THE COLD STILL' OUT NOW  
TICKETS AT THEBOXERREBELLION.COM

A KILIMANJARO PRESENTATION



CO-HEADLINE  
TOUR



# HAWK EYES

PLUS GUESTS

THE JAMES CLEVER QUINTET

NOVEMBER

TUE 08	BRISTOL CROFT
WED 09	CARDIFF CLWB IFOR BACH
THU 10	COLCHESTER ARTS CENTRE
FRI 11	SOUTHEND CHINNEYS
SAT 12	NOTTINGHAM BASEMENT AT ROCK CITY
MON 14	BIRMINGHAM VUDU
TUE 15	LEEDS COCKPIT
WED 16	GLASGOW KING TUTS
THU 17	MANCHESTER ALTER EGO
FRI 18	SHEFFIELD CORPORATION
SAT 19	ALDERSHOT WEST END CENTRE
SUN 20	SOUTHAMPTON JOINERS
TUE 22	LONDON UPSTAIRS AT THE GARAGE

TICKETS AVAILABLE FROM: KILILIVE.COM  
SEETICKETS.COM / 0844 871 8803  
& USUAL OUTLETS

BY ARRANGEMENT WITH THE AGENCY GROUP

THE ALBUM 'TURBOWOLF' OUT

11/11/11 ON HASSLE RECORDS.

FACEBOOK.COM/TURBOWOLF

HAWKEYESMUSIC.COM

FACEBOOK.COM/THEJCQ



Jägermeister  
JAGERMEISTER.CO.UK



# KING CHARLES

## TAIL LIGHTS DISCO TOUR



BUY ONLINE: KILILIVE.COM 0844 871 8803 & USUAL OUTLETS  
MYSACE.COM/KINGCHARLESUK  
A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP

**OCTOBER**  
29 ALDERSHOT WEST END CENTRE 0125 233 0040  
30 EXETER CAVERN 0125 233 0040  
31 BRISTOL FLEECE 0117 929 9008

**NOVEMBER**  
01 BRIGHTON GREEN DOOR STORE 0870 264 3333  
03 SOUTHAMPTON JOINERS 0870 264 3333  
04 LEEDS BRUDENELL SOCIAL CLUB 0113 275 2411  
05 PRESTON MAD FERRET 0113 275 2411  
06 EDINBURGH SNEAKY PETE'S 0844 499 9990  
07 GLASGOW KING TUT'S 0844 499 9990  
09 MANCHESTER ROADHOUSE 0844 871 8803  
10 LONDON SCALA 0844 871 8803  
12 BIRMINGHAM THE TEMPLE 0844 871 8803  
13 LIVERPOOL MASQUE LOFT 0844 477 1000  
14 SHEFFIELD LEADMILL STAGE 0114 221 2828  
15 NOTTINGHAM BODEGA 0845 413 4444

# MAN LIKE ME



*peculiar*

BUY ONLINE: KILILIVE.COM | TICKETWEB.CO.UK  
SEETICKETS.COM | GIGANTIC.COM  
24HR CC HOTLINE: 0844 871 8803  
THE NEW SINGLE 'PECULIAR' OUT 3 OCTOBER  
WWW.MYSACE.COM/MANLIKE ME  
A KILIMANJARO & HG PRESENTATION  
BY ARRANGEMENT WITH MAINSTAGE ARTISTS

**SEPTEMBER**  
24 BRIGHTON CONCORDE 2 01273 673311  
29 KINGSTON THE HIPPODROME 0208 549 5871

**OCTOBER**  
06 LONDON THE GARAGE 0844 847 1678  
19 SOUTHAMPTON THE JOINERS 023 8063 2601  
21 BRISTOL START THE BUS 0871 220 0260  
22 READING OAKFORD SOCIAL FREE ENTRY  
26 LEEDS A NATION OF SHOPKEEPERS 0113 203 1831  
27 MANCHESTER THE RUBY LOUNGE 0161 832 1111  
28 BIRMINGHAM THE RAINBOW 0844 870 0000  
29 NOTTINGHAM STEALTH 0845 413 4444

# STEVE-O

FROM MTV'S JACKASS

THE ENTIRELY TOO MUCH INFORMATION TOUR

**OCTOBER**  
27 STOKE-ON-TRENT KEELE UNIVERSITY  
28 COVENTRY KASBAH  
29 SOUTHAMPTON UNIVERSITY  
30 YEOVIL WESTLANDS CENTRE  
31 LONDON ELECTRIC BALLROOM

**NOVEMBER**  
01 WOLVERHAMPTON WULFRUN HALL  
02 YORK FIBBERS  
03 WREXHAM CENTRAL STATION  
04 CARDIFF UNIVERSITY SOLUS  
05 NOTTINGHAM ROCK CITY  
06 GLASGOW ABC  
07 BRIGHTON COALITION

BUY ONLINE AT: KILILIVE.COM / 24HR CC HOTLINE: 0844 871 8803  
WWW.STEVEO.COM A KILIMANJARO, DF AND FRIENDS PRESENTATION

# THE COMPLETE STONE ROSES



academy events present

**OCTOBER**  
22 LEEDS COCKPIT 0113 245 3448  
23 CARDIFF GLOBE 0871 230 2360  
29 PRESTON 53 DEGREES CLUB 0871 220 0980

**NOVEMBER**  
4 BOURNEMOUTH O<sub>2</sub> ACADEMY 0844 477 2000  
5 THE FORUM HERTFORDSHIRE, HATFIELD 0844 477 2000  
11 BIRMINGHAM O<sub>2</sub> ACADEMY2 0844 477 2000  
12 LEICESTER O<sub>2</sub> ACADEMY2 0844 477 2000  
18 LONDON O<sub>2</sub> ACADEMY ISLINGTON 0844 477 2000  
19 OXFORD O<sub>2</sub> ACADEMY 0844 477 2000  
25 BRISTOL O<sub>2</sub> ACADEMY 0844 477 2000  
28 MANCHESTER ACADEMY 0161 832 1111

**DECEMBER**  
2 SHEFFIELD O<sub>2</sub> ACADEMY 0844 477 2000  
3 LIVERPOOL O<sub>2</sub> ACADEMY2 0844 477 2000  
9 GLASGOW O<sub>2</sub> ACADEMY 0844 477 2000  
10 NEWCASTLE O<sub>2</sub> ACADEMY 0844 477 2000  
16 NOTTINGHAM ROCK CITY 0845 413 4444  
28 DUNDEE FAT SAM'S 0844 844 0444

TICKETS 0844 477 2000 / TICKETWEB.CO.UK  
AN ACADEMY EVENTS PRESENTATION BY ARRANGEMENT WITH PLMUK.COM

# the bluetones

"TIME GENTLEMEN, PLEASE!"

THE FAREWELL TOUR



PLAYING A CAREER-SPANNING GREATEST HITS SET

Tickets Available from  
ArtistTicket.com / 0844 477 2000 / 0844 871 8820  
ticketweb.co.uk

By arrangement with Primary Talent International

**SEPTEMBER 2011**  
VENUE CHANGE  
03 YEOVIL WESTLANDS LEISURE COMPLEX  
05 CARDIFF MILLENNIUM MUSIC HALL  
06 READING SUB89  
07 BRIGHTON CONCORDE 2  
08 SOUTHAMPTON THE BROOK

VENUE UPGRADE  
10 MANCHESTER ACADEMY2  
11 GLASGOW O<sub>2</sub> ABC  
12 NEWCASTLE O<sub>2</sub> ACADEMY  
13 SHEFFIELD O<sub>2</sub> ACADEMY2  
15 LIVERPOOL O<sub>2</sub> ACADEMY2

EXTRA SHOWS JUST RELEASED  
16 LONDON O<sub>2</sub> SHEPHERDS BUSH EMPIRE  
VENUE UPGRADE  
17 LEEDS O<sub>2</sub> ACADEMY  
18 BOURNEMOUTH O<sub>2</sub> ACADEMY  
20 OXFORD O<sub>2</sub> ACADEMY2  
21 BRISTOL O<sub>2</sub> ACADEMY

VENUE UPGRADE  
22 BIRMINGHAM O<sub>2</sub> ACADEMY

EXTRA SHOW ADDED DUE TO PHENOMENAL DEMAND  
**TUESDAY 27 SEPTEMBER**  
LAST EVER UK SHOW!  
LONDON O<sub>2</sub> SHEPHERDS BUSH EMPIRE

# TOOTS AND THE MAYTALS

ACADEMY EVENTS & DMP BY ARRANGEMENT WITH MUSIK-AL PROUDLY PRESENT

50TH ANNIVERSARY TOUR

+ special guest  
**Bitty McLEAN**  
(London only)

**AUGUST 2011**  
31 NEWCASTLE O<sub>2</sub> ACADEMY

**SEPTEMBER 2011**  
01 GLASGOW O<sub>2</sub> ACADEMY  
02 LEEDS O<sub>2</sub> ACADEMY  
04 WOLVERHAMPTON THE CIVIC  
06 IPSWICH THE REGENT 01473 433100  
07 LIVERPOOL O<sub>2</sub> ACADEMY

08 BRIGHTON DOME  
09 LONDON O<sub>2</sub> ACADEMY BRIXTON  
11 BRISTOL O<sub>2</sub> ACADEMY  
13 OXFORD O<sub>2</sub> ACADEMY  
14 CARDIFF THE GREAT HALL 029 20781458  
15 ABERYSTWYTH ARTS CENTRE 01970 623232

www.ticketweb.co.uk / 0844 477 2000 WWW.TOOTSSANDTHEMAYTALS.COM

# LOVE & MONEY

Academy Events & DMP present



Playing the 2 classic albums in their entirety  
DOGS IN THE TRAFFIC &  
STRANGE KIND OF LOVE

**FRIDAY 07 OCTOBER**  
LONDON O<sub>2</sub> SHEPHERDS  
BUSH EMPIRE

Tickets: 0844 477 2000 / ticketweb.co.uk

# CARAVAN

An Academy Events & DMP present

Performing songs from the classic album  
'In The Land of Grey and Pink'

Plus special guests **CURVED AIR**

**SATURDAY 08 OCTOBER**  
LONDON O<sub>2</sub> SHEPHERD'S  
BUSH EMPIRE

TICKETS: 0844 477 2000 / TICKETWEB.CO.UK





# SONS&DAUGHTERS

OCTOBER

PLUS GUESTS PEGGY SUE + BONFIRE NIGHTS

WED 19 ABERDEEN TUNNELS  
0844 847 2487THU 20 DUNDEE FAT SAM'S  
0844 847 2487FRI 21 LEEDS COCKPIT  
0113 245 4650SAT 22 BRISTOL FLEECE  
0870 444 4400SUN 23 MANCHESTER  
RUBY LOUNGE  
0161 832 1111WED 26 LONDON HEAVEN  
0844 847 2351FRI 28 GLASGOW ABC  
0844 847 248724 HOUR TICKET HOTLINE: 0844 811 0051  
GIGSANDTOURS.COM | PCLPRESENTS.COMTHE NEW ALBUM 'MIRROR MIRROR' OUT NOW  
SONSANDDAUGHTERSLOVEYOU.COM

A METROPOLIS MUSIC, PCL AND FUTURE SOUND PRESENTATION BY ARRANGEMENT WITH CAA



PLUS GUESTS

OCTOBER

THU 27 MANCHESTER ACADEMY 3

FRI 28 LONDON O2 SHEPHERDS BUSH EMPIRE

SUN 30 NOTTINGHAM BODEGA

MON 31 BRIGHTON KOMEDIA

0161 832 1111

0844 477 2000

0845 413 4444

01273 606 312

0844 811 0051 | SEETICKETS.COM | MONATHEBAND.COM

A METROPOLIS MUSIC, KILIMANJARO, DHP &amp; LOU PRESENTATION BY ARRANGEMENT WITH CAA

# THROW- ING MUSES

TUESDAY 1 NOVEMBER  
BEXHILL DE LA WARR PAVILION  
01424 229 111WEDNESDAY 2 NOVEMBER  
LONDON O2 SHEPHERDS BUSH EMPIRE  
0844 477 2000THURSDAY 3 NOVEMBER  
NORWICH UEA  
01603 508 050FRIDAY 04 NOVEMBER  
HOLMFIRTH PICTUREDOME  
0871 230 1101SUNDAY 06 NOVEMBER  
MANCHESTER ACADEMY 2  
0161 832 1111MONDAY 07 NOVEMBER  
GLASGOW ORAN MOR  
08444 999 990TUESDAY 08 NOVEMBER  
CARDIFF THE GATE  
02920 483 34424 HOUR TICKET HOTLINE: 0844 811 0051  
ONLINE BOOKINGS: GIGSANDTOURS.COMTHROWING MUSES "ANTHOLOGY" 2CD SET OUT 5TH SEPTEMBER  
WWW.KRISTINHERSH.COM

A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH X-RAY

## Benjamin Francis Leftwich

PLUS GUESTS  
DAUGHTER  
(ALL DATES)  
MONUMENT VALLEY  
(SEPT 30 - OCT 18 (EXCEPT HULL))  
JOE JANIAC  
(OCT 20 - 30)

SEPTEMBER 2011  
30 STOCKTON-ON-TEES T  
THE GEORGIAN THEATRE  
OCTOBER 2011  
01 SHEFFIELD LEADMILL  
02 LINCOLN TOKYO  
03 NORWICH ARTS CENTRE  
04 NOTTINGHAM GLEE CLUB  
05 HULL ADELPHI  
06 NEWCASTLE RIVERSIDE  
07 ABERDEEN THE TUNNELS  
08 GLASGOW ORAN MOR  
09 EDINBURGH CABARET VOLTAIRE  
10 LEEDS BRUDENELL  
11 MANCHESTER THE RUBY LOUNGE  
12 LEICESTER MUSICIAN  
13 CAMBRIDGE UNIVERSITY ARU  
14 OXFORD O2 ACADEMY  
15 BRISTOL FLEECE  
16 EXETER CAVERN  
17 CARDIFF CHAPTER ARTS CENTRE  
18 SOUTHAMPTON TALKING HEADS  
19 BRIGHTON KOMEDIA  
20 LONDON UNION CHAPEL  
21 BIRMINGHAM HMV LIBRARY  
22 PRESTON 53 DEGREES  
23 YORK NATIONAL CENTRE FOR EARLY MUSIC  
24 LANCASTER LIBRARY  
24 HR CC HOTLINE: 0844 811 0051 / SEETICKETS.COM  
DEBUT ALBUM 'LAST SMOKE BEFORE THE SNOWSTORM' OUT NOW  
A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH CAA,  
ALL ON RED MANAGEMENT & DIRTY HIT

0870 254 3333

0844 811 0051

0844 477 1000

08450 90 8250

0845 413 4444

0870 254 3333

0844 888 8881

0870 254 3333

08444 999 990

08444 999 990

0113 245 5570

0844 811 0051

0870 254 3333

08450 90 8250

0844 477 2000

0117 825 0000

0844 477 1000

0844 477 1000

0870 254 3333

020 7734 1832

0870 254 3333

0870 254 3333

08444 77 1000

01524 580 700

# THE TWANG

SEPTEMBER

23 LUTON CHARLIE BROWNS  
WEGOTTICKETS.COM24 BRISTOL FLEECE  
SEETICKETS.COM28 YORK DUCHESS  
TICKETWEB.CO.UK29 GLASGOW KING TUTS  
GIGSINSCOTLAND.COM30 DUNDEE BEAT GENERATOR LIVE!  
TICKETWEB.CO.UK07 NORTHAMPTON ROADMENDER  
SEETICKETS.COM08 PORTSMOUTH WEDGEWOOD ROOMS  
SEETICKETS.COM13 NEWCASTLE RIVERSIDE  
SEETICKETS.COM14 LEEDS COCKPIT  
LUNATICKETS.CO.UK15 SHEFFIELD LEADMILL  
LEADMILL.CO.UK16 LIVERPOOL MASQUE  
MASQUE-LIVERPOOL.COM20 NOTTINGHAM RESCUE ROOMS  
ALT-TICKETS.CO.UK21 STOKE SUGARMILL  
THE SUGARMILL.CO.UK22 MANCHESTER SOUND CONTROL  
GIGSANDTOURS.COM

OCTOBER

01 DUNFERMLINE PJ MOLLOYS  
TICKETWEB.CO.UK05 LONDON ELECTRIC BALLROOM  
GIGSANDTOURS.COM06 BIRMINGHAM RAINBOW WAREHOUSE  
GIGSANDTOURS.COM24 HOUR TICKET HOTLINE: 0844 811 0051 | SEETICKETS.COM | TICKETLINE.CO.UK  
DOWNLOAD THE NEW TWANG SINGLE FOR FREE FROM: FACEBOOK.COM/THETWANG  
A Metropolis Music, SJM Concerts, DF Concerts, DHP and PVC presentation by arrangement with ITB

# DUM DUM GIRLS

PLUS GUESTS NOVELLA  
(15, 16, 17 ONLY)

NOVEMBER

13 MANCHESTER FAC 251

14 NEWCASTLE CLUNY

15 LEEDS BRUDENELL SOCIAL CLUB

16 WREXHAM CENTRAL STATION

17 LONDON ULU

0844 477 1000

0191 230 4474

0113 245 5570

0870 444 5556

0844 477 1000

24 HOUR TICKET HOTLINE: 0844 811 0051 | GIGSANDTOURS.COM

THE NEW ALBUM "ONLY IN DREAMS" OUT SEPT 26TH ON SUB POP  
WEAREDDUMGIRLS.COM

A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH ELASTIC ARTISTS

MONDAY  
19 SEPTEMBER  
LONDON  
XOYO

0844 811 0051

GIGSANDTOURS.COM

A METROPOLIS MUSIC PRESENTATION  
BY ARRANGEMENT WITH X-RAY

DEBUT ALBUM 'HONKEY KONG' OUT 19 SEPTEMBER ON DANGERBIRD / CO-OP BOOTS-ELECTRIC.COM



# THE VACCINES

Plus guests  
**FRANKIE THE HEARTSTRINGS** (except 08 Dec)  
**HOWLER** (except 08 Dec)  
**SURFER BLOOD** (08 Dec only)  
**SUMMER CAMP** (08 Dec only)



## NOVEMBER 2011

THU	17	MANCHESTER ACADEMY	0161 832 1111
SAT	19	GLASGOW BARROWLAND	<b>SOLD OUT</b>
SUN	20	GLASGOW BARROWLAND	08444 999 990
MON	21	NEWCASTLE O <sub>2</sub> ACADEMY	0844 477 2000
WED	23	SHEFFIELD O <sub>2</sub> ACADEMY	0844 477 2000
THU	24	LINCOLN ENGINE SHED	0844 888 8766
FRI	25	MANCHESTER ACADEMY	<b>SOLD OUT</b>
SAT	26	LEEDS O <sub>2</sub> ACADEMY	<b>SOLD OUT</b>
MON	28	SOUTHAMPTON GUILDHALL	02380 632 601
TUE	29	OXFORD O <sub>2</sub> ACADEMY	0844 477 2000
WED	30	NORWICH UEA	<b>SOLD OUT</b>

## DECEMBER 2011

FRI	02	BRISTOL O <sub>2</sub> ACADEMY	<b>SOLD OUT</b>
SAT	03	CAMBRIDGE CORN EXCHANGE	01223 357 851
SUN	04	LEAMINGTON SPA ASSEMBLY	<b>SOLD OUT</b>
TUE	06	EASTBOURNE WINTER GARDENS	01323 411 555
WED	07	LONDON BRIXTON O <sub>2</sub> ACADEMY	0844 477 2000

THU	08	EXTRA DATE ADDED LONDON BRIXTON O <sub>2</sub> ACADEMY	0844 477 2000
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24 HR CC HOTLINE: 0844 811 0051 | GIGSANDTOURS.COM | TICKETLINE.CO.UK

'What Did You Expect From The Vaccines?' the debut album, out now  
 thevaccines.co.uk | facebook.com/thevaccines

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# PETER DOHERTY

PLUS SPECIAL GUESTS *The View*  
 (LONDON ONLY)

RESCHEDULED DATE FROM MAY, ORIGINAL TICKETS REMAIN VALID

SATURDAY 17 SEPTEMBER

GLASGOW **SOLD OUT**  
 BARROWLAND

TUESDAY 20 SEPTEMBER

WOLVERHAMPTON  
 WULFRUN HALL  
 0870 320 7000

WEDNESDAY 21 SEPTEMBER

EDINBURGH  
 HMV PICTURE HOUSE  
 08444 999 990

THURSDAY 22 SEPTEMBER

YORK BARBICAN  
 0844 854 2757

FRIDAY 23 SEPTEMBER

LONDON  
 O<sub>2</sub> ACADEMY BRIXTON  
 0844 477 2000 | 020 7734 8932

0844 811 0051 | GIGSANDTOURS.COM  
 ARTISTTICKET.COM | GIGSINSCOTLAND.COM

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# CHAPEL CLUB

PLUS GUESTS

CLOCK OPERA OTHER LIVES  
 (EXCEPT 15 & 18 OCT) (18 OCT ONLY)

## OCTOBER

10	MANCHESTER SOUND CONTROL	0161 832 1111
11	EDINBURGH CABARET VOLTAIRE	08444 999 990
12	SUNDERLAND INDEPENDENT	0870 264 3333
13	YORK THE DUCHESS	0844 477 1000
15	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
16	BRIGHTON KOMEDIA	01273 647 100
17	OXFORD O <sub>2</sub> ACADEMY2	0844 477 2000
18	LONDON O <sub>2</sub> SHEPHERDS BUSH EMPIRE	0844 477 2000

0844 811 0051 | GIGSANDTOURS.COM | TICKETLINE.CO.UK | WEGOTTICKETS.COM

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DEBUT ALBUM 'PALACE' OUT NOW CHAPELCLUB.COM

# viva BROTHER

Famous FIRST WORDS



## SEPTEMBER 2011

WED	21	NEWCASTLE O <sub>2</sub> ACADEMY2	0844 477 2000
THU	22	GLASGOW ORAN MOR	08444 999 990
FRI	23	HULL UNIVERISTY	0844 811 0051
SAT	24	SHEFFIELD LEADMILL	0844 477 1000
SUN	25	MANCHESTER CLUB ACADEMY	0161 832 1111
TUE	27	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
WED	28	BIRMINGHAM HMV INSTITUTE	0844 248 5037
FRI	30	LONDON KOKO	0844 847 2258

0871 230 0333 | 0844 811 0051 | ACIDLOVE.NET | ARTISTTICKET.COM | SEETICKETS.COM

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THE DEBUT ALBUM 'FAMOUS FIRST WORDS' OUT NOW



# patrick wolf

Plus special guest **CocknBullKid**



<b>October</b>		
22	Edinburgh Liquid Room	08444 999 990
26	Manchester HMV Ritz	0161 832 1111
27	Leeds Cockpit	01132 444 600
28	Sheffield Foundry	01142 228 777
30	Cardiff Glee Club	08712 302 360
31	Oxford O2 Academy 2	0844 477 2000
<b>November</b>		
01	Bournemouth The Old Firestation	0844 477 2000
03	Brighton Komedia	01273 606 312
04	London Roundhouse	0844 482 8008

Buy online at [livenation.co.uk](http://livenation.co.uk)

New Album 'Lupercalia' out now.

[www.patrickwolf.com](http://www.patrickwolf.com)

A Live Nation presentation in association with CAA



THE 'EVERY INCH OF UK' TOUR 2011

## The Darkness

NOVEMBER

8	LIVERPOOL O2 ACADEMY	0844 477 2000	17	SOUTHAMPTON GUILDHALL	023 8063 2601
9	EDINBURGH HMV PICTURE HOUSE	08444 999 990	18	BIRMINGHAM O2 ACADEMY	0844 477 2000
10	GLASGOW O2 ACADEMY	08444 999 990	20	CAMBRIDGE CORN EXCHANGE	01223 357 851
12	NEWCASTLE O2 ACADEMY	0844 477 2000	21	SHEFFIELD O2 ACADEMY	0844 477 2000
13	MANCHESTER ACADEMY	0161 832 1111	22	NOTTINGHAM ROCK CITY	0845 413 4444
14	BRISTOL O2 ACADEMY	0844 477 2000	24	NORWICH UEA	<b>SOLD OUT</b>
16	BRIGHTON DOME	01273 709 709	25	LONDON HMV HAMMERSMITH APOLLO	0844 844 4748

PLUS SPECIAL GUESTS

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LIVE NATION, SJM CONCERTS, DHP, FUTURESOUND & PCL BY ARRANGEMENT WITH CAA PRESENT

# NOAH & THE WHALE



OCTOBER					
6	NOTTINGHAM ROCK CITY	0871 230 2360	21	LINCOLN ENGINE SHED	0844 888 8766
7	MANCHESTER ACADEMY	SOLD OUT	22	LEEDS O2 ACADEMY	SOLD OUT
11	NEWCASTLE O2 ACADEMY	0844 477 2000	24	ABERDEEN MUSIC HALL	01224 641122
13	LIVERPOOL O2 ACADEMY	SOLD OUT	25	CAMBRIDGE CORN EXCHANGE	SOLD OUT
14	BIRMINGHAM O2 ACADEMY	0844 477 2000	26	LONDON BRIXTON O2 ACADEMY	0844 576 5483
15	GLASGOW BARROWLANDS	0871 230 0010	27	SOUTHAMPTON GUILDHALL	SOLD OUT
17	LEICESTER O2 ACADEMY	0844 477 2000	29	CARDIFF UNIVERSITY	0844 576 5483
18	BRIGHTON DOME	SOLD OUT	30	TRURO HALL FOR CORNWALL	SOLD OUT
19	NORWICH UEA	SOLD OUT	31	BRISTOL COLSTON HALL	SOLD OUT

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[NOAHANDTHEWHALE.COM](http://NOAHANDTHEWHALE.COM)

# VARIOUS CRUELITIES

<b>SEPTEMBER</b>		
21	BRIGHTON THE HOPE	0845 050 8258
22	LONDON OLD QUEEN'S HEAD	DOOR SALES ONLY
23	MANCHESTER NIGHT AND DAY	0844 811 0051
24	BIRMINGHAM RAINBOW	0871 230 0010
26	BRISTOL COOLER	0845 413 4444
27	NOTTINGHAM BODEGA	0845 413 4444
28	GLASGOW KING TUTS	0844 499 9990
29	LEEDS BRUDENELL SOCIAL CLUB	0113 244 4600
<b>OCTOBER</b>		
01	SOUTHAMPTON LENNON'S	DOOR SALES ONLY
02	NORWICH THE WATERFRONT STUDIO	0845 050 8258
03	SHEFFIELD SOYO	DOOR SALES ONLY

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# Seasick Steve

October

08	London HMV Apollo Hammersmith	0844 844 4748
10	Manchester O2 Apollo	0844 477 7677
11	Glasgow O2 Academy	0844 499 9990

Plus Special Guests

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[livenation.co.uk](http://livenation.co.uk)  
/ [gigsandtours.com](http://gigsandtours.com)  
/ [gigsinscotland.com](http://gigsinscotland.com)

New album  
"You Can't Teach  
An Old Dog New Tricks"  
available now

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in association with WME

# THE ANTLERS

PLUS SPECIAL GUESTS

<b>NOVEMBER</b>	
8	BRIGHTON CONCORDE 2 0127 367 3311
9	BRISTOL THEKLA 0845 413 4444
10	LONDON KOKO 0844 847 2258
11	BIRMINGHAM RAINBOW 0870 264 3333
12	LEEDS STYLUS CONSTELLATIONS FESTIVAL 0870 264 3333
14	MANCHESTER SOUNDCONTROL 0870 264 3333
15	GLASGOW KING TUTS 0844 499 9990

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# WHITE LIES

PLUS SPECIAL GUESTS

**WOLVERHAMPTON**  
**CIVIC HALL**  
MONDAY 12 DECEMBER

**MANCHESTER**  
**APOLLO**  
TUESDAY 13 DECEMBER

**GLASGOW**  
**ACADEMY**  
THURSDAY 15 DECEMBER

**LONDON WEMBLEY ARENA**  
SATURDAY 17 DECEMBER

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Tuesday 15 November

**LONDON BUSH HALL**  
Wednesday 16 November

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**OCTOBER**

- 06 EDINBURGH LIQUID ROOMS
- 11 LEEDS BRUDENELL SOCIAL CLUB
- 12 LONDON XOYO
- 13 BRIGHTON STICKY MIKE'S FROG BAR
- 14 MANCHESTER DEAF INSTITUTE

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**NOVEMBER**

Tue 08	LIVERPOOL Music Week @ MOJO	0115 912 9000
Wed 09	MANCHESTER Deaf Institute	0141 565 1000
Thu 10	GLASGOW The Arches	0152 458 0700
Sat 12	LANCASTER Library	0844 576 5483
Tue 15	BIRMINGHAM Academy 3	0113 203 1831
Wed 16	LEEDS Nation Of Shopkeepers	0844 477 1000
Thu 17	HEMEL HEMPSTEAD JJs	0845 413 4444
Sat 19	OXFORD Jericho	0845 413 4444
Sun 20	NOTTINGHAM Bodega	0845 413 4444
Mon 21	BRISTOL The Cooler	0127 360 6312
Tue 22	BRIGHTON Green Door Store	0844 576 5483
Thu 24	LONDON XOYO	

BECCA UNION



# J COLE

PLUS GUESTS

## COLE WORLD WORLD TOUR

**NOVEMBER 2011**

FRI 11	LONDON ELECTRIC BALLROOM	<b>SOLD OUT</b>
SAT 12	BIRMINGHAM HMV INSTITUTE	0843 221 0100
SUN 13	CARDIFF SOLUS	0292 078 1458
MON 14	SOUTHAMPTON UNIVERSITY	0238 059 5205

**EXTRA DATE ADDED**

FRI 15	LONDON O <sub>2</sub> SHEPHERDS BUSH EMPIRE	0844 477 2000
THU 17	GLASGOW O <sub>2</sub> ABC	0844 499 9990
FRI 18	LIVERPOOL O <sub>2</sub> ACADEMY	0844 477 2000
SAT 19	SHEFFIELD O <sub>2</sub> ACADEMY	0844 477 2000
SUN 20	MANCHESTER ACADEMY 2	0161 832 1111
TUE 22	CAMBRIDGE JUNCTION	0122 351 1511
THU 24	BRISTOL O <sub>2</sub> ACADEMY	0844 477 2000
SAT 26	NORWICH WATERFRONT	0160 350 8050

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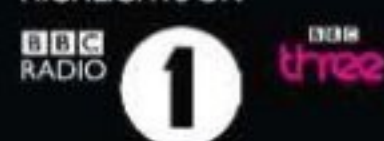


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## ART BRUT



WED 05 OCT	LIVERPOOL MOJO	0844 477 1000
THU 06 OCT	SHEFFIELD PLUG	0114 241 3040
FRI 07 OCT	MANCHESTER THE RUBY LOUNGE	0161 832 1111
SAT 08 OCT	COVENTRY KASBAH	02476 554 473
SUN 09 OCT	BATH KOMEDIA	0845 293 8480
MON 10 OCT	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
TUE 11 OCT	BRIGHTON THE HAUNT	01273 606312
THU 13 OCT	LEEDS BRUDENELL SOCIAL CLUB	0113 244 4600
FRI 14 OCT	PRESTON 53 DEGREES	01772 893 000
SAT 15 OCT	DARLINGTON INSIDE OUT	0844 477 1000
SUN 16 OCT	DERBY VIC INN	01332 204073
WED 19 OCT	CARDIFF CLWB IFOR BACH	029 2023 2199
THU 20 OCT	KINGSTON NEW SLANG	020 8549 5871
FRI 04 NOV	LONDON GARAGE LAST.FM PRESENTS	0844 477 1000

www.gigsandtours.com | 0844 811 0051 www.myspace.com/artbrut | www.artbrut.org.uk

SJM CONCERTS BY ARRANGEMENT WITH THE AGENCY PRESENT

## FLOGGING MOLLY

NOVEMBER			
THU 03	PORTSMOUTH PYRAMID CENTRE	023 9282 4355	SUN 06 NORWICH UEA 01 603 508 050
FRI 04	LONDON HMV FORUM	0844 847 2405	MON 28 NOTTINGHAM ROCK CITY 0845 413 4444
SAT 05	MANCHESTER ACADEMY 2	0161 832 1111	TUE 29 WOLVERHAMPTON WULFRUN HALL 0870 320 7000
			WED 30 CARDIFF COAL EXCHANGE 029 2048 8020

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SUN 30 OCT	MANCHESTER ACADEMY 3	0161 832 1111	THU 03 NOV	LEEDS COCKPIT	0113 245 5570
MON 31 OCT	BIRMINGHAM O2 ACADEMY 3	0844 477 2000	SAT 05 NOV	STOKE SUGARMILL	0115 945 4593
TUE 01 NOV	LONDON XOYO	020 7403 3331	SUN 06 NOV	GLASGOW KING TUTS	0844 499 9990
WED 02 NOV	SOUTHAMPTON TALKING HEADS	0870 264 3333			

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[www.onenightonlyonline.com](http://www.onenightonlyonline.com)  
[www.facebook.com/onenightonlyonline](http://www.facebook.com/onenightonlyonline)

## CRYSTAL FIGHTERS

SEPTEMBER	
WED 14	LONDON O2 SHEPHERDS BUSH EMPIRE 0844 477 2000
THU 15	MANCHESTER SOUNDCONTROL 0161 832 1111
FRI 16	GLASGOW STEREO 0844 499 9990

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## DEATH FROM ABOVE 1979

PLUS SPECIAL GUESTS

THURSDAY 6TH OCTOBER  
MANCHESTER ACADEMY  
0161 832 1111FRIDAY 7TH OCTOBER  
LONDON O2 BRIXTON ACADEMY  
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[www.deathfromabove1979.com](http://www.deathfromabove1979.com)

## TOMVEK

NOVEMBER 2011 - LIVE

Thu 10th	Glasgow	The Arches	08444 999 990 <a href="http://www.gigsinscotland.com">www.gigsinscotland.com</a>
Fri 11th	Liverpool	Masque	0844 477 1000 <a href="http://www.ticketweb.co.uk">www.ticketweb.co.uk</a>
Sun 13th	Nottingham	Rescue Rooms	0845 413 4444 <a href="http://www.gigsandtours.com">www.gigsandtours.com</a>
Mon 14th	Bristol	Thekla	0870 444 4400 <a href="http://www.gigsandtours.com">www.gigsandtours.com</a>
Wed 16th	London	O2 Shepherds Bush Empire	0844 477 2000 <a href="http://www.gigsandtours.com">www.gigsandtours.com</a>

[tomvek.tv](http://tomvek.tv)

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## IS TROPICAL

Tuesday 20 September	SOUTHAMPTON JOINERS	023 8022 5612
Wednesday 21 September	CARDIFF CLWB IFOR BACH	029 2023 2199
Friday 23 September	NOTTINGHAM BODEGA	0115 822 1314
Saturday 24 September	SHEFFIELD HARLEY	0114 241 3040
Sunday 25 September	MANCHESTER DEAF INSTITUTE	0161 832 1111
Monday 26 September	YORK STEREO	0844 811 0051
Tuesday 27 September	GLASGOW KING TUTS	0844 4999 990
Wednesday 28 September	LIVERPOOL WOLSTENHOLME CREATIVE SPACE	<a href="http://fatsoma.com">fatsoma.com</a>
Thursday 29 September	BRISTOL THE CROFT	0844 811 0051
Tuesday 04 October	LONDON HOKTON BAR AND KITCHEN	020 7403 3331

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24hr cc hotline: 0844 811 0051SATURDAY 24 SEPTEMBER  
GLASGOW  
ARCHES  
0844 499 9990MONDAY 26 SEPTEMBER  
MANCHESTER  
ACADEMY 3  
0161 832 1111WEDNESDAY 28 SEPTEMBER  
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SCALA  
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## The RAPTURE

FRI 28 OCTOBER	LEEDS COCKPIT	0113 2444 600
SAT 29 OCTOBER	COVENTRY KASBAH	02476 554 473
SUN 30 OCTOBER	GLASGOW SWG3	0844 847 2487
WED 02 NOVEMBER	LONDON KOKO	0844 847 2258
THU 03 NOVEMBER	BRIGHTON COALITION	01273 608 312

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- 12 SHEFFIELD O2 ACADEMY**  
0844 477 2000
- 14 BIRMINGHAM O2 ACADEMY**  
0844 477 2000
- 15 SWINDON OASIS LEISURE CENTRE**  
01793 445 401
- 17 LONDON O2 ACADEMY BRIXTON**  
0844 477 2000

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30 BRIGHTON DOME

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## OCTOBER

01	NEWCASTLE O2 ACADEMY	0844 477 2000
02	GLASGOW BARROWLAND	0844 499 9990
03	LEEDS O2 ACADEMY	0844 477 2000
05	SHEFFIELD O2 ACADEMY	0844 477 2000
06	HULL UNIVERSITY	01482 466 264
07	MANCHESTER O2 APOLLO	0844 477 7677
09	LINCOLN ENGINE SHED	0844 888 8766
10	NORWICH UEA	01603 508 050
11	OXFORD O2 ACADEMY	<b>SOLD OUT</b>
12	BRISTOL O2 ACADEMY	0844 477 2000
13	BIRMINGHAM O2 ACADEMY	0844 477 2000
14	CARDIFF UNIVERSITY GREAT HALL	029 2078 1458
16	SOUTHAMPTON GUILDHALL	023 8063 2601
17	NOTTINGHAM ROCK CITY	0845 413 4444
19	LONDON O2 ACADEMY BRIXTON	0844 477 2000

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# PROFESSOR GREEN

PLUS SPECIAL GUESTS (ALL SHOWS FROM 03 NOV)

*Rizzle Kicks*

## November 2011

- Tue 01 Oxford O2 Academy  
0844 477 2000
- Wed 02 Brighton Dome  
01273 709 709
- Thu 03 London Roundhouse  
0844 482 8000
- Sun 27 Liverpool O2 Academy  
0844 477 2000
- Mon 28 Glasgow Barrowland  
0844 499 9990
- Tue 29 Edinburgh HMV Picture House  
0844 499 9990

## December 2011

- Thu 01 Newcastle O2 Academy  
0844 477 2000
- Fri 02 Manchester Academy  
0161 832 1111
- Sat 03 Preston 53 Degrees  
01772 893 000
- Mon 05 Sheffield O2 Academy  
0844 477 2000
- Tue 06 Leamington Spa Assembly  
0844 854 1350
- Wed 07 Nottingham Rock City  
0845 413 4444
- Fri 09 Birmingham O2 Academy  
0844 477 2000
- Sat 10 Lincoln Engine Shed  
0844 888 8766
- Sun 11 Norwich UEA  
01603 508 050
- Tue 13 Bournemouth O2 Academy  
0844 477 2000
- Wed 14 Bristol O2 Academy  
0844 477 2000

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GAY: 0871 908 9944  
18+. H/desk 0844 944 0844.  
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0800 075 9128  
\*0800 = Free from BT Landline

**CHAT OR DATE**  
**10p PER MIN**  
0872 100 1002  
18+ Helpdesk 0844 944 0844. Network extras apply. Live calls recorded. SP: 4D.

**GAY CHAT**  
**10p PER MIN**  
0871 908 5272  
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THE ORIGINAL  
★ SAILOR JERRY™ ★  
★ PRESENTS ★



# Dananananaykroyd take their fight-pop to the waters of Bristol



**A**s Sailor Jerry's commitment to music continues across 2011, you can find out more about the man whose signature inspired the whole thing. *Homeward Bound* is a new 128-page hardbound book, a treasure trove of unseen photos and essays collected during the making of the documentary *Hori Smoka Sailor Jerry*, the ultimate guide to Norman Collins' legacy. Stockists include Garb Store in Notting Hill, Number 6 at Brick Lane's Old Truman Brewery, Oi Polloi in Manchester and Fat Buddha in Glasgow.



**Y**ou wouldn't accuse Dananananaykroyd of ripping anybody off. So, as Glasgow's favourite fight-pop collective limber up to batter and bruise the UK with their second album 'There Is A Way', who better to headline the next Sailor Jerry Presents show? After all, they do share their mission statement with the Sailor Jerry motto: "Originate, don't imitate."

The shows, the drink and the

sentiment all echo the spirit of Norman 'Sailor Jerry' Collins, the father of old-school tattooing, after whom the naturally spiced Caribbean rum is named. His visionary style influenced an entire generation of tattoo artists, and his impact is still felt today.

**F**or the next party, **Dananananaykroyd** will be crashing into Bristol on **October 12** to terrorise the **Thekla**, the city's

only seafaring venue. Tickets cost just £5 (with no booking fee) and are available exclusively through [Sailorjerry.co.uk](http://Sailorjerry.co.uk) now.

There'll be even more news soon of another Sailor Jerry Presents night in London, all part of a musical campaign dedicated to working with like-minded musicians and artists who share an approach to authenticity, craftsmanship and, of course, have that all-important no-BS, anti-authority attitude.

**Dananananaykroyd**  
**October 12, Bristol Thekla**

Tickets £5, get them exclusively from [sailorjerry.co.uk](http://sailorjerry.co.uk)

Find us on Facebook at

**facebook.com/sailorjerryuk**

and Twitter @SailorJerryUK





# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# BOOKING NOW



## THE DRUMS

STARTS: Birmingham HMV Institute, Nov 28

DON'T MISS

Whereas their debut bowled in with a sackful of summer spunk, wiffle ball in hand and ice cream dribbling down its chin, The Drums' forthcoming second album, 'Portamento', is the mood equivalent of having seagulls steal your pasty and shit on you. Here, shades of Wild Nothing-tinged melancholy and electronica cloud Jonathan and co's sunny disposition, making for a record that's self-referential ("I felt stupid", he sings at one stage), drowning in regret, and with a far more intriguing sonic palette than its predecessor. Have those purveyors of eternal youth grown up? All evidence points to yes – so make sure you bag a ticket to this tour to see them marching to a darker beat.

[NME.COM/artists/the-drums](http://NME.COM/artists/the-drums)



### PEGGY SUE

STARTS: London Lexington, Sep 12

Having ditched the Pirates and the twee, Katy, Rosa and Olly get darker with new album 'Acrobats'.

[NME.COM/artists/peggy-sue](http://NME.COM/artists/peggy-sue)



### LITTLE SCREAM

STARTS: London Windmill, Sep 14

The gem in Secretly Canadian's crown, Laurel Sprengelmeyer transports her ragged folk to Brixton.

[NME.COM/artists/little-scream](http://NME.COM/artists/little-scream)



### PETE DOHERTY

STARTS: Derry Nerve Centre, Sep 15

Like a cat with a bazillion lives, Pete's back. Betcha £5 he's in trouble again before the end of the tour...

[NME.COM/artists/pete-doherty](http://NME.COM/artists/pete-doherty)



### FACTORY FLOOR

STARTS: Bristol Arncliffe, Sep 24

London brutalists join forces with dub chanteuse Anika and Hype Williams for this one-off Bristol show.

[NME.COM/artists/factory-floor](http://NME.COM/artists/factory-floor)



### FRIENDS + CAGED ANIMALS

STARTS: London Hoxton Square Bar & Grill, Sep 27

Two Brooklyn acts hotter than an STI on a summer's day hit the road to dazzle with their dreamy pop.

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



### GAGGLE

STARTS: London Royal Albert Hall, Sep 28

The colourful coven take odd opera 'The Brilliant And The Dark' back to its original home – albeit in a smaller antechamber...

[NME.COM/artists/gaggle](http://NME.COM/artists/gaggle)



### JA JA JA

STARTS: London Hoxton Square Bar & Grill, Sep 29

The Nordic/Scandi club night returns with post-punkish teens Razika, LCMDF (pictured), and Sykur.

[NME.COM/artists/razika](http://NME.COM/artists/razika)



### THE LEISURE SOCIETY

STARTS: Exeter Cathedral, Oct 14

The graceful English indie poppers join Laura Marling on her tour of vestries and vaulted buildings.

[NME.COM/artists/the-leisure-society](http://NME.COM/artists/the-leisure-society)



### ASH

STARTS: Birmingham HMV Institute, Oct 20

Relive your teenage kicks with the 10th birthday of 'Free All Angels', featuring Charlotte Hatherley on guitar. We feel well old too.

[NME.COM/artists/ash](http://NME.COM/artists/ash)



### HAWK EYES

STARTS: Bristol Croft, Nov 8

The artists formerly known as Chickenhawk terrorise the land with Turbowolf and The James Cleaver Quartet.

[NME.COM/artists/hawk-eyes](http://NME.COM/artists/hawk-eyes)



### JAMES BLAKE

STARTS: Leeds University, Nov 25

A Mercury nod and 200k sales worldwide – 2011's been good to Blakey. Alright for some, eh?

[NME.COM/artists/james-blake](http://NME.COM/artists/james-blake)



### DOG IS DEAD

STARTS: Nottingham Rock City, Dec 17

Dogs are for life, not just for Christmas – though DID are still off home for a raucous Chrimbletide shindig.

[NME.COM/artists/dog-is-dead](http://NME.COM/artists/dog-is-dead)

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# O<sub>2</sub>



# PICK *of the* WEEK

What to see this week? Let us help



## END OF THE ROAD FESTIVAL

STARTS: Dorset Larmer Tree Gardens, Sep 2

NME  
PICK

Peacocks roaming the ground, warm spicy cider sold from a bus, and secret forest shows? Hello paradise! Over its six-year history, End Of The Road have proven that it's possible to do a small, independent festival with a line-up just as good – and far more distinctive – than its bigger compatriots. This year, headlining slots come from Beirut, fresh from releasing their wonderful third album 'The Rip Tide', everyone's favourite harpy Joanna Newsom, and Mogwai, ready to bring some sonic destruction fit for the craggy countryside. While EOTR has a reputation for being folky, this year they've shed that once and for all – The Fall (try calling Mark E Smith "folky" to his face), synth dazzlers Austra, one-woman carnival Tune-Yards and cloaked queen Zola Jesus all play. Once you arrive, you'll never want to leave.

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



### Everyone's Talking About HEALTH

STARTS: Oxford Jericho Tavern, Sep 1

No new album news from the LA noise rockers just yet, but any excuse to let HEALTH rip your eardrums from hole to hole is one worth leaping at. Their shows are no exercise in basic destruction – rather an athletic explosion running riot around fretboards and synth gizmos, thrilling and throbbing in equal measure. [NME.COM/artists/health](http://NME.COM/artists/health)



### Don't Miss WHITE DENIM

STARTS: O2 Academy 2 Liverpool, Aug 31

White Denim are the kind of band teenagers would sell their siblings to be in. Last time NME saw them live, they illustrated their deranged, hectic noodlings with gross, gurning sex face that'd put Ron Jeremy to shame, and looked like they were having more fun than you ever will from showing your sister's boyfriend her baby pictures. [NME.COM/artists/white-denim](http://NME.COM/artists/white-denim)



### Radar Stars THEME PARK

STARTS: London Lexington, Aug 31

While their name might nod to giddy thrills and puking all over yourself while upside down on a helix, London four-piece Theme Park are actually made of much milder stuff (in a good way, of course). Think Bombay Bicycle Club getting a case of the Balearics and listening to a lot of Talking Heads: sexy, strutting, and definitely worth a repeated spin. [NME.COM/newmusic](http://NME.COM/newmusic)

# WEDNESDAY

August 31

## BELFAST

Nightbox Stiff Kitten 028 9023 8700

## BIRMINGHAM

The One Twos/The British Kicks/Kidgloves O2 Academy 3 0870 477 2000

## BRIGHTON

East 17 Concorde 2 01273 673 311  
Rizzle Kicks Green Door Store 07894 267 053  
Ron Sexsmith Komedia 01273 647 100

## BRISTOL

Curse You Damn Kid/Dr Nut Croft (Main Room) 0117 987 4144  
In Your Honour/Skinny Machines/Fleece 0117 945 0996  
Tempestora/TLI/Cynotia Croft (Front Bar) 0117 987 4144

## CARDIFF

Mike Fantastic Clwb Ifor Bach 029 2023 2199

## COVENTRY

Cage The Elephant Kasbah 024 7655 4473

## DERBY

The Flatliners Victoria Inn 01332 204 873

## DUNDEE

Wobble'n'Boab Doghouse 01382 227080

## EDINBURGH

Joan as Police Woman Liquid Room 0131 225 2564

Rod Jones Cabaret Voltaire 0131 220 6176

## FALMOUTH

Big Deal Toast 01326 219 255

## GLASGOW

Cults Nice'n'Sleazy 0141 333 9637  
CSS Stereo 0141 576 5018

## LEEDS

Into It Over It/Koji Fenton 0113 245 3908

## LEICESTER

The Daydream Club/The Papermen Musician 0116 251 0080

## LIVERPOOL

Best Coast/Stealing Sheep Mojo 0844 549 9090

Dolly Parton Echo Arena 0844 8000 400

White Denim/Royal Bangs O2 Academy 2 0870 477 2000

## LONDON

The Animals & Friends/Steve Cropper + The Animals Borderline 020 7734 5547

Cashier No 9 Bloomsbury Bowling Lanes 020 7691 2610

Deedee Loves Me/Always Scarlett/Zed Punk 0871 971 5418

Dog State/Saltlick/Bleed To This Nambucca 020 7272 7366

Electricity In Our Homes Hoxton Square Bar & Grill 020 7613 0709

Hobbie Stuart Garage 020 7607 1818

Homework Bethnal Green Working Men's Club 020 7739 2772

Jim Stapley 100 Club 020 7636 0933

Junkyard Choir/They Say Jump/The Good Suns Barfly 0870 907 0999

Lauren Aquilina/Jamie Abbott Regal Room 020 8748 2834

O'Casan/Films Of Colour/Ian De Sylva 93 Feet East 020 7247 6095

Pulp O2 Academy Brixton 0870 477 2000

Red House Glory/Dan Webb Dublin Castle 020 7485 1773

Sharks Social 020 7636 4992

Theme Park The Lexington 020 7837 5387

Twin Falls Windmill 020 8671 0700

Ultrasound MacBeth 020 7739 5095

Velvet Stream/The Machine Gunners/We Are In Demand Buffalo Bar 020 7359 6191

## MANCHESTER

Arcade Fire/Noah & The Whale Evening News Arena 0161 950 5000

Gordon Gano & The Ryan Brothers Ruby Lounge 0161 834 1392

The Menzingers Star & Garter 0161 273 6726

## NEWCASTLE

Toots & The Maytals O2 Academy 0870 477 2000

## OXFORD

Willy Mason/Katy Rose/The Cavalry Parade Glee Club 0871 472 0400

## STOKE ON TRENT

letlive Sugarmill 01782 214 991

Jason Huxley Blakey's Cafe Bar 01782 617 585

## ST ALBANS

Mavis/Audio Kinetics/Urusen Horn 01727 853 143

## YORK

Epidemic Stereo 01904 612237

The Final Crisis/Goggle Eyed Psycho/Atlas The Duchess 01904 641 413

Best Coast, Mojo, Liverpool



ED MILES, TOM OXLEY, JOEY MALONE, AMY BRAMMAL, VICTOR FRANKOWSKI, NEALE SMITH, DAN DENNISON, RYAN RENTENA



## THURSDAY

September 1



Pulp, O2 Academy, Brixton

## ABERDEEN

letlive The Tunnels 01224 211121

## BELFAST

The Once Errigle Inn 028 9064 1410

## BIRMINGHAM

No ID/Baycat/The Last

Masquerade O2 Academy 3

0870 477 2000

Taking Back Sunday HMV Institute

0844 248 5037

## BRIGHTON

Amanda Palmer Concorde 2

01273 673 311

Brakes Prince Albert 01273 730 499

Jojo &amp; The Go Cats Latest Music Bar

01273 687 171

Timber Timbre Sticky Mike's Frog

Bar 01273 749 465

## BRISTOL

Checking Pulse/We Start Partys

Louisiana 0117 926 5978

East 17 O2 Academy 0870 477 2000

Loftbeat/The Fix/Character Croft

(Front Bar) 0117 987 4144

No Time For Sightseeing/

Memorium/Wizards Croft (Main

Room) 0117 987 4144

Peter &amp; The Harmonics/Gaz

Brookfield/The Baronesques

Fleece 0117 945 0996

## CARDIFF

Po' Girl Glee Club 0870 241 5093

Slow Down Molasses 10 Feet Tall

02920 228883

Wormrot/Evisorax Undertone

029 2022 8883

## CHELMSFORD

Hadleigh Ford/Kevin Pearce/Amy

Westney Hooga 01245 356 811

## DERBY

Nobody's Fool/Room For Abuse/

Your Weapons Are Useless Victoria

Inn 01332 204 873

## DUNDEE

Scissors for Lefty Doghouse

01382 227080

## EDINBURGH

Arcade Fire/The Walkmen Castle

020 7771 2000

## GATESHEAD

Tissue Culture/Underline Hero

Three Tuns 0191 487 0666

## GLASGOW

The Constellations King Tut's Wah

Wah Hut 0141 221 5279

Schnapps Nice'n'Sleazy 0141 333 9637

## GUILDFORD

High Rise/Collapse The Control/

URSA Major The Star Inn

01483 532 887

Trails Boilerroom 01483 539 539

## LEEDS

Carbon Party/The Gonzo's New

Roscoe 0113 246 0778

Daniel Martin Moore Brudenell Social

Club 0113 243 5866

Secret Garden Gathering Carpe Diem

0113 243 6264

## LIVERPOOL

Jimmy Cliff Philharmonic

0151 709 3789

## LONDON

Absynthe Minded The Bowery

020 7580 3057

Black Iris/Screaming From The

Ashes/Pot Nambucca 020 7272 7366

Channel Cairo Borderline

020 7734 5547

Gazelle Twin Electrowerkz

020 7837 6419

Iceage/Eagulls/Cold Pumas/

Friendship Old Blue Last

020 7613 2478

Ispysrangers/Thousand Autumns/

Lecarla Barfly 0870 907 0999

Jack Dupon/The Dallas Explosion/

Aged Yummy Hope &amp; Anchor

020 7354 1312

Japanese Voyeurs/Bones/Whales In

Cubicles The Lexington 020 7837

5387

Jukebox Monkey/Left Of The Right

Side Dublin Castle 020 7485 1773

The Kixx O2 Academy 2 Islington

0870 477 2000

Lonsdale Boys Club/Jake Morley/

Michelle Stodart Old Queen's Head

020 7354 9993

Mac Miller O2 Shepherds Bush

Empire 0870 771 2000

Motorcycle Display Team New Cross

Inn 020 8692 1866

Pulp O2 Academy Brixton

0870 477 2000

Ruth Bewsey/Sincere Deceivers/

Kelly Paige Zigfrid Von Underbelly

020 7613 1988

Sarabeth Tucek St Pancras Old

Church

This Frontier Needs Heroes/

Zachary Cale/Cate Le Bon Windmill

020 8671 0700

Two Spot Gobi 100 Club

020 7636 0933

White Denim Electric Ballroom

020 7485 9006

## MANCHESTER

Always Awake/ILoveColour Dry Bar

0161 236 5920

Fun Lovin' Criminals Ruby Lounge

0161 834 1392

Myles &amp; Connor Band On The Wall

0161 832 6625

Sex &amp; The Century The Castle

0161 237 9485

Unearth Moho Live 0161 834 8180

## NEWCASTLE

Polarsets Riverside 0191 261 4386

## NORWICH

The Brownies/Turbowolf Arts Centre

01603 660 352

The First/24 Robbers Brickmakers

01603 441 118

## OXFORD

Health Jericho Tavern 01865 311 775

## READING

The Mercy House/The Kamikaze

Test Pilots Face Bar 0118 956 8188

## SOUTHAMPTON

Sean Vimton McGowan Talking

Heads 023 8055 5899

## SOUTHEND

The Glass Child Chinnery's

01702 460440

## ST AGNES

Big Deal Taphouse 01872 553 095

## ST ALBANS

Later Rivals Horn 01727 853 143

## YORK

Alice Gold Fibbers 01904 651 250

Anne Lister/Mary McLoughlin Black

Swan Inn 01904 686 911

Definition Kennedy's Cafe

01904 620 222

Joan as Police Woman The Duchess

01904 641 413

## FRIDAY

September 2

## ABERDEEN

Duke/Avoid The Morning The

Tunnels 01224 211121

## BATH

The Bush Technologists Chapel Arts

Centre 0122 5404445

## BELFAST

Ironik Scratch 028 9050 9750

## BINGLEY

BINGLEY MUSIC LIVE Fun Lovin'

Criminals/Skindred/The Go!

Team/Young Guns/Alice Gold 0871

2300010

## BIRMINGHAM

Circus Town/Turn Off The Sun Hare

&amp; Hounds 0870 264 3333

Death By Disco/Sunset On

Suburbia/Stereo Espionage O2

Academy 3 0870 477 2000

The Musgraves/El Burro Actress &amp;

Bishop 0121 236 7426

Ron Sexsmith Town Hall

0121 780 3333

Van Morrison Symphony Hall

0121 780 3333

## BOURNEMOUTH

Dirty Goods 60 Million Postcards

01202 292 697

The Mercy House Sound Circus

01202 551802

## BRIGHTON

Cannabis Corpse The Hydrant

01273 608 313

Johnny Clarke/Soothsayers Arts

Club 01273 727371

Machinedrum/Anxst/Manni Dee

Concorde 2 01273 673 311

## BRISTOL

Anthony Noel/Polly &amp; The Billets

Doux/Lonely Tourist Mr Wolf's

0117 927 3221

Tender Trap/The Short Stories/

Our Arthur Croft (Main Room)

0117 987 4144

[Me]/The Experimental Pop Band

Fleece 0117 945 0996

## CAMBRIDGE

LODESTAR FESTIVAL CSS/Cage The

Elephant/The Violet Bones/Rubber

Kiss Goodbye 01223 813 318

Josienne Clarke/Flaming June/Ben

Walker Corner House 01223 352 047

## CHELMSFORD

BROWNSTOCK MUSIC FESTIVAL

Example/Athlete/The Milk/Ms

Dynamite/Killa Kela 07592 070 956

Things We Lost In The Fire Hooga

01245 356 811

## COVENTRY

Warehouse Republic Kasbah

024 7655 4473

## CREWE

Bleached Wall The Box 01270 257 398

## DERRY

Natty Wailer &amp; The Reggae Vibes

Playhouse 028 7126 8027

## DUNDEE

Moving Pictures Doghouse

01382 227080

## EDINBURGH

Maximo Park Liquid Room

0131 225 2564

## GATESHEAD

Former Cell Mates/

Jackhammers/The Central

0191 478 2543

## GLASGOW

The Moth &amp; The Mirror/Amber

Wilson Captain's Rest 0141 331 2722

Panic Room/David R Black Cathouse

0141 248 6606

The Whisky Works Stereo

0141 576 5018

## LEEDS

Junip Brudenell Social Club

0113 243 5866

Toots &amp; The Maytals O2 Academy

0870 477 2000

## LIVERPOOL

Rialto Burns/White Widows/Raw

City Shipping Forecast 0151 709 6901

## LONDON

Amanda Palmer Heaven

020 7930 2020

Charly Coombes &amp; The New Breed

100 Club 020 7636 0933

Code 500/Furs Masks/My Private

Life 93 Feet East 020 7247 6095

The Corderoys Hope &amp; Anchor

020 7354 1312

The DeRelas Boston Arms

020 7272 8153



Hackman/Graphics Star Of Kings

020 7278 9708

Heads.Hearts/Das Fluff Cargo

0207 749 7840

Jessica Irvine/Sanna Arvidsson

Constitution 020 7387 4805

Joker's Dozen/Bad Wolf 229 Club

020 7631 8310

Kids Can't Fly Scala 020 7833 2022

Lisa Moorish/Emily Rawson Arts

Club 020 7460 4459

Megafaun/Gideon Conn The

Lexington 020 7837 5387

Muck &amp; The Mires Fiddler's Elbow

020 7485 3269

Pokey La Farge Bethnal Green

Working Men's Club 020 7739 2772

Starshapes/Buildings Garage

(Upstairs) 0871 230 1094

Surgical Noise/PJ/Supergene Dublin

Castle 020 7485 1773

Yaaks Club NME @ Koko

0870 4325527

## MANCHESTER

Attica Rage Roadhouse 0161 228 1789

The Flatliners Night And Day Cafe

0161 236 1822

Iceage Islington Mill 0871 230 1094

Indigo Moho Live 0161 834 8180

Mac Miller Academy 3 0161 832 1111

The Versions/Reigning Magpie/

Rescue The Eskimo Dry Bar

0161 236 5920

## MILTON KEYNES

Lecarla/Thousand Autumns

Craufurd Arms 01908 313 864

## North Dorset

END OF THE ROAD FESTIVAL Beirut/

Lykke Li/Clap Your Hands Say Yeah/



# SATURDAY

## September 3

### ABERDEEN

**Skerryvore** Lemon Tree  
01224 642230

### BELFAST

**The Illegals** Empire 028 9024 9276  
**Wormrot/Evisora** Auntie Annie's  
028 9050 1660

### BINGLEY

**BINGLEY MUSIC LIVE** Maximo  
Park/Feeder/Mystery Jets/  
Athlete/Jon Fratelli/White Denim/  
Dot Rotten/Dionne Bromfield 0871  
2300010

### BIRMINGHAM

**Dirty Mindz/Flatline Stereo/**  
**Turnbulls** Actress & Bishop  
0121 236 7426

**The High Fidelity** Hare & Hounds  
0870 264 3333

**Mac Miller** HMV Institute (Library)  
0844 248 5037

### BOURNEMOUTH

**Reef/Not Advised/ThePeteBox/**  
**Checking Pulse/Friends Electric** O2  
Academy 0870 477 2000

### BRIGHTON

**Blacklodge** The Globe 01273 770 685

### BRISTOL

**Rita Lynch** The Oxford 0117 977 6494  
**Turbowolf/Dinosaur Pile-Up/**

**Scarlett Rascal & The Trainwreck**  
Croft (Main Room) 0117 987 4144

### CAMBRIDGE

**LODESTAR FESTIVAL** The Datsuns/  
Worship/Kill It Kid/Auction For  
The Promise Club/A Genuine  
Freakshow 01223 813318

### CARDIFF

**DJ Shadow** University 029 2023 0130

**The New Regime** Clwb Ifor Bach  
029 2023 2199

**The Pooh Sticks** The Globe

07738 983947

### CREWE

**Already Gone** The Box 01270 257 398

### DERBY

**The Draytones** Victoria Inn  
01332 204 873

### DUNDEE

**letlive/To Kill Achilles/Higher Than**  
**Kites** Beat Generator 01382 229226

**One Week's Notice/Waiting On**  
**Jack/Tropic** Doghouse 01382 227080

### EDINBURGH

**Bryan Ferry** Castle 020 7771 2000

**Giles Walker/Hobbes/Discopolis**

Bongo Club 0131 558 7604

**Make Sparks** Sneaky Pete's

0131 225 1757

### EXETER

**Trash City** Cavern Club  
01392 495 370

### GLASGOW

**Alasdair Roberts/Moon Unit/**  
**Divorce** SWG3 0141 357 7246

**Indiecode/Revolt/The Heretics** O2  
Academy 2 0870 477 2000

**Suspire** The Arches 0141 565 1000

### HIGH WYCOMBE

**The Bombjacks/The Bangs/**  
**Gaylord** Nag's Head 01494 521758

### ISLE OF MAN

**The Christians** Villa Marina  
01624 628855

### LEEDS

**Ageless Oblivion** Cockpit  
0113 244 3446

**Extra Curricular** Cockpit Room 2  
0113 244 3446

**Iceage** Nation Of Shopkeepers  
0113 203 1831

**Maximo Park,**  
**Bingley Music**  
**Live**



**Megafaun** Brudenell Social Club  
0113 243 5866

**The Urban Voodoo Machine/The**  
**Rocketeers/The Administrators**  
Wardrobe 0113 222 3434

### LEICESTER

**Kingsize** Musician 0116 251 0080

### LIVERPOOL

**Manifesto/Masterfly/Careless**

**Thieves** O2 Academy 2 0870 477 2000

**Pokey La Farge** Zanzibar

0151 707 0633

**Sarabeth Tucek/Random Family** St  
Bride's Church 07932 543 900

**Secret Garden Gathering** Heebie

Jeebies 0151 709 3678

**Steve Young Band** Shipping Forecast

0151 709 6901

**Van Morrison** Empire 0844 847 2525

### LONDON

**The Adjusters** Buffalo Bar

020 7359 6191

**The Apocryphalites/Def City Collect**

Hope & Anchor 020 7354 1312

**Attica Rage/L Sol Tace/Kopperhed**

Nambucca 020 7272 7366

**Band Of Holy Joy** Borderline

020 7734 5547

**Beth Steel/Dead End/Et Tu Bruce?**

Arch Angel 020 7938 4137

**Bloody Mary/Cryogenica/Calatrilloz**

Electrowerkz 020 7837 6419

**Brutal Horizon/Nya/Prometheus**

The Miller 020 7407 2690

**Casino Royale/Tir Na Nog** Barfly

0870 907 0999

**Circle of Fear** New Cross Inn

020 8692 1866

**Constant Fear/Snide/Bring To Ruins**

Grosvenor 0871 223 7992

**Cursor Miner/Debasser/**

**Rival Consoles** Rhythm Factory

020 7247 9386

**Deronda K Lewis** Purple Turtle

020 7383 4976

**Essra Mohawk/That Legendary**

**Wooden Lion** Bridgehouse 2

020 3490 4857

**The Flatliners** Boston Arms

020 7272 8153

**The Fresh & Onlys/Fair Ohs** The  
Lexington 020 7837 5387

**Guillaume & The Coutu Dumonts/**

**D'Juiz** Cable Club 020 7403 7730

**Hannah Williams & The**

**Tastemakers** 100 Club 020 7636 0933

**Help Stamp Out Loneliness/The**

**Would-Be-Goods/Amor De Dias** Bull

& Gate 020 7485 5358

**Hot Beds/Black Shades/CoConi**

Roadtrip 020 7253 6787

**Howl Griff/Oscar Suave & The**

**Wrong 'Uns/Very Nice Harry** Dublin

Castle 020 7485 1773

**Jimmy Cliff** Indigo @ The O2 Arena

0870 701 4444

**Oliver Lang/Ant Brooks/Russ Yallop**

Lightbox 020 3242 0040

**Rounds/Shells/Tankilo** Old Blue Last

020 7613 2478

**Taking Hayley** O2 Academy 2

Islington 0870 477 2000

**The Whybirds** Cargo 0207 749 7840

### MANCHESTER

**Acid Drop/Revenge of the**

**Psychorinic Man/Rising Strike**

Satan's Hollow 0161 236 0666

**Mr Scruff** Band On The Wall

0161 832 6625

**The Peacocks** Gullivers 0161 832 5899

**Ron Sexsmith** Bridgewater Hall

0161 907 9000

**Silence Rises/The Madding Crowd**

Roadhouse 0161 228 1789

### North Dorset

### END OF THE ROAD FESTIVAL

**Mogwai/Wild Beasts/Gruff Rhys/**

**Bob Log III/Dan Mangan//Okkervil**

**River/M Ward/The Unthanks/**

**Phosphorescent/Jolie Holland/**

**James Yorkston/Beth Jeans**

**Houghton** 0871 230 1094

### NEWBURY

### WOOLFSTOCK FESTIVAL

**British**

**Sea Power/6 Day Riot/Angelsie/**

**The Kleptones/Paris Riots** 0843

221 0100

### NEWCASTLE

**Diamonds In The Dirt** O2 Academy 2

0870 477 2000

**Minotaurs/Foon Yap/The Union**  
**Choir** Cluny 2 0191 230 4474

**The Reasoning** Cluny 0191 230 4474

**The Zoos** Cornerhouse 0191 265 9602

### NORWICH

**Darwin & The Dinosaur** Waterfront

01603 632 717

### NOTTINGHAM

**Evil Scarecrow/Isolysis/Mantra/**

**Triaxis** Rock City 08713 100000

**The Hubris/The Pulpits** Chameleon

0115 9505097

**Sophie Barker** Bodega Social Club

08713 100000

### OXFORD

**Alamakota** Folly Bridge Inn

01865 790 106

**Stornoway** The Regal 01865 241 261

### READING

**Amy's Ghost** South Street Arts Centre

0118 960 6060

**Aubrey Dye-Welch** Rising Sun Arts

Centre 0118 986 6788

### SHEFFIELD

**Captain Hotknives/One Band Man**

The Red House 0114 2727875

**Invisible Idols** Corporation

0114 276 0262

### SOUTHAMPTON

**Burnski/Simon Aston/Rhymos** Junk

Club 023 8033 5445

**Observing The Ghost** Soul Cellar

023 8071 0648

**Swingin' Utters** Talking Heads

023 8055 5899

### STOKE ON TRENT

**Sworn To Oath** Sugarmill

01782 214 991

### ST ALBANS

**The Animals & Friends** Alban Arena

01727 844 488

### WAKEFIELD

**Gentleman's Pistols** The Hop

0871 230 1094

### YORK

**Apart From Rod** The Duchess

01904 641 413

**Engineers/Tom Morris** Stereo

01904 612237

**Terrorvision** Fibbers 01904 651 250

### BELFAST

**The Illegals** Empire 028 9024 9276

### BINGLEY

**BINGLEY MUSIC LIVE** Chase And  
Status/The Coral/Eliza Doolittle/  
Wretch 32/Stereo MCs (DJ)/

**The Sunshine Underground** 0871

2300010

### BIRMINGHAM

**Attica Rage/Sevendaze/Cheap**

**Thrills** O2 Academy 3 0870 477 2000

**Diamond Lil/Twinkle The Sluts/**

**Scar The Crow** Actress & Bishop

0121 236 7426

**Sunrise** Kitchen Garden Cafe

0121 443 4725

### BRISTOL

**Benny Sensus/Drop Vinyl** Croft

(Main Room) 0117 987 4144

**Fallen Child/Ashestoangels/**

**Secrets For September** Fleece

0117 945 0996

**Skull/Relentless Fish/Matt Bass**

Croft (Front Bar) 0117 987 4144

**Treefight For Sunlight** Thekla

08713 100000

### CAMBRIDGE

**LODESTAR FESTIVAL** The Magic

**Numbers/Gypsy & The Cat/Little**

**Barrie/Tigers That Talked/Scholars**

01223 813 318

### CARDIFF

**Alexander Tucker** 10 Feet Tall

02920 228883

**Dolly Parton** Motorpoint Arena

029 2022 4488

**Public Enemy** University

029 2023 0130



# MONDAY

September 5

Grouplove,  
XOVO, London



## BIRMINGHAM

**Public Enemy** HMV Institute  
0844 248 5037  
**Tir Na Nog** Kitchen Garden Cafe  
0121 443 4725

## BOURNEMOUTH

**Adele** International Centre  
0870 111 3000

## BRISTOL

**Big Deal** Thekla 08713 100000  
**Health/Idles** Start The Bus  
0117 930 4370  
**Swingin' Utters/Moral Dilemma/**  
**The Exposed** Croft (Main Room)  
0117 987 4144

## CARDIFF

**The Bluetones** Glee Club  
0870 241 5093  
**Rainbow Arabia/Cate Le Bon** Buffalo  
Bar 02920 310312

## CARLISLE

**letlive/Horizons/As Long As We Live**  
Brickyard 01228 512 220

## EXETER

**Red Mist** Cavern Club 01392 495 370

## GATESHEAD

**Joan as Police Woman** Sage Arena  
0870 703 4555

## GLASGOW

**East 17** O2 ABC 0870 903 3444  
**Ron Sexsmith** O2 ABC2 0141 204  
5151  
**Sarabeth Tucek** Captain's Rest  
0141 331 2722

## LEEDS

**Wooden Shjips** Brudenell Social Club  
0113 243 5866

## LEICESTER

**Moonlight Sinatras** The Donkey  
0116 270 5042

## LIVERPOOL

**Iceage** Wolstenholme Creative Space  
07949 520 900

## LONDON

**Cat's Eyes** Queen Elizabeth Hall  
020 7960 4242  
**Dakota Jim & His Family Orchestra**  
Cable Street Studios 020 77901309  
**The Drums** Hoxton Square Bar & Grill  
020 7613 0709  
**D Generation** Borderline  
020 7734 5547  
**Grouplove** XOYO 020 7729  
5959  
**Lightning Dust** The Lexington  
020 7837 5387

**Lonely Tourist/Slow Down**  
**Molasses/Futur Primitif** Windmill  
020 8671 0700  
**Section 11** Dublin Castle  
020 7485 1773  
**Stza Crack/David J Roch** Old Blue  
Last 020 7613 2478

## MANCHESTER

**Austra** Deaf Institute 0161 330 4019  
**Blonde Redhead** Academy 2  
0161 832 1111  
**Bob Log III** Ruby Lounge  
0161 834 1392  
**Centrifuge #13** The Castle  
0161 237 9485  
**Kurt Vile & The Violators** Sound  
Control 0161 236 0340

## NEWCASTLE

**Duke Special** Cluny 0191 230 4474  
**Hopes Die Last** Trillians 0191 232 1619

## NOTTINGHAM

**Treefight For Sunlight** Bodega Social  
Club 08713 100000

## SHEFFIELD

**Cannabis Corpse** Corporation  
0114 276 0262

## YORK

**The Jezabels** Stereo 01904 612237

# TUESDAY

September 6

## BIRMINGHAM

**Lecarla/Thousand Autumns** Actress  
& Bishop 0121 236 7426

## BOURNEMOUTH

**Dolly Parton** International Centre  
0870 111 3000

## BRIGHTON

**Big Deal** Prince Albert 01273 730 499

## BRISTOL

**Cannabis Corpse** Croft (Main Room)  
0117 987 4144  
**Soey/Messi/Jack Holmes** Croft  
(Front Bar) 0117 987 4144

## CARDIFF

**Willy Mason/The Staves/Dan**  
**Lefkowitz** The Gate 0871 230 1094

## CHELMSFORD

**IC7/The OK Club** Hooga  
01245 356 811

## GATESHEAD

**2 Wiseguys/Dirty Work/Mike Gatto**  
**Band** Three Tuns 0191 487 0666

## GLASGOW

**Checking Pulse/We Start Party**  
Ivory Blacks 0141 221 7871  
**Daniel Martin Moore** Captain's Rest  
0141 331 2722  
**The Jezabels** King Tut's Wah Wah Hut  
0141 221 5279  
**Kurt Vile & The Violators/Woods**  
Stereo 0141 576 5018  
**Public Enemy** O2 ABC  
0870 903 3444  
**Wormrot/Visorax** 13th Note Cafe  
0141 553 1638

## LEEDS

**Duke Special** Brudenell Social Club  
0113 243 5866

**Jimmy Cliff** O2 Academy  
0870 477 2000

**Sarabeth Tucek/Random Family**  
Oporto 0113 245 4444

## LIVERPOOL

**Wooden Shjips/Mugstar/Bernie**  
**Connor** Kazimier 0871 230 1094

## LONDON

**Austra** Scala 020 7833 2022  
**Blonde Redhead** Union Chapel  
020 7226 1686  
**Dead Red Sun** The Bowery  
020 7580 3057

**Dirty Boiler/Xavier & The Gotta-**  
**Doo's** Bar Vinyl 020 7485 9318  
**Doug Paisley** Old Blue Last  
020 7613 2478

**The Drums** The Lexington  
020 7837 5387

**Ethan Ash** The Wheelbarrow  
**My First Tooth** Old Queen's Head  
020 7354 9993

**Rainbow Arabia** Shacklewell Arms  
020 7249 0810

**Suum Cuique Shebeen** Cable Street  
Studios 020 77901309

**Teebs/Jeremiah Jae/My Panda Shall**  
**Fly** Corsica Studios 0207 703 4760

**The Treatment** Borderline  
020 7734 5547

**Tresors/I'm Kingfisher** Dublin Castle  
020 7485 1773

## MANCHESTER

**Beirut** Academy 0161 832 1111  
**The Black Angels** Academy 2  
0161 832 1111

**Dan Le Sac Vs Scroobius Pip** Ritz  
0161 236 4355

**Jolie Holland** Ruby Lounge  
0161 834 1392

**This As A Standoff** Night And Day  
Cafe 0161 236 1822

**Treefight For Sunlight** The Castle  
0161 237 9485

## NEWCASTLE

**Bob Log III** Cluny 0191 230 4474

**East 17** O2 Academy 0870 477  
2000

## NOTTINGHAM

**Caitlin Rose** Bodega Social Club  
08713 100000

**Ron Sexsmith/Rachel Sermanni**  
Rescue Rooms 0115 958 8484

## OXFORD

**Don Gallardo** Folly Bridge Inn  
01865 790 106

## POOLE

**Neal Wilkinson/Ash Soan** Mr Kyps  
01202 748945

## READING

**The Bluetones** Sub89 0871 230 1094

## SALFORD

**Joan as Police Woman** St Philip's  
Church 0161 834 2041

## SHEFFIELD

**Clap Your Hands Say Yeah** Queen's  
Social Club 0114 272 5544

## SOUTHAMPTON

**Lanterns On The Lake** Joiners  
023 8022 5612

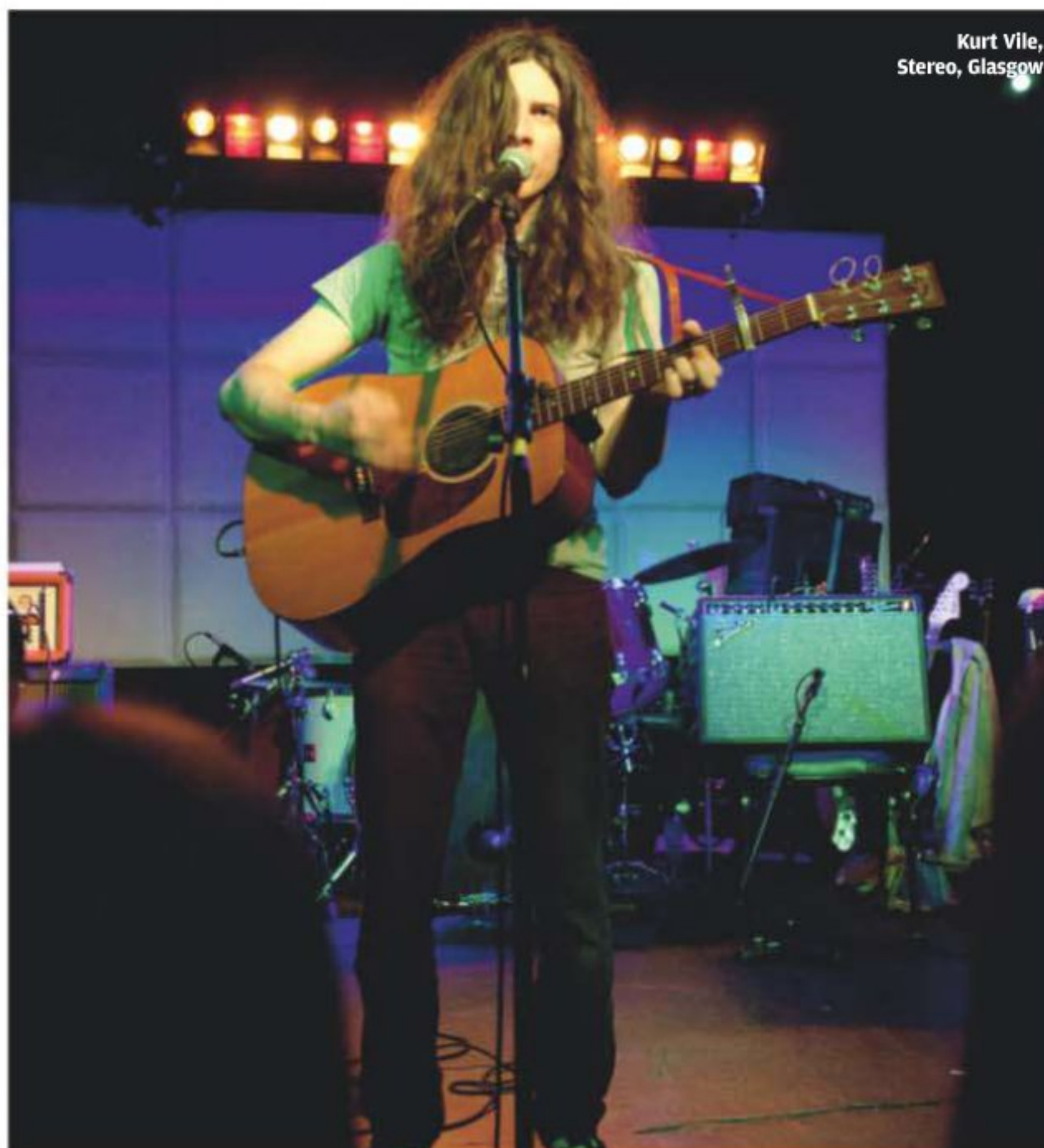
## STAMFORD

**Mark Morris/John Quinn/Richard**  
**Gombault** Mama Liz's 01780 765888

## YORK

**Dan Mangan** The Duchess  
01904 641 413

Kurt Vile,  
Stereo, Glasgow



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# O<sub>2</sub>



## THIS WEEK IN 1972

IGGY PHONES ALICE, BOWIE FLOPS, YES SUCK



## EDGE OF BORING

A good few years before punk will make them look redundant overnight, prog giants Yes have got a new album, 'Close To The Edge', out. *NME* is not digging it, though: "In words of one syllable," writes Ian MacDonald, "they have made the elemental mistake of developing their facility with structure to the detriment of any consideration of content. They ain't got no heart, is what I mean. They are not just close to the edge, they've gone right over it." Punk rock cannot come soon enough, it seems.

## DANCING HAS-BEEN?

David Bowie's 'John, I'm Only Dancing' is not very well received, with Danny Holloway declaring himself "disappointed" with this new single. "David is capable of doing so much better," he writes. "There's screeching vocals from Bowie, and Mick Ronson's agitating guitar, the result being an irritating combination. He's had more exciting tunes, like the B-side 'Hang On To Yourself', from the 'Ziggy...' album. I'm really surprised that a man with such monumental talent couldn't come up with a more solid offering."

## ALICE AND FRIENDS

Yes, Slade have a tour, but far more intriguing is the story just above that, which concerns Alice Cooper. On page five, the headline of Nick Kent's interview runs: 'All American College Boy Behind The Transvestite Juvenile Delinquent Alter-Ego'. The story begins the night after Alice and band have been "whooping it up at a well-known night spot alongside such celebs as Bowie and Jeff Beck".

Midway through the interview, Iggy Pop phones Alice for a chat. "You can just imagine the conversation," writes Kent. "Alice with his slouchily articulate accent vs Iggy's snot-drenched Detroit drawl. Alice shakes his head at the end of the phone call: 'You know, I always worry about that boy.'"

On topic, Alice talks next about his late friend Jim Morrison. "He was so internally hurt, he'd do all these crazy stunts like falling out of windows of two-storey buildings and never getting his wounds attended to." This leads to one last question: did Alice see his own image building to such a size that the only honourable way out would be to exit in the grand style of all the other great rock star deaths?

"God, I hope not," he replies. "No, it'll just get bigger and bigger until there are maybe 60 dancers onstage and it's all completely crazy. After that..."

Alice Cooper shrugs his shoulders. Decisions, decisions...

## ALSO IN THE ISSUE THAT WEEK

• Frank Zappa describes drug use as "a partly-established social concept that I don't personally identify with".

• Clue number 'One, Across' in the 'Musical Expressword' is: "Number One girl last year for Rod (6, 3)." Mr Stewart is Number One in the Singles and the Albums Chart at present.

• Bill Withers' 'Just Bill' is nearing the top of the US charts. "My music is morale music, not message music," he states. "Morale for people in the ghetto."

• Slade's new single 'Mama Weer All Crazee Now' is described as "samey": "It would be good to hear a new approach, to see if it's the band that makes the hit, or just their sound."

• Jimmy Cliff is plugging his film *The Harder They Come*, which opens this week. "For the reason that it will help people to understand the importance of reggae, I want it to be a big hit," he says.

NME

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# 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+11D** There's absolutely nothing wrong, although we do have a complaint. It's just part of 'This Modern Glitch' (3-7-7)  
**8** Boingo, eight-piece band from Los Angeles fronted by Danny Elfman (5)  
**10** Remix of 'Yesterday' is about right for Ellie Goulding (6-4)  
**12** "And the vision that was planted in my brain still remains within the sound of \_\_\_\_\_", Simon and Garfunkel (7)  
**13+24D** The rest get confused about Alf Moon being associated with Pete and the Pirates (4-4-6)  
**15** (See 28 across)  
**16** Covert and secret side of Massive Attack (3)  
**17** Little Boots took a step in putting things right (6)  
**19** Saul Milton and Will Kennard are better known as \_\_\_\_\_ & Status (5)  
**21** Dutch female group \_\_\_\_\_ Tai had top ten hits in 1985 with 'History' and 'Body and Soul' (3)  
**22** American band that collaborated with Billy Bragg on the 'Mermaid Avenue' albums (5)  
**23+29D** Drummer for Green Day (3-4)  
**25** Many eager to include producer who's worked with XTC, Frank Zappa and Bryan Ferry (3)  
**26+37A** Five years on and nothing's gone wrong yet for Lily Allen (7-5)  
**28+15A** Triffids' album is amongst some evergreens (2-3-5)  
**30** Has end come about for bassist with Bombay Bicycle Club (2-4)  
**33** He said 'Fuck It (I Don't Want You Back)' and went to number one (5)  
**34** '\_\_\_\_ F' turned for Clock in 1995 (4)  
**36** Rates very badly the duo formed by Brett Anderson and Bernard Butler (5)  
**37** (See 26 across)

### CLUES DOWN

**2+14D** Blink-182 didn't stop work until this number saw the daylight (2-3-5)  
**3** My organ dips, somehow, to the music of Radiohead (7-4)  
**4** Get into carefree bopping with African musician who played with Traffic and Can (6)  
**5** "Stop making the \_\_\_\_\_ at me, I'll stop making the \_\_\_\_\_ at you", opening line to Arctic Monkeys' 'I Bet You Look Good On The Dancefloor' (4)

**6+7D** "Let's grow old together and die at the same time", 2009 (2-4-2-4)  
**9** Jazz/blues singer whose hits include 'Ain't Got No/I Got Life' and 'My Baby Just Cares For Me' (4-6)  
**10** Bloc Party were due to play, therefore our presence was required (2-4-2-3)  
**11** (See 1 across)  
**14** (See 2 down)  
**18** Malcolm \_\_\_\_\_, was manager of the Sex Pistols and Bow Wow Wow (7)  
**20** Abba came to a certain place in their career with this number one album (7)  
**24** (See 13 across)  
**27** '\_\_\_\_ Said The Clown', but only jokingly to Manfred Mann (2-2)  
**29** (See 23 across)  
**31** "And school's out early, and soon we'll be learning, and the lesson today is how to \_\_\_\_\_", from The Boomtown Rats' 'I Don't Like Mondays' (3)  
**32** Friendly Fires experiencing the 'Hawaiian \_\_\_\_\_' (3)  
**35** Elliott Smith album available from the box office (1-1)

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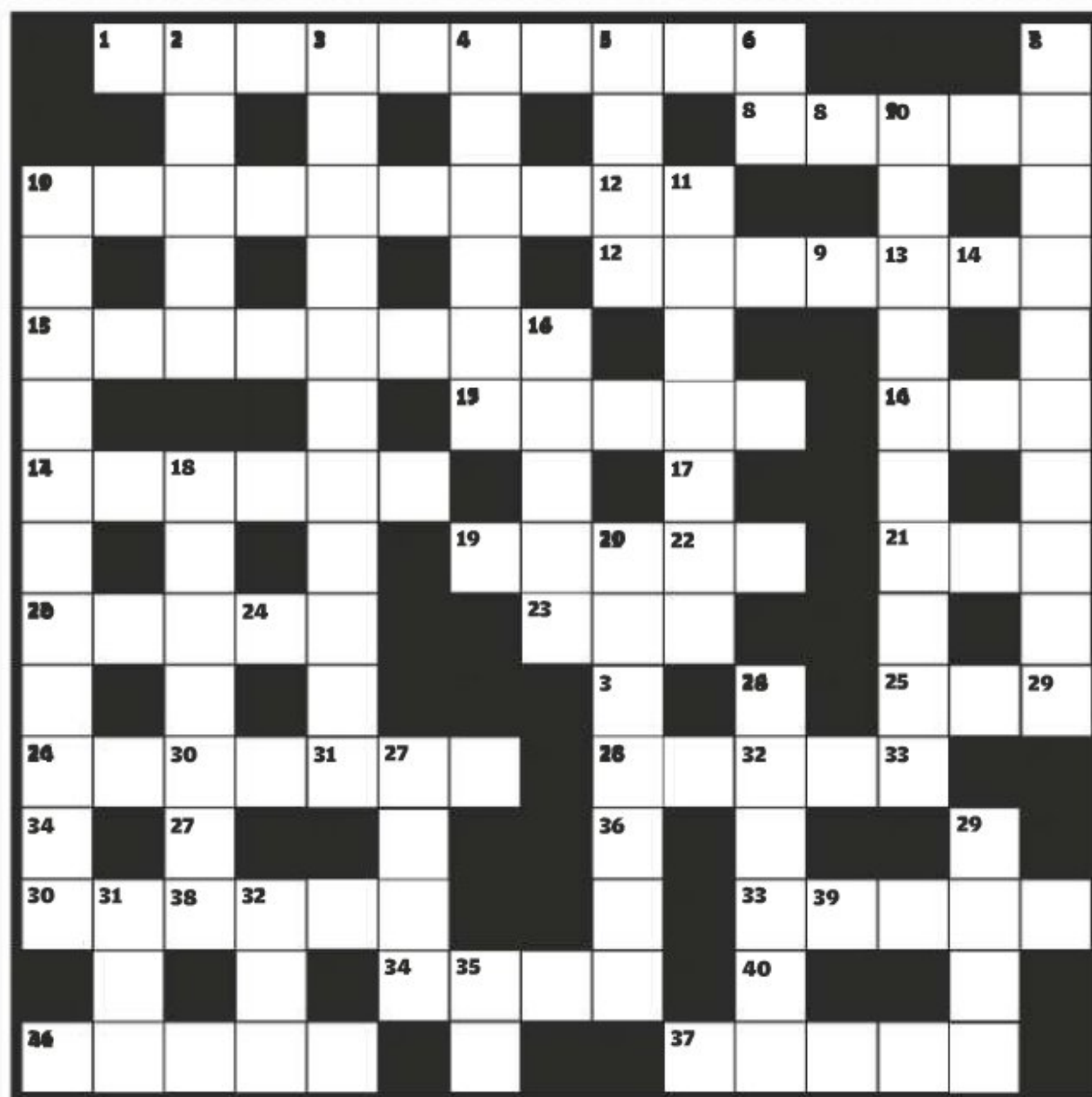
Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, September 6, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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### AUGUST 13 ANSWERS

**ACROSS**  
**1+34A** Switchblade Smiles, 7+28A How Come, 9+5D Ashes To Ashes, 10 Hot Fuss, 11+13A Rolling Stones, 15 Aerosmith, 19 ELP, 21 Turning Japanese, 25 Deftones, 31 Ana, 32 Rope, 33 Post.

**DOWN**  
**1+16D** Stairway To Heaven, 2 Inhaler, 3 Cassius, 4+22D Boo Radleys, 6+30A Eat To The Beat, 7+18A House Of Fun, 8 Wish, 12+14D Going Under, 17 Span, 20 LP, 23 I'm Free, 24 Echo, 26 Oates, 27 Stop, 28 Cars, 29 Maps, 31 All.



## COLLECTORS' CORNER MADONNA

Call yourself a super fan? Here are the gems that no Madge obsessive should be without



### INNER CITY BLUES: THE MUSIC OF MARVIN GAYE (1995)



Madonna contributed a version of the soul legend's 1976 single 'I Want You' for this tribute compilation, teaming up with Massive Attack after they requested her vocal on the track. Despite a video being shot, the song was never released as a single following an apparent disagreement.

**Need To Know:** Madonna originally turned down the chance to record this because she was doing vocal training for her part in *Evita*.

### YOU CAN DANCE (1987)



Miss Ciccone's first remix album was released at the height of her fame in the '80s, during a time when remixing was still seen as a bit of a novelty. As well as reworkings of songs from her first three albums, 'Madonna', 'Like A Virgin' and 'True Blue', the collection featured a new track, 'Spotlight'.

**Need To Know:** One of the remixers was Madonna's ex-boyfriend, John 'Jellybean' Benitez, who went on to score UK chart success on his own that year.

### IN BED WITH MADONNA



(1991)  
 There's a host of Madge tour documentaries but this is the best. Focusing on her Blond Ambition jaunt, cameras follow Madonna everywhere. She argues with boyfriend Warren Beatty, is informed she'll be arrested in Toronto if she performs the show's 'masturbation scene', and gags when Kevin Costner calls the show "neat".

**Need To Know:** In America, the documentary is known as *Truth Or Dare*.

### EVITA OST (1996)



The soundtrack to Alan Parker's film musical about iconic Argentinian First Lady Eva Perón, which saw Madonna give her most convincing performance as an actress to date. Alright, Jimmy Nail's on it as well, but Madonna's vocal performances are a surprise, and a slap in the face for her critics who had previously complained about her limited vocal range.

**Need To Know:** 'You Must Love Me' won both the Oscar and Golden Globe for Best Original Song.



# FANMAIL

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

Edited by Jamie Fullerton



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## The Big Issue

What everyone's talking about this week

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## SOME MIGHT SUE

**From: Gav**  
**To: NME**

While it does certainly raise a faint smile in me that Oasis still command enough attention to send news outlets – both on TV and in print and web – into overdrive, the news this past week concerning libels and law courts just makes me realise what a self-centred, embarrassing bunch of pricks the Gallaghers have become. Outside of their ever-enlarging bubble of bullshit, the economy is in ruins, there are wars being fought both at home and abroad and – for fuck's sake – Wretch 32 is Number One in the charts. It makes me sad that these two millionaire twonks can't even be bothered to put all their energies into their music anymore – all they do is chuck out some half-baked songs and get on with the main event of airing their dirty laundry in public, endlessly shouting off about how hideously difficult their relationship is. People need to get over it. More importantly, Liam and Noel need to get over it.

**NME's response...**

This was the first letter we got sent after news broke that Liam G had withdrawn his threat to sue Noel over big bro's claims that his singer was too hungover to play V Festival

Chelmsford in '09 (rather than having laryngitis, which Liam claimed and – keep up! – Noel subsequently admitted is true). Fact is, no-one's going to sum up the

general feeling towards the bickering bros in a more nail-on-the-head way than a plea for them both to simply "get over it". Perhaps a quiet pint à la Pete'n'Carl would be a

good place to start? Speaking of which... – JF

Get in touch at the above addresses. Winners should email [letters@nme.com](mailto:letters@nme.com) to claim their voucher

### WHAT A WASTE(R)...?

**From: Andy and Bex**

**To: NME**

We are huge Libs fans, especially of Pete. It tore our hearts apart to see them separated. It certainly must have been very hard for both and it was awful for their fans to see them unhappy. But when we saw the picture of them together it was very touching. We're not expecting a reunion, even though it would be the best thing ever. We wish the best to Bilo and Biggles!

**From: Emily Marmara**

**To: NME**

The other day I read the article about Pete Doherty's reaction to Amy Winehouse's death on *NME.COM*. I just hope this means he will sort himself out and get himself clean so the same thing doesn't happen to him. I am sure most Libertines fans would love to see them back together, with the photo of Pete and Carl posted on Twitter being a good start.

**From: NME**

**To: Andy, Bex, Emily**  
Andy and Bex, you are truly a pair from my own heart (a place in which The Libertines are regarded as an entity as important as oxygen). But any more Libertines shows without new material would instantly align them with, well, with all the other nostalgia-scraping acts hogging half the headline slots at this summer's festivals. It's great that they've been getting on again recently on some level, but hopefully any chats they have been having over gin in teacups have asserted the above point. Maybe the tragedy of

Amy has helped sharpen Pete's focus towards music again too. Maybe... – JF

### RIOT RUMBLINGS

**From: Dean Courtney**

**To: NME**

Hamish MacBain's column on the riots last week [August 20, 'Riots devastate UK indie music' cover] was one of reactionary disgust. Some of the comments made serve only to place the blame on a particular section of society. The people who perpetrated these crimes have inconsistent ideas of why they are rioting, more than likely because they are so disengaged with our society that they have no care for their surroundings or communities. We need to listen to them, rather than putting in reactionary comments that serve only to move them further away. MacBain complains about the use of anarchistic lyrics in punk music. The Clash lyric "I want a riot of my own" has been drawn out of context, and stripped of its metaphorical sense; the Pistols' "get pissed, destroy" is not a calling card for kids to burn down their local Carpet Right in 2011. It even goes on to Odd Future, an artist whose albums burned in the PIAS fire, but almost indicates that they deserve this for singing "kill people, burn shit, fuck school". Listing lyrics that are irrelevant and positioned to seem like they incite violence makes you sound like Mary Whitehouse. Do young people act out in these ways because of what they hear in music? Do young people actually use music as a means to release feelings of their



frustration? Is it not possible for our kids to be eloquent enough to put into song their feelings of anger, in an attempt to be listened to, rather than to incite violence? Let's learn from the mistakes, let's re-engage these people, let's attempt to rebuild a safe future, let's not exclude anybody.

**From: NME**  
**To: Dean**  
Hamish MacBain writes: "I don't understand how anyone could have read that piece and drawn that conclusion. Your response to a piece you have quite clearly not read, much less understood, makes you the reactionary. I don't really feel any need to justify further this article, but if I must, here we go with a version in simple English. I love punk music, I don't blame the riots on punk, I don't understand how you think I'm attributing the riots to punk. The piece says: 'All the half-arsed peeps who preach danger, then condemned the rioters, you need to consider what you're really about.' The end." – JF

## MISSING THE MUSIC

**From: Robert Procter**  
**To: NME**  
Ten years ago when The Music came out you couldn't get enough of



## STALKER

**From: Meghan North**

**To: NME**

A photo of me with Dog Is Dead at Underage Festival a couple of weeks ago. They were such lovely lads.

them, yet now they have played their last ever gig, back on August 6, and you don't even give a review of the show! This is a disgrace, instead you give pages of bullshit on Laura Marling, etc. The Music came in with a fresh new sound that no-one had, whereas with Laura Marling, if anyone was that interested in that area of music they'd look hard enough to find a whole genre out there of the same stuff. You lot need to sort yourself out!

**From: NME**

**To: Robert**

Most of the people in the UK who cared about The Music bugging off were probably at the very gig you speak of, so gave them their own teary goodbye. Not to piss all over the memory of The Music, mind

# Web Slingsing

## The highlight of this week's NME.COM blogs

# IS DAVID BOWIE RETIRING – AND SHOULD HE?

**Dear David,**  
Please don't retire. Not yet. It's not your time. I know you've reached the pension period of your life, have been quiet of late, have a young daughter, have given us way more than pretty much any other artist since the mid-'60s, and it's your decision, but still. Don't go just yet.

We need you more now than ever before. In the week Gaga unleashes her latest pop pastiche and the nation battens down the hatches and prepares for the four-month onslaught of *The X Factor* having you around becomes even more pressingly important. To

### Best of the responses...

There's something quite dignified and appropriately Bowie-like to simply, quietly retreat into the background. Fortunately his musical influence lives



paraphrase that great sage Lemar, if there's any justice in the world you'd be still doing the rounds while other senior artists were

calling it quits. We'd be jumping on the Jubilee Line to see you at the O2 while some of your peers took a raincheck.

I first heard you when I got my hands on a generational hand-me-down of 'The Man Who Sold The World' and from that epic opening eight minutes onward I knew I'd need to go out and get a better stereo. It blew a teenager's tiny mind on impact and from then on, through the plastic soul years, Berlin trilogy and the rest, I was all kinds of smitten.

If nothing else, could we cheekily ask for one last Greatest Hits tour, for me and the others yet to see you live? Here's hoping your retirement is brief and we see you onstage soon. **Read Tim Chester's blog in full at NME.COM/blogs**

on – he is namechecked by every relevant new band.  
**Craig Johnson**

My dad gave me 'Ziggy Stardust' on vinyl when

I was 14. Come back when you're ready, Mr Bowie.  
**Kevin Harper**

During the London riots, and now afterwards, I was

thinking how good it would be if David came back to his old town to cheer us up. He is, after all, a Londoner.  
**Averille Ex**

– a cracking band who outlasted the majority of their over-hyped peers of the 2001/2 era – JF

## WHAT A BLACK VEIL FAIL?

**From: James Kitchen**

**To: NME**

I'm sorry, but who the hell are Black Veil Brides? I saw them in your issue [NME, August 13] taking up three whole pages going on about their make-up. To be quite honest, the music isn't up to much and we've already got one Kiss to cope with, let alone a rubbish-looking tribute band. And also why let us know about wank bands' new singles (Blink-182, We Are The In Crowd, TOM FUCKING FELTON?!?!)? We want to know about indie bands who have lyrical and musical talent, like more Arctic Monkeys and Kasabian. Apart from that loving the mag and the Clash article.

**From: NME**

**To: James**

James, there's a checklist we go through when we decide which bands to feature in NME. They either 1) Make new music so exciting they make us want to rip our shirts off and twirl them round our heads like Olympic hammer throwers. 2) Leave such an enormous impression on music that it's a crime worse than necrophilia to do anything but pay homage through in-depth outlining of their legacy whenever suitable, as we did for The Clash. 3) Dress like asylum-escaped lunatics with studded codpieces and refuse to peel off leg-enveloping leather trousers even when the mercury hits 35 degrees. Black Veil Brides just ticked at least one of these boxes. Single reviews, meanwhile, are governed by which singles are released each week – JF

## PUKKELPOP TRIBUTE

**From: Tom Atherton**

**To: NME**

I am so sorry to hear about the stage collapse at Pukkelpop. It's such a tragedy, but surely festival stages should be designed to withstand such forces? I seriously hope that this will be looked into now.

**From: NME**

**To: Tom**

It was a terrible tragedy and our thoughts are with those affected. As the investigations continue in Belgium, we can only hope that in future safety is the main concern for all festivals – JF

## AND ANOTHER THING...

**From: Clare Heighton**

**To: NME**

What happened to 'And Another Thing'? It was a great read. Bring it back! Oh, and one more thing –

more Jarmans! Isn't Gary's hair cool? And Ross'!

**From: NME**

**To: Clare**

Consider it resurrected! And I can only assume you're making some kind of point about Ryan's barnet by omitting him. Hide your head in a pudding bowl in shame (and get your mum to cut around it) – JF



## STALKER

**From: James Cooper**

**To: NME**

We bumped into Led Zep legend and Wolves fanatic Robert Plant outside Ewood Park. He's keeping it real!

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## RICHARD ARCHER HARD-FI

### QUESTION 1

What colour is the CCTV camera on the front cover of the Japanese version of the 'Stars Of CCTV' CD/DVD?

"Red on white - the Japanese flag. It was one of our favourite sleeves so we all kept one."

**Correct**

### QUESTION 2

Why did Al Murray want you to perform 'Another One Bites The Dust' when you appeared on his TV show Happy Hour in 2007?

"I guess he just liked Queen or something."

**Correct.** He always makes guests perform a Queen song. Did you toy with any other Queen numbers?

"We went straight in for that. I like a bit of Queen like the next man, but don't think we could have pulled off 'Bohemian Rhapsody'."



TV's Al Murray and Richard 'Freddie' Archer

### QUESTION 3

After the papers once claimed you were going out with Scarlett Johansson in 2007, where did you tell NME you'd met?

"It wasn't in Boots in Staines, was it?"

**Correct.** You joked that she had got a Saturday job there. So... how did you become 'romantically linked' as they say?

"We did three shows at the Astoria in London in December 2005. I said to a mate, 'Scarlett's in town, we should try to get her down. Wouldn't that be great? Phwoar, etc.' Months later we were touring the States and I got a call from our press officer going, 'We've had a call from the Daily Mail saying you're having an affair with Scarlett Johansson'. I said, 'I'm not!' They ran the article anyway and the next week they ran a story saying I'm some kind of fantasist and I made it all up!"

**Would you like to have gone out with Scarlett Johansson?**

"She's a very attractive woman, but she's not top of my list."



Scarlett 'not top of the list' Johansson



### QUESTION 4

You usually come on stage to 'The Man With The Harmonica'

by Ennio Morricone.

Which other band have started playing this live?

"I know Metallica come on to it as well."

**Wrong. Muse**

"Ah yes. Someone sent me a link to that."

### QUESTION 5

The lyric "There's a hole in my pocket" from 'Cash Machine' is adapted from children's song 'There's A Hole In My Bucket'. Traffic had a 1967 hit which was then covered by Neil from '80s comedy

**Who is?**

"Um, I'll get back to you!"

show The Young Ones. Except what did they have a hole in instead?

"Their shoe. Everyone knows that. I don't know who wrote 'There's A Hole In My Bucket'. I hope we don't owe them a backlog of royalties."

**Correct**

### QUESTION 6

You've said Jay-Z's '99 Problems' was the inspiration for 'Good For Nothing'. If Jay-Z had five pounds for every problem, how much would he have?

"£495. I used to work in a greengrocer so any arithmetic, I'm there. They didn't have a proper till so you had to work it all out in your head."

**Correct**

### QUESTION 7

What town does your new tour kick off in this month?

"Ah. This is the one that I really should know.

Is it Cambridge?"

**Wrong. Norwich**

"'Bridge' and 'wich' sound the same, don't they?"

### QUESTION 8

Hard-Fi bassist Kai Stephens used to work for which pest control company? "Rentokil. Are there really any other pest control companies?"

**Correct.** Does he bang on about it?

"Sometimes we'll be in the studio and there will be loads of ants and he'll go, 'Why do you think they're here, man? They're not here for the vibe. They're not here for the music. They're here because you leave loads of messy food everywhere.' He gets all pest controller on our arses."

### QUESTION 9

You covered Britney Spears' 'Toxic' for Radio 1's 'Established' album in 2007. Name two of the outfits Britney wears in the video to 'Toxic'?

"I remember her wearing the schoolgirl outfit. No, hang on, that's not it [That's '...Baby One More Time' - Obvious Pop Ed]. I think she's an air hostess and she's also on a motorbike."

**Correct.** She's also a sort of superhero with black hair



"Britney, chill out - at least 'Toxic's not being covered by Hard-Fi..."

### QUESTION 10

What very un-rock'n'roll exclamation do you pronounce during both videos to 'Cash Machine'?

"'Knickers!'"

**Correct**

## Total Score

# 8/10

"That's not bad. Kai could tell you the day we played the Sala Caracol in Madrid and what the setlist was. I forget what I'm doing next week."

Go to [NME.COM/blogs](http://NME.COM/blogs) to see the full Braincells hall of fame (and shame)



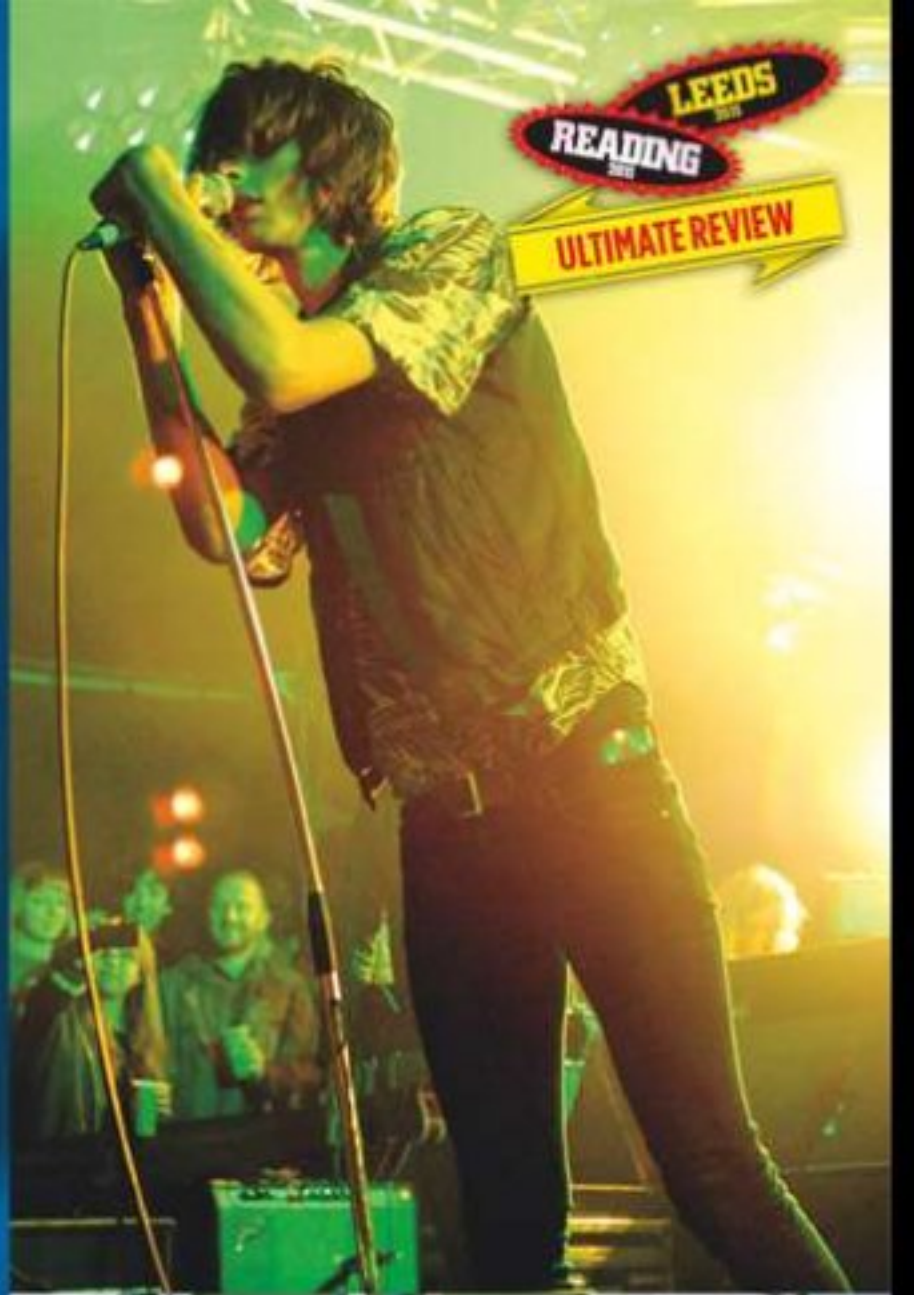
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LITTLE WHITE LIES

# TROLL HUNTER

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