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**"OUR NEW SONG'S BASED ON KRAFTWERK"**  
THE VIEW TAKE AN UNEXPECTED TURN ONTO THE AUTOBAHN

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# ON REPEAT

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



TRACK  
OF  
THE  
WEEK

## CRYSTAL CASTLES FT ROBERT SMITH

Not In Love

When Crystal Castles' Ethan Kath met John Lydon, he asked him to spit on his hand. When he met The Cure's Robert Smith, however, it looks like he asked him to record a vocal. And while 'Crystal Castles featuring Johnny Rotten' is the kind of phrase we'd sell our souls to a butter company to see

rendered real, we can forgive Ethan for his lust for punk god saliva over career opportunities on this occasion, namely because he's made a good job of this hook-up. 'Not In Love', as you should

*The track seems weirdly suited to Smith's yearny yelping*

know, is from the buzzy comedown half of Crystal Castles' second album, but the non-Smith version is actually one of its weaker moments. However, now it seems weirdly suited to Robert's yearny yelping, compared to the Alice Glass squeal of the original (itself a cover of a track by Canadian new wave band Platinum Blonde). Still, what we *really* want to know is, when they did first meet, presumably at the NME Big Gig two years ago, why didn't they ask bill-sharers White Lies to get in on the deliciously noir collaboration action too, eh?

**Jamie Fullerton, News Editor**  
On [stereogum.com](http://stereogum.com) now



## THE VIEW

Sunday

Ambient synths, a driving motorik beat... The View have gone Krautrock! The only true View things about it are Kyle's burr, and the massive robot-Celtic chorus. It's amazing. Kyle tells us about it on p10. **Martin Robinson, Deputy Editor**

On [theviewareonfire.com](http://theviewareonfire.com) to come

## FEVER RAY

Stranger Than Kindness

Alongside Factory Floor's 'Lying' and Void Vision's 'In 20 Years', Ray's take on Bad Seeds' 'Stranger Than Kindness' is a highlight of Rough Trade Shops' 'Synth Wave Ten' comp. Against coffin-knocker beats and narcoleptic eddies, Karin Dreijer Andersson leads Cave to a boggy doom. **Luke Turner, writer**

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

## MILES KANE

inhaler

No longer a Rascal and ready to dispel any coattail-rider accusations, the quirky psychedelia of Kane's debut explodes with buzzing bass and a raw vocal. **Paul Stokes, Associate Editor**

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

## TAPES 'N TAPES

Freak Out

While 2006 debut 'The Loon' made people want to punch a donkey and shout 'Yeehaw!', this is the Minneapolis foursome's return to big form with a Coral-esque riot of rattle and bang.

**Mike Williams, Features Editor**  
On [pitchfork.com](http://pitchfork.com) now



## FRIGHTENED RABBIT FT CRAIG FINN

Don't Go Breaking My Heart

An idea so wrongly conceived it approaches genius, this gruffly manlove-y rendition of the Elton John/Kiki Dee 1976 UK singles chart-topper pairs Scotland's heartsore rockers with The Hold Steady's poet of smalltown America, and is... *quite* something.

**Emily Mackay, Reviews Editor**  
On the Daily Download at [NME.COM](http://NME.COM) now

## ESBEN & THE WITCH

Warpath

Goth cooings echo during the indie witching hour for the perfect post-Halloween track. Chilling guitars and unsettling vocals reach a crescendo as the Brighton three-piece dance round a fire made out of Scouting For Girls records. **Abby Tayleure, writer**

Download at [esbenandthewitch.co.uk](http://esbenandthewitch.co.uk) now

## WILD PALMS

To The Lighthouse (Team Ghost remix) As grandiose and melancholic as befits a song that nods to a Virginia Woolf novel, this new single showcases an expansive, romantic new sound for WP that hints at the sonic ambition of Wild Beasts.

Ex-M83 crew Team Ghost add an oomph. **Duncan Gillespie, writer**

On the Daily Download at [NME.COM](http://NME.COM) now

## GIRLS

Heartbreaker

Girls' most polished, refined and tender moment yet. "I'm not quite as beautiful as when you're next to me," sings Chris Owens. Music's no way near as good when Girls aren't around.

**Matt Wilkinson, News Reporter**  
On [gorillavibe.net](http://gorillavibe.net) now

## THESE NEW PURITANS VS MAIN ATTRACTIONZ

3,000

Just when you thought TNP could get no cooler, they go and cough this up. A hulking beast of a reworking, roping in Bay Area's coolest new rap marauders Main Attractionz to slur, spit and gurgle their way over the bad-boy baroque beats. **Jaimie Hodgson, New Music Editor**

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



# UPFRONT

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

*Edited by Jamie Fullerton*



*"To be back in a room  
with Krist Novoselic and  
Butch Vig was a little weird"*

DAVE GROHL



DON HOLTZ



# AT HOME WITH FOOS

Dave Grohl let **Sophie Heawood** into his LA home studio for the full rundown on **Foo Fighters'** "heaviest album yet"

## MAIN EVENT

When Dave Grohl decided to reunite Foo Fighters to record new material in his garage, he was

pretty stoked.

Butch Vig, the producer who worked with Nirvana on 'Nevermind', had agreed to record it and they were going to do it on tape, just like records used to be made. And for Dave to have his beloved wife and kids around him at all times – this seemed like a pretty cool situation. Bar a bit of familial sabotage.

"Yesterday, when we were recording," he explains, sitting in that home studio in the suburbs of Los Angeles, "we see the door come open. It's my daughter Violet and she's taped all of the doorknobs in the room together into this massive spiderweb. But it wasn't cheap masking tape, it was splicing tape that you use to edit the actual reel. We only had two little rolls because they don't make it any more, it's impossible to find. Ha ha ha!"

But it's still a joy for the band to have young life around, because this record has been like opening a time capsule for Dave, who says that he's always stayed in touch with Butch, and that having worked on 'Nevermind', "that changed all our lives so profoundly, forever", their bond was unbreakable. But perhaps he wasn't ready to revisit it musically until 20 years down the line.

"When we were demoing we were coming up with all this heavy shit so I said in an interview, 'This is gonna be our heaviest record yet.' Butch read it and he came back and said, 'Well, now it has to be 'cos you've already told everybody!' So I'd approach him with a new song idea and he'd say, 'This doesn't rock enough, no. Next.' I'd have to show him another one." They're only halfway through working on it but already it's an album full of songs that they want to play "at night, live, in front of 70,000 people. It's a festival album. 'Cos it just fucking rocks."

And so they will play huge gigs in the UK in summer 2011 (see boxout), plus festivals. Dave says he's glad it took them 10 years to arrive at vast stadiums. "I see new bands that pop up and sell a bazillion records and start playing arenas overnight. And I think, oh my god, that's just gonna destroy your band. And then I remember that's what happened to me, when I was a kid [in Nirvana]. But that's what fucks people up."

Basically, 2011 is the year when the Foos plan to take over everything. And as for that festival vibe, where can we find them this summer? Any truth to those T In The Park rumours? He smiles enigmatically, says something about playing "big ones. I'd love to tell you everything. But I can't."

Back to the album, with a further echo to the past, Nirvana bassist Krist Novoselic has been in to play on one song. "To be in the same room as Krist and Butch for the



You only get an 'oo' with the Foos.  
(Left to right) Nate Mendel;  
Taylor Hawkins; Dave Grohl; Pat  
Smear; Chris Shiflett; Butch Vig

## THE DETAILS

**Producers:**  
Butch Vig  
(Nirvana, Sonic  
Youth, Garbage)

**Released:**  
First half of 2011

**Songs:**  
'Dear Rosemary',  
'These Days',  
'Miss The  
Misery',  
'A Matter  
Of Time',  
'Bridge Burning'

**Recorded:**  
Dave Grohl's  
home studio  
in Los Angeles

first time in so long was... a little weird," says Dave. "But it was cool that we survived. As he was leaving here, I said (adopts cute voice), 'I love you, Krist,' and he said, (adopts cuter voice), 'I love you, too!'"

Just don't mistake this vibe for nostalgia – in a way, it's the opposite. "Lyrically, the record is about time, but questioning whether it matters at all. There's so much focus on the before that people forget there's an after." And it's not all deep and meaningful either. "At one point Nate [Mendel, bassist] sent me an email and said, 'I really like it when you write songs that are silly and mean nothing, too. You don't have to try to write 'Imagine' every time you sit down with a pen and paper.'"

Dave says it has been intentionally bittersweet to finally revisit his past like this, but he's not trying to relive it. "It's more about coming to terms with it as an adult. It's been strange but it's been therapeutic and yes, bittersweet. Every band wants to

have that one album that comes later in their lifeline, their career, but somehow defines their identity.

"And I mean," he grins that million-dollar Dave Grohl grin, "it's good because it sounds huge. It fucking slams."

## MILTON KEYNES GROHL

Foo Fighters are set to bring their new album to the UK next summer. They will be playing Milton Keynes Bowl on July 2 (with Tame Impala, Death Cab For Cutie and Biffy Clyro in support) and July 3 (with The Hot Rats, Jimmy Eat World and Biffy supporting). Tickets go on sale on Friday (November 5) at 9am – head to [NME.COM/artists/foo-fighters](http://NME.COM/artists/foo-fighters) for more details and to buy tickets.

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# SPEED DIAL KYLE FALCONER

*The View* mainman is on the comeback trail with a new album – and he says this one comes “with a lot less alcohol”

**Kyle! Your new tune ‘Sunday’ isn’t exactly ‘Same Jeans’, is it?**

“Nah, man. It’s based on Kraftwerk. They are one of our producer Youth’s favourite bands, so we decided to make a song that sounded just like them. It’s probably the danciest song we have ever recorded. It’s got some mad sounds on it and was written with a drum machine.”

**A drum machine? Have you ditched your sticksman Crazy Mo, then?**

“We haven’t got rid of Mo, he just plays over the drum machine. We basically built it around the drums. We’ve had the album sitting for ages, but we have gone through a few mixes to try and get it right. There have been a few engineers mixing it, and so far we have done about 30 tracks and we will pick a final 12.”

**How’s the album shaping up? Does it sound different from the previous two?**

“We’ve used a lot of harmonies and a lot of the songs are based on the piano. We also had the London Philharmonic Orchestra in, so it’s pretty epic. When recording we would sit and listen to a track and then base our song around it. We have a song called ‘Blondie’, it’s similar to ‘Lake Crying Like Dying’ by Fleetwood Mac. It has the same vibe.”

**We heard Mark Ronson and Brian Eno were talked about when you**



**were deciding on a producer. Why did you end up going with Youth?**

“It was the record company’s idea. There were a few names kicking about but we just told them, ‘We will write the songs, it’s up to you who the producer is.’ At first we weren’t sure if it was the right thing to do. We felt we were going against Owen Morris, but maybe he didn’t want to produce us any more.”

**How was working with Youth compared to Owen, who helmed both your last albums?**

“There was less alcohol with Youth.

We didn’t get trashed. It was more about getting to the point. With Owen we had to get drunk to set the tone of the song. But with Youth it was 11am ‘til 11pm. He just told us that if we stopped pissing about we will get it done.”

**Didn’t you miss getting wasted?**

“There were times when we felt it would have been better recording with Owen. But the outcome has been much better with Youth, as we have 30 tracks to pick

from. On ‘Which Bitch?’ and ‘Hats Off To The Buskers’, the songs you hear are the only songs we recorded.”

**What’s the Ronson tour been like? Has it been a life of luxury compared to The View’s normal tours?**

“It’s a lot more relaxed. I was given clean boxer shorts every day, which was pretty

good. And the tour bus is a lot nicer than the ones we usually get. But I can’t wait to get back out on tour with The View. It has been far too long.”

**Will you be doing a follow-up to ‘The Bike Song’ with Mark?**

“We recorded a couple of tracks. There is one with bagpipes on it. He phoned me up and was like, ‘I don’t want to sound racist but I have this song with bagpipes, do you want to write some lyrics and a melody around it?’ It’s fucking amazing by the way. Maybe it will be a one-off Christmas song.”

**Speaking about collaborations, are you and Paolo Nutini still making an album together?**

“I just texted him the other day and he’s still up for it. We have always talked about it, even if it is just a six-track EP or something. We just need to wait until we have both finished touring. Unfortunately, he comes off tour when I go on tour.”

## KRAFT REWORKED

*Kraftwerk made songs about German motorways, so why can’t The View Scotland-up some of theirs?*

**‘METRO-POLIS’**  
An electronic ode to the Dundonian police constabulary

**‘OCH-TOBAHN’**  
A tribute to the German highway with added phlegm

**‘TRANS TAYSIDE EXPRESS’**  
A less exciting musical journey from Dundee to Montrose







# "WE JUST WANT TO CONVINCE PEOPLE"

*Hotly tipped London types The Vaccines have left the capital's hype-market to prove themselves on their first toilet circuit tour, but they're still smelling of roses*

FRONT  
ROW

Tonight (October 26) may be only The Vaccines' eighth gig, but it's also their second in Leicester. Just last July, up the road at Sumo, they

popped their gig-playing cherry. "It was our first ever gig, and we played to the support band's parents," bassist Anri Hjorvar tells us – and he's not exaggerating. This time, though, post-avalanche of hype – and just ahead of a slot on *Later...* alongside MIA, Kings Of Leon and Eric Clapton – things are different. The Lock 42 venue is packed

full of folk wanting to know what all the fuss is about. "It's all very well someone writing on a blog that you've got a good song," notes singer Justin Young, "but that's not why you start a band. This is why you start a band. We just want to play everywhere we can, convince people."

The convincing tonight consists of a nine-song set that begins with the

Richman-via-Ramones fuzz of 'Wreckin' Bar (Ra Ra Ra)' and ends less than half an hour later. Songs yet to hit the internet are called things like 'Post Break Up Sex' and conclude shortly after 90 seconds. There's a Velvets doff in the guise of 'European Sun' and a mild flirtation with synths on 'Wet Suit' – "Not that we want to get in the habit of using keyboards,"

*"We're not here because someone on a blog wrote that we've got a good song" Justin Young*

Justin will say later on. "We are a guitar band."

The show climaxes with Justin jumping off the tiny stage to sing the last two songs inches away from the faces making up the slightly stand-offish semi-circle at the front. Next comes another 24 shows like this and the completion of a record, due early next year, to be made up of 10 songs from the 18 or 19 that they have. "We want to make a short, sharp album that sounds like a debut," outlines Justin. On the evidence of tonight's short, sharp set, that seems entirely possible.

## THE SETLIST

- Wreckin' Bar (Ra Ra Ra)
- Post Break Up Sex
- All In White
- If You Wanna
- Blow It Up
- European Sun
- Wet Suit
- Lack Of Understanding
- Norgaard





## BLOODY RED MURDER

*BRS involved in murder rap, Mona struck by lightning – what's going on with our touring indie types?*

Last week was a pretty weird one for indie band giging action. Firstly, Blood Red Shoes (pictured above) revealed that they had to pull a show in Washington DC because the owner was arrested on a charge of homicide, then Mona spoke about how they were struck by lightning while rehearsing for their UK tour, somehow managing to live through the electrifying incident.

"The lightning struck and knocked us down," Mona frontman Nick Brown told us of the scare, which occurred in Nashville. "You could feel the heat and literally smell the lightning it was that powerful. Everything was white for a few seconds."

Blood Red Shoes' singing drummer Steve Ansell, meanwhile, explained how the Brighton band's show at the DC9 venue last month was called off after owner Bill Spieler and four of his staff were arrested on murder charges. This came about when a punter was chased and beaten to death after lobbing a rock through the window of the place. "When we heard the reason we were shocked," Steve said, with a distinct air of understatement. "At least no-one gave us any shit on Facebook for cancelling it."

Dark times. And obviously it got us thinking about other weird, nuts and downright disturbing reasons for gig cancellations past...

- Earlier this year Giggs was all set for a big UK headline tour – but the whole thing was pulled because of the cops. Not content with phoning his label XL and saying they shouldn't sign the ex-convict rapper, the Met phoned round the venues on the tour to warn them about the big, scary musician who was on his way.

- Oasis were forced to abandon their tour of Germany in 2002 after Liam Gallagher got the teeth literally booted out of his head in a huge nightclub brawl. Liam also kicked a German policeman in the ribs during the melee which followed. Unsurprisingly, the singer and another unnamed member of the band tested positive for drugs following the incident.

- Last year The Streets pulled two shows because live bassist Wayne got swine flu. Not hugely weird or funny until you consider that a new Streets song about the virus featuring him on bass had been released shortly before he got it. Title: 'He's Behind You, He's Got Swine Flu'.

- In 1997 Neil Young cancelled his eagerly awaited Glastonbury headline slot because he apparently sliced his finger making a ham sandwi... yeah, sorry, you've heard that one before.

### News ROUND-UP

#### SLITS TRIBUTE

The Slits will pay homage to Ari Up with an old-school tribute. Guitarist Viv Albertine said she and bassist Tessa Pollitt were going to release a 1981 Slits song 'Coulda Shoulda Woulda' on cassette as the "last ever" song by the band, and will hand draw the covers.



#### YOU WHAT?

"I don't want to make synth music for the rest of my fucking life. The whole genre is so over."

La Roux's Elly Jackson gives the shimmy on her new musical direction for album two – which will presumably come with an 'Explicit Lyrics' sticker.



## "BOYS, WEAR MORE SPARKLES"

*Noel Fielding and Bryan Ferry want more spandex in music*

Noel Fielding and Bryan Ferry have been lamenting the state of rock music today. Well, maybe not the music itself, but the fact that most male bands' uniforms rarely extend beyond tattered jeans and a few tattoos. The Mighty Boosh chap and Roxy Music's legendary frontman teamed up for an exclusive NME video, using their time on screen to lay down a challenge to scrappy indie types.

Noel said: "In the '70s, rock music was responsible for making kids dress up, now they're looking to comedy. I think there should be a band out there getting people to dress up."

Bryan concurred. "There's not many bands with a showbiz sense really," he sighed. "Except the girls. I suppose people like Paloma Faith are carrying the flag, and the Duchess of Gaga." Gents in bands – increase the sequin count, up the platform shoe inches, send photos to the usual address and we'll ask Noel and Bryan if you're camp enough for them.

Head to [NME.COM/video](http://NME.COM/video) to watch Noel and Bryan's conversation



## FOTL: THE NEW INTERPOL!

*Bassist out, two new members in*

In a move that kind of makes them the Welsh Interpol, Future Of The Left have replaced their bassist with two new members. Cult hulk bass-man Kelson Matthias left Andy Falkous' rockers earlier this year, and now Andy has enlisted former Million Dead bassist Julia Ruzicka plus guitarist Jimmy Watkins (pictured above) to fill his boots.

"Jimmy Watkins has 26 different personalities in one cranium," Andy told us when asked if he thought anyone could really replace Kelson. "I don't think we'll be lacking anything in physical or mental interaction with the audience, put it that way."

The altered line-up begin new album sessions in early 2011. Head to [NME.COM/blogs](http://NME.COM/blogs) to read the full FOTL interview.



# NME PHOTO AWARDS: THE WINNERS

The judges have spoken – have a gander at the cream of the crop from our competition



After months wiping sweat off lenses, avoiding Frank Carter stage dives and demanding “say cheese!” repeatedly (OK, maybe not), all the entries for the NME Music Photography Awards With Nikon have passed the judges’ eyes – and here are the winners.

There are seven categories, including those for both pros and amateurs, with the entries judged by world-famous rock photographers Pennie Smith and Jill Furmanovsky plus *NME*’s renowned photo genius Dean Chalkley and *NME* editor Krissi Murison. Paula Gillespie, winner of the professional category, wins a Nikon D700. Runner-up Kate Hibberd wins a Nikon COOLPIX Proo. Each amateur category winner takes home a Nikon COOLPIX S3000.

If you fancy having a closer look at the winning entries head to the British Music Experience at The O2 in London between November 3 and 30. Take this magazine along to the box office to get two-for-one entry (see *NME.COM* for full terms). The British Music Experience is open daily from 11am to 7.30pm, with last entry at 6.30pm. See [www.britishmusicexperience.com](http://www.britishmusicexperience.com) for more details.



## LIVE

**WINNER:** Joe Watson

**HIGHLY COMMENDED:** Bart Pettman, Kylie Keene

**DEAN:** “The photographer got stuck in! And got the shot! The reward is this cool little moment where Andrew WK, sweaty and overbearing, homed in on this girl – it’s simple, to the point and it works perfectly.”



## PROFESSIONAL PHOTOGRAPHER OF THE YEAR

**WINNER:** Paula Gillespie

**HIGHLY COMMENDED:** Kate Hibberd

**DEAN:** “This section was difficult to judge as there were many great entries. We were all in agreement this set was the winner. It has feeling. Great care had obviously been taken in the selection presented and the quality.”



## FESTIVAL

**WINNER:** James Berry

**HIGHLY COMMENDED:** Olivier Bourgi

**JILL:** “There were some good entries in this category, very varied, including a couple of terrific audience shots. This image, taken at Glastonbury, was chosen because of its unusual content and ability to conjure up the atmosphere of a festival.”



## REPORTAGE

**WINNER:** Rob Marrison

**HIGHLY COMMENDED:** Martin Cohen, Emmett McLaughlin

**PENNIE:** “It’s just a nice, cool moment [at Latitude festival this year]. It looks like the photographer and the person in the photo were quite slowed down, it’s a nice picture for objectively looking at somebody who’s thinking about something.”



## PORTRAIT

**WINNER:** Jason Williamson

**HIGHLY COMMENDED:** Ben Newman, Zosia Swidlicka

**JILL:** “Though this is not a great shot technically, this image of Matthew Dear dominated the table of choices with its exuberant vibrancy. All of us judges just kept on laughing every time we saw it.”



## 14 AND UNDER

**WINNER:** Wouter Loeve

**HIGHLY COMMENDED:** Miranda Mungai

**DEAN:** “This image really gives you a sense of what the singer in INRI is going to sound like, his intensity and power... oh, and sweatiness. So this image won on the merit that, rather than just being a basic photograph of a performer onstage,



## AGED 15-17

**WINNER:** Alexandra Apolenová

**HIGHLY COMMENDED:** Jordan Hughes, Matt Richardson

**PENNIE:** “There’s a strange green cast to the picture of Adam Green. It looked somewhere else-ish. It wasn’t an immediately obvious live picture. I just liked it for its painterly aspect.”



VERSUS

# PETER ROBINSON Vs ANDY BURROWS

The one-time Razorlight drummer on those white jeans, peerages and phallic A-roads



FYI

• Andy Burrows' favourite swearword is 'fuck'

• Andy Burrows lives in northwest London

• Andy Burrows considers We Are Scientists to be nice guys. "Or," he adds with a chuckle, "nice guys!" It's the way he tells them

**Hello, Andy. How is life going without other people getting in the way of your press interviews?**  
"It's going quite well actually."

**Presumably during the Razorlight glory days there wasn't really much call for a solo interview with 'the drummer'.**  
"Well, I always seemed to be present. But you're right, I've seen a few on YouTube and I really didn't say much."

**Mind you, if you're 'the drummer' – in inverted commas – why would you say much?**  
"Well exactly."

**The person responsible for hooking us up today referred to you in an email as 'Lord Burrows'. Are you a real lord?**  
"I'm not very lord-like. In fact I would say I'm very unlordly. I don't understand that joke."

**If you were to be awarded an MBE, what would it be for?**  
"Acting. Actually what do people get MBEs for, usually?"

**Isn't it usually things like looking after a flowerbed near a library?**  
"I could do that."

**Would you ever sponsor a roundabout?**  
"Er, no."

**Have you seen them, though? In smaller towns, 'Roundabout sponsored by So-And-So Concrete Suppliers', and so on.**  
"Maybe we could sponsor one each."

**We could have a dual carriageway sponsored by you with two roundabouts sponsored by me at one end of it, so that from the air it would look like a large cock and balls.**  
"PERFECT! So I'm the cock and you're the balls. I'm well up for that."

**Speaking of cocks, how did everything pan out with Johnny Borrell in the end?**

"Well, I haven't spoken to him since I left and I haven't bumped into him either, which is odd as we only live about half a mile apart. I haven't seen him once. Maybe he *has* seen me!"

**It is fair then to say that you are not friends?**  
"Well... No. I suppose not."



**Was it his ridiculous white jeans that really made it unbearable?**  
"I actually told him to wear the white jeans!"

**But seriously, when people look back on Live 8, it's Johnny Borrell's white jeans that future generations will remember. And if you're not getting the credit for those jeans then it was quite right for you to clear off.**  
"(Laughs) It was all about the white jeans, it was nothing to do with the songwriting credits that I didn't get."

**Do you think part of the problem for I Am Arrows so far has been that when someone says the words "the drummer from Razorlight has made an album" it doesn't really suggest an experience that might be really very 'good', when in fact the reality is that it's actually rather enjoyable? How do you overcome that?**  
"I'm not sure."

**So if you were to say to the NME readers, "This isn't awful, unlistenable, self-indulgent rubbish from a drummer, this is actually really quite a good album that sounds nice", how would you articulate that?**  
"I'm just going to copy what you say. Is that alright?"

**It's fine, you can pass my work off as your own, but don't be surprised if I then strop off at a later date.**  
"Yes, let's definitely do it like that. That's how I'd feel most comfortable with it. It's an approach I'm quite familiar with."

## THIS WEEK'S TOP 20

# THE NME CHART

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## NEW TO NME RADIO PLAYLIST

• ZOLA JESUS  
'Poor Animal'  
• KINGS OF LEON  
'Pyro'  
• MILES KANE  
'Inhaler'  
• THE DRUMS  
'Me & The Moon'

- 1 KINGS OF LEON  
'RADIOACTIVE'  
Columbia
- 2 THE TING TINGS  
'HANDS'  
Capitol
- 3 MARK RONSON & THE BUSINESS  
INT'L 'THE BIKE SONG'  
Capitol
- 4 KANYE WEST  
'POWER'  
Roc-A-Fella
- 5 HURTS  
'STAY'  
Ampersand
- 6 THE XX  
'ISLANDS'  
Nonesuch
- 7 NICKI MINAJ  
'YOUR LOVE'  
Roc-A-Fella
- 8 DARYL DEEZ  
'CONSTELLATIONS'  
Jive
- 9 MANIC STREET PREACHERS  
'IT'S NOT WHAT JUST THE END OF LOVE'  
Nonesuch
- 10 SLEIGH BELLS  
'INFINITY GUITARS'  
Arista
- 11 ARCADE FIRE  
'READY TO START'  
Geffen
- 12 BRANDON FLOWERS  
'ONLY THE YOUNG'  
Arista
- 13 KLANONS  
'ECHOES'  
Arista
- 14 KID CUDI FT KANYE WEST  
'ERASE ME'  
Roc-A-Fella
- 15 MORRISSEY  
'EVERYDAY IS LIKE SUNDAY'  
Arista
- 16 BOMBAY BICYCLE CLUB  
'RINSE ME DOWN' / 'DORCAS'  
Capitol
- 17 CARL BARAT  
'RUN WITH THE BOYS'  
Arista
- 18 THE JOY FORMIDABLE  
'I DON'T WANT TO SEE YOU LIKE THIS'  
Arista
- 19 THE BEES  
'I REALLY NEED LOVE'  
Arista
- 20 PARAMORE  
'PLAYING GOD'  
Capitol

The NME chart is based on a weighted average of physical and digital sales from the following retailers: Amazon, iTunes, HMV, Virgin, and others. The chart is compiled by the NME staff and is available online at [www.nme.com/chart](http://www.nme.com/chart).

OFFICIAL  
chart company



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT  
TO  
BREAK

## ANNA CALVI

*Who's got Brian Eno and Nick Cave's mouths a-frothing? She has*

**P**icture the scene; Nick Cave and Brian Eno are enjoying a cosy dinner together. Nick has just passed the organic sunblushed tomato relish to Brian after a taut discussion on the place of religion in the avant-garde. As Nick sips dandelion and burdock from a large goblet, Brian begins to exult upon the potent majesty of a recent musical discovery, the dark and delicious Anna Calvi. Nick is suitably taken with Brian's enthusiasm and, before she knows it, this lucky Londoner is on the road in Europe with Grinderman. This is basically what happened, actually. So how does it feel knowing that two musical legends were discussing you before divvying up the tiramisu? "It's very surreal," admits Anna, who then bashfully recalls meeting the Bad Seeds bandleader for the first time: "I don't think I really kept my cool – I just sort of mumbled."

The progeny of an Italian father, who raised his daughter on opera, tango and regular trips to Rome, the tremendously talented, Wong Kar-wai-obsessed Anna is a graduate of the Marnie Stern school of guitar balletics and innovation. "I don't strum up and down, I use a circular motion," explain Anna of

her unique, mesmerising way of playing. "I really like my guitar to sound like things other than a guitar."

One of only three female solo artists to be taken on by Domino in their 17-year history, Anna isn't fazed about joining the Franz Ferdinand and Arctic Monkeys boys' club. "I kind of like it, because they're all really excited to work with a woman," Anna says. Her debut release is a heart-stopping cover of 'Jezebel', made famous by Edith Piaf, who sits alongside Elvis and 20th century composers Ravel and Debussy as her unparalleled musical pin-ups. A self-titled album follows in January, produced by Rob Ellis, known for his work with PJ Harvey, an artist with whom Anna shares a certain sumptuous, velvet-swathed take on that unholy triumvirate of passion, lust and desire.

A self-confessed shy girl, when playing live Anna transforms, Sasha Fierce-style, into a polished and poised Tarantino vamp. "When I have my guitar I feel very powerful," she reveals. "I'm very much me, but it's a part of me I can't really get in touch with unless I'm onstage." Whether onstage or off it, *NME* doesn't doubt Anna Calvi will impress. Hell, if it's good enough for Messrs Eno and Cave... *Leonie Cooper*

### FYI

- Anna wrote and recorded the demos for her album in her parents' attic
- Anna used to give out painted matchboxes at gigs
- Part of her debut album was recorded at Black Box Studios in the French countryside with vintage equipment

MAISIE COUSINS



# CMJ BRINGS THE RUCKUS

The strong finishers from New York's own music fest

CAUGHT  
LIVE

New York City's CMJ (or College Music Journal) Music Marathon has been in existence for three decades now, but for many of those years it's been eclipsed by the louder, rowdier, whiskey-soaked SXSW festival in Texas. Yet, slowly but surely, this has been changing.

Culminating last year in pivotal, buzz-stoking performances from the likes of Sleigh Bells, Surfer Blood and Washed Out, CMJ has become the place to go to be discovered, while SXSW serves as the coda to those Cinderella stories. With that in mind, NME scouted this year's five-day event in The Big Apple for names we reckon you'll still be banging on about in six months' time. Here's what caught our ears.

BUZZOMETER

Radar's scientific gauge of pre- and post-event buzz



## THE KNOCKS

BOWERY BALLROOM

WEDNESDAY, OCTOBER 20

Ben 'DJ B-Roc' Ruttner and James 'JPatt' Patterson first made their names producing and remixing everyone from Rihanna to Ellie Goulding. But, based on their NYC debut, The Knocks clearly aren't set to stay in the studio. The Lower East Side duo boast blazing video screens and leggy ladies wearing plumage (think *Tron* meets *Showgirls*) but, in the end, it's simply the duo's twinkling, life-affirming electro-pop ('Dancing With The DJ') that steals this show.

BEFORE CMJ   
AFTER CMJ 



## DOM

PUBLIC ASSEMBLY

SATURDAY, OCTOBER 23

One of the hardest working acts this CMJ is also one of the most uplifting. Massachusetts-reared Dom are never short on energy live, scampering skittishly from the lo-fi 'Rude And Jude' to synth-pop calling card, 'Living In America (Is So Sexy)'. If that weren't patriotic enough, Dom also offer a cover of Alan Jackson's honky-tonking hit 'Chattahoochee'. An odd choice, yet with Dom covering it, the tune naturally takes on a universal patina of party-on.

BEFORE CMJ   
AFTER CMJ 



## KISSES

THE DELANCEY

SATURDAY, OCTOBER 23

There is no sweat shed during Kisses' set. No fists pumped. No joints lit. That is because the lounge-lovin' LA boyf-girlf duo – tonight with hired-hand drummer – are positively civilised. Behind the Belle & Sebastian-meets-Washed Out 'Bermuda' and 'People Can Do The Most Amazing Things' is a backbone so squeaky-clean it feels like it has been buffed within an inch of its life. The dude half, incidentally, is a member of prep-rockers Princeton. But this does not mean Kisses are without their charm. At NME's Radar Live at CMJ, the group hit every note and harmony in a way that, while dance-lite, feels pleasant in the same way as a day trip to a National Trust estate. The songs are imbued with John I. Hughesy nostalgia, like every bar is soundtracking the final prom slow-dance: evoking lust, hope, bliss, transcendence, but never loosening that top button throughout.

BEFORE CMJ   
AFTER CMJ 



## ALEX WINSTON

THE DELANCEY

SATURDAY, OCTOBER 23

Alex Winston might have just started performing her material live, but the singer may pretty soon unseat an absent Amy Winehouse as the most happenin' little Jewish girl with humungous pipes. Though chirpy, her voice is surprisingly muscular, and effortlessly fills the packed basement space at Club NME. Winston playfully plugs the gaps between the songs – a buoyant, too-short set that includes her warbling Kate Bush-inflected standouts 'Medicine' and 'Choice Notes' – with listening suggestions like, "Clap Now!" and "Shhhhhh. Quiet!" This is a love song. And the audience, many of them friends from the Detroit transplant's new hometown of NYC, of course, lovingly obey.

BEFORE CMJ   
AFTER CMJ 



## GROUPOLOVE

PUBLIC ASSEMBLY

THURSDAY, OCTOBER 21

Frequently when a rookie band plays live, standing audiences leave a large, deliberate gap between themselves and the stage. Depending on whom you ask, it is called the Horseshoe Of Doom, the Ring Of Rejection or the Gap Of Despair. The Los Angeles-based indie-rock band Grouplove are not acquainted with this. Spectators impulsively inch closer and closer to the four-piece, which unfold swelling, harmony-laden anthems – each song more jubilant than the previous – with 'Colours' being the hands-down favourite. What transpires is the perfect storm of festival buzz: an immediately likeable band playing immediately likeable tunes to a smitten crowd.

BEFORE CMJ   
AFTER CMJ 



SCENE  
REPORTDISCORDANT  
MUTATIONS

*The Big Pink's Milo Cordell wades through the latest night-time treats*



I was talking with some friends about music last night. Patrick, who manages Salem, came up with a new genre he's calling 'night bus'. I think it's pretty self-explanatory – music for the bus ride home. So with that in mind, here's a selection of new groups and people

perfect for that post-midnight journey.

First up is Raime. They *could* be a production duo from London, but I'm unsure of that. They sit somewhere between early Sheffield industrial and post-dubstep bass, and their production is slick and bleak. Check out the amazing Twitter.com/SajChowdhury mix of 'You Can't Hide Your Headcrack' on new label Blackest Ever Black. Vondelpark, on the other hand, are all about heartstring vocals and two-step beats. Too much Vondelpark on your way home and you could daydream and miss your stop... He's made it pretty hard for himself to be Googled, but you can listen to a bunch of tracks, including 'California Analog Dream', on Hype Machine.

Next up is Dro Carey, who came recommended from Tom at No Pain In Pop. He's from Sydney and seems to have a fascination with late '80s bass music. He comes on like the aqua crunk lot but with more funk. Samples slip and slide, beats

start and stop, vocals are chopped and screwed. Be sure to check his upcoming 12" on the sickest tape/vinyl/tcc/blog label of all time, The Trilogy Tapes.

Mane Mane are from Atlanta, Georgia and their track 'Twinkl Sr' is fucked up. It's a psychedelic jam from the guy that brought us C Powers. Expect some tape or vinyl real soon. Meanwhile, on a different tip, but worthy for sure to soundtrack the memory of the top-floor night bus party you had last week – by which I mean the one with the girls with the matching haircuts, the two gay guys with balloons and the kids in tight jeans smoking weed – comes this: 'Tattooed Tears' by Ice Cream Shout.

NEXT WEEK'S COLUMNIST:  
Tim Westwood

CORDELL'S  
CRUCIAL 5

## RAIME

'You Can't Hide Your Headcrack'

## VONDELPARK

'California Analog Dream'

## DRO CAREY

'Get Rid Of This Guy'

## MANE MANE

'Twinkl Sr'

## ICE CREAM SHOUT

'Tattooed Tears'

5  
TO SEE

This week's  
unmissable new  
music shows

## HAPPY BIRTHDAY

(pictured)  
Head Of Steam,  
Newcastle,  
November 3

## FICTION

Night And Day,  
Manchester,  
November 3

## GROUPE

Islington Mill,  
Manchester  
November 4

## THE VACCINES

Corsica Studios,  
London,  
November 4

## CLOUD NOTHINGS/

## VERONICA FALLS

The Hope, Brighton  
November 4



LCMDF: rhapsody  
in goo

LCMDF: RENAMED,  
REBIRTHED...

...and ready to put the '90s swagger into 2011

RADAR  
NEWS

Here we go, Radar News excluusssssiivvee (cue Westwood-esque warped sound effect), LCMDF's album 'Love & Nature' is going to be

out February 2011 on Heavenly! Great, thanks Radar. Now, who the ruddy chuff are LCMDF? Well, they're two sisters from Finland who, 18 months back, went by the moniker Le Corps Mince De Francoise – with me now? – had one more member and sounded like Chicks On Speed on more speed. Now they sound like Neneh Cherry, on maybe a bit of speed (btw, the drug refs here are post-post-modern and therefore acceptable, and no, that wasn't undermined by pointing it out).

Here's Anna from the band on their rebirth and all manner of other crazy, sexy, cool shit: "We were initially a bit held back by some issues within the band and some bad choices we made at the beginning. We realised some things just wouldn't work out, so the album got pushed back by one year. Our first releases

were written by 16 and 18-year-olds, and now we're 20 and 22, so it's understandable that some growth has happened in between times. We kind of left all complicated hysterical electro shiz behind us and switched on the more laidback, happy, trippy, poppy sound."

On a hotwire from Iceland's Airwaves Festival, we asked the girls to tell us what makes the perfect pop song.

*Now they sound like  
Neneh Cherry on  
maybe a bit of speed*

Maria said: "A hook. We build all of our songs around one or two hooks – the refrain, melody, or an interesting synth line. In pop music, the most important elements are the vocal melody and the drumbeat. Those are the things people will remember."

The girls are headed this way on November 17 for a couple of London club shows to support lead single, 'Ghandi'.

## NME RADAR: THE ALBUM

Featuring 2010's best new artists

The first ever NME Radar album is out now. Titled 'NME Radar', it's packed with the best bands to have emerged from these pages, and indeed, the music world, this year. It features recent Radar Tour stars The Joy Formidable and Chapel Club, along with tracks by Everything Everything, The Drums, Best Coast, Darwin Deez, Warpaint and many, many more.

View the tracklisting on iTunes now, and download it for just £7.99.



TOM DALEY



Reimagined couple of  
real fun chaps









# THE ART BREAKERS

*The UK has fallen for **Warpaint** and it's easy to see why. **Alex Denney** hits the road with the band behind the year's best debut album*

PHOTOGRAPH: TOM OXLEY

**U**nder the waxy glare of a full moon, the wyrd sisters of Warpaint weave their spell over Merseyside's faithful. Taking their lush brand of psych-noir to the UK and beyond, unbelievers are dropping like broomless witches from skies with every performance.

In 'The Fool', the all-girl four-piece can lay claim to one of the most exciting debuts of the past 10 years. A poisoned chalice of sultry, echo-laden jams with both feet planted firmly in the now, it's a record that whispers enticingly of secret alchemies, psychic ripples and midnight lakes of molten silver.

So when *NME* gingerly treads the boards of the venue to come face-to-face with the band, you'll forgive us for expecting a bit more action in the silk robes and incense department, and a whole lot less of the giant blue slacks and geek specs that bassist Jenny Lee Lindberg greets us with at soundcheck.

Jenny's appearance is followed by that of drummer Stella Mozgawa, Polish Australian

immigrant to L.A. and most recent initiate into our favourite new coven. She appears in snow wolf hat mitten combo and says the last time the band had a photoshoot with *NME* she wound up crouching in a dustbin.

Once soundcheck is wrapped up we're left to greet the two singer-guitarists of the group, Emily Kokal and Theresa Wayman, before trekking up the road for dinner where a man claiming to have worked with Nina Simone serves up ham and cheese croquettes. Only in Liverpool, darling.

We've joined the band on the third date of their first full UK tour for a two day stint to witness the extent to which the country is falling under their sway. At the show later on, you can feel the slow bleed of energy into the crowd as the band finds its groove, Jenny slow-dancing like a buzz-cutted moth to Stella's flame as their formidable rhythm section locks into step. Meanwhile Theresa and Emily's guitars chime and wail like phantom trains ploughing deep into the night, and ▶



heads begin to wobble in woozy admiration. The buzz as the band leaves the stage is tangible; the kids are in no doubt as to what they've just witnessed.

"They're such amazing musicians, they just seem so into it," says Sophie Nicole Ellison, a student at the Liverpool Institute. Fellow student and friend Purvi Trivedi recalls being 'obsessed' with the 'Exquisite Corpse' EP and assembled as big a crew as possible to come down to the show.

Max Ratzky, 20, and James Guile, 18, also have rave reviews to tender: "I thought they were cool. I liked the all-female thing," says James. "There aren't enough female instrumentalists out there. It seemed like the longer the show went on the sexier they got. The harmonies were sick."

"I thought it was amazing," says Max. "This is something else. I liked that they didn't seem to take themselves too seriously."

Sensual, expansive but also unafraid of taking the piss – the Liverpool fans have got it nailed alright.

After the show there's time for a quick spot of boozing, with Stella on bottle-opening duties with her teeth. Maybe the hat should've clued us in somewhat, but the drummer stands out as the band's absurdist-in-chief, zapping sparks of energy that jolt the rest of the group into life. Partner-in-crime Jenny seems a little more flighty, prone to non-verbalised shrieks and the odd twirling flourish (she's a former ballet student).

Theresa's a sleepy-eyed siren with a little of the contrarian about her, and Emily – whose hair inexplicably morphs into the world's sexiest comb-over onstage – is the group's *de facto* leader and spokesperson, right down to her lofted perch at the back of the tour van, which pulls into a Warrington hotel in the early hours tonight.

In-transit sounds include Otis Redding and The Stone Roses, the latter receiving special praise for 'I Wanna Be Adored's' hypnotic qualities. Meanwhile a quick nosy at what passes for tour reading nowadays reveals a well-thumbed copy of Charlotte Brontë's

## "WE TOLD NME THAT WE WANTED TO HAVE BEARDS ON THE COVER. YOU SAID NO" THERESA WAYMAN

*Jane Eyre*, a book on spiritual empowerment and one tarot-related tome with deck of cards adjacent.

Brilliantly, a booking mix-up means *NME* is bound for an evening shivering under five blankets on the floor of the tour van, and we're awoken by feral children roaming the car park in search of vehicles to rock the following morning. Then it's on the road again to gobble up the remaining few miles to Manchester's Deaf Institute, where your frazzled correspondent determines to put in some quality interview time with the girls.

As it turns out, they're looking to collar us first: "Siouxsie Sioux had nothing to do with our record!" they protest in unison, faces

ablaze with mock-disgust at *NME*'s reporting of said non-fact in our album review.

"Maybe it's because (co-mixer) Andrew Weatherall had mixed something of hers once – and it's been reported elsewhere, but it isn't true at all."

Fair enough. Now for something that's been bothering us – are you guys hippies or what? I mean with the tarot cards, spiritual stuff and all those prog affinities (Emily's a big fan of bands like King Crimson and Yes) you could see how it might start to look that way, right?

"It's such a broad term, I don't even know what it means," says Emily.

"There are so many negative connotations there. But I don't feel like I identify with

the word because it's been taken into such a clichéd place."

"I think some of us get classified that way," adds Theresa. "Because I think we're into that mode of thinking, I mean I like to mess around with tarot cards sometimes and I do somewhat believe in astrology. But we don't have dread and smell."

"I think hippy and punk are the same thing," says Jenny, with a breezy matter-of-factness that's alien to this Englishman's nitpicking sensibility. Perhaps it's because the US strain of punk was less reactionary than its UK counterpart that Warpaint are able to talk this way, but it does make sense in context of the music they make.

## WARPAINT AT A GLANCE

### Members

Emily Kokal, Theresa Wayman, Jenny Lee Lindberg and Stella Mozgawa

### Based

Los Angeles

### Releases

'Exquisite Corpse' EP, 2009. 'The Fool' LP, 2010.

### FYI

- Emily Kokal and Theresa Wayman met aged 11 while singing in a choir
- The band's original name was the super-wussy I Love You
- Emily used to date Chili Pepper John Frusciante; Theresa went out with Vincent Gallo; Jenny's sister is Hollywood actress Shannyn Sossamon
- Rough Trade signed the band before they'd ever seen them



"To me it's just going against the grain of what everybody else is doing," she continues. "They might look different but they're both revolutionary movements, they had the same point but just took different roads to get there. It's just that people have lost the original sense of the term somewhere along the way."

Is it true that Emily and Theresa grew up in communes?

Emily: "Not really. I moved to Eugene, Oregon when I was 10 and met Theresa when I was 11, my mom moved us up there because they had a really good schooling system. As a community it's very much about bringing up kids artistically and intelligently, it's a creative place. I think a lot of hippies ended up there in the '70s, but by the '80s and '90s they weren't really hippies anymore, they were just..."





Stella: "Straighty-180s?"

Jenny: "You had people walking around naked all of the time. It was ass-fucking in the streets everywhere you looked."

Stella: "Ass-fucking traffic jams."

How do the band feel about the representation of women in music in 2010?

Theresa: "It baffles me that women haven't been equal with men in the music industry in the past. Music in general can be aggressive but it's also really receptive, and if you look in Chinese culture with the yin and yang there's the male and the female aspects of the whole."

"It's the nature of the medium. There's an inherent softness to it – even if the music you're playing is really harsh you still have to be willing to give and take. It's not like with hunting, for example. Maybe there it makes sense that men would dominate because you need the physique or whatever. But art's not like that."

So is the problem one of coverage? Or is it more the fact that women have been historically less likely to pick up instruments and start up a rock band?

"I think it's a bit of both," says Stella. "I feel really cheesy saying it but the objectification of women has influenced the culture that influences artists, but also women that are artists. Some women feel like because they're pretty they have to go down a certain route because that's the safe thing to do. Whereas if you're comfortable in what you do then there's really no question about it."

"It's like if you don't enjoy being objectified then maybe there's something inherent in

your performance that allows you to be objectified in some way. I'm not saying it's a bad thing but if you go onstage in a bra and butt chaps with your arse hanging out and someone says, 'Oh, what a slut,' it's not that surprising. That's a hypothetical answer by the way, I'm not talking about anyone in particular... (*whispers into dictaphone*) it's about Lady Gaga."

Theresa: "We actually told *NME* that we wanted to have beards on the front cover but you said no. We wanted to appear like Hasidic Jews, partly in tribute to Jen's haircut."

Stella: "It would basically have been us saying, 'Yes, we're conscious of being women – but let's make this more a celebration of Judaism'. As opposed to anything that's gender specific."

Bringing us back on-topic, Emily adds: "I honestly feel like at this juncture there's a chance to have a turning point in the way

Clockwise from above: Stella's fur-gotten what she came in the kitchen for; Jenny and Emily have a fringe-off; the girls onstage in Manchester; Jenny rocks the 'haven't got any legs' look; a peek inside the 'glamour' of the dressing room; Emily and Alex from Egyptian Hip Hop exchange the 'look of love'

people react to the same ideas. You can't necessarily change people's minds through anger and putting them on the defence. So maybe disregarding boundaries completely can help diminish these separations that ultimately don't need to factor into just being alive, being human. It comes down to personal responsibility in the end, you have to have self-respect."

Theresa: "It's like you've got to be the change you want to see... was it Gandhi who said that?"

Jenny: "Kermit The Frog."

Stella: "Hitler."

**B**ack in Manchester, and the girls seem somehow more spirited and mischievous than last night. Theresa invites the audience to a chorus of "I'm a bo", which Emily promptly one-ups by declaring her credentials as a "fuck machine". The room is full-to-bursting, the atmosphere supercharged. The haunting 'Undertow' sounds incredible, while 'Beetles' is transformed into a truly epic jam capped by a thundering drum solo from Stella.

It's a sound that resonates throughout the record, which ebbs and flows with a fluidity lacking in many modern-day albums. So do they see themselves as advocates for the long-playing format in the quick-fix, downloadable era?

"Definitely. I hate how people subscribe to those ideas," says Stella. "Everyone just buys singles off iTunes and it ends up influencing bands' decisions in making a record. It just





gets perpetuated as the norm. That kind of thinking just lowers standards. And this is what kids do now, but they're only like that because that's what's being made available to them.

"We want everything we put out to be something we believe in completely," adds Emily. "There's a lot to be said for patience."

Warpaint's musical cauldron of influences is pleasingly difficult to pigeonhole. They have the economy of punk and plenty of prog's obliquely thrusting ambition. The murk of coldwave and the noctambulist pallor of post punk. Shoegaze's blanketing aura and the wide open spaces of post rock.

Many of the band's reference points as a band are British in extraction – The Cure, Siouxsie & The Banshees, Bauhaus and Depeche Mode among others. Emily says she's thrilled with the rave reviews they're

year. Indeed, Warpaint supported the London trio on tour back home this autumn – how was that?

"It's the best tour we've ever done, no question about it," says Stella. "Everything was perfect about it, the band was just so generous with their time and energy. Musically they were amazing to watch. It's terrifying how on top of their craft they are given their age. And they literally are the sweetest people on the planet. We did karaoke with them in Montana which was fun. Romy sang 'Dreams' by Fleetwood Mac.

"Theresa also did a rendition of [Snoop Dogg's] 'Gin & Juice' and every middle-aged body in there started crunking. It was the most sexual performance I've ever seen. There was this man who was basically a skeleton in a cowboy hat grinding some other woman, it was so weird."

Emily says there was no thought about creating 'the best debut ever' when going into the studio, but Jenny nails it best when she says that, in the moment of recording, "we really

are freaking out about the song, we really do enjoy it with every inch and crevice of our bodies".

As for the potentially infernal source of their inspiration, Warpaint have decided to keep shtum about it.

"I'd like to be a witch when I get older. That's basically the retirement plan," says Theresa, and makes what sounds suspiciously like a cackle. Damned if you do, even more damned if you don't: Warpaint will make believers of us all.

**Head to NME.COM for behind-the-scenes footage and an exclusive acoustic track from the band**

Warpaint get ready to paint the town, er, lots of different colours. (L-r): Emily, Jenny, Theresa, Stella

## 'THE FOOL'

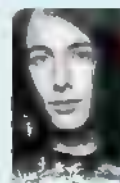
*Is it the best debut album of 2010?*

A deep and brooding record of minor chord clang and hypnotic coo, 'The Fool' is a unique album of understated splendour and shimmering honesty. It's arguably the greatest debut of the year, and we're not the only ones who think so...



### JARVIS COCKER

"Warpaint make me feel warm and comfy. The record drifts and it soothes. Lovely voices and deep, yet bouncy, bass. 'The Fool' is my favourite album of the year so far."



### ALEX HEWETT

*Egyptian Hip Hop*

"Warpaint are one of the best new bands I've heard, like ever. The LP's amazing – it's got so much depth. It can be really aggressive, it can be really soft and it can be both at the same time. There's a really intense vibe to it in general. And they all gel together as a band so, so well. I'd never heard of them when I first went to see them, it was just insane. I'd never seen a girl band sound so proggy."



### DANIEL DJAN

*Fiction*

"I couldn't compare them to any other band around right now. It's really like early-'90s post-rock which I'm really into so that's great. It's really good. I think it's great that they didn't put any of the songs from the EP on there and that they decided to do things differently. It's really an album in the proper sense as opposed to a collection of songs."



### OLIVER SIM

*The xx*

"We did a 13-date American tour with Warpaint, and there was so much excitement between us to watch them play each night. They killed it every night of the tour."



### VANWYNGARDEN, *MGMT*

"I was blown away by Warpaint, and it's hard to blow me away because I'm fat and pretentious."

'The Fool' might top the 2010 list, but what are the best debut albums of the past 50 years? Turn the page to find out who we think are the bands behind the most brilliant first releases of all time...

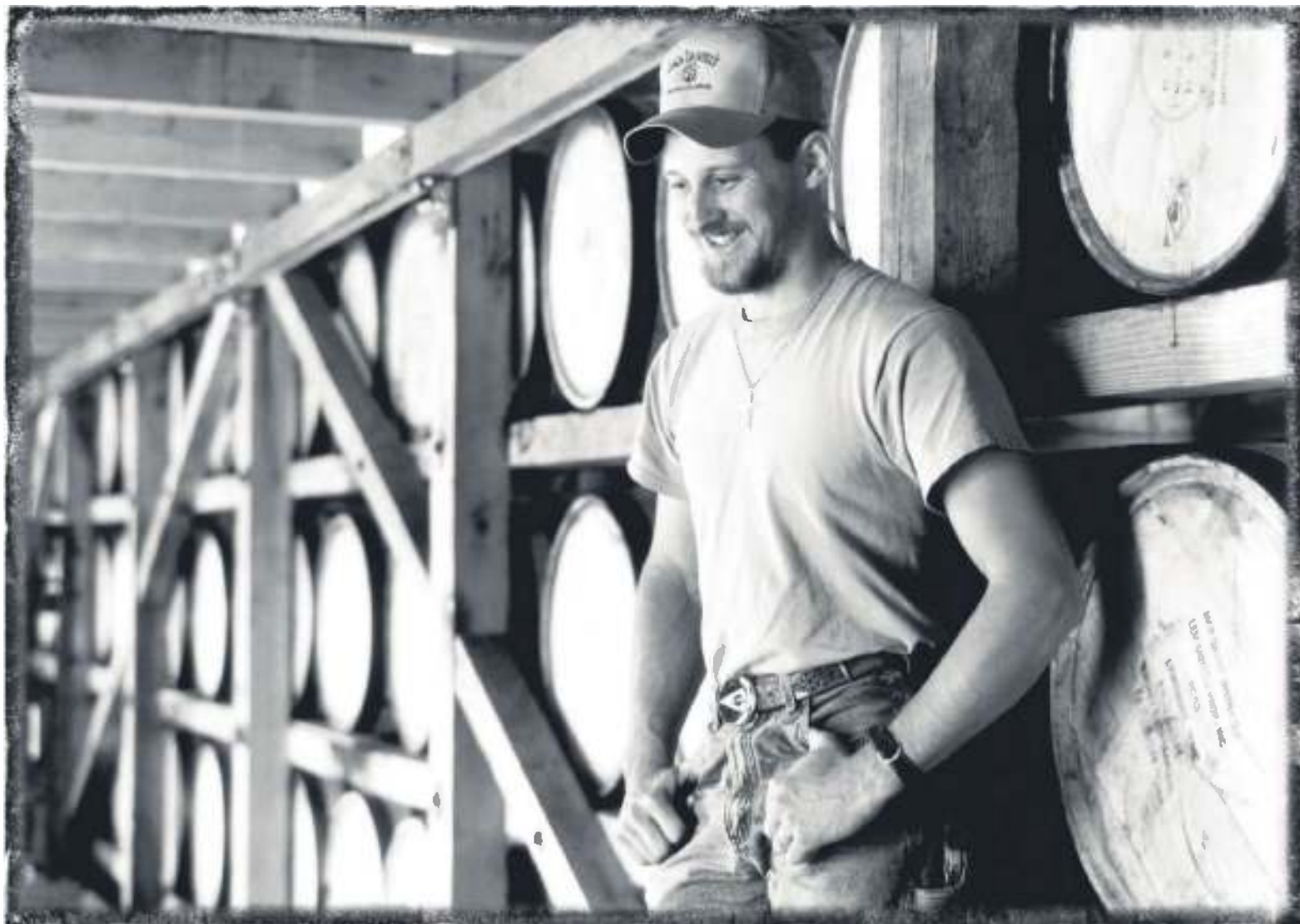
**"WE WANT EVERYTHING WE PUT OUT TO BE SOMETHING WE BELIEVE IN COMPLETELY" EMILY KOKAL**

getting over here: "It blows our minds to receive this kind of attention. It makes us really excited to just keep making music. And just from playing live together, it's amazing how we seem to find these quantum leaps in how we connect every time we play."

Without wishing to sound like some kind of toe-curling, 'Here Come The Girls'-style clarion call, 2010 has been a vintage year for women in music, with great releases from Beach House, Best Coast, Twin Sister, Glasser and White Hinterland to name just a few. So what makes 'The Fool' stand out exactly? It's that ambition; that same homing of a personal soundscape away from the vagaries of lo-fi good taste that The xx's debut had last







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# OUR BARREL MAN, JEFF CROWELL, HAS THREE LOVES.

DIANE, HIS WIFE.

BUTCH, HIS DOG.

AND JACK, HIS TENNESSEE WHISKEY.

(HE ASKED THAT WE KINDLY LIST THE IN THAT ORDER.)

JACK DANIEL'S



TENNESSEE WHISKEY

Be wise. Drink responsibly.

for the facts [drinkaware.co.uk](http://drinkaware.co.uk)





# The Greatest Debut ALBUMS OF ALL TIME

WE GO BACK OVER THE LAST 50 YEARS  
TO BRING YOU THE RECORDS THAT HAVE  
CHANGED MUSIC FOREVER

**R**adiohead couldn't do it. David Bowie couldn't do it either. Don't even get us started on Primal Scream.

Announcing yourself with a bang and a belter of a debut album isn't a pre-requisite for godlike status, but come on, if you can enter the world with the kind of record that sends shivers up the spine and goose pimples down the perineum, then you've taken a massive leap towards greatness and made every person in the world take notice of pretty much everything you've got to say from here until eternity.

So is there a magic formula? Sometimes it's about capturing a movement, other times about rewriting the rules, and if you can, sounding nothing like anyone else that has ever come before you. And if that doesn't work, just name your record after your band. This then is *NME's* celebration of the best debut albums from the last 50 years. Some years were better than others – think 1993 and the stone-cold classics from Wu-Tang Clan, Verve and Snoop Dogg that were released – but for each year there could be only one...

1960



## Joan Baez **JOAN BAEZ**

An unexpected hit that set the wheels of the '60s folk movement rolling well before Dylan came along.

1961



## The Shadows **THE SHADOWS**

Without Elvis-for-virgins Cliff pouting and flouncing over his music, Hank Marvin proved himself a rather shit-hot surf guitar geek hero, and not merely cockney rhyming slang for 'starving'.

1962



## Bob Dylan **BOB DYLAN**

He wasn't yet a virtuoso songwriter, but Dylan's seldom-heard debut is a lesson in interpretation – greatness soon followed.

1963



## The Beatles

### PLEASE PLEASE ME

Recorded in a day, this was the sound of The Beatles fighting-fit from years of performance in Hamburg, drenched in simple reverb that made its dense harmonies glisten.

1964



## Dusty Springfield

### A GIRL CALLED DUSTY

The diva destroyed all the lame-assed Cillas and Petulas with one husky hoof through 'Anyone Who Had A Heart'.



1967



## The Velvet Underground

### THE VELVET UNDERGROUND & NICO

The Velvet Underground's reputation as the hippest band ever to have stalked the face of the earth is well founded on their 1967 debut, an album so cool it can strike matches on its chin stubble.

Everything about 'The Velvet Underground & Nico', from the iconic Andy Warhol-designed cover to the music, just feels right.

Even the bits that should be wrong, like the nails-down-a-blackboard drone of John Cale's electric viola on 'Heroin'. Largely ignored upon its initial release, the album has gone on to become one of the bedrocks of art-rock and a sacred musical text – it instantly makes you wish you were part of the Velvets' nihilist gang of miscreants.

Mixing New York street-smarts with druggy decadence would be enough for any album, but what elevates this one is icy Germanic chanteuse Nico, whose clipped European delivery dovetails perfectly with Lou Reed's Brooklyn sneer. This was one of the first stirrings of the dark stuff in rock'n'roll's loins, and boy, did it sound seductive.

1965



## The Who

### MY GENERATION

The Beatles had songs, The Stones had sass, but The Who had anger – and never was it more potent than on their turbo-charged garagey debut.

1966



## The Mothers Of Invention

### FREAK OUT!

Frank Zappa's first band outing was the Ronseal-named battlecry of a thousand-thousand student dorms through the ages.

1968



## The Band

### MUSIC FROM BIG PINK

Dylan's backing band came good with this roots rock benchmark; 'The Weight' alone became a staple of every redneck bar scene of '70s cinema.



1969



## The Stooges

### THE STOOGES

Formulating their attack in the basement of the Asheton's childhood home, the band only had five tracks to include on their debut because their gigs were mostly squalling improvised noise. The other three songs – 'Real Cool Time', 'Not Right' and 'Little Doll' – were written overnight and recorded the next day.





## SEX PISTOLS' 'NEVER MIND THE BOLLOCKS' WAS MODERN GUITAR MUSIC'S BIG BANG

1970



### *Black Sabbath* **BLACK SABBATH**

The record that invented heavy metal. Simple as that.

1971



### *Thin Lizzy* **THIN LIZZY**

Mellow than they'd become, this debut showcased Phil Lynott's undervalued songwriting chops.

1972



### *Neu!* **NEU!**

The album that invented 'motorik', it rivals the Velvets for huge-influence-versus-tiny-sales torque.

1973



### *New York Dolls* **NEW YORK DOLLS**

Morrissey's favourite record is a screeching sideswipe at Manhattan oppression from some of the coolest scumbags the city retched up.

1974



### *Brian Eno* **HERE COME THE WARM JETS**

Roxy Music's tech-nut creates the benchmark of avant-garde glam art-pop.

1975



### *Patti Smith* **HORSES**

More poet than performer, Patti Smith intellectualised '70s proto-punk, and in the process gave rock'n'roll a genuine feminist agenda. Which isn't too bad for your first album. A regular high-place on Best Album Ever lists everywhere, 'Horses' power hasn't diminished one iota in the 35 years since its release.



1976



### *Ramones* **RAMONES**

1-2-3-4: rewrite the rules of guitar pop, invent punk, dab more speed. Easy.

1977



### *Sex Pistols* **NEVER MIND THE BOLLOCKS**

Modern guitar music's Big Bang still sounds as if it was played on machine guns by pissed-off succubi and pressed onto discs of bile, speed'n'mucus.

1978



### *Devo* **Q: ARE WE NOT MEN? A: WE ARE DEVO!**

Flowerpot-wearing new wave madness that still sounds as strange today as it did in 1978.

1979



### *Joy Division* **UNKNOWN PLEASURES**

After 50 trillion retrospectives, exhibitions and tell-all biographies, what else is there to say about the suffocating and exhilarating 'Unknown Pleasures'? Tony Wilson was so convinced by the band he sunk his life's savings into making it.

1980



### *Killing Joke* **KILLING JOKE**

While Blondie and The Jam took punk in poppier directions, 'Killing Joke' employed the genre's *Sturm und Drang* to create modern industrial rock, inspiring everyone from Nirvana and Metallica to MBV and Toploader (um, possibly).

1981



### *Depeche Mode* **SPEAK AND SPELL**

A stylistic pop anomaly in the Mode's brooding oeuvre, it's also one of their most outright enjoyable albums.

1982



### *ABC* **THE LEXICON OF LOVE**

A stone cold suave-pop classic from a band seemingly made entirely of sequins and gold lamé.

1983



### *REM* **MURMUR**

Muddy and ephemeral, 'Murmur' set the blueprint of US indie for the next three decades.

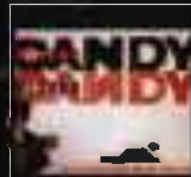
1984



### *The Smiths* **THE SMITHS**

This introduced the best pop star since Bowie and the greatest songwriting partnership since The Beatles. ▶

1985



### *The Jesus And Mary Chain* **PSYCHOCANDY**

This was the point where the '80s underground realised its audience adored being challenged, chastised and maltreated to the utmost sonic degrees. At the Reid brothers' noise-blasted early gigs, the band would turn up an hour late, play nosebleed surf-pop for under 20 minutes with their backs to the crowd and then cower backstage as the audience pelted the stage with bottles and committed revenge killings on their equipment in return for a lifetime's tinnitus.

Their debut album inevitably turned seminal: a pop record in love with The Velvet Underground, Phil Spector, The Ramones and The Shangri-Las, but so loathing of itself that songs like 'You Trip Me Up', 'Just Like Honey' and 'Never Understand' were drenched in harrowing, ear-demolishing feedback and the scree of a tube train derailing. And it's still a ceaselessly cool lynchpin of modern shades'n'black leather indie. BRMC, Glasvegas, The Big Pink, The Horrors, Crocodiles... all Scouting For Girls copyists today were it not for this brutal, bountiful slab of sonic landslide.





1986

**Beastie Boys**  
**LICENSED TO ILL**

With a working title of 'Don't Be A Faggot', a plane crashing into a mountain on the full wraparound cover and Slayer's Kerry King on guitars, 'Licensed To Ill' was narky - proper narky. The sound of three definitely-non-Buddhist New York brats crashing their punk-rock jetfighter into hip-hop's mountain lair, getting out and wiggling their bums lasciviously.



1987

**Guns N' Roses**  
**APPETITE FOR DESTRUCTION**

"You're in the jungle, baby/ You're gonna die!" The evergreen philosophy of W Axl Rose.

1988

**My Bloody Valentine**  
**ISN'T ANYTHING**

Before the tribulations of 'Loveless', 'Isn't Anything's' fuzzy otherworldliness set the template for the whole shoegaze genre.

1989

**The Stone Roses**  
**THE STONE ROSES**

Madchester's defining milestone and the advent of indie-dance, it'd take Squire and company five years to comprehensively fail to follow it.

1990

**The La's**  
**THE LA'S**

While the world went baggy, Lee Majors' '60s revisionism ultimately proved more influential - no La's, no Britpop.

1991

**Massive Attack**  
**BLUE LINES**

As rave peaked, this was its lamplit counterpoint - the soundtrack to a national 4am moment.

1992

**Manic Street Preachers**  
**GENERATION TERRORISTS**

As angry as it was bright, the Manics blowtorched their manifesto in pulverising punk guitar squeals.



1993

**Suede**  
**SUEDE**

Sassy, seductive and high on the heady thrills of youth - hard drugs, rampant narcissism and delectably deviant sex - 'Suede' was the first bailsy blaze of Britpop. It flitted with cocksure brilliance from the brassy glam-pop of 'So Young', 'Animal Nitrate' and 'The Drowners' to the heartbreaking 'Sleeping Pills' and the scorching ode to back-door bromance that is 'Pantomime Horse'. Arse-slapping art that captured hordes of romantic teenagers' hearts.

1994

**Oasis**  
**DEFINITELY MAYBE**

So what if Oasis never bettered it? Sixteen years on, only a handful ever have.

1995

**Elastica**  
**ELASTICA**

No wonder they spent the next five years drowning in performance anxiety after delivering this whipcrack Wire-cribbing Britpop snarl.

1996

**Super Furry Animals**  
**FUZZY LOGIC**

When the roster of great Creation acts gets listed, the Super Furries are too often overlooked in favour of the usual suspects. Their 1996 debut

1997

**Roni Size / Reprazent**  
**NEW FORMS**

This Mercury-winner threatened to take drum'n'bass overground. It never happened, but it remains a genre landmark.

1998

**Lauryn Hill**  
**THE MISEDUCATION OF LAURYN HILL**

The first refugee from The Fugees, Hill's solo debut was a thorough reinvention of modern soul, taking in gospel, R&B, hip-hop and a sly chunk of The Doors. An education in genre-splicing indeed.

1999

**Eminem**  
**THE SLIM SHADY LP**

Driving nine inch nails through your eyelids to force you to watch this overnight rewriting of rap's rulebook.

2000

**Coldplay**  
**PARACHUTES**

It wasn't all 'Yellow', actually - here was a fledgling stadium band delving around in the Big Music and finding shimmering new crevices.

2001

**The Strokes**  
**IS THIS IT**

Rescued rock'n'roll from the torpor of nu-metal in 36 near-perfect minutes. Not bad.



2002

**The Libertines**  
**UP THE BRACKET**

It's easy to forget that before The Libertines all the best post-millie nial rock'n'roll was being made by Americans, Scandinavians, Antipdeans... literally anybody but us Brits. 'Up The Bracket', with its Norman Wisdom-on-skag wit and fanciful notions of Albion, changed all that, and its influence remains massive.



2004



**Kanye West**  
**THE COLLEGE DROPOUT**  
Before the hourly

Twitter meltdowns, the two hour-long press conferences, the Michelangelo-style frieze videos, way back before either Taylor Swift or Gay Fish, it's easy to forget that Kanye West was viewed as the introspective one. The guy with subtlety, wit and a far more nuanced take on the world than the orthodoxies of 2004's gangster hegemony.

Even while he'd been carving out his name as a producer for Jay-Z, Kanye had a sense of the auteur to him. He'd been hoarding his best-of-the-best beats - keeping them back for the solo debut that he so desperately wanted. In all, it took four years of gradual evolution to pin together the setlist of 'The College Dropout'. The autobiography flowed thick and fast - from the title's reference to his decision to abandon his studies for music, to 'Through The Wire', recorded with his shattered jaw still wired shut following a near-fatal car crash. He took on subjects like the minimum wage and institutional prejudice - even finding time to criticise his old boss at Gap - with an intelligence, lightness, sarcasm and all-round effortlessness that left most of his peers looking like rap Cro-Magnons bashing each other with funky rocks. It still bounces out of the speakers with freshness and brio: from 'Jesus Walks' to 'The New Workout Plan', it was evident that Kanye had energy to burn. If only we'd known quite how much...



## KANYE LEFT HIS PEERS LOOKING LIKE RAP CRO-MAGNONS BASHING EACH OTHER WITH FUNKY ROCKS

2003



**Dizzee Rascal**  
**BOY IN DA CORNER**

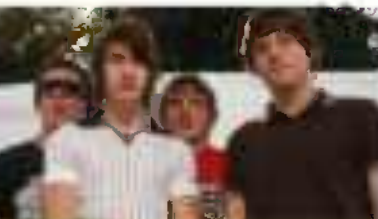
Before the talent show slots, the Calvin Harris hook-ups and the 'Bonkers' pop bangers, Dizzee's debut was the ultimate grime breakthrough, a cranky shiv to the mainstream's heart.

2005



**Arcade Fire**  
**FUNERAL**

Seldom has sadness sounded so utterly euphoric as on the grand chamber-post-punk gems contained within the Canadian collective's debut.



2006



**Arctic Monkeys**  
**WHAT EVER PEOPLE SAY I AM...**

The fastest-selling UK debut by a band ever, thanks to the rhymes of the modern urban poet laureate and tunes as wired and scattergun as a misfiring AK.



2007



**Klaxons**  
**MYTHS OF THE NEAR FUTURE**

The tribal punk totem of new rave, 'Myths...' was an adventurous and imaginative debut; by turns brutal, beatific and making noises like unicorns exploding in an air raid.

2008



**Crystal Castles**  
**CRYSTAL CASTLES**

They lied about everything except how gifted they were with pixelated gnashing electro.

2009



**The XX**  
**xx**

'xx' is one of those rare debut albums that sounds like the work of a band cresting the peak of their powers, not the result of four teenagers recording in a Notting Hill garage for the first time. Those second album jitters must be kicking in right about now...

## NME.COM

Wondering where the hell 'Are You Experienced' is on our rundown? Gutted that we've gone for 'Crystal Castles' ahead of 'Oracular Spectacular'? Ready to stab a dog in the eye because we had the audacity to even suggest that 'New Forms' is better than 'Homework'? Head over to the *NME* website and tell us what your favourite debut album of all time is and why. Plus make sure you check out *NME.COM*, *NME Radio* and *NME TV* for more on the greatest debuts ever. See *NME.COM* for full details.









# The Sleigh Bells Philosophy: “FUCKING LOUD & FUCKING FUN”

*Note to managers of small venues: don't book Sleigh Bells or your puny PA system will regret it. Matt Wilkinson catches the band in LA to discover what all the noise is about*

PHOTOGRAPHS: AARON FARLEY

**D**erek Miller is a man possessed. For night on seven months, the same battle-drawn routine has taken place every day. Man against machine. Man on a mission. A man obsessed.

“Literally, I do it every time we get to a venue,” the guitarist says with an air of Floridian nonchalance, before slipping into full-on *Jackie Brown* mode. “Come on! Where the fuck is it! Show me your fucking PA!”

See, the relentless, distorted skullfuckery of the Sleigh Bells live show has been leaving a trail of venue soundsystems well and truly mullered since the duo started zigzagging their way across the globe to promote debut album *Treats* back in May.

“We’re becoming known as ‘the band who break PAs,’” singer Alexis Krauss adds dejectedly. “It’s not funny! We’re in kind of a hard situation here because we can sell out smaller clubs but they really can’t accommodate what we’re trying to do. You know, we have all the Marshall stacks up there and it’s just like... it’s *meant* to be really loud.”

“It just feels like a really bad punchline when it happens,” Derek interjects. Tonight, at a tiny club called The Detroit Bar some 45 miles south of downtown Los Angeles, both he and Alexis get a collective kicking.

Hustled in the corner of a parking lot just off the Costa Mesa freeway, the scrappy venue is delectably seedy—hemmed in between a taco restaurant, a laundrette and a late-night bagel place staffed entirely by mad, pissed-up Latinos. Inside the venue, 300 kids are intent on going mental. *Everyone* takes advantage of the Orange County state laws on medicinal marijuana, so the whole joint (hur hur) looks and smells like it’s being hotboxed as people decamp outside between acts. “Bands like

Sleigh Bells don’t pass through here *that* often,” says Costa Mesa local James after he clocks our limey accent. Bands riding the hype-crest of a wave so assuredly, is what he means.

Since *Treats* was released, Sleigh Bells have seen their already pulsating status rise markedly. Aside from becoming the bona fide net-nerd phenomenon they were always guaranteed to be after MIA stepped in and declared her unwavering love, they’ve also quietly gotten way bigger than pretty much every other breaking US act in 2010. Remarkably, they’ve done this without being vilified by fans for merely spreading their wings. So despite the adverts for Florida, the Radio 1 playlists and the online exercise videos that feature their heaviest songs—seriously, YouTube the words “Total Leg & Butt Workout” for proof—the duo have seemingly done the dirty by burning straight outta Brooklyn, remaining steadfastly cool and rising to the bait dangled by the mainstream. Hipster favourites, yes, but also currently top of the tree for jocks, geeks and the very same cheerleaders who on first glance stand tall on *Treats*’ beautifully sardonic cover image. Ironic, huh?

Ten minutes into the Detroit show, though, and... zoooooomp. Power out. Of course, Alexis and “the band”—aka an iPod that plays the same 33-minute spinal backing track of 10 songs at every show—carry on regardless, but Derek’s all-important wrist shredding, hardcore-gone-loopy guitar is left crippled after sending the in-house monitors way into the red. As we already know, sub-standard shredding is not to his liking.

“Apparently the PA has stopped,” he draws at the crowd. “Fuck the PA. Is it fuckin’ loud enough? Is it worth going on? It’s fucking quiet as shit.”

But the band do carry on, and every now and then the guitar cuts back in, like a lobe-shattering, lightning bolt hitting us right in the temple. It’s real fun. Afterwards, he and Alexis seem a little subdued, both separately asking *NME* how bad the gig really was. Our opinion?



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Well, pretty fucking cool to be honest. A little quiet at times, but no way near as noticeably dead as you might think, especially when you've got Alexis screeching so loudly that rows and rows of hyper kids start taking full advantage of the non-existent venue security. Derek's mood lifts a little. "Whiskey shot?" he asks. Don't mind if we do.

**L**ate afternoon the following day, and we're back in Los Angeles, taking a cab along the Wilshire Boulevard to the notoriously celeb-friendly El Rey theatre. Morrissey, Pink and Robbie Williams are all regulars here, and you can see why.

Structurally ornate, it's a gem of a venue that's helped everyone from The White Stripes to QOTSA and, erm, Roger Rabbit (*Who Framed...* was set in part here) take that leap from being mere might-bes to out-and-out gonnabes. Derek strides about, resplendent in hangover-friendly Ray-Bans (his main obsession outside music) and thrift store camouflage jacket; his stocky, 5ft 10in frame commanding attention. Bolshy and confident, today he's armed with a smile that spreads from ear to ear. The El Rey has a decent PA system.

Alexis is equally as relaxed, fooling around with a hairbrush and throwing shapes for *NME's* photographer as he orders them both in and out of random people's gardens for the snaps. No one complains to us, though; it's not really the done thing here.

As we express our surprise at the difference in the venue's status, size and sound compared to last night, talk turns to Sleigh Bells' yin/yang appeal. As individuals, both Alexis and Derek's diverse backgrounds are well-documented (she used to front sugar-coated teen pop angels Rubyblue; he was a major part of hardcore stalwarts Poison The Well. Yada yada). But while the past is assured, are they now collectively staring into the future and seeing two very different paths stretched out ahead? We wonder aloud which world Sleigh Bells feel more comfortable in – the Detroit underbelly, or the El Rey opulence?

Derek: "Oh, 100 per cent with the latter. I don't even think of it in terms of mainstream and underground any more, I just think of it in terms of being able to *do* things. The whole point of being in a band is to make music that's fucking decent. If we're being stopped from doing that then what's the point of it all?"

*NME*: Do you worry that having bigger ambitions might lose you cred, or piss off your more diehard fans? "Not one bit. I mean, certain songs of ours, like 'Rill Rill', as ridiculous as it sounds... I could definitely see 15-year-old girls dancing around to that song because

it's just a very sweet, simple song. And we're not gonna turn that away. If they get into that, it brings them in – not that it's bait or anything, because I really love 'Rill Rill'. It goes back to the PA thing too. I'd really rather they booked us into rooms that we can't fill yet but will have better sound."

Alexis adds that she finds the whole 'My music is too good for you to listen to' notion completely out of order. "It's really elitist. It's obnoxious," she spits. "What, so only certain people can listen because certain people are smart enough? No, thank you."

We mention the El Rey's guestlist, and inadvertently prove her point. Yup, by its very definition a guestlist *is* elite, but just look at the roll call of Hollywood starlets drawn to see Sleigh Bells tonight – short of a reanimated Pavarotti turning up, you don't get more musically widespread. Tommy Lee... Rivers Cuomo... MIA... even Waka Flocka Flame's here somewhere. Essentially, it's jocks, geeks and cheerleaders all over again, only this time they're armed with gold-plated platinum cards rather than state-issued marijuana ones.

"It should be an interesting night," admits Derek, before adding that Diplo's scheduled to attend too. "He and Maya still don't have the best relationship," he states. He's right. Twenty-four hours before the gig, and a story where Diplo calls MIA a "psycho fucking bitch" hits the web. It's the latest in the production

duo's ongoing row that's bubbled all over the net since the release of her last album. But if Sleigh Bells are torn between their two so-called mentors (Diplo's been around since Spike Jonze first mentioned them to MIA, who subsequently snapped them up to her NEET label), they're hardly showing it. When they head out on tour with her in the UK this month, they're gonna be "totally psyched" says Derek, who's also set to hook-up with her to play 'Meds And Feds' (which he produced) on *...Joos Holland*.

"It'll be nice to see her tonight – we don't get to as much now. Basically her whole thing was just, 'I wanna help get your music to people because I like it,'" he continues. "She's just a friend and an inspiration. I like her records, always have. It's pretty simple. I like it. We've played with her a couple of times, and it's always incredible. We seem to go down well."

That's a statement the band have got used to repeating, and tonight's no different. The PA works like a dream – Alexis loses it so much she repeatedly flings herself headfirst into the audience, and MIA/Diplo manage to *not* rip each others' eyes out (though someone with extremely baggy pants who may or may not be part of her entourage comes mighty close outside). The sound, quite frankly, is pulverising. Way too loud, way too bass-heavy and way too 'red'. Just the way it should be.

Afterwards, *NME* and the band leave all the slebs behind and head for something altogether more down to earth – namely, a speakeasy owned by a Japanese prostitute.

Inside, everyone's either smoking fags or openly doing racket, so it's safe to say that there might be some kind of deal going with the local constabulary. But it's here that the band can relax, drink with friends, meet fans and generally *be a little bit normal* again. Switching between different worlds has rarely seemed so satisfying.

"That's how a Sleigh Bells show is supposed to sound," Derek says, his eyes still lit up from the glint of the gig. "Fucking loud and fucking fun. And fucking big." Better hope the UK's venues are ready for this. Better hope the world's are, actually.



Cork blimey – Sleigh Bells duo Alexis and Derek head for the big time

**"THE WHOLE POINT OF BEING IN A BAND IS TO MAKE MUSIC THAT'S FUCKING DECENT. IF WE'RE BEING STOPPED FROM DOING THAT THEN WHAT'S THE POINT OF IT ALL?"**

## SLEIGH BELLS: THE RISE



**2008**  
Derek Miller meets Alexis Krauss while waiting tables in a New York restaurant.

They immediately hit it off and decide to collaborate.

**OCTOBER 2009**  
With a fistful of abrasive demos, the duo storm New York's CMJ. MIA, later to become a key and ongoing part of the band's story, is in attendance at one of the shows.



**FEBRUARY 2010**  
Diplo tweets that Sleigh Bells will tour with his Major Lazer crew in March.

**MAY 2010**

'Treats' smashes into the upper echelons of the Billboard Top 200.



**SEPTEMBER 2010**  
The band tour with LCD Soundsystem and Hot Chip, with the

jaunt culminating in a celebratory gig at the 15,000-capacity Hollywood Bowl in Los Angeles.

**NOVEMBER 2010**  
'Infinity Guitars' is released as a single, while 'Rill Rill' features on *Gossip Girl*. The band play their biggest UK gigs yet, supporting MIA.





**NME**  
**MUSIC**  
PHOTOGRAPHY  
AWARDS  
with **Nikon**

*Legendary NME photographer Andy Willsher has spent the last 20 years pointing his lenses into the faces of everyone from Morrissey to Klaxons. As part of the NME Music Photography Awards With Nikon, Andy is being honoured with our Outstanding Contribution To Music Photography Award. To celebrate, here's a selection of some of his best work. An exhibition of this year's finalists runs from November 3-30 at the British Music Experience at London's O2 Arena. Plus you can check out more of Andy's work at [www.andywillsher.com](http://www.andywillsher.com).*

**YANNIS PHILIPPAKIS**

ANDY WILLSHER

LA TRABENDA, PARIS

16 APRIL 2008





**ARCTIC MONKEYS**

**ANDY WILLISHER**

LANCASHIRE COUNTY CRICKET

GROUND, MANCHESTER

29 JULY 2007



## THE WHITE STRIPES

ANDY WILLISHER

BERKELEY, SAN FRANCISCO

15 AUGUST 2005





**PETE DOHERTY**

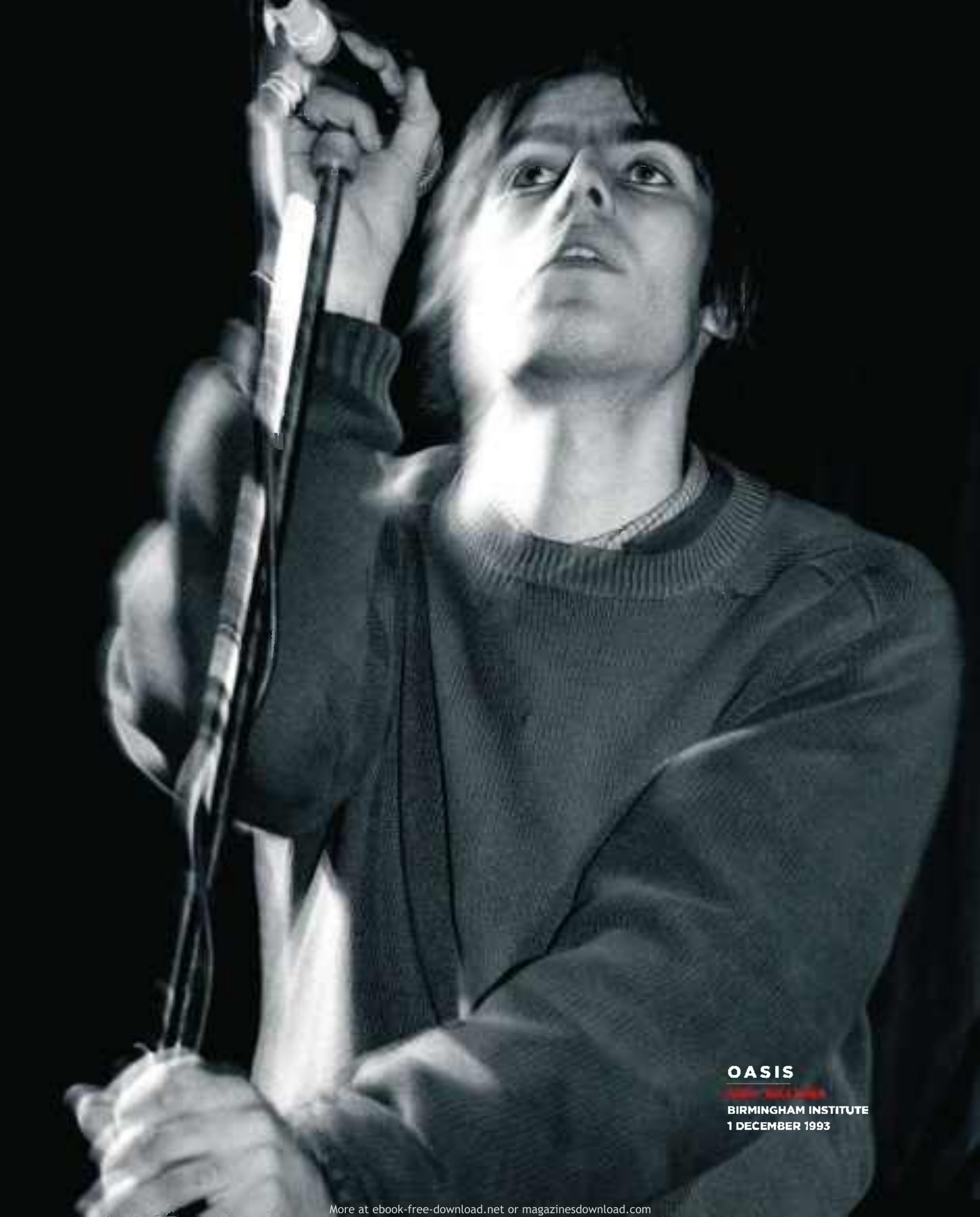
EXMOUTH MARKET, LONDON  
12 JULY 2006

Libertines  
forever

Peter  
+  
CARLOS







**OASIS**

**BIRMINGHAM INSTITUTE**  
**1 DECEMBER 1993**



**NME**  
MUSIC  
PHOTOGRAPHY  
AWARDS  
by Nikon

Winners!

Rob Morrison - Reportage (Amateur)

Joe Watson - Live (Amateur)

# AND THE AWARD GOES TO...

**S**o the votes for the NME Music Photography Awards With Nikon are in, the results have been counted and verified by an independent panel (wow, those workies count fast!) and we have ourselves some winners. The triumphant pictures (some of which you can see on this very page) represent the best in rock photography right now.

You want to know a secret, though? You can take pictures like these too. With Nikon's range of superior cameras anyone can be a top photographer. They offer such great image quality and ease of use they'll get the most ham-fisted snapper imitating David Bailey in no time.

Take the Nikon D5000 DSLR with 18-55mm VR lens - this piece of kit will take top-notch images and video and features 19 scene modes for different shooting situations. It also boasts 11-point auto-focus for highly accurate imaging and an ISO sensitivity up to 6400, which means you can shoot easily in dark conditions. So no matter how gothic or moody your mates' band try and get onstage, you'll capture their best poses with ease.

Another great camera is the Nikon COOLPIX S3000 - a colourful compact that's so slim it's barely there. So you can chuck it in your back pocket and use the 4x wide angle zoom lens and massive 12 megapixels to capture bands, gigs, festivals, and perfect moments

— wherever you choose. It comes in a variety of cool colours, and it also boasts subject tracking technology for sharp images, so you'll get that perfect mid-flail shot.

Give them a go and who knows, maybe next year you'll be picking up an award — or even shooting an NME cover.



Matt Richardson



Highly  
commended!

Fay Cunningham



Andre Habermann



## NME PHOTOGRAPHER AND NIKON DEVOTEE DANNY NORTH'S TOP PHOTOGRAPHY TIPS

- 1 | Get the best camera body you can afford, and get yourself a 50mm f1.8 — a genuinely brilliant lens and incredibly cheap for what you get.
- 2 | Practice off-camera lighting. A speedlight and a reflective umbrella can start you off cheaply, but the results can be stunning. It will separate you immediately from the rest of the crowd.
- 3 | Practicing with your friends' band might be a cliché, but that kind of practicing is priceless. Shoot their portraits; shoot them onstage without restriction. Practice your flash technique; practice your ambient light technique, just practice, practice!
- 4 | Learn to edit and process your images well. This will make a HUGE difference to the final image quality. It may seem like an obvious point, but this side of things can be overlooked at first. Spend as much time getting this right as you do on your photography and it will pay dividends.
- 5 | If you can't get a photo pass for a festival, take your camera anyway, most of the interesting stuff happens away from the stages.

Here are some more photography tips from Nikon enthusiast and NME photographer Danny North. Also check out [www.nikon.co.uk](http://www.nikon.co.uk) for more info and [www.dannynorth.co.uk](http://www.dannynorth.co.uk) to view his work.

At the heart of the image

**Nikon**



# REVIEWS

NERD, NADINE COYLE, I BLAME COCO

Edited by Emily Mackay

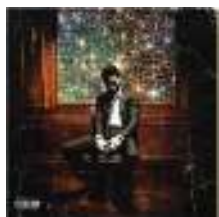


## KID CUDI

**MAN ON THE MOON II: THE LEGEND OF MR RAGER**

GOOD MUSIC/ISLAND

*A hopping mad journey into the unknown, as hip-hop's young adventurer hacks his way to sonic pastures new*



**H**e's seven foot tall, Mr Rager, or that's how you picture him: an imposing figure in jungle explorer's suit and backpack. "Mr Rager, tell me some of your stories," Kid Cudi asks this mysterious anti-hero on the track that bears his name; "I'm off on an adventure," comes the warped, enigmatic reply. "Can we tag along?" Cudi pleads. Rager nods, gestures for us to follow him and hacks away into a thick undergrowth of MIA afrobeats and voodoo voices, off to map out hip-hop's darkest and most perilous unexplored terrain. And Cudi, his ever-faithful cartographer, follows on devotedly.

Ah, how easy it would've been to dismiss 'Man On The Moon II' as another cobbled-together plot-staller of a rap album 'trilogy' – the latest clichéd hip-hop formula for guaranteed repeat sales, next best to getting shot. Cudi fitted the profile perfectly: he's a protégé of Kanye West

who racked up a US Top Five debut album with 'Man On The Moon: The End Of Day' last year. He featured on 'The Blueprint 3' and perhaps learnt a trick or two about churning out 'franchise albums' from the master of the form: cut 'em quick, stack 'em high and slap on the guest stars like fake tan on a WAG.

But his collaborations with MGMT and Ratatat on his debut hinted that Cudi might be the first big-selling rap act of the new millennium to adopt a truly alternative mindset. Where modern rap has effortlessly adopted cinematic, pop, soul and hard rock elements, Cudi looked like he might be the first to successfully leap the indie/rap divide (Lethal Bizzle showing up on a Kaiser Chiefs song doesn't count) and produce hip-hop with the adventurous, lo-fi attitude of an Animal Collective or Foals. And 'The Legend Of Mr

Rager' is where that promise is made good. This is a grungy, filthy record full of angels and demons, violently at odds with mainstream US R&B chart pap. And it might just be the next-generation rap record of the year.

Yes, there is an appearance from Kanye, but it's on 'Erase Me', a full-on geek rock smash with such a Weezerish chug that you imagine Yeezy invading the stage at the 2011 Oscars, grabbing the *Scott Pilgrim* Best Picture award from Edgar Wright and declaring, "Man, I invented this shit!" Yes, there's a guest slot from a woman so ubiquitous in modern rap that even her closest relatives now call her 'Featuring Mary J Blige', but it is on 'These Worries', where tribal thumps

and submarine pings descend upon vocals so haunting they sound like sinister rituals. If Kid Cudi suddenly becomes a demonically brilliant guitar player with 12-inch fingers and a fretboard of flame, it's probably from performing this tune at some sort of crossroads.

Elsewhere the Cee Lo-featuring 'Scott Mescudi Vs The World' mixes junkyard beats with ghost-train wails and Philly strings; 'REVOFEV' is '60s Stones playing Northern soul classics in Wooky Hoie; and 'Wild'n Cuz Im Young' combines krautrock throbs and Tetris blips to create something insanely catchy yet as radio-friendly as root canal surgery. Mr Rager's journey takes us far off US hip-hop's interstates of gloss and sheen down dirt tracks: the (no shitting) psychedelic gothtronica of 'The Mood' resembles Depeche Mode if they'd ever been on an ayahuasca bender in the rainforest, while 'Marijuana', rather than the snoozy spliff-hop you might expect from a Snoop track with that title, is full of the jittery paranoia of the worst acid-skunk nightmare. Such is the mainstream-bucking experimentation and innovation on display here.

In 'The End', Mr Rager brings us safely back to homely gin'n'juice lounge rap. But it's been a wild trip. We've glimpsed ancient wonders and glistering possibilities and met, in Kid Cudi, the man to push mainstream hip-hop into a dazzling new realm of sonic exploration. Whenever Mr Rager sets off on his next adventure we're ready, musical machetes in hand, to follow him into the undergrowth... **Mark Beaumont**

**DOWNLOAD: 'Scott Mescudi Vs The World', 'Erase Me', 'Mr Rager'**

**KID CUDI'S INDIE CREDENTIALS**  
He may have the mindset of a pioneer, but just how indie is Kid Cudi really?

• He's bezza mates with Blink-182's Travis Barker

• He was arrested near the none-more-punk Chelsea Hotel – where Sid Vicious supposedly murdered Nancy Spungen – for possession of cocaine in June

• Whereas most rappers graduated from the School Of Hard Knocks And Close-Call Drive-Bys, Cudi attended the University Of Toledo, studying film

• As well as MGMT and Ratatat, he's collaborated with Vampire Weekend and Dan Black (and a ton of other rappers and 3OH!3, but let's skim over that for now)

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GUY EPPEL



## THE CONCRETES

WYWH SOMETHING IN CONSTRUCTION

It's now two records and four years since singer Victoria Bergsman fucked off, and while she's musically explored Pakistan on her solo project Taken By Trees' 'East Of Eden', The Concretes still feel like a band that've had their heads lopped off but are too busy legging it around the yard to do the decent thing and drop dead. It's not even that 'WYWH' is that bad an album; opener 'Good Evening' is a beautiful, brooding six-and-a-half minutes of classy slo-mo disco, while 'Oh My Love' harks back to their Velvets-aping beginnings. It's just that it all feels so pointless and half-arsed that it's impossible to muster more than an apathetic shrug in judgement. **Mike Williams**

DOWNLOAD: 'Good Evening'

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## TIM KEY

TIM KEY. WITH A STRING QUARTET. ON A BOAT. ANGULAR

For the two at the back who've never seen Charlie Brooker's Screenwipe, Tim Key is a poet who isn't. A next-generation EJ Thribb, his trade is wibbling together droller-than-droll free verse with bathetic, surreal stories. Riffing on Bill Hicks' 'Rant In E Minor', Key has supposedly contracted a string quartet, on a boat, "for 75 minutes, so time to do retakes, but not long enough to piss about", to recite oodles of his shitty poetry over the top. As ever, he violently deaves the room. If you haven't chucked your entire speaker system through the bay windows by track five, then his words will never leave you. **Gavin Haynes**

DOWNLOAD: 'The Fiver'

8

## BO NINGEN

BO NINGEN STOLEN RECORDINGS

This Japanese psych-garage band have been building a huge reputation in London of late. The Horrors are in thrall to them, and no wonder; 'Bo Ningen' makes 'Primary Colours' sound like *The Bodyguard* soundtrack. Right from the opening Black Sabbath meets The Sonics of '4 Seconds To Ascension' this is an incredible ride; 'Koroshitai Kimochi' is like At The Drive-in with The Fear, 'Gasmask Rabbit' bursts from a paranoid lullaby into precision-guitar overdrive, while 'Kage' is Nirvana's cover of 'Love Buzz' getting machine-gunned to orgasm. People who know great music's all about getting your face stoved in by black-clad maniacs are going to LOVE this. **Martin Robinson**

DOWNLOAD: '4 Seconds To Ascension'

8

## KING CANNIBAL

THE WAY OF THE NINJA NINJA TUNE

Given that Ninja Tune was set up 20 years ago, originally to provide DJs with the raw materials to construct eclectic beat-heavy sets from, it makes total sense to celebrate this milestone anniversary with a mix album (especially if you can't afford the opulent XX boxset). King Cannibal, Ninja's terror step technician on the ones and twos, has managed to cram 250 tracks into a scratched-up, bass-inflated, mesmerising mix, taking its lead from Coldcut's never bettered '70 Minutes Of Madness'. From the classic (Roots Manuva's 'Witness (I Hope)') to the booming (Amon Tobin's 'Sordid') to the sublime ('Extreme Possibilities' by 2 Player), this is Cannibal's Disco Holocaust. **John Doran**

DOWNLOAD: 2 Player - 'Extreme Possibilities'

8

## FACES TO NAMES...

What the reviewers are doing this week



### MIKE WILLIAMS

"Sicked into my mouth three mornings in a row, got back into toast in a big way, and remembered just how awesome 'Band On The Run' is. Good times."



### PETE CASHMORE

"This week I have been nurturing my growing obsession with the Don't Flop rap battle league. So many ways to tell a man, in rhyme, that you have known his sister in a biblical way!"



### SAM WOLFSON

"This week I've been eating cheese slices out the packet, playing Only Connect online and drunk-dialling Cher Lloyd's voteline."



## NERD

NOTHING INTERSCOPE

Pharrell – hateful but, fortunately, pretty talented



Even though one suspects that the man himself finds it rather easy, it's really hard to love Pharrell Williams. He's like a one-man embodiment of Napoleon syndrome.

Despite overwhelming evidence to support the notion that he should quit vocal duties forever, he continues to labour under the delusion that his cochlea-shredding falsetto sounds like anything other than Prince with his scrotum in a vice; and still he raps, despite the fact that he can no more drop a decent couplet than he can shit Fabergé eggs.

He dresses like a teenage skateboarder despite being 37, a look that isn't even good if you actually ARE a teenage skateboarder. And through it all, he wears a face that, in its shark-eyed blankness, seems to betray an infinity of smugness, as if he's so wealthy that basic human emotion is beneath him.

Unfortunately, he also makes some of the greatest beats on Earth. Curse you, Williams!

On his last solo outing, 2006's 'In My Mind', Pharrell was able to call on the likes of Gwen Stefani, Jamie Cullum, Kanye West, Snoop

Dogg and Nelly to help out vocally. The fact that the album was really good proves Pharrell to be the one hip-hop act, more than any other, whose work benefits heavily from a cast of thousands, mainly because it means there's less of him on it. But anything NERD-y thrusts Pharrell to the fore (NERD average: 2.5 collaborations per album), and so it is again with 'Nothing'. So it's strange, not to mention galling, to report that this album is OK – opener 'Party People' is a frenetic rush of bouncy synth-funk based around catchy vocal chants that even Pharrell can handle; 'Perfect Defect' is urgent and funky, fat with brass and tickled piano; 'Life As A Fish' a lovely, lush bit of OutKast-style symphonic oddity; and the closing 'Hot N'Fun' an entirely irresistible romp through pastures old skool. You can skip 'Hypnotize U' and 'I've Seen The Light' because he's unleashing that falsetto again, but overall 'Nothing' is light on those "Oh God, Pharrell, will you STOP trying to sing in that stupid voice/rap ineptly" moments. Now if he'd just put on a nice smart shirt and some slacks... **Pete Cashmore**

6

DOWNLOAD: 'Hot N'Fun', 'Life As A Fish', 'Perfect Defect'

## FORMER GHOSTS

NEW LOVE UPSET THE RHYTHM

You know you're bound for ROFL-ville when you read the words "featuring Jamie Stewart of Xiu Xiu and Zola Jesus' Nika Roza Danilova", and sure enough Freddy Ruppert's second album as Former Ghosts is as warm, life-affirming and snugly as a coatless night on the Siberian steppes. Bleak and bereft love songs are blanketed in scratchy noise, resulting in a fractious beauty reminiscent of Warp artists like Bogdan Raczynski, as on 'Taurean Nature', where fizzing sine waves crack with sudden rainstorm violence into a crisp and glassy atmosphere. The aptly titled 'Chin Up' featuring Zola Jesus offers variety, pulsing with a melodic energy that's closer to Cold Cave's stern pop. **Emily Mackay**

DOWNLOAD: 'Chin Up'

7

## NAPOLÉON III

CHRISTIANIA BRAINLOVE

Imagine if Springsteen's soul had been captured by synth-wielding Europeans and sent on an odyssey by anarcho-syndicalists intent on breaking into Bletchley Park to hold a disco. Such is the embarrassment of musical riches that is 'Christiania', the product of the mysterious Napoleon III. The album follows the pattern of David Bowie's Eno-produced LPs – an excitable, genre-hopping first half that straddles the ballsy opener 'The Unknown Unknown' via the giddy, AC-esque 'The Hardline Optimist' to the exuberant chant of 'That Town', before a denouement of giddy bliss, all synth drone and sandy-toe dance. A perfect late curio of 2010. **Luke Turner**

DOWNLOAD: 'That Town'

8





I BLAME COCO

THE CONSTANT ISLAND

Celebrity offspring in OK album shocker



When Coco Sumner's nifty Robyn hook-up 'Cacsar' dropped in January, the response was mired in confusion. As a nation we tend to enjoy celebrity offspring like we enjoy people twisting their ankle on the pavement in front of us – with the laughter of a lifetime's stored-up resentment. So for the 19-year-old model daughter of Sting to come up with a single that somehow wasn't wack seemed unfair. Worse, the track seemed weirdly self-aware, a manifesto of sorts for trustafarians looking to inflict their talent on a world that's destined to hate them. "I want to annoy/And I'm going to enjoy it/Merely because we're bored," Sumner sings haughtily, and we start to feel annoyed. But we had to give her props – this was a good-ass pop tune.

If only Sumner was able to repeat the trick – for the most part 'The Constant' boils down to a thin chart gruel, too lumpenly

pitched between the Carling Academies and the cattle-grid nightclubs to leave a mark. The Lavigne-esque 'In Spirit Golden' soars so predictably they should make hunting it illegal. 'Quicker' sounds like Empire Of The Sun in jacking house mode – not a place anyone should wish to revisit in a hurry – and the emo-tinged 'Turn Your Back On Love' could almost have been lasered in from 1983.

There are moments. 'Selfmachine' recreates The Killers' clubby output, right down to the twinkly smattering of keys. Sumner's falsetto husk shines on 'No Smile's reggae pop, and 'Summer Rain' is a rare flash of personality, with a dream-pop refrain M83 would kill for. It ain't a classic, but sadly for rubberneckers 'The Constant' is still better than anything Sumner's *pater familias* has knocked out in decades, tantric wanks aside.

Alex Denney

5

DOWNLOAD: 'Selfmachine', 'Summer Rain', 'No Smile'

HARRY HILL FUNNY TIMES ISLAND

In a way that only *The Simpsons* had done previously, with his ...TV Burp Harry Hill hit the perfect centre-point between the surreal observations honed on his early shows and the couch potato mainstream. His comedy album is more hit-and-miss. Missing the mark is the depressing send-up of chav culture 'I Wanna Baby' and 'Nuggets Nocturne', an unfunny ode to fast food. But 'Phone Up Yer Mum', which turns pleasingly dark when the jaunty tune gives way to a sinister demand for cheques, is a hoot, as is 'Ken!', with a monologue from a Ken Barlow soundalike in which he declares himself "the only constant in your life". Listen once, laugh, then move on. **Jamie Fullerton**

DOWNLOAD: 'Phone Up Yer Mum'

5

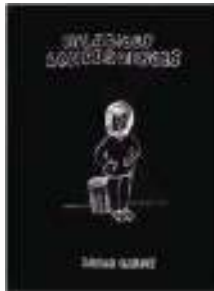
NADINE COYLE INSATIABLE BLACK PEN/TESCO

Imagine a time before auto-tune, David Guetta and Willow Smith's first birthday. Roughly, imagine 2002. That's when this album sounds like it was made. These songs would have been great for Stacie Orrico, but in today's charts they sound anachronistic. 'Insatiable' has got guitar solos, gently strummed mid-tempo ballads, proper song structure and almost no handclaps. And you know what? It's such a relief. Sure it's not the nails-down-your-back amazing *Girls Aloud*, but it's a pleasant reminder that pop homogeneity isn't compulsory and most songs are fine without a guest slot from Flo-Rida and a massive drop every nine seconds. **Sam Wolfson**

DOWNLOAD: 'Insatiable'

6

THE RIDER What we're reading and scamming



**Comic**  
**Hilarious Consequences**  
We get sent a lot of weird shit here. Dead fish, drugs, letters to Saint Etienne. But this comic book topped them all – it's the made-up (we imagine) story of Henry Rollins and Glenn Danzig as gay lovers, with Hall & Oates as their satanic next-door neighbours. It's kind of amazing...



**Book**  
**The Festival Annual**  
A book compiled from snaps of UK revellers at this year's festivals. Best check it through before showing your ma, in case there's some ones of you in compromising positions.



**Exhibition**  
**Andy Willsher: The Black And White Collection**  
One of NME's favourite long-serving snappers serves up an array of his iconic shots of everyone from Iggy to Doherty. The free exhibition runs at The Book Club (EC2A) until December 31.



THE DRUMS ME AND THE MOON ISLAND

**Very** reminiscent of The Smiths. It's derivative, straightforward pop that is very '80s, British new wave. In other words it's synth-heavy, kind of XTC-ish, and contains a lot of catchy hooks. It demonstrates the effective use of pre-chorus to lead into singalong catchy choruses. Nothing unique, but sure to grab the ears of some adolescent teens, I would say. They just make upbeat and simple songs that are danceable. Sounds like music that should be in a John Hughes movie or a car commercial.

FOALS BLUE BLOOD TRANSGRESSIVE

This one is very British sounding. It manages to effectively integrate some dancy upbeat grooves into a nice atmospheric musical setting. Lots of breathing room and negative space, which helps the vocals stand out. What I like most about this is that it has great utilisation of guitar power without the use of distortion.

I AM KLOOT FINGERPRINTS I AM KLOOT

Nice use of jazzy drum beats. Really cool use of dropping lower-register piano chords to add some heaviness to a 'lighter' tune. Very intimate and up-close vocals but boosted in the mix to make you feel like you are in the same room with these guys. The strings at the end add a haunting dynamic to a melodic song.

MY CHEMICAL ROMANCE NA NA NA REPRISE

Less emo than their older stuff. Clearly this time they have been influenced by a lot of early American garage/punk bands, and straight up rockin' songs with lots of energy. Unfortunately, it's also overwhelmed with overly polished production.

ONE NIGHT ONLY CHEMISTRY VERTIGO

This one is just big arena pop that is reminiscent of The Killers and Coldplay. There is nothing really good to report about this song. There is an abundance of stuff like this in existence already. There is nothing that stands out in the music – it's terribly unoriginal with painfully clichéd lyrics.

TINCHY STRYDER FEAT TAO CRUZ SECOND CHANCE UNIVERSAL

This is very irritating club pop. The music is bad and the lyrics are base. This is music that is made for people who don't care about music. Clichéd and embarrassing in every way.



## LIVE

SWN FESTIVAL, THE ABC CLUB, SUFJAN STEVENS

*Edited by Emily Mackay*

## MY CHEMICAL ROMANCE

HMV HAMMERSMITH APOLLO, LONDON SATURDAY, OCTOBER 23

*Gerard Way's emo warriors return, reinvent and snare hearts all over again*

**I**t's clear that tonight is a massive deal for My Chemical Romance because they try so hard to pretend it isn't. For the global unveiling of MCR 3.0 and their first gig in 18 months there are no distractions: no marching band, no light show, no explosions and no costumes; just a small American flag hanging from the rafters and frontman Gerard Way's red hair. Oh, and a rock'n'roll show so potent, passionate and exciting it immediately justifies why so many people cared about this band in the first place.

Newly backed by The Bled's Michael Pedicone on drums and James Dewees, formerly of Coalesce and The Get Up Kids, on keyboards, My Chemical

Romance walk onstage and immediately change lives. Think that's over the top? Not a chance: what fuels all these young bodies yearning to be a part of this *something* is the unshakeable feeling of loving a band because they're bigger than life itself. And MCR give it right back to them: opener 'Na Na Na' is loud like a bomb but nowhere near as noisy as the crowd singing it back; old favourites 'Helena' and 'I'm Not Okay (I Promise)' are received with almost fevered adulation, like the assembled thousands are welcoming these songs back into their life rejuvenated and fresh once more. When Way invites a fan onstage to sing 'Honey, This Mirror Isn't Big Enough For The Two Of Us' and then lets her bring her twin up to

help yell a few verses everyone goes ballistic, when 'Welcome To The Black Parade' makes its inevitable but still thrilling appearance everyone goes even more ballistic. This is beyond fandom: this is worship. This is a reaffirmation of entire lifestyles.

It'd be easy to be cynical and dismiss tonight as another hurrah from yesterday's darlings, but when band and audience are so tightly in tune with another and there's little other than the music to concentrate on, there's no way to explain away MCR's utter slaying of London tonight. Boil it down to the very core, though, and one immutable truth is left: they are a stunningly powerful rock band, and they are back.

**Rob Parker****THE SETLIST**

- Na Na Na
- Thank You For The Venom
- Dead!
- Cemetery Drive
- Planetary (GO!)
- I'm Not Okay (I Promise)
- Give 'Em Hell, Kid
- Our Lady Of Sorrows
- I Don't Love You
- You Know What They Do To Guys Like Us In Prison
- The Only Hope For Me Is You
- Honey, This Mirror Isn't Big Enough For The Two Of Us
- This Is How I Disappear
- Welcome To The Black Parade
- Helena
- Mama
- Teenagers
- The Ghost Of You
- Famous Last Words
- Sleep
- Cancer
- The Kids From Yesterday





# SWN

**VARIOUS VENUES, CARDIFF** THURSDAY OCTOBER 21-SATURDAY OCTOBER 23

*Wales' premier city festival is fuelled by future-facing energy*

**T**rips down the M4. Autumnal rain. More queues than airport customs. The worst late summer holiday ever? Not at Cardiff's flagship festival, Sŵn. The fourth year of their eclectic 'sound' – that's the Welsh translation – kicks off in every sense of the term with **Goodtime Boys** (The Model Inn). Hometown hardcore fronted by tattooed former Automatic dynamo Alex Pennie, they ignite the weekend's relatively low-key Thursday opening curtain.

Heard loudly vomiting pre-set at the same venue, **Wounds'** chief prowler Aidan Coogan is bleeding steadily from self-inflicted mic-to-head injuries minutes into their Black-Flag-done-Dublin-style set. It's an emotional first comeback show since his younger brother, guitarist James, almost died falling 70 feet off a balcony, and they embrace as 'Dead Dead Fucking Dead' punches out a screeching finale.

Clinic (Clwb Ifor Bach) have cancelled and it's so full for krautrock loop fiends **Right Hand Left Hand** at Dempseys;

even one of Sŵn's founders can't squeeze in, so we scoot toward **Dutch Uncles** at Undertone for something approaching civilisation. Hailing from just south of Manchester and getting his freak on like Ian Curtis with dislocated shoulder blades should equate Joy Division clone status for high-trousered mouthpiece Duncan Wallis. Only his wiry contortions are more indebted to Sparks' tics and eccentricities, twitching

Friday dawns with similar obduracy, immediately rebuffed in Clwb Ifor Bach by **Brandyman**. Firing out an abrasive cover of ZZ Top's 'Just Got Paid' with the venom of all manner of prime *Our Band Could Be Your Life*-era acts, main man DC Gates amuses with vivid Fall-recalling non-sequiturs and bizarre banter concerning winged horses.

Anybody who remembers post-everything West Wales cult gang Jarcrew will recognise four-fifths of **Truckers Of Husk** tonight. The reinvigorated party-math-rockers now feature recently departed Future

*As Cardiff drums on the ceiling, this is Sŵn 2010's moment to say 'I was there'*

effusively through theatrical prog-pop victories 'The Ink' and 'Fragrant'.

Back at The Model Inn, jerking time signatures typify **Munch Munch** too, minus any horizon-cracking stares, shortly after leaders of the new Norwegian noise-rock movement **Árabrot** create cultish chaos without actually moving off the spot.

Of The Left bassist Kelson Mathias alongside three other Jarcrew comrades. The aural evolution reflects their old outfit, with added mild lunacy injected into the gloriously repetitious and actually quite funny 'This Is Michael Jackson'. We'll let **O. Children** escape with a mild ticking off rather than the total shrieking admonishment their

gothic Joy Division facsimiles deserve and instead focus on positive energy. Dutch veterans

**The Ex** are the antithesis of Sŵn's new-band *modus operandi*, but an hour of ceaseless globally informed punk manoeuvres gives credence to a theory that you're only as old as the one-in/one-out crowd you're blowing away.

Grime next-big thing **P. Money** (Clwb Ifor Bach) rescues the evening from a potentially depressing conclusion, automatic weapon delivery peppering non-stop bass muggings.

Patience is, as noted cock rock philosopher Axl Rose once noted, a virtue. Ours soon runs thin on Saturday waiting 45 minutes for **Egyptian Hip Hop** at Dempseys only for the announcement of a further half-hour delay, albeit very politely by Sŵn's own Huw Stephens.

With a themed link that festival planners possibly lay awake at night

**THE VIEW FROM THE CROWD**



**Matt, Cardiff**  
How was it for you?

"I've had an amazing time. I've been every year and this has actually been probably the best year that I've been. The Ex were my favourite band. Islet were amazing too. I will definitely come next year."





Main image left: A re: sock classic – Islet begin the oblique indie fashion statement of eschewing footwear; This page, from top, Dutch Uncles provide an orange squash; You terrible canters – the Race Horses; the Clwb Ifor Bach faithful

concocting, we keep it Arabic, nicking into a heaving The Model Inn for Fair Ohs. Splattering contagious pyramids of tropical punk goo everywhere, song introductions range from “Hi, we’re Nirvana” to “Hi, we’re Bon Jovi... now suck my dick”. Oh no Fair Ohs.

By now Dempseys is full, thwarting Egyptian Hip Hop viewing, as is Clwb Ifor Bach, though the latter doesn’t halt efforts to talk our way into Race Horses. Taking us back first to the Welsh language-steeped venue’s heyday of mother tongue Saturday nights and, more pressingly, to Gorky’s Zygotic Mynci in psych-pop pomp, fresh-faced Meilyr Jones updates Brian Wilson-isms on ‘Pony’ with quiet charisma.

The clamour to see Islet at The Model Inn necessitates various foolhardy souls

to break through a fire door, unless they’re gagging for the unrelated karaoke downstairs. Either way, as the freeform Cardiff percussionists tap out rhythms on the ceiling, it’s clear this is Sŵn 2010’s moment to declare ‘I was there’.

In front of roughly the same numbers, only in a venue eight times the size, crocodiles of rabid fans should really snake from Millennium Music Hall for the reformation of infamous New York sonic terrors Swans. Distressing audience sparseness is, in contrast, flooded by an imposing, imperious display of exactly how to resurrect a dead giant without blindly regurgitating back catalogues. As aged men, Michael Gira and wizened, weird charges are spellbinding in a measured manner, ‘Eden Prison’ ending Sŵn with majestic finality. *David Westle*



## THE ABC CLUB

CLUB NME, KOKO FRIDAY, OCTOBER 22

*The NME Breakthrough victors tackle technical problems to conquer the big stage*

Whenever a competition winner – be it *X Factor*, *Strictly Come Dancing* or The Bonniest Baby In Norfolk 2010 – rises to (relative) fame, the question eternally arises: could they have done it without the crutch of a talent show? While NME Breakthrough isn’t a talent show *per se*, it is still a considerable leg-up for an unsigned band – awarding the winner a full page NME Radar piece, and a headline slot at Club NME.

Which is what brings us so neatly to tonight’s show. What is it that makes NME Breakthrough winners The ABC Club so special? On paper, it’s not hard to see the appeal. Five granny-knitted-jumper wearing young ‘uns from Halifax (the one near Leeds – not Canada, or the bank with the irritating adverts), playing Morrissey ‘n’ Marr indebted art rock, with an androgynous lead singer named Zandra Klievens (top marks for the naming, Mr and Mrs Klievens).

Entering to a throng pushing at the barriers to see, The ABC Club swiftly launch into their set, opening with crowd favourite ‘Friend Of Mine’. Zandra stands, hands behind her back in the manner of a choirboy, and sings like a lovelorn Julian Casablancas, atop of Jack Haigh’s lolloping bass. Not fans of small talk, the group quietly segue into the Wombats-esque ‘Thieving Magpie’, all

spiky guitars and indie disco stomp. There’s a problem, though. Somewhere along the way, Zandra’s dreamy vocals have been lost in the mix, reducing her contribution to jumbled mumbling. It is only in the short drums and vocals segment of ‘Do To What Me Tell’ that her voice can be heard. It’s a mishap that would have thrown – and has thrown – a more established, signed band.

The ABC Club, however, soldier on, relying on guitarists David Barber and Jordan Radcliffe to carry the melody. There’s no disputing that they’re a tight band. In particular, drummer James Burkitt is a whizz. Syncopating beats in a manner that would embarrass Mike Everything Everything into retirement, he’s the Pritt Stick that keeps the band together. Especially on a night like tonight. Thankfully, towards the end of their short seven-song set, the sound fixes itself – or the engineer wakes up – and final track ‘White Beast’ can be heard in all its Orange Juice fizz.

Did The ABC Club need NME Breakthrough to, erm, break through? Not particularly. From what we can see, they’d have done just fine on their own. Did the NME Breakthrough help get them to us a little faster? Undoubtedly, yes. And for that, we are thankful.

*Michelle Burke*





# SUFJAN STEVENS

PARAMOUNT THEATRE, OAKLAND MONDAY, OCTOBER 25

*It's been a while, but the singer has spent his time buying hot pants and going through puberty*

**H**istory may not remember this as quite as world-changing an event as that day in 1965 when the folk guitar-strumming Bob Dylan 'went electric'. But still – seeing the mild and melancholy Sufjan Stevens dressed in pink hot pants, Day-Glo neon headband, white plastic sunnies and tinsel wings, busting some crazy shape on a stage in California, is quite something. This man was once mild and melancholy! His voice like an angel's tears! Now he looks like a camp Kanye! Or rather, as he puts it, "I feel like Olivia Newton-John when I put this headband on. I think that's our inspiration. And the musical *Cats*. Richard Simmons. Gene Simmons!

*Star Trek, Star Wars. And The Smurfs.*

But hold up – that wonderful mild melancholy is still there. He might look like he's been clubbing all night at Dalston Superstore, with some strange silver markings on his arms to prove it. And the show tonight may involve a couple of run-ins with a vocoder and flashing visuals on a screen behind him, but the music he performs is still a stirring thing of powerful fragility. Yet something in him has definitely changed. He doesn't want to play old

songs, only new ones – he and his band play pretty much the entirety of his new album, 'The Age of Adz', and his recent EP, 'All Delighted People', only throwing in a quick nod to old favourites at the end, with 'Chicago' and 'Concerning The UTO Sighting Near Highland, Illinois' from 2005's acclaimed 'Illinois' album.

'Vesuvius' sounds particularly gorgeous, with Sufjan and his backing singer girls in choral unison, as they dance their hands gently like swimming fish and the trombones build like volcanoes. His romantic ambiguity shines through on the song 'Impossible Soul', where he asks a mysterious figure if

she thought he'd stay the night, if she thought he'd love her forever. "Because I gotta tell you girl, I want nothing less than pleasure/I gotta tell you boy, we made such a mess together". He tells the audience that tonight's songs are "about love and heartache and the end of the world. And touch, and feeling, and sensation. All the important things." But later admits that he feels awkward, "because a lot of my new songs are very juvenile, as if I'm going through puberty, very hormonal. I feel so whiny singing them night after night – 'Whyyy does it have to be so haaard?...'". He giggles. We giggle with him. "Even though I mean every word," he adds. He speaks in pauses. "But here I am in fullness. Of the belief. That it doesn't have to be that hard." *Sophie Heawood*

*This man was once mild and melancholy. Now he looks like a camp Kanye*





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# ON THE ROAD WITH DINOSAUR PILE-UP

*Dicky tummies, narcoleptic bassists and sandwiches on CDs – all in a day's work for the UK's underground grunge heroes*

## KCLSU, LONDON, TUESDAY, OCT 19

"Nice shoes!" beams a voice from the stage before we've even said hello. One complimentary third of Leeds-based Dinosaur Pile-Up is busy setting the scene for an important gig; one of England's most hopeful new bands are about to play their first London show since the release of their brilliant debut album 'Growing Pains'. That beaming voice belongs to bassist Harry Johns, who then randomly goes on to discuss his cooking abilities. "I can do a really good octopus soup." Thanks... but *NME* doesn't seem to be very hungry. "I'm actually thinking about becoming a vegetarian. I've had some shit jobs before this band and I worked in a meat factory, making fillings for meat and potato pies. If you saw what goes in them... oh mate, you'd never want to eat meat again!"

Elsewhere, drummer Mike Sheils, donning circular glasses and long, straggly hair, resembles a mad scientist experimenting with banging noises in the background. The pair joined DPU in February, when chief member Matt Bigland needed to pad out his brainchild after two members joined other musical projects. Following a boozy dinner (Harry, in lieu of more adventurously tentacled fare, opts for a feta quiche), the gig is bustling with press and fans alike. The boys shoot Jack Daniel's in their dressing room before playing 45 minutes of guitar-driven, grunge-tinged rock including the growling 'Love To Hate Me' and mega-catchy current single 'Mona Lisa'. With audience roars not quite settling, the band also do their first encore of the tour with their heaviest tune, 'Traynor'. We're hearing serious fun. Immediately after the show, a certain bassist walks offstage and literally falls asleep. Maybe Harry has excitement narcolepsy, or perhaps it's the lack of meat, but it's definitely weird. "That's never happened before!" he swears. After boarding a bus to crash with friends, Mike shows us a tweet. Word on Twitter is that DPU are a bit 'too loud'. "Do you think that means they don't like us?" he asks, in a mixture of amusement and excitement. "I mean, how can you be too loud?" Well, we think he doth protest too much; they might be louder than your average *NME* band, it's true, but Harry and Mike are currently drinking beer,



eating pizza and requesting bedtime lullabies including JLS and Boyz II Men. Guess you can't do rock without pop, eh lads?

## THE RUBY LOUNGE, MANCHESTER, THURSDAY, OCT 21

En route to Manchester, first things first: food. Harry locates a dirty knife, uses a CD for a plate and proceeds to make a cheese and pickle sandwich. Later, at the venue, a string of interviews occur. Although it's Matt's guts which have been poured into DPU's sound – he recorded the album by himself – in person, he's enigmatically quiet, confident to let his bandmates take the lead. Dinner is Mexican, and everyone is excited at the prospect of having £10 each to treat themselves with. Harry, by far the most outspoken of the trio, talks us through some tattoos, including the head of a bear, which *NME* mistakes for a dog. What's the significance of an animal that doesn't even live in the UK? "So much bad stuff happened in the space of six months, so I left England and moved to Portland, Oregon. I sold everything I owned. I was in such a bad head space; my band [Old Romantic Killer Band] broke up, I split up with my long-term girlfriend and then my best friend killed herself. I'd known her for years, we grew up together. I was the last person to see her. I feel such a sadness, but I learn from it... It makes

me a better person." Harry's mind seems to be in constant motion, about everything, every situation, every five

minutes there is curiosity festering. "When people say, 'What on Earth do you think you're going to look like in 20 years?' I don't give a shit.

This is for now. This moment... but forever. I'll always remember what it felt like to be on tour, getting wasted with my friends at 4am." Suddenly, from across a burrito, the mention of touring with friends grabs Matt's attention. "When I was recording the album I was really putting myself under a lot of pressure. I'd have been devastated if there was something on it I didn't like. Then I worried about people hearing it. I went a bit weird, a bit nervous. It was so personal to me." His lack of confidence is charming, if unnecessary; he writes open-hearted songs with killer riffs, and people having been desperate to hear them for a long time. "Touring is an escape from doing shitty jobs," he continues. "This isn't normal because it's all new to us, but at the same time I feel like this is what I should be doing. It was the

same when recording the album. And it's nice being with two of my closest friends. We don't mind being in each other's pockets; in Leeds, me and Harry share a bed!"

Surely it's a tough decision trusting people to join a personal vision though? "Being in a band either makes or breaks a friendship. We didn't want to ruin ours, so we were wary. I'd seen Mike play drums and really liked his style and before Harry went to Portland, we had a talk where he said, 'I really need to do this'. He went, but I was pretty certain he'd come back for this band. It was meant to be."

Unlike other rock bands, DPU ooze calmness offstage, very much in tune with each other. Harry explains, "I communicate with these guys better than anyone I know." Matt agrees: "It's about having the right people to take this journey with. You need guys who know when something is wrong. We have that. We're all confident in each other as musicians and that's amazing."

At the venue, though, the boys are literally shitting themselves. Not eating Mexican food an hour before a gig is possibly the lesson here. But there's still a show to play. Seconds away from that first strum, a lingering group hug takes place behind the stage door. This is sensitivity at its sweatiest! The crowd draws in to get a glimpse of Matt's floppy-haired, husky-drawled presence and it becomes clear that we're dealing with proper fans; teenage lips sing every song, word for word, from a debut album which came out a matter of days ago. Post-gig, the same teens demand signatures on vinyls. "That was the best show of the tour!" enthuses Mike as he rolls a cigarette, "they were actually singing our songs!" So they should. If you write DPU off as a mere hype band now, in a year's time you'll probably be boasting that you discovered them. With their well-oiled emotional mechanics and penchant for killer rock songs in place, this lot are definitely in it for the long haul. *Kelly Murray*

## VIEW FROM THE CREW



**Wayne Smart,  
DPU's Tour  
Manager**

**What is it like  
driving this band?**

"It's good fun, they're a nice bunch of boys. Really!"

**Tell us an  
embarrassing  
incident from  
the van.**

"I never see the good stuff because I'm always driving.

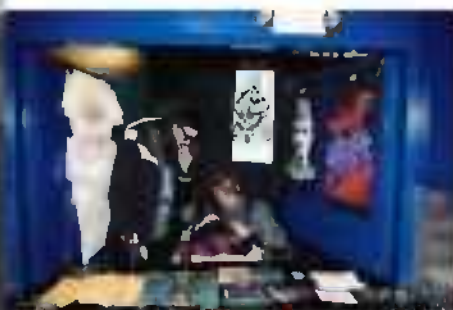
The good bits happen behind my back!"

**Describe the DPU  
daily environment  
in three words:**  
"Deceptively heavy rock."





London, Tuesday 6pm  
Henry, Matt and Mike get some post-soundcheck air



London, Tuesday 7.20pm  
Mike hangs with merch guy Adam



London, Tuesday 9pm  
Matt and Harry drink and wrestle pre-gig



London, Tuesday 9.45pm  
The show kicks off with 'Barce loner'



London, Tuesday, 10pm  
King's College is packed to the brim



London, Tuesday, 10.45pm  
DPU play their first encore of the tour



London, Tuesday 11.10pm  
Harry takes a nap. Onstage.



London, Tuesday 11.55pm  
The boys pack up then get drunk



M25, Thursday 1.25pm  
Talking about sandwiches en route to Manchester



Manchester, Thursday 5.30pm  
An excited Mike loads in the gear



Manchester, Thursday 8.30pm  
The band eat that Mexican food



Manchester, Thursday 9pm  
Harry talks us through his tats



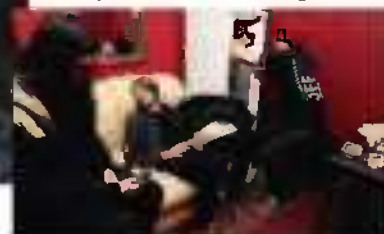
Manchester, Thursday 10pm  
The crowd sing along to 'Mona Lisa'



Manchester, Thursday 10.20pm  
Matt dedicates a song to his mum



Manchester, Thursday 11pm  
Harry relaxes outside the dressing room



Manchester, Thursday 7pm  
The band take a break from doing interviews



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AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH IS ARTISTEN



# we are Scientists

## THE AMERICAN BARBARIANS TOUR

PLUS GUESTS GOLDHEART ASSEMBLY & REWARDS

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WED 17 BRISTOL O2 ACADEMY 0844 477 2000 | FRI 18 NORWICH DEA 01603 506 050 | SAT 20 MANCHESTER ACADEMY 2 0161 832 1111

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# FUNERAL PARTY

JANUARY		
25	BRISTOL FLEECE	0844 477 1000
26	OXFORD O <sub>2</sub> ACADEMY2	0844 477 2000
27	MANCHESTER ACADEMY 3	0161 832 1111
28	GLASGOW KING TUTS	0844 499 9990
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3	NEWCASTLE THE CLUNY	0191 230 4474
4	LEEDS COCKPIT	0113 244 4600
5	NOTTINGHAM BODEGA	0871 310 0800
6	NORWICH ARTS CENTRE	01603 66 0352
8	BIRMINGHAM O <sub>2</sub> ACADEMY3	0844 477 2000
10	LONDON CARGO	0844 477 1000
12	BRIGHTON AUDIO	01273 77 1000

New Single 'Finale' Out 17th January.  
Debut Album 'The Golden Age Of Knowhere' Out 24th January.  
[www.myspace.com/funeralparty](http://www.myspace.com/funeralparty)  
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**AWOLNATION**  
SAYS  
**BURN IT DOWN**  
SETTING LONDON ON FIRE  
THIS NOVEMBER

2 NOV OLD BLUE LAST WITH LITTLE FISH  
3 NOV BARFLY (WITH SPECIAL GUESTS)  
4 NOV KOKO WITH HAPPY BIRTHDAY  
6 NOV KINGS COLLEGE (WITH CHODY BANG)

BACK FROM  
AWOLNATION HAVE YOU GON

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Tuesday 9 November  
0161 832 1111

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KING TUTS**  
Wednesday 10 November  
0870 169 0100

**LONDON  
MONTOWATER RATS**  
Monday 15 November  
0870 060 0100

Buy online at [Livenation.co.uk](http://Livenation.co.uk)  
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New single 'A4 in Ecstasy' out 15th Nov  
[www.myspace.com/kidadriff](http://www.myspace.com/kidadriff)

A Live Match, SUMMER OF THE  
presentation in association with D & D



**EVERY FRIDAY KOKO EVERY FRIDAY**

**HAPPY BIRTHDAY**  
AWOLNATION  
DJ ED WILDER

TICKETS - 0844 847 2258  
1A CANNON HIGH STREET, MUM 7JE  
(MORNINGTON CRESCENT TUBE)  
9.30PM - 4AM: FIRST 100 FREE  
£5 B4 10PM: £7 AFTER  
STUDENTS £2: B4 10.30PM  
£4: B4 MIDNIGHT  
WITH STUDENT CARD

**CASSETTE JAM**  
THE NAKED AND FAMOUS  
DJ JEFF AUTOMATIC

**THEM:YOUTH**  
NAPOLEON TRO  
DJ ED THE SAINT

**FLASH FICTION**  
ICE BLACK BIRDS  
DJ ED THE SAINT

12 NOV  
19 NOV  
26 NOV

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DHP Concerts Presents

ITB PRESENT

**DRY THE RIVER**

NOVEMBER

25TH FEBRUARY

27TH FEBRUARY

29TH FEBRUARY

10TH MARCH

12TH MARCH

14TH MARCH

16TH MARCH

18TH MARCH

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29TH NOVEMBER

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17TH FEBRUARY

19TH FEBRUARY

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1ST MARCH

3



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 08 BURY ST EDMUNDS OLD MALTINGS (14+)  
 10 NORWICH UEA\* (14+)  
 11 LINCOLN ENGINE SHED\* (18+)  
 12 BRIGHTON O<sub>2</sub> ACADEMY\* (14+)  
 18 NEWCASTLE GLINY (18+)  
 19 DUNDEE HUSTLERS (14+)  
 20 INVERNESS IRONWORKS (14+)  
 21 ABERDEEN DRUMMONDS (14+)  
 23 GLASGOW ORAN MOR (14+)  
 24 PRESTON 53 DEGREES (18+)  
 25 WREXHAM CENTRAL STATION (14+)  
 26 STOKE SUGARMILL (14+)  
 27 SHEFFIELD LEADMILL (14+)  
 29 LEICESTER O<sub>2</sub> ACADEMY3 (14+)  
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 FRIDAY 03 DECEMBER  
 MANCHESTER SOUND CONTROL

FRIDAY 03 DECEMBER  
 MANCHESTER SOUND CONTROL  
 SATURDAY 04 DECEMBER  
 GLASGOW CAPTAINS REST  
 SUNDAY 05 DECEMBER  
 LEEDS THE WELL  
 MONDAY 06 DECEMBER  
 CARDIFF BUFFALO BAR

WEDNESDAY 08 DECEMBER  
 BIRMINGHAM FLAPPER  
 THURSDAY 09 DECEMBER  
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 SATURDAY 11 DECEMBER  
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 28 NOTTINGHAM TRENT STUDENTS' UNION  
 29 SHEFFIELD STUDENTS' UNION  
**DECEMBER**  
 01 HULL UNIVERSITY UNION  
 06 LOUGHBOROUGH STUDENTS' UNION  
 07 DERBY STUDENTS' UNION  
 08 PONTYPRIDD GLAMORGAN STUDENTS' UNION  
 1 PRESTON 53 DEGREES  
 12 GUILDFORD SURREY STUDENTS' UNION  
 13 HIGH WYCOMBE BUCKS STUDENTS' UNION  
 14 HERTFORDSHIRE UNI THE FORUM

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MONDAY 05 NOVEMBER

O<sub>2</sub> ACADEMY

THURSDAY 11 NOVEMBER  
 BOURNEMOUTH  
 O<sub>2</sub> ACADEMY

FRIDAY 12 NOVEMBER  
 SHEFFIELD  
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WEDNESDAY  
 24 NOVEMBER

BIRMINGHAM  
 O<sub>2</sub> ACADEMY 2

FRIDAY  
 26 NOVEMBER

NEWCASTLE  
 O<sub>2</sub> ACADEMY 2

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 25 EXETER CAVERN 01392 495 370  
 26 HASTINGS THE CRYPT 01424 451 111  
 27 SOUTHEAST-ON-SEA CHINNEY'S 01702 467 305  
 28 BIRMINGHAM O<sub>2</sub> ACADEMY3 0844 477 2000  
 30 NEWCASTLE O<sub>2</sub> ACADEMY2 0844 477 2000

**DECEMBER**

01 GLASGOW CATHOUSE 0871 230 7131  
 02 MIDDLESBROUGH THE CROWN 0870 264 3333  
 03 MANCHESTER ROADHOUSE 0871 230 5595  
 04 LEEDS COCKPIT 0113 245 4650  
 06 SHEFFIELD CORPORATION 0114 276 0262  
 07 BRISTOL O<sub>2</sub> ACADEMY2 0844 477 2000  
 08 LEICESTER SUMO 0115 912 9000  
 09 NORWICH ARTS CENTRE 01603 660 352  
 10 LONDON UNDERWORLD 020 7482 1932

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# BAND AID<sup>+</sup>

No dilemma is too big or small for NME's  
Resident Cognitive Disputational Resolutionist  
(aka Agony Uncle) Pete Cashmore



## WILL FIRE WORK?

My bandmates are eager for us to incorporate some pyrotechnic effects into our act, but I keep thinking of the whole place going up in flames à la Great White. Am I right to have these fears?  
**Burning Ambition, London**

Rock music and fire have been inextricably linked since the days of Hendrix, The Doors and The Crazy World Of Arthur Brown. Any gig is going to be improved by the indiscriminate burning of stuff. If you are scared of being burned, simply perform all your gigs in a flame-retardant suit. It will be visually arresting, although you might sweat up a little. And maybe die. **Uncle Pete**

## I LIKE BOOZE

My band has decided to take itself in a new, straight-edge direction, but I really like a post-gig ale and don't fancy it. How can I get them to give this up?  
**Tippie Threat, Leeds**

Firstly, I would point out that many notable bands have come out of the straight edge movement - Minor Threat, Negative FX and Youth Of Today. And they were all utterly rubbish. Whereas bands who get hammered all the time are brilliant. I would simply cite to your band what I call 'The Jedward Test' - imagine how awesome they would be if they had the drinking habits of a New Cross tramp. Sobriety, it's just not worth it. **Uncle Pete**

## SO MANY MEMBERS

My band have just taken on an accordionist, which means we are now 12-strong, and still the lead singer talks of bringing in more instruments. How many band members is too many?  
**One In The Crowd, Cardiff**

Strictly speaking, OITC, a band can contain as many people as you like. Any less than two, though, and you have a solo act. You need to keep a strict control on the quality of your superfluous band members, or else you end up with an Arcade Fire situation and have a pasty-faced ginger runt messing it up for everybody. Seriously, that lad needs a good feed and some hair dye. **Uncle Pete**

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

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\*Based on 8 people sharing a Gold Chalet



# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

## BOOKING NOW



### THE WALKMEN

STARTS: Glasgow Oran Mor, Jan 19

DON'T MISS

Heaps of bands venture out of the cosy confines of their hometown to write and record albums: Bowie took the stark angles of Germany's capital and turned them into his Berlin Trilogy. MIA's global beat-trek defined 'Kala'. The Walkmen, on the other hand, may have named their sixth album in honour of an enlightening visit to the Portuguese capital, but 'Lisbon' is as idiosyncratic, romantic and raggedly emotional as any of their previous albums. There's something quite beautiful about a band being so comfortably consistent. And, after 10 years, everyone else is starting to catch on. Wherever you're from, prepare for The Walkmen to make you feel right at home. [NME.COM/artists/the-walkmen](http://NME.COM/artists/the-walkmen)



### GRUFF RHYS

STARTS: Galway Town Hall Theatre, Nov 13

Gruff's new single is "in the form of a large silver shark", which is brilliant and giddily fun - as is his live show. [NME.COM/artists/super-furry-animals](http://NME.COM/artists/super-furry-animals)



### WARPAINT

STARTS: Camden Barfly, Nov 15

Warpaint transplant their beguiling intimacy to a suitably tiny, cosy venue for one last 2010 UK hurrah. [NME.COM/artists/warpaint](http://NME.COM/artists/warpaint)



### THE VIEW

STARTS: Aberdeen Lemon Tree, Nov 15

We're persisting with the 'same jeans' jokes until we see Kyle in a fresh pair each night of this comeback tour. [NME.COM/artists/the-view](http://NME.COM/artists/the-view)



### FRANKIE & THE HEARTSTRINGS

STARTS: Sunderland Victory, Dec 2

The band play pre-Christmas shows. [NME.COM/artists/frankie-and-the-heartstrings](http://NME.COM/artists/frankie-and-the-heartstrings)



### THE VACCINES

STARTS: Oxford Jericho Tavern, Dec 3

Indie's brightest hopes? A flash in the pan? Decide for yourself when the J&MC-loving Vaccines tour the UK. [NME.COM/artists/the-vaccines](http://NME.COM/artists/the-vaccines)



### BOMBAY BICYCLE CLUB

STARTS: London Queen Elizabeth Hall, Dec 4

BBC are playing one last acoustic show to put 'Flaws' to bed, then it's electric from here on in. [NME.COM/artists/bombay-bicycle-club](http://NME.COM/artists/bombay-bicycle-club)



### MONA

STARTS: London Hoxton Bar & Grill, December 7

The Princes Of Leon have signed to Island, and now they're touring the UK. Gird your loins, they'll be everywhere. [NME.COM/artists/mona](http://NME.COM/artists/mona)



### EVERYTHING EVERYTHING

STARTS: Manchester Royal Northern College Of Music, Dec 13

The lavish EE are adding orchestras for these shows. Hurrah! [NME.COM/artists/everything-everything](http://NME.COM/artists/everything-everything)



### THE JOY FORMIDABLE

STARTS: Bournemouth Old Fire Station, Feb 1

NME Radar Tour grads TJF, tour their debut LP 'The Big Roar' on this jaunt. [NME.COM/artists/the-joy-formidable](http://NME.COM/artists/the-joy-formidable)



### THE HOLD STEADY

STARTS: Southampton University, Feb 4

'Heaven Is Whenever' was the Brooklyn alt.rockers' last album. Or, if you're a THS fan, it's next February. [NME.COM/artists/the-hold-steady](http://NME.COM/artists/the-hold-steady)



### DARWIN DEEZ

STARTS: Academy, Manchester, Feb 24

Loopy of hair and brainbox, Mr Deez brings his shonky dance moves back to the UK. Rejoice! [NME.COM/artists/darwin-deez](http://NME.COM/artists/darwin-deez)



### ROBYN

STARTS: London Roundhouse, Mar 3

Robyn eats bananas onstage to power her dancing. Potassium-powered pop stars - what's not to like? [NME.COM/artists/robyn](http://NME.COM/artists/robyn)

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# PICK of the WEEK

What to see this week? Let us help



## NME WEEKENDER

STARTS: Camber Sands Pontins, Nov 5-6

NME  
PICK

It's November. It's really fucking cold. Not only is Glastonbury eight months away, it's also already sold out. But that's no reason to let drinking far too much cider and losing your hearing be a distant memory – there are just a handful of tickets left for the inaugural NME Weekender. Not only do you get a real bed and shower for the weekend (beat that, muddy Healing Fields!), but there are heaps of great bands to tickle your fancy. Just in case you were fretting that Reading and Leeds would be the last you'd see of Doherty's innocent fizzog, worry no more: Babyshambles are headlining. Then there's an ample balance of new and old, with The Eighties Matchbox B-Line Disaster, British Sea Power, Trash Talk, Wild Nothing, Envy, 2:54 and Flats among others.

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



## Everyone's Talking About WIRE

STARTS: London Lexington, Nov 8

If you're not familiar with Wire, the band who embraced the rip-it-up-and-start-again philosophy of post-punk and released three era-defining albums in the 1970s that influenced everything from Britpop to US hardcore, then you're beyond redemption. Atone by catching their shows with Factory Floor and LoneLady. [NME.COM/artists/wire](http://NME.COM/artists/wire)



## Don't Miss LYKKE LI

STARTS: London Heaven, Nov 4

"I'm your prostitute, you gon' get some," sings Lykke on new single, 'Get Some', in dominatrix tones that eschew all memory of the cutely mewling Swedish ingénue of her debut. She's not just grown into the naïve sexuality that made 'Youth Novels' so beguiling – she's covered it with studs, leather and started owning it. Witness the transformation. [NME.COM/artists/lykke-li](http://NME.COM/artists/lykke-li)



## Radar Stars MUSEUM OF BELLA ARTES

STARTS: London Madame Jojo's, Nov 9

It might be -12°C outside (that's what it feels like, anyway), but in our minds it's a Balearic summer. Helping to prolong the illusion are the divine Museum Of Bella Artes, the Swede supergroup (featuring members of Nheessingtons and After School Sports) who whip a warm breeze with a new EP and their debut UK show. [NME.COM/newmusic](http://NME.COM/newmusic)

## GIG GUIDE KEY:

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

# WEDNESDAY

November 3

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Caspa Stiff Kitten 028 9023 8700

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Foals/Toro Y Moi/Trophy Wife  
02 Academy 0870 771 2000  
Tellison Flapper 0121 236 2421

## BRIGHTON

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Prince Albert 01273 730499  
I Blame Coco Ballroom 01273 605789  
Norma Waterson/Eliza Carthy  
Komedia 01273 647100  
The Post War Years The Hope  
01273 723568  
!!! Concorde 2 01273 673311

## BRISTOL

British India Croft 0117 987 4144  
De Staat Louisiana 0117 926 5978  
James Yull/Silver Columns Thekla  
08713 100000  
John Kirkpatrick Colston Hall  
0117 922 3683  
Stomoway Anson Rooms  
0117 954 5810  
Sum 41/The Black Pacific/Riverboat  
Gamblers 02 Academy 0870 771 2000  
12 Dirty Bullets/Know Buses Fleece  
0117 945 0996

## CAMBRIDGE

The Last Republic Portland Arms  
01223 357268

## CARDIFF

Coco Montoya The Globe  
07738 983947

## EDINBURGH

Blueflint Voodoo Rooms  
0131 556 7060  
Cattle & Cane The Electric Circus  
0131 226 4224  
James Walsh Cabaret Voltaire  
0131 220 6176  
Tindly Stryder HMV Picture House  
0844 847 1740  
UB40 Usher Hall 0131 228 1155

## GLASGOW

Big Bol 02 Academy 0870 771 2000  
The Divine Comedy Oran Mor  
0141 562 9224  
Mitchell Museum King Tut's Wah Wah  
Hut 0141 221 5279  
Toy Tin Soldier Buff Club  
0141 248 1777  
6 Day Riot Captain's Rest  
0141 331 2722

## LEEDS

Avenged Sevenfold 02 Academy  
0870 771 2000  
Esben And The Witch Cockpit  
0113 244 3446  
Foxy Shazam Cockpit Room 2  
0113 244 3446  
MEN Brudenell Social Club  
0113 243 5866

## LIVERPOOL

Dan Le Sac Vs Scroobius Pip 02  
Academy 2 0870 771 2000

## Egyptian Hip Hop Mojo

0844 549 9090

## LONDON

Aindi Fraggas Madame Jojo's  
020 7734 2473  
The Black Keys/The Walkmen 02  
Academy Brixton 0870 771 2000  
Cello Underbelly 020 7613 3105  
The Cheek Of Her Cobden Club  
020 8960 4222  
Crave Monto Water Rats  
020 7837 4412  
Gary War/US Girls Cargo  
020 7749 7840  
Get People Old Blue Last  
020 7613 2478  
Ghostcat/Gabler's Daughter Buffalo  
Bar 020 7359 6191  
Goldheart Assembly Bush Hall  
020 8222 6955  
Jody Has A Hitlist 02 Academy 2  
Islington 0870 771 2000  
Johnny Lazer/I Love Zagreb/Arp  
Attack 93 Feet East 020 7247 6095  
Kirsty McGee Hobobop Collective  
Slaughtered Lamb 020 8682 4080  
Let's Wrestle The Lexington  
020 7837 5387  
Little Comets Luminaire  
020 7372 7123  
Magnetic Man Heaven  
020 7930 2020  
Midnight Juggernauts Camp  
Basement 0871 230 1094  
Minor Coles/Holden Dublin Castle  
020 7485 1773  
My Little Decoy/The Watermelons/  
Urban Prophecies Underworld  
020 7482 1932  
Parkway Drive/Comeback Kid/  
Bleeding Through HMV Forum  
020 7344 0044  
The Patio Set Arts Club  
020 7460 4459  
Phantom MacBeth 020 7739 5095  
Richard Walters Borderline  
020 7734 5547  
Rodrigo Y Gabriela 02 Shepherd's  
Bush Empire 0870 771 2000  
Sharon Jones & The Dap Kings  
Roundhouse 020 7482 7318  
Skinny Love/The Corsairs Windmill  
020 8671 0700  
Yann Tiersen KOKO 020 7388 3222

## MANCHESTER

Ellie Goulding Academy 0161 832 1111  
Fiction Night And Day Café  
0161 236 1822  
Le Mystere Des Voix Bulgares  
Royal Northern College Of Music  
0161 273 6283  
Love Amongst Ruin Academy 2  
0161 832 1111  
Michelle Shocked Academy 3  
0161 832 1111

## NEWCASTLE

Happy Birthday Head Of Steam  
0191 232 4379  
Mark Olson/Tim Dalling Cluny  
0191 230 4474  
There For Tomorrow 02 Academy 2  
0870 771 2000

## NORWICH

The Dillinger Escape Plan/Rolo  
Tomassi Waterfront 01603 632717

## NOTTINGHAM

Christy Moore Royal Centre  
0115 948 2525  
Jehst/Klashnekoff Stealth  
08713 100000  
Voodoo Six Rock City 08713 100000  
SHEFFIELD  
Akala 02 Academy 2 0870 771 2000  
Broken Records Harley 0114 275 2288  
Kids On Bridges Forum 0114 2720964  
SOUTHAMPTON  
Nouvelle Vague Brook 023 8055 5366  
YORK  
Meursault Stereo 01904 612237



Magnetic  
Man, Heaven,  
London



## THURSDAY

November 4

Tinchy Stryder,  
02 Shepherd's Bush  
Empire, London

**ABERDEEN**  
6 Day Riot Cafe Drummond  
01224 624642

**BATH**  
Waterson-Carthy Chapel Arts Centre  
01225 404445

**BELFAST**  
Cancer Bats/Trash Talk Limelight  
028 9032 5942

**BIRMINGHAM**  
Foxy Shazam HMV Institute  
0844 248 5037  
Invade The Arcade O2 Academy 3  
0870 771 2000  
Le Mystere Des Voix Bulgares Town  
Hall 0121 605 6666  
The Peacocks Flapper 0121 236 2421  
Sanctified Torture/Orythys Actress  
& Bishop 0121 236 7426

**BOURNEMOUTH**  
Freedom Call/Neon Fly/Silent  
Prophecy Champions 01202 757000  
Jinder Centre Stage 01202 540065

**BRIGHTON**  
The Count & Slinden/Mosca Digital  
01273 202407  
The Dillinger Escape Plan/Rolo  
Tomassi Concorde 2 01273 673311  
Edwyn Collins Komedia 01273 647100  
The Eighties Matchbox B-Line  
Disaster Digital 01273 202407  
MEN Prince Albert 01273 730499

**BRISTOL**  
Casitone For The Painfully Alone  
Cube Cinema 0117 907 4190  
Chris Pritchett Fleece 0117 945 0996  
Foals/Toro Y Moi/Trophy Wife  
O2 Academy 0870 771 2000  
Get People Thekla 08713 100000  
Matt Berry/Mark Morris Metropolis  
0117 909 6655  
Michelle Shocked Thunderbolt  
07791 319614

**CARDIFF**  
Alexisonfire University  
029 2023 0130  
A-Skiz Buffalo Bar 029 2031 0312  
Mabon The Globe 07738 983947

**EDINBURGH**  
Dave Arcari Voodoo Rooms  
0131 556 7060

**EXETER**  
Martin Simpson Phoenix  
01392 667080

**GATESHEAD**  
Mary Chapin Carpenter Sage Arena  
0870 703 4555

**GLASGOW**  
Akala O2 ABC 0141 204 5151  
Flashguns King Tut's Wah Wah Hut  
0141 221 5279  
James Walsh/Ben Montague  
Captain's Rest 0141 331 2722  
Jellybaby/Rubhennsch Pivo Pivo  
0141 564 8100  
Job For A Cowboy/Whitechapel  
Garage 0141 332 1120  
The Oholics Stereo 0141 576 5018  
There For Tomorrow/Me Vs Hero  
Cathouse 0141 248 6606  
UB40 Royal Concert Hall  
0141 353 8000

**LEEDS**  
The ABC Club Hi-Fi Club 0113 242 7353  
Ellen & The Escapades Brudenell  
Social Club 0113 243 5866  
The Jon Strong Band New Roscoe  
0113 246 0778  
Love Amongst Ruin/Innercity  
Pirates Cockpit Room 2  
0113 244 3446  
Magnetic Man Cockpit 0113 244 3446  
Paul Lewis Howard Assembly Room  
0113 243 9999  
Tellison Santiago 0113 244 4472

**LIVERPOOL**  
Chapel Club/Diamond Rings Mojo  
0844 549 9090  
Orchestral Manoeuvres In The Dark  
Echo Arena 0844 8000 400

**LONDON**  
Ana Moura Union Chapel  
020 7226 1686  
Baby Birds Don't Drink Milk/  
Thought Forms/Sunday Mournings  
Old Blue Last 020 7613 2478  
Chesney Hawkes Luminaire  
020 7372 7123  
Darrell Scott/Brooke Parrott Monto  
Water Rats 020 7837 4412  
The Divine Comedy/Lulu & The  
Lampshades/The Wutars The  
Lexington 020 7837 5387  
Egyptian Hip Hop XOYO  
020 7729 5959  
El Guincho Cargo 020 7749 7840  
Giant Sand Queen Elizabeth Hall  
020 7960 4242  
Happy Birthday Hoxton Square Bar &  
Kitchen 020 7613 0709  
Dream In Colour Underbelly  
020 7613 3105  
Kirsty McGee Hobobop Collective  
Slaughtered Lamb 020 8682 4080

**Lupen Crook/Borderville Bull & Gate**  
020 7485 5358  
**Lykke Li Heaven** 020 7930 2020  
**Matthew & The Atlas Borderline**  
020 7734 5547  
**Mouthwash Barfly** 0870 907 0999  
**Noirville Vague Royal Albert Hall**  
020 7589 8212  
**Oggle Aquarium** 020 7251 6136  
**Performance Silver Bullet**  
020 7619 3639  
**Phantom/The Robot Disaster**  
Rhythm Factory 020 7247 9386  
**The Red Partizans/We Are Them**  
Hope & Anchor 020 7354 1312  
**The Secret Enemy/Black Circles**  
Dublin Castle 020 7485 1773  
**Tinchy Stryder** 02 Shepherds Bush  
Empire 0870 771 2000  
**Totally Enormous Extinct Dinosaurs**  
Camp Basement 0871 230 1094  
**The Vaccines Corsica Studios**  
020 7703 4760  
**Voodoo Johnson Purple Turtle**  
020 7383 4976  
**Voodoo Six Underworld**  
020 7482 1932  
**Wilko Johnson/Mark Radcliffe &  
The Big Figures** O2 Academy Islington  
0870 771 2000  
**Winterhours Monarch** 0871 230 1094  
**!!!/The Hundred In The Hands/Who  
Made Who KOKO** 020 7388 3222  
**Soft Woman Bedroom Bar**  
020 7613 5637

## MANCHESTER

**Averged Sevenfold Academy**  
0161 832 1111  
**Dell Bables Kings Arms** 0161 832 3605  
**De Staat Deaf Institute** 0161 330 4019  
**Groupier Islington Mill** 0871 230 1094  
**Linkin Park Evening News Arena**  
0161 950 5000  
**Little Fish Roadhouse** 0161 228 1789  
**Roses Kings Castles/Them:Youth**  
Night And Day Cafe 0161 236 1822  
**Schelmish Moho Live** 0161 834 8180  
**Sharon Jones & The Dap Kings Ritz**  
0161 236 4355  
**Tokyo Police Club Ruby Lounge**  
0161 834 1392  
**Youngblood Brass Band Band On The  
Wall** 0161 832 6625

## NEWCASTLE

**Dieter Moebius Star And Shadow**  
0191 261 0066  
**The Karma Heart/Arkham Head Of  
Steam** 0191 232 4379  
**Kate Walsh Cluny** 0191 230 4474  
**Marina And The Diamonds**  
University 0191 261 2606

## NORWICH

**Wiley/JME/Fugitive Waterfront**  
01603 632717

## NOTTINGHAM

**The Black Keys/The Walkmen Rock  
City** 08713 100000

## OXFORD

**Fighting With Wire Cella**  
01865 244761  
**Less Than Jake/Zebrahead**  
O2 Academy 0870 771 2000  
**Stormway Brookes University**  
01865 484750

## SHEFFIELD

**HEIM/Bromheads University**  
0114 222 8777  
**Jehst Harley** 0114 275 2288  
**Skinhook Boardwalk** 0114 279 9090

## SOUTHAMPTON

**Halfprice 5 Brook** 023 8055 5366  
**Little Comets Joiners** 023 8022 5612

## TRURO

**Brothers & Bones/Yellow Wire Wig &  
Pen** 01872 273028

## YORK

**Jez Lowe Black Swan Inn**  
01904 686911

## FRIDAY

November 5

## ABERDEEN

**DjedJotronic Snafu** 01224 596111  
**Loa Brown Lemon Tree** 01224 642230  
**Penguins Kill Polar Bears Café**  
Drummond 01224 624642

## BELFAST

**The Saw Doctors** Queens University  
028 9097 3106  
**BIRMINGHAM**  
**Akala** O2 Academy 2 0870 771 2000  
**Chromes** O2 Academy 0870 771 2000  
**Eljah Wolf & The Rubalious Hare &  
Hounds** 0121 444 2081  
**Mystery Jets/Is Tropical HMV**  
Institute 0844 248 5037  
**Sam Amidon** Glee Club 0870 241 5093  
**Schelmish** Eddie's Rock Club @ BUSK  
0121 643 2093

## BRIGHTON

**Bomb The Music Industry! Prince**  
Albert 01273 730499  
**Lucky Jim Cobblers Thumb**  
01273 605636  
**Performance The Hope** 01273 723568  
**Wild Nothing Jam** 0871 230 1094  
**Yann Tiersen Concorde 2** 01273 673311

## BRISTOL

**Foxy Shazam Louisiana** 0117 926 5978  
**No More Heroes Bunch Of Grapes**  
0117 987 0500  
**Rezurex/The Peacocks The Lanes**  
0117 325 1979  
**Saving Mary Croft** 0117 987 4144  
**Winnebago Deal/Merrick The Cooler**  
0117 945 0999

## 999/The Pigs/The Lonesharks

**Fleece** 0117 945 0996

## CAMBER SANDS

**NME Weekender: Babyshambles/The  
Eighties Matchbox B-Line Disaster/  
Gypsy & The Cat/Fiction/Ves Cadets/  
Sweet Sweet Lies/Babeshadow/  
Citadels/Flats/Mknaars/Capital**  
Pontins 0871 230 1094

## CARDIFF

**Davide Sonar/Kutski Millennium**  
Centre 029 2040 2000  
**Mike Borgia/The Problems Buffalo**  
Bar 029 2031 0312

## EDINBURGH

**Andy Wilson HMV Picture House**  
0844 847 1740  
**Mim Suleiman Bongo Club**  
0131 558 7604  
**Sharon Jones & The Dap Kings**  
Queens Hall 0131 668 2019  
**That'll Be The Day Playhouse**  
0131 557 2590

## EXETER

**3 Daft Monkeys Phoenix**  
01392 667080

## GLASGOW

**Jono McCleery King Tut's Wah Wah  
Hut** 0141 221 5279

**The Reasoning** O2 ABC 0141 204 5151  
**Remember Remember Stereo**  
0141 576 5018

**Rubyfruit, Glasgow! Winchester Club**  
0141 552 3586

**Sacred Betrayal Cathouse**  
0141 248 6606

**The Seventeenth Century Classic**  
Grand 0141 847 0820

**Tellison Captain's Rest** 0141 331 2722

**UK Subs Ivory Blacks** 0141 221 7871

## LEEDS

**Black Sun/Humanfly The Well**  
0113 244 0474  
**Broken Records Brudenell Social Club**  
0113 243 5866  
**Jehst HiFi Club** 0113 242 7353  
**Marina And The Diamonds University**  
0113 244 4600  
**Youngblood Brass Band Wardrobe**  
0113 222 3434

## LIVERPOOL

**Ezra Bang & Hot Machine**  
O2 Academy 2 0870 771 2000

**Micah P Hinson Static Gallery**  
0151 707 8090

## LONDON

**Attack! Attack!/Freeze The Atlantic**  
Underworld 020 7482 1932  
**Awolnation/Happy Birthday Club**  
NME @ KOKO 0870 4325527  
**Aye Aye/State Recall Arch** 635  
020 7720 7343  
**The Barbequies Boogaloo**  
020 8340 2928  
**Boy Cried Wolf Barfly** 0870 907 0999  
**British India Borderline**  
020 7734 5547  
**The Business The Gaff** 020 7609 3063  
**The Caezars Blues Kitchen**  
020 7387 5277



**Cello Bull & Gate** 020 7485 5358  
**The Chap/Civil Civic Luminaire**  
020 7372 7123  
**Chicane HMV Forum** 020 7344 0044  
**Christy Moore Royal Festival Hall**  
020 7960 4242

**The Coolers/The Savage Nomads**  
Hope & Anchor 020 7354 1312

**Deepgroove/Cagedbaby Jamm**  
020 7274 5537

**The Dillinger Escape Plan Electric**  
Ballroom 020 7485 9006

**Forever Never** O2 Academy 2 Islington  
0870 771 2000

**Freedom Call Purple Turtle**  
020 7383 4976

**The Garlands/The Electric Pop**  
Group Betsey Trotwood 020 7336 7326

**The Good Natured Concrete**  
020 7729 1888

**Inogen Heap Royal Albert Hall**  
020 7589 8212

**James Zablala East Village**  
020 7739 5173

**Luddite Rebellion/The Wutars/  
Love Ends Disaster!** Dublin Castle  
020 7485 1773

**Ludovico Einaudi Cadogan Hall**  
020 7730 4500

**The Membranes/The Wolfhounds**  
The Lexington 020 7837 5387

**Mitch Winehouse Pigalle Club**  
020 7734 8142

**Paul Gilbert KOKO** 020 7388 3222

**Rodrigo Y Gabriela** O2 Shepherds  
Bush Empire 0870 771 2000

**Shit & Shine ICA** 020 7930 3647

**Turbogelst Windmill** 020 8671 0700

**Ulterior/Mirrors Electrowerkz**  
020 7837 6419

**Zappa Plays Zappa/The Yellow**  
Shark Roundhouse 020 7482 7318

## MANCHESTER

**British Sea Power Ruby Lounge**  
0161 834 1392

**David Rodigan/Hafdis Huld Band On**  
The Wall 0161 832 6625

**Mary J Blige/Lemar Evening News**  
Arena 0161 950 5000

**Newslands Night And Day Café**  
0161 236 1822

**Parkway Drive/Comeback Kid**  
Academy 0161 832 1111

**The Silphouse Fairies Moho Live**  
0161 834 8180

## NEWCASTLE

**DevilDriver/36 Crazyfists**  
O2 Academy 0870 771 2000

**Golden Silence Pumpheys Cellar Bar**  
0191 260 3312

**Linkin Park Metro Radio Arena**  
0870 707 8000

**Mugshot Star Inn** 0191 222 3111

## NORWICH

**Less Than Jake/Zebrahead UEA**  
01603 505401

## NOTTINGHAM

**Amputated/Diamanthian Old Angel**  
Inn 0115 947 6735

**De Staat Bodega Social Club**  
08713 100000

**The Last Republic Gatecrasher**  
0115 910 1101

**Love Amongst Ruin/Innercity**  
Pirates Rock City 08713 100000

**Magnetic Man University**  
0115 951 5151

**There For Tomorrow/Me Vs Hero**  
Rescue Rooms 0115 958 8484

## OXFORD

**Edwyn Collins** O2 Academy 2  
0870 771 2000

**Mildlake** O2 Academy 0870 771 2000

## POOLE

**The Great Pretender Mr Kyps**  
01202 748945

## SALFORD

**The Walkmen/The Vaccines**  
St Philip's Church 0161 834 2041

## SHEFFIELD

**Job For A Cowboy/Whitechapel**  
Corporation 0114 276 0262

**Little Comets Plug** 0114 276 7093

**The Loud Noises New Barrack Tavern**  
0114 234 9148

**Mike Peters** O2 Academy 2  
0870 771 2000

## SOUTHAMPTON

**Fighting With Wire Joiners**  
023 8022 5612

## YORK

**Sham 69 The Duchess** 01904 641413

**Whybirds Basement** 01904 612940





# SATURDAY

November 6



## ABERDEEN

Cancer Bats Cafe Drummond  
01224 624642

Found The Tunnels 01224 211121

## BAT

Lou Brown Rondo Theatre  
01225 463362

## BELFAST

Vogue Empire 028 9024 9276

## BIRMINGHAM

Broken Records HMV Institute  
0844 248 5037

Coyotes/Smash Of The Glass Actress  
& Bishop 0121 236 7426

Eric Prydz Air 0870 076 1999

Flood Of Red Eddie's Rock Club @  
BUSK 0121 643 2093

Less Than Jake/Zebrahead  
02 Academy 0870 771 2000

Magnetic Man HMV Institute  
0844 248 5037

Mike Peters 02 Academy 2  
0870 771 2000

Them:YOUTH Rainbow 0121 772 8174

## BRIGHTON

Cloud Nothings/Veronica Falls The  
Hope 01273 723568

Wiley/JME Concorde 2 01273 673311

## BRISTOL

Chromeo 02 Academy 0870 771 2000

The Divine Comedy Anson Rooms  
0117 954 5810

Hyper City Cube Cinema  
0117 907 4190

Left Side Brain Fleece 0117 945 0996

Micah P Hinson Thekla 08713 100000

Mugstar Louisiana 0117 926 5978

The School Craft 0117 987 4144

## CAMBER SANDS

NME Weekender: British Sea  
Power/The Whiplash/Chapel Club/  
Goldhawks/Castrovalva/Trash  
Talk/Wild Nothing/2:54/The  
Crookes/Egyptian Hip Hop/  
Envy/American Men/Wilder/The  
Laylanas Pontins 0871 230 1094

## CARDIFF

Whistling Biscuits/Willie & The  
Bandits The Gate 0871 230 1094

## EDINBURGH

Jon Anderson/Rick Wakeman  
Playhouse 0131 557 2590

6 Day Riot The Electric Circus  
0131 226 4224

## GLASGOW

Darrell Scott Blackfriars  
0141 552 5924

Fake Blood The Arches 0141 565 1000

George Penman Jazzmen King Tut's

Wah Wah Hut 0141 221 5279

Invisible Idols Ivory Blacks  
0141 221 7871

The La Barrons 02 ABC2

0141 204 5151

Meursault Stereo 0141 576 5018

Monsters Of Mock Garage

0141 332 1120

Negative-A Soundhaus 0141 221 4659

The Nimmo Brothers Oran Mor

0141 552 9224

Roses Kings Castles Classic Grand

0141 847 0820

Showtek 02 Academy 2

0870 771 2000

Universal You Nice'n'Sleazy

0141 333 9637

Miss The Occupier Winchester Club

0141 552 3586

## LEEDS

Alexisonfire Metropolitan University

0113 283 2600

DevilDriver/36 Crazyfists

02 Academy 0870 771 2000

Earthtone9/The Dillinger Escape

Plan University 0113 244 4600

Edwyn Collins Brudenell Social Club

0113 243 5866

## LIVERPOOL

The Black Keys/The Walkmen

02 Academy 0870 771 2000

Major Major/The Fall Of Kings

Shipping Forecast 0871 230 1094

## LONDON

Amsterdam/Brian Nash Borderline

020 7734 5547

Chiddy Bang/Awolnation Kings

College 020 7834 4740

Christy Moore Royal Festival Hall

020 7960 4242

Eye/Medry/Baths ICA 020 7930 3647

Five Working Days Windmill

020 8671 0700

Goldblade The Gaff 020 7609 3063

Hannah Matthews/The Telegrams

Wilmington Arms 020 7837 1384

Howe Gelb Café Oto 0871 230 1094

Jamie Jones Plan B 08701 165421

Lalsh Arts Club 020 7460 4459

Little Imp/No Flash/The Emergency

Hope & Anchor 020 7954 1312

Ludovico Einaudi Cadogan Hall

020 7730 4500

Old School Tie/RedWire Dublin Castle

020 7485 1773

Rodrigo Y Gabriela 02 Shepherds

Bush Empire 0870 771 2000

There For Tomorrow/Me Vs Hero/

Deaf Havana Garage 020 7607 1818

Tuning/The Embers HMV Forum

020 7344 0044

White Rose Barfly 0870 907 0999

Zappa Plays Zappa/Mighty Boosh

Band Roundhouse 020 7482 7318

## MANCHESTER

Chicane Academy 2 0161 832 1111

Freedom Call/Babylon Fire/Neonfly

Satan's Hollow 0161 236 0666

Ian McNabb Academy 0161 832 1111

Mr Scruff Band On The Wall

0161 832 6625

MEN Kraak 07855 939129

Paul Gilbert Moho Live 0161 834 8180

Tellison Night And Day Cafe

0161 236 1822

## NEWCASTLE

Band Of Holy Joy Star And Shadow

0191 261 0066

Borderland Star Inn 0191 222 3111

Otis Gibbs Cluny 0191 230 4474

The Reasoning Legends

0191 232 0430

## NORWICH

Fenech-Soler Arts Centre

01603 660352

Yann Tiersen Waterfront

01603 632717

## NOTTINGHAM

Fallsafe Rescue Rooms 0115 958 8484

Foals Rock City 0871 310 0000

Mystery Jets/Is Tropical University

0115 951 5151

OXFORD

Charger Wheatsheaf 01865 721156

Fiction Cellar 01865 244761

Notuelle Vague 02 Academy

0870 771 2000

## SHIFFIELD

Brighton Beach 02 Academy 2

0870 771 2000

Ellie Goulding 02 Academy

0870 771 2000

Faderhead Corporation 0114 276 0262

Foxy Shazam Leadmill 0114 221 2828

## SOUTHAMPTON

Akala Joiners 023 8022 5612

Dub Pistols Soul Cellar

023 8071 0648

Rufus Stone Brook 023 8055 5366

## TRURO

Camera Culture/Pippa Marlas/

Synners Wig & Pen 01872 273028

## YORK

The Lancashire Hotpots The Duchess

01904 641413

# SUNDAY

November 7

## BELFAST

God Is An Astronaut Limeright

028 9032 5942

Love Amongst Ruin Shiff Kitten

028 9023 8700

White Wizzard Auntie Annie's

028 9050 1660

## BIRMINGHAM

Fallsafe Flapper 0121 236 2421

Gundogs 02 Academy 2

0870 771 2000

Performance HMV Institute

0844 248 5037

## BOURNEMOUTH

The Black Keys/The Walkmen

02 Academy 01202 399922

Heavy Metal Kids Champions

01202 757000

Tek One Ibar 01202 209727

## BRIGHTON

Avenge Sevenfold Centre

0870 900 9100

The Don Bradmans Hector's House

01273 681228

Fighting With Wire Prince Albert

01273 730499

The Junk The Hydrant 01273 608313

## BRISTOL

Broken Records The Cooler

0117 945 0999

Cloud Nothings/Veronica Falls

Thekla 08713 100000

Danny The Dinosaur Finds

His Friends St George's Hall

0117 923 0359

Day Of The Sirens Fleece

0117 945 0996

Martin Simpson Colston Hall

0117 922 3683

The Night Terrors Craft

0117 987 4144

Nouvelle Vague 02 Academy

0870 771 2000

Ox Scapula Mother's Ruin

0117 925 6969

## CAMBRIDGE

Kate Walsh Junction 01223 515111

## CARDIFF

Attack! Attack!/Straight Lines

University 029 2023 0130

Mystery Jets/Is Tropical/Tribes

Glee Club 0870 241 5093

## DUBLIN

Philip Sayce/Marcus Bonfanti

Academy 2 00 3531 877 9999

## EDINBURGH

Jedward Queens Hall 0131 668 2019

Roses Kings Castles/Adam Fick

Cabaret Voltaire 0131 220 6176

## EXETER

Frank Vignola Trio Phoenix

01392 667080

## GLASGOW

Cheap Trick 02 ABC 0870 903 3444

Cowboy Junkies City Hall

0141 339 8383

DevilDriver/36 Crazyfists The

Arches 0141 565 1000

Edwyn Collins Oran Mor

0141 552 9224

Foxy Shazam King Tut's Wah Wah

Hut 0141 221 5279

Goo Goo Dolls 02 Academy

0870 771 2000

Richie Kotzen 02 ABC2 0141 204 5151

Sham 69 Classic Grand

0141 847 0820

6 Day Riot Stereo 0141 576 5018

## LEEDS

Catfish Kelth New Roscoe

0113 246 0778

Deaf Havana/There For Tomorrow

Cockpit 0113 244 3446

Less Than Jake/Zebrahead

02 Academy 0870 771 2000

LIVERPOOL

Afterklang 02 Academy

0870 771 2000

## LONDON

Alan Clayson Roundhouse

020 7482 7318

Czeslaw Spiewa/Raz Dwa Trzy

Scala 020 7833 2022

Demon Hunter Borderline

020 7734 5547



## MONDAY

November 8

Diana Vickers,  
Academy,  
Manchester



**Bo Ningen** Nest 020 7354 9993  
**Carolina Chocolate Drops/Alasdair Roberts** Union Chapel 020 7226 1686  
**Charlie Parr** Tamesis Dock 020 7582 1066  
**Darkstar** Barfly 0870 907 0999  
**Foxy Shazam** Borderline 020 7731 5547  
**Ganglans/Eat Skull XOYO** 020 7729 5959  
**The Guy Page Trio** Dublin Castle 020 7485 1771  
**Howl Griff** Windmill 020 8671 0700  
**Jason Lytle** Hoxton Square Bar & Kitchen 020 7413 0709  
**Less Than Jake/Zebrahead** HMV Forum 020 7344 0044  
**Marina And The Diamonds/CockinBulldog** Roundhouse 020 7482 7318  
**Paloma Faith/Eliza Doolittle** HMV Hammersmith Apollo 0870 606 3400  
**Ras Kwame/Scratcha Queen** Of Hoxton 020 7422 0958  
**School Of Seven Bells** Heaven 020 7910 2071  
**Sound Of Arrows** Cargo 020 7411 7440  
**Tariq Ali** Cafe Oto 0871 230 1094  
**Trevor & Hannah Lou Moss** St Giles' Church 020 7416 5403  
**The Violet Bones/The Stowaways** 93 Feet East 020 7247 6095  
**We Are Animal** Bull & Gate 020 7485 5358  
**Winnebago Deal** Old Blue Last 020 7613 2478  
**Wire/Factory Floor** The Lexington 020 7837 5387

## MANCHESTER

**Diana Vickers** Academy 0161 832 1111  
**Freak Kitchen** Moho Live 0161 834 8180  
**God Is An Astronaut** Ruby Lounge 0161 834 1392  
**Martin Simpson** Lowry 0161 876 2000  
**Wild Nothing** Deaf Institute 0161 510 0019  
**Tommy Emmanuel/Frank Vignola** Trio Bridgewater Hall 0161 907 9000

## NEWCASTLE

**Goo Goo Dolls** O2 Academy 0870 771 2000  
**Starridium** Star Inn 0191 222 3111  
**The Willard Grant Conspiracy** Cluny 0191 230 4474  
**Yann Tiersen** University 0191 261 2606

## NORWICH

**Goldfrapp** UEA 01603 505401  
**NOTTINGHAM**  
**Devildriver/36 Crazyfists** Rock City 08713 100000  
**Paramore/fun./B.o.B.** Trent FM Arena 08444 124 624

## OXFORD

**Imogen Heap** O2 Academy 0870 771 2000  
**Kent Duchaine** Bullington Arms 01865 244516

## SHEFFIELD

**Cloud Nothings/Veronica Falls** Harley 0114 275 2288  
**Diamond Rings** Forum 0114 272 0964  
**Klaxons** Plug 0114 276 7093

## YORK

**Kissy Sell** Out Fibbers 01904 651250  
**Roses Kings Castles** Stereo 01904 612237

## ABERDEEN

**Motörhead** AECC 0870 169 0100  
**BELFAST**  
**Casiotone** For The Painfully Alone  
**Auntie Annie's** 028 9050 1660  
**Simply Red/Mya** Gray Odyssey 028 9073 9074

## BIRMINGHAM

**Orchestral Manoeuvres In The Dark** Symphony Hall 0121 212 3333  
**There For Tomorrow/Deaf Havana** O2 Academy 3 0870 771 2000  
**6 Day Riot** Rainbow 0121 772 8174

## BRIGHTON

**Baths** Prince Albert 01273 730499  
**Foals** Dome 01273 709709  
**Micah P. Hinson/Serafina Steer** Komedia 01273 647100  
**Nouvelle Vague** St George's Church 01273 279448

## CARDIFF

**The Divine Comedy** The Gate 0871 230 1094  
**Fighting With Wire** Clwb Ifor Bach 029 2023 2199

## GATESHEAD

**Jon Anderson** Sage Arena 0870 703 4555

## GLASGOW

**Aaron Wright & The Aprils** King Tut's Wah Wah Hut 0141 221 5279  
**Freedom Call/Neonfly** Classic Grand 0141 847 0820  
**Jedward** Pavilion Theatre 0141 332 1846  
**The Vaccines** Captain's Rest 0141 331 2722  
**Wavves/Other People** The Arches 0141 565 1000  
**White Wizzard** Cathouse 0141 248 6606

## LEEDS

**Blaze Bayley** The Well 0113 244 0474  
**Drever McCusker** Woomble Brudenell Social Club 0113 243 5866  
**Tokyo Police Club** Cockpit 0113 244 3446

## LIVERPOOL

**James Cleaver Quintet** Shipping Forecast 0871 230 1094  
**Richie Kotzen** O2 Academy 2 0870 771 2000

## LONDON

**Akala** O2 Academy Islington 0870 771 2000  
**Alex Winston** Social 020 7636 4992

## TUESDAY

November 9

## ABERDEEN

**Jedward** Music Hall 01224 641122

## BIRMINGHAM

**Baths** Hare & Hounds 0121 444 2081  
**Nouvelle Vague** HMV Institute 0870 248 5017  
**Richie Kotzen** O2 Academy 2 0870 771 2000  
**Sound Of Arrows** HMV Institute 0844 248 5037  
**Yann Tiersen** Glee Club 0870 241 5093

## BRIGHTON

**Mean Poppa** Lean Concorde 2 01273 673311

## BRISTOL

**Goldfrapp** O2 Academy 0870 771 2000  
**The Good Fight** Fleece 0117 945 0996  
**Hafdis Huld** Thekla 08713 100000  
**Mystery Jets/Is Tropical** Anson Rooms 0117 954 5810  
**Swingin' Utters/You Me And The Atom Bomb** Croft 0117 987 4144

## CARDIFF

**Deaf Havana/There For Tomorrow** Clwb Ifor Bach 029 2023 2199  
**Less Than Jake/Zebrahead** Millennium Centre 029 2040 2000

## GATESHEAD

**Michael Bolton** Sage Arena 0870 703 4555

## GLASGOW

**Abe Vigoda** Captain's Rest 0141 331 2722  
**Alexisfire** O2 ABC 0870 903 3444  
**Amorphis** Cytouse 0141 248 6606  
**Ash** Oran Mor 0111 552 9224  
**God Is An Astronaut** King Tut's Wah Wah Hut 0141 221 5279  
**Motörhead** O2 Academy 0870 771 2000  
**Wild Nothing** The Arches 0141 565 1000

## LEEDS

**Casiotone** For The Painfully Alone Brudenell Social Club 0113 243 5866

## GOO GOO DOLLS O2 ACADEMY

0870 771 2000  
**I Call Fives** Cockpit Room 2 0113 244 3446  
**Midnight Juggernauts** Nation Of Shopkeepers 0113 203 1831  
**Miles Kane** Cockpit 0113 244 3446

## LIVERPOOL

**Stornoway** O2 Academy 0870 771 2000

## LONDON

**Broken Records** Borderline 020 771 1117  
**Clare** You're XOYO 020 7729 5959  
**Cowboy Junkies** Union Chapel 020 771 1117  
**Fighting With Wire/More Than Conquerors** Barfly 0870 907 0999  
**Flower Eaters/Go Heeled** Dublin Castle 020 7485 1773  
**Jaili** Old Blue Last 020 7613 2478  
**KRS-One** Jazz Café 020 7916 6060  
**Marina And The Diamonds/CockinBulldog** Bull & Gate 020 7485 5358

**Mojo Fury/Bazooka** Queen Of Hoxton 020 7422 0958

**Museum Of Belia Artes/Echo Lake/Vondelpark** Madame Jojo's 020 7734 2473

**Nneka/Samini** O2 Shepherds Bush Empire 0870 771 2000

**Prince Rama** Nest 020 7354 9993

**Rezurex/Zombina & The Skeletones** The Gaff 020 7609 3063

**Roses Kings Castles** Hoxton Square Bar & Kitchen 020 7613 0709

**Silent Blockade** Hope & Anchor 020 7354 1312

**Sylosis/Exit Ten** O2 Academy Islington 0870 771 2000

**Tokyo Police Club** Heaven 020 7930 2020

**Trophy Wife** Electrowerkz 020 7837 6419

**Wire/Lonely** The Lexington 020 7837 5387

## MANCHESTER

**Alex Wilson** Royal Northern College Of Music 0161 273 6283  
**Brian Kennedy Band** On The Wall 0161 832 6625  
**Cloud Nothings/Veronica Falls/Gold Teeth** Deaf Institute 0161 330 4019  
**The Divine Comedy** Academy 0161 832 1111  
**The Irrepressibles** Moho Live 0161 834 8180  
**Kid Adrift** Night And Day Café 0161 236 1822

**Wavves** Islington Mill 0871 230 1094  
**Winds Of Plague** Academy 3 0161 832 1111

**3 Daft Monkeys** Academy 2 0161 832 1111

**NEWCASTLE**  
**Boy Jumps Ship/Alex Butler** O2 Academy 0870 771 2000  
**Edwyn Collins** Cluny 0191 230 4474

**NORWICH**  
**Awaken Demons/The Eyes Of A Tralator** Marquee 01603 478374

**Job For A Cowboy** Waterfront 01603 632717

**NOTTINGHAM**  
**Bomb The Music Industry!** Maze 0115 947 5650

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**POOLE**  
**Levelers** Mr Kyps 01202 748945

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**Theophilus London/The Count & Sinden** University 0114 222 8777

**SOUTHAMPTON**  
**Fallsafe** Joiners 023 8022 5612

**Paul Gilbert** Brook 023 8055 5366

**YORK**  
**Danny & The Champions** Of The World Fibbers 01904 651250

**Dirty Weekend** Stereo 01904 612237



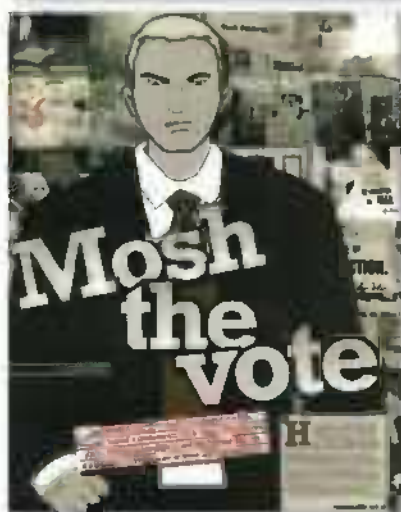
Wavves,  
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## THIS WEEK IN 2004

JOHN PEEL RIP, EMINEM BAITS BUSH AND RHCP SLATED



## SHADY HEALINGS

Peter Robinson writes about Eminem's track 'Mosh' and its Bush-baiting video. "By 'leaking' the most controversial track of his new album days before the election, Eminem is seen as being more dangerous than ever before," runs the piece. "Which, if you're Eminem, is rather handy if you're worried about people thinking you've lost your edge. US elections are won or lost on the narrowest of margins. 'Mosh' tried to change the course of history."

## BLACKPOOL WHITE

The White Stripes' live DVD *Under Blackpool Lights* is reviewed. It's noted that, despite the possibilities of DVD as a format, there's "an almost stubborn refusal to embrace modern technology at all". Ultimately though, NME's Julian Marshall is won round by the performance. "Don't expect this to be a replica of the gig you watched. But as a moment in time, showcasing the sheer power and energy of their music, it's perfection."

## 'BYE TO A HERO

The Tuesday before this week's NME comes out, it's announced that John Peel has died of a heart attack. He was 65. Within minutes of the news, shock spreads among music fans, bands and his colleagues. It's therefore appropriate that this issue pays tribute to what is described as "his immeasurable impact on modern music"

The tributes are many. "He'd play one thing every show which would change how you thought about a style of music," says Thom Yorke; Paul McCartney describes him as "a great Liverpoolian guy, who I respected for his integrity"; Noel G. Damon Albarn, Tony Blair, Robert Plant, Jack White and many others all make similar testimonies. There are columns by Jarvis Cocker and Feargal Sharkey, two artists whose lives were altered by his support. And Steve Lamacq writes a piece about John's influence on his life. "He lived through successive rock'n'roll revolutions and got it right all the time," he writes. "There was no way anyone could repeat that. Peel just seemed indestructible. He was the one person you could rely on; he never really changed. You don't imagine national institutions not being there. I don't think we ever imagined the time that Peel wouldn't be there."

## ALSO IN THE ISSUE THAT WEEK

- Le Tigre - whose Kathleen Hanna once told Kurt Cobain that he smelt like teen spirit - are featured. "People are afraid of sincerity in all its forms," they say
- A live review of the tour on which Ian Brown first reintroduces Roses songs into his set is described as "the best gig ever!"
- There's an advert for Manic Street Preachers' tour in support of their 'Lifeblood' album. Support on all dates is to be provided by Razorlight

• Sam from Hope Of The States calls the Red Hot Chili Peppers "an abomination of a band"

• Britney Spears' 'Greatest Hits: My Perogative' is awarded a mere 6 out of 10. "Is this what happens when the girl that made a career out of giving herself away discovers that there's nothing left to give?" writes Louis Pattison

NME

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# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford



## A BAG OF NME SWAG



### CLUES ACROSS

- 1 Strictly in agreement with each move made to come dancing with The Bees (5-5-1-3)  
 9 This borders on being music from Maximo Park's Paul Smith (7)  
 11+10A He lets Cure do remix of new Plan B single (3-7)  
 12+24D Then a dance, perhaps, with US band who went 'On The Road Again' in the '60s (6-4)  
 14+20D No charge for flights on the back of this Lymyrd Skymyrd classic (4-4)  
 15 Extra from the 1969 film with Pink Floyd soundtrack (4)  
 16 It had just dawned on Wyckd Jean and Bono to perform together (3-3)  
 19 Clinic chewed this over and may have blown it (9)  
 21 A bit hellish finding member of Bad Seeds for Nick Cave (5)  
 22 Queens Of The Stone Age album 'Songs For The' (4)  
 24+25A Paul Weller box-set album is for the charts (3-6)  
 27 Only a turn to the right for Pigeon Detectives' drummer (6)  
 29+7D We're very active, and in the same manner it's Darker My Love (5-2-3-3)  
 31 So make wrong move for Bloc Party member (6)  
 32 Album tracks '... Panic' by Oasis or 'Belsen Was A...' by The Sex Pistols (3)  
 33+6D Keep being ill when hearing this Cramps' album (4-4)

### CLUES DOWN

- 2 UK band formed in 1990 who faced lawsuits from US record label of similar name (5)  
 3 Actors in a remake of all-female post-punk band (9)  
 4 The Eels were going over to '... House' in 1997 (6)  
 5 (See 8 down)  
 6 (See 33 across)  
 7 (See 29 across)  
 8+5D American who took 'The Hard Way' along 'Copperhead Road' and left at 'Exit 0' (5 5)  
 9 "So I'm on BBC2 now, telling Terry Wogan how I made it", 2004 (7)  
 13 Group that had 1988 hit with 'We Call It Aciied' (1-3)  
 14+23D XL label band whose self-titled debut album

- was nominated for the 2009 Mercury Prize (8 5)  
 17 Light wind blowing around for The Troggs (4-5)  
 18 Half of the lunatics start new band following break up of Galaxie 500 (4)  
 19 "So you can keep my ... CD, I'm going home" - which perhaps might leave Reverend & The Makers without '13' (4)  
 20 (See 14 across)  
 23 (See 14 down)  
 24 (See 12 across)  
 25 The newspapers have named a Paul McCartney album (5)  
 26 Voted Best New Band at the 2008 NME Awards (5)  
 28 US all-girl group whose current album is the Mark Ronson produced 'Release Me' (4)  
 30 "Whatever happened to our love, I wish I understood/it used to be so nice, it used to be so good", 1975 (1-1-1)

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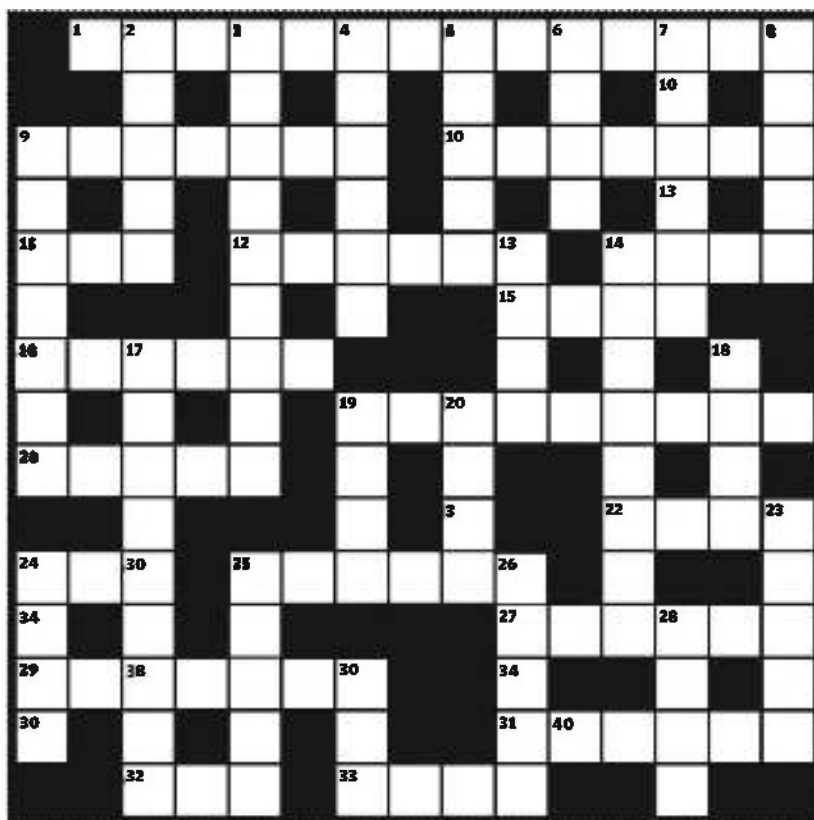
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### OCTOBER 9 ANSWERS

**ACROSS**  
 1 The Morning After, 9 Flamingo, 10+22D Darker My Love, 12+16D Trash Can Sinatras, 13+24A One Horse Town, 15+28D He's So Fine, 17 Ra, 19 Cope, 20 Rank, 21 Demo, 23 Stem, 26 Valli, 28 Fur, 29 Otis, 31+29D No Sell Out, 32 Time.

**DOWN**  
 2+25D Holes In The Wall, 3 Mammoth, 4 Rented Rooms, 5+30A I Don't Love You, 6 Godfathers, 7 Forth, 8 Elevator, 14 Everest, 18 Amen, 21+11A Devil's Spoke, 27 Ivy.



## SEVEN INCH STORIES BY PHILLIP MARSDEN





# FANMAIL

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

Edited by Martin Robinson



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## CALL KANYE COOL?!

From: Rachael Krishna  
To: NME

All I can ask is was there a problem with the drinking water in the NME offices when you compiled this year's Cool List (NME, October 23)? Kanye West... Number Three... are you fucking kidding me? No man, none can redeem himself from an album succession such as 'Graduation' and '808s & Heartbreak' then diamond encrust his lower teeth with the excuse that "they were cooler". Bloody hell NME, were you too dazzled by the reflection off those paradigms of twattishness that you mistakenly placed him at NUMBER THREE, above the God that is Simon Neil. Also, where's River Cuomo? Were you at Reading and Leeds 2010? Have you heard Weezer's new album? I do hope you have recovered from the horrifying disease that plagued you so recently and that, next year, coolness will be restored.

### NME's response...

From: NME

To: Rachael Krishna  
The disease is terminal, so you should be ashamed of yourself. But what have you got against Kanye? He's what every rock star should be: a swaggering more-is-more megalomaniac. He's Lou Reed with a diamond

habit. As for Simon Neil, well, he's actually Moses, as played by Charlton Heston in *The Ten Commandments*. Fact - MR

From: Rachael Krishna  
To: NME  
You cannot deem someone who makes such messy and

indulgent use of Auto-Tune as Kanye a rock star. At his concerts he was barely able to perform due to such reliance on the tool. A rockstar's voice should shake stadiums to their cores, rather than leave audiences twiddling their thumbs. Kanye is nothing

but a ringmaster of gimmicks. Speaking of which, Simon Neil will soon be able to fire thunderbolts and have a Shetland pony with wings.

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

## DEEZY LOVERS

From: Sid Dunbar

To: NME

I agree with most of your Cool List apart from two, Kanye West, obviously, and Darwin Deez. Darwin is someone that my dear old granny, in the quaint, old-timey parlance of her youth, would describe as 'a cunt'. He looks like a minor background character in *Nathan Barley*, and is the reason why scientists spent so long and so much money in their labs creating bullying. His tunes are pretty good, though.

From: NME

To: Sid Dunbar

Nah, Darwin seems sweet, and it's weird how absolutely obsessed people are by the way he looks. I think that says more about this shallow generation than it does about him... However, I've managed to narrow down 'what he looks like' to three:  
1) Elastic man impersonating Freddie Mercury  
2) A shy flasher disguised as a children's entertainer  
3) A praying mantis gym instructor trying to dress like Russell Brand from memory, having only seen Russell Brand once, a few years ago - MR

From: James Kilpin

To: NME

After seeing Darwin Deez in Oxford the other night (Oct 23) I would just like to say how refreshing it is to see a musician who's so down-to-earth and so grateful for all his fans and the situation that he's suddenly found himself in. We found Mr Deez at the back of the venue selling his own merchandise and chatting to his fans, having just been standing among the crowd having a good natter. At the

end of his set (which included an unexpected but brilliant rap section, as well as his incredible dancing) he walked offstage, out into the crowd, high-fiving everyone as he went and led us all to the back to sign anything we wanted, which he did for at least half an hour after the end of the show. My favourite moment of the night, though, goes to Darwin telling the crowd how: "In a list of the 50 coolest crowds, I'd put you Number 10. But don't let it get to your head."

From: NME

To: James Kilpin

I've actually got more:  
4) John Rambo's pimp  
5) A marmalade dealer  
6) Cher and Meat Loaf's son  
7) A child's stickman drawing of Kevin Keegan come to life  
8) Bertie Bassett made human  
9) A Peperami rolled in wool  
10) My dad's hairy index finger with a face drawn on it - MR

## KINGS COP

From: Sam Williamson

To: NME

So I've just listened to the new Kings Of Leon album five times through, and while I appreciate the fact that they've made slight progress, for me, it's in the wrong direction. I was sat there listening to the songs as I stared blankly at a wall, and suddenly it clicked, the reason the Kings have lost their mojo. The green stuff. They basically based their first two albums on the stuff - so guys hear me out, ditch the neat hair and spark up. It helps. How do you think I wrote this letter?

From: NME

To: Sam Williamson

I think only if they rolled up



all the weed in Europe inside the Wembley turf and smoked the resultant 130ft-joint from a rope ladder dangling from a helicopter, and then jumped cackling to their doom, only to be saved by the claws of some penitent pigeons, I think only in that scenario could I muster even a glimmer of interest in their future activities - MR

## SCOTCHED COOL

From: Andrew Kilgour  
To: NME

I have no idea what 'LS' is blathering on about for the most part of his piece on Jonathan Everything (NME, Cool List No. 25, October 23), but if I'm not mistaken, the young man in question is tucking into a Scotch egg in the picture. For the love of Pete, if that isn't the very definition of cool, I have no idea what is; clearly you've done him an injustice placing him so far down the list. Perhaps we could have another list comprising of cutting-edge musicians snacking on cutting-edge buffet items?

From: NME  
To: Andrew Kilgour  
See Everything Everything's debut album? The entire thing is about that. What do you think 'MY KZ, UR BF' stands for? Yeah: 'My, it's crazy how tasty your buffet is' - MR

## EVEN MORE COOL LIST

From: Mischa Frankl-Duval  
To: NME

Having a look through your annual Cool List (and its online equivalent) I noticed two alumni from my school, UCS in Camden, Danny Blumberg of Yuck (#57) and Jack Steadman of Bombay Bicycle Club (amazingly flying high at #22). If two of our former pupils are THIS cool, have we finally deposed the south London twats of the Elliot School (Hot Chip/Burial/Four Tet/xx/any other bleepy electro-indie ponces you care to mention who nobody actually likes) as the coolest school in all the land?

From: NME  
To: Mischa Frankl-Duval  
I'm not sure yet. Is there anything else cool about your school that might seal it? -MR



## STALKER

From: Counting To Zero  
To: NME  
"This is me with Ethan Kath from Crystal Castles after their Leeds Met show on Oct 23. He was a nice guy."

From: Mischa Frankl-Duval  
To: NME  
We've still got the best young music scene around - NME favourites Pull In Emergency are still at UCS, as are Lo-Fi Culture Scene, and those are only the big names. Second Impression get more plays on MySpace than Arctic Monkeys for Pete's sake! The Strokes played their secret London gig five minutes from our school! We were the first school ever to accept pupils regardless of their religion. Hugh Dennis went here. WE HAVE BEEHIVES! Surely that's enough?!

From: NME  
To: Mischa Frankl-Duval  
Hang on - beehives?! Is your school posh then? If so, it doesn't count - MR

From: Mischa Frankl-Duval  
To: NME  
Would a 'posh' school count instrumental World War One tactician Major General Sir Ernest Dunlop Swinton (KBE, CB, DSO) among its former pupils? It WOULD?! Never mind...

## YOU'VE GOT TO LOVE THE COOL LIST...

From: Fay Watsons  
To: NME  
Browsing through NME's Cool List 2010 I stopped short when coming across Willow Smith (#33). Cool though she may be, having already kickstarted both a film career and a music career, doesn't anyone else think nine years old is a little to young for all this? Especially seeing as a glittering career was almost certainly on the horizon for Willow, having been quite literally born into the A-list. I just wish she'd waited a bit longer for fame and enjoyed

## NOEL, GROUPIES AND ME - OASIS' TONY MCCARROLL SPEAKS

Former Oasis drummer Tony McCarroll is to release his book *The Truth* on November 20. Originally, he was gonna call it *Oasis: The Truth*, *The Noel Truth*, *Is Nothing Like The Truth*, which should give you a hint as to who the book is levelled at. Most scarring for Noel are the accusations that he "acquired much of his early songwriting catalogue from other bands" (and we're not just talking T.Rex and Lennon here). But the book also features more light-hearted anecdotes, including the appearance of a notorious New York groupie. There's no doubt it will be devoured by fans, but whether you choose to believe what you read or not is an entirely different matter. Read Matt Wilkinson's blog in full on NME.COM/blogs now



### Best of the responses...

He's running out of money and Oasis is the only thing he can live up to... hence the book and the hype...  
Alfred

As if Noel cares about bad press. Especially from someone he sacked. Nobody ever listens to the

sad employee bitchin' 'bout his boss.  
Nastymash

Nothing new here. It's not a secret that Noel didn't completely write 'Whatever' (sued), 'Rockin' Chair' (credits Chris Griffiths), and 'Columbia' (I've actually

read that Liam came up with the lyrics for that one).  
Daniel

It's fair play to him if he's got truthful stuff to say. Everybody's got their side of the story - let him tell his. Course, Noel fans will all be on here defending the cause

to the death, no matter what he says.  
Ringo

This book is different class, loved it from start to finish - get an education on Oasis. Top read and funny as fuck, go on bigun!!!  
Paul

being a child. Maybe I'm just bitter she's more famous at nine than any of us could really ever hope for.

From: NME  
To: Fay Watsons  
Nah, it never did Michael Jackson any harm - MR

## BLUNT, AND TO THE POINT

From: Ffion Davies  
To: NME  
James Blunt; "less of a tosspot than you'd imagine". Really, NME? He's no comedian, and I'm not sold on this one.

From: NME  
To: Ffion Davies  
11) Ming the Merciless at Woodstock  
12) David Blaine's chef  
13) The View stood on each other's shoulders with Kyle on the top  
14) A scouse Stephen Merchant  
15) The poster boy for a vegan online dating service

16) A really nice serial killer who you don't mind being killed by, because he's just so nice  
17) A robot escape pod for gerbils trapped in an animal experimentation lab  
18) Nick Cave on a raisin-only diet  
19) A cop working undercover in Greenwich Village in the '70s  
20) Lord of the Meerkats - MR



## STALKER

From: James  
To: NME  
"Here I am posing with Dev Hynes and Akiko Comaneci in Camden."

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## KELLY JONES STEREOPHONICS

### QUESTION 1

Name the band you shared practice space with at Cwmaman Youth Club from 1992-1996?

"Fuck me! Dunno!"

**Wrong. Imodium**

"Good name! Me and Stuart [Cable, original Stereophonics drummer] were in a band called Zephyr. He joined a glam rock band called King Catwalk, I was in a band called Silent Runner. We got back together as Tragic Love Company, played as The Applejacks and The Monophonics. We were called Still Born Lambs for a bit, finally Stereophonics."



### QUESTION 2

What song did you perform on Strictly Come Dancing in 2008?

"'Handbags And Gladrags'. I said no about 10,000 times. I succumbed, met Bruce Forsyth and for my sins, did the show."

**Correct. Would you be a good contestant?**

"Um, no. I'd be a close second in crapness to Joe Calzaghe."

### QUESTION 3

Your 2001 single 'Mr Writer' was written in retaliation to what?

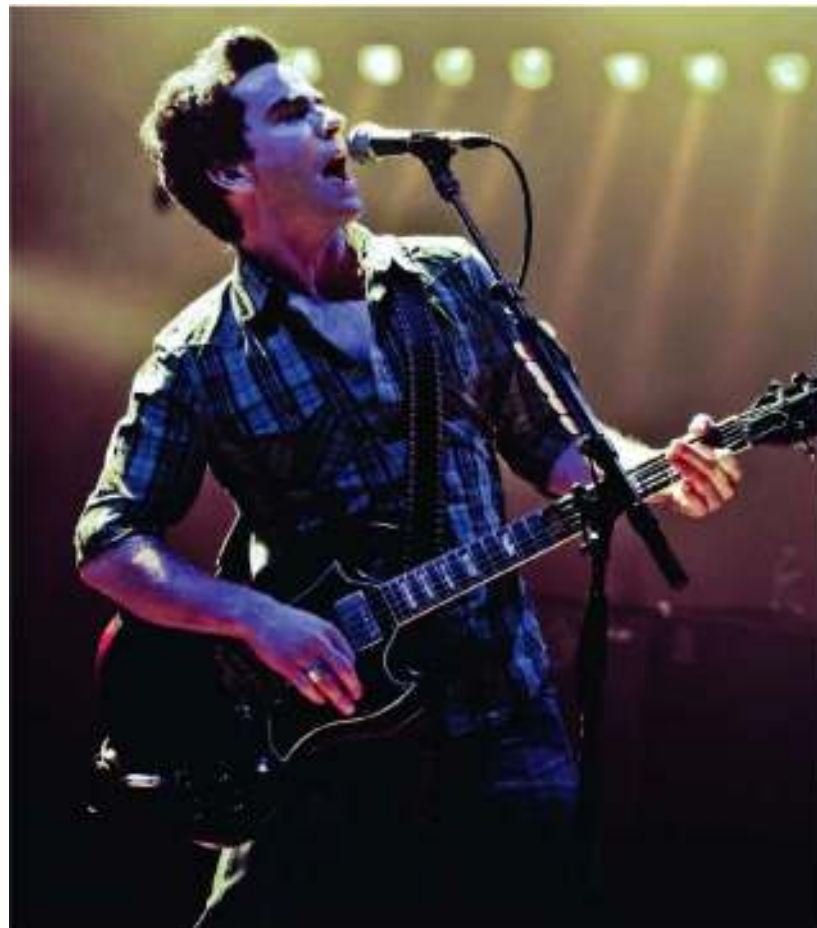
"Journalists. Our relationship with NME started favourably, we were on the front cover all the time. Then a few journalists came on the road, but wrote a different version of events and we got pissed off. In a gnarly mid-twenties way we wrote a narky song called 'Mr Writer', and things have been a bit frosty ever since!"

**Correct**

### QUESTION 4

Who once chatted up bassist Richard Jones' wife (both pictured right) thinking she was a dancer?

"Mick Jagger. We'd opened for them in Paris. That was a good day, we ate shepherd's pie and had a game of snooker with Keith Richards in his dressing room. Keith was drawing a map of Wales to show his daughters where the dragons lived, 'cos Richards is a Welsh name. Jagger came into the dressing room and said to Richard's wife (does impression), 'Are you a dancer?' We said, 'Mick, it's the fucking bass player's



wife.' He said, (does impression again) 'Sorry' and carried on chatting up everybody else."

**Correct**

### QUESTION 5

Name the 10 girls that make up the song titles on your 2007 debut solo album, 'Only The Names Have Been Changed'.

"'Suzy', 'Rosie', 'Jayne', 'Misty', 'Summer',

'Liberty'. There, half a point for that?"

**Half a point. Also, 'Katie', 'Violet', 'Emily', 'Jean'**

### QUESTION 6

Which Hollywood actress did you dare Feeder keyboard player Dean Deavall to chat up in the nude?

"Renée Zellweger. We were in Ireland and he went up, his chopper out and said, 'You complete me.' I never thought he'd do it!"

**Correct**

### QUESTION 7

What type of shoe bit you in the face during a gig in Singapore in May 2010?

"A flip-flop. I don't think it was out of malice. People throw stuff when they get excited. It just happened to hit the mic, which hit me in the fucking teeth. We gave the flip-flop back to the fellow and continued the show."

**Correct**



### QUESTION 8

Who claims he was the inspiration for Wayne and Coleen Rooney's son's name Kai after you introduced them?

"Kye [Sones] from Diagram Of The Heart has claimed responsibility, but I'm not entirely sure that's true."

**Correct. How was the Rooney's wedding?**

"I played the hangover party the next day. Wayne's been coming to our gigs since he was about 14. His missus asked me to do the wedding, they sent a private jet, a kickback of money and champagne and off we went! There were lots of scousers with beer bottles threatening us to sing more, so we did."

### QUESTION 9

You were voted sixth Sexiest Short Man by onepoll.com in January 2010. Name three other people in the Top 10.

"Clearly they don't know I'm 6 ft 2in!"

[Actually 5 ft 6in - Height Ed] (Thinks) Danny DeVito. Ricky Gervais? Tattoo from [70s US show] Fantasy Island? Al Pacino? Javier [Weyler], the [Stereophonics] drummer?"

**Wrong. Tom Cruise, Richard Hammond, Jamie Cullum, Lewis Hamilton, Mark Owen, James McAvoy, Michael Owen, Declan Donnelly, Robert Carlyle**

### QUESTION 10

Can you spell: Llanfairpwllgwyngyllgerychwyrndrobwllllantysiliogogoch?

"Two 'L's at the beginning. 'Goch' at the end. All it means is, 'the train station next to the phone box' I think they just made it up to piss off the English!"

**Wrong. It actually translates as "The church of St Mary in the hollow of white hazel trees near the rapid whirlpool by St Tysilio's of the red cave".**

**Total Score**  
**6.5/10**

"That's OK. I've got a good long-term memory. I'll remember what happened yesterday in about 10 years' time. Ha!"



*Coming Next Week*

OUT  
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# NANANANA NANA, ETC

MY CHEMICAL ROMANCE... GOODBYE EMO, HELLO DAY-GLO



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