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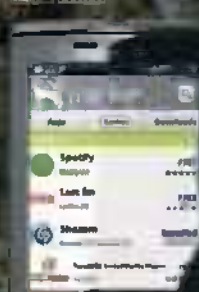
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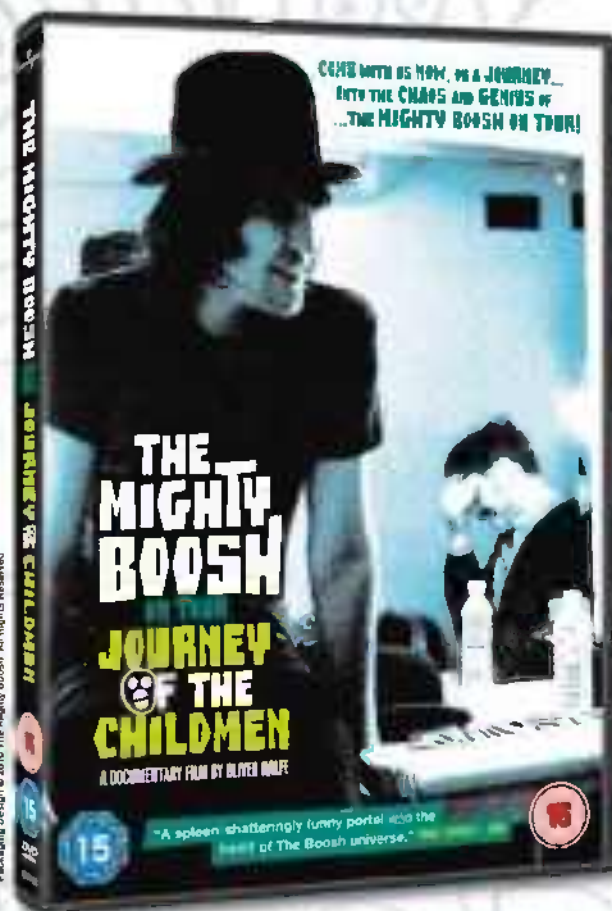
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ON REPEAT

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



TRACK
OF
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WEEK

WHITE LIES

Bigger Than Us

Tap a keg, tear open your shirt and rig a limbo pole – fun party guys White Lies are back with more tales of ineffable gloom, sung in a manner that's more stern and baritone than Brian Blessed belly-aching about spending cuts into a wind sock. On their new album 'Ritual', White Lies have taken a similar path to Editors on 'In This Light And On This Evening', basically evolving from Joy Division to New Order, bringing the synths

to the fore (there's also some DJ scratching on the opening track, which calls to mind nu-metal rather than New Order, but we'll not dwell on that).

Predictably it's stuffed with hooks the size of ice-

hockey rinks – and lead single 'Bigger Than Us' is the kind of song you make when your debut album sold almost a million copies and you've got a budget that could wipe out the national debt. It tells of ill-starred romance, and features tremolo guitar chords that challenge you not to use the adjective 'icy'.

The song also includes the opening line, "You took the tunnel route home/You've never taken that way with me before", which is categorically not – repeat NOT – a euphemism for bum sex, no matter what my perverted NME colleagues say.

Luke Lewis, Deputy Editor, NME.COM

Watch the video exclusively at NME.COM now



NIKI & THE DOVE

Mother Protect

While we're stuck with Adeles and Duffys, Sweden repeatedly manages to pump out the most ridiculously brazen popstrels. And N&TD's Malin Dahlström (above) is no exception. Stern of voice and tribal of drum, Malin clasps eagles and lions to her feathery bosom in order to fully evoke the wumping, primal fury with which she's stalking her prey.

Susana Pearl, writer

On myspace.com/nikiandthedove now

PATRICK WOLF

Time Of My Life

Lock up your daughters! Lock up your sons! Lock up your horse! Hopeless romance has a returning hero. The lead single from his fifth album (out next May on Hideout), this is a quick-step ballad of strings and piano. Welcome back, Pat.

Mike Williams, Features Editor

On YouTube now

ZUN ZUN EGUI

Praise The Waterfall Pt 2

In the sea of strange, Bristol's Zun Zun Egui are about to release their second EP. This, the first song from it, thrashes a path through Congotronic rhythms using a space invader gun as a weapon, and ends up recalling French new wave goddess Lizzy Mercier Descloux partying with James Murphy. Praise be.

Laura Snapes, Assistant Reviews Editor

On myspace.com/zunzunegui now

FOXES IN FICTION/WEED

Teenage Dream (Katy Perry cover)

It doesn't take an *X Factor*-eulogising pop apologist to recognise 'Teenage Dream' as brilliant. Canadian wooze-merchant Warren Hildebrand with Will Anderson of lo-fi scuzzers Weed suck the punch out of Perry and leave it betwixt Atlas Sound and Memory Tapes.

Emily Mackay, Reviews Editor

On boyattractions.tumblr.com now

JESSIE J

Do It Like A Dude (Labrinth Remix)

It's been a while since the spectre of sheeny ragga-pop reared its head on British soil. Aswad's inane BBQ grins are no more: welcome Jessie J, a mutant hydra-beast gargling Shabba Ranks' goolies like gobstoppers, and here, lost amid a labyrinth of glitching stabs.

Jaimie Hodgson, New Music Editor

On the Radar blog now

RIHANNA AND EMINEM

Love The Way You Lie Pt 2

Much, much more stripped down than its predecessor, and led by Rihanna, part two offers the female perspective on this self-destructive relationship. This time, there's tenderness, even with Em, who is now saying: "Run out the room and I'll follow you like a lost puppy". Bless.

Hamish MacBain, Assistant Editor

On YouTube now

VERONICA FALLS

Right Side Of My Brain

A lo-fi, sexily unhinged nugget that'll get your id snarling. "Take your hands off me", it goes, sounding like the Velvets' 'What Goes On' filtered through 'Stutter' by Elastica. VF keep getting better.

Martin Robinson, Deputy Editor

On gorillavsbear.com now

RETRO/GRADE

Escape Sequence

New dance duo Retro/Grade combine '80s avant-pop with big beat. It sounds like the incidental music in the film *Heathers* as re-recorded by Yello.

Dan Lawrence, writer

On popjustice.com now



DAFT PUNK

Derezzed

You wait half a decade for the French robot men to recharge, then they reboot and fire out a whole soundtrack. With its churning rift and soaring keys, it seems Daft Punk are blasting the new *Tron* film straight to the apocalypse's dancefloor. Tense yet hypnotic, the disco at the end of time has a new anthem.

Paul Stokes, Associate Editor

Download from stereogum.com now

UPFRONT

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

Edited by Jamie Fullerton



L-R: Gem Archer, Chris Sharrock, Andy Bell, Ulan Gallagher

BEADY EYE FINALLY 'BRING THE LIGHT'

Last week Liam Gallagher's post-Oasis band released their first song, as a free download. We look at what the new track means for Beady Eye and how fans and the wider music world have responded

MAIN EVENT

Since autumn 2009, when Liam Gallagher announced he was starting a new band following Oasis' split that summer, we've been looking forward to the point where the Beady Eye concept became more to the public than interviews about £245 parkas and repeated unfulfilled promises of gigs "in the next couple of months". And now, *finally*, the point where it becomes about notes, chords, larynxes and guitars has arrived. Well, not really guitars, this time, actually – it's more about piano. And so what of Liam's first post-Oasis single? Well, 'Bring The Light' is fun and honky-tonk piano-led, Jerry Lee Lewis-ish, and aiming for the Stonies bar-room boogie of mid-'90s Primal Scream with a... well, need we go on? You've clearly heard it already, judging by the enormous digital stampede towards Beadyeyemusic.co.uk last week when it was released (Wednesday, November 10). So huge



was the rush to listen to it in fact, that many fans couldn't get the download to work as the site croaked under weight of sheer demand. The song was also out on seven-inch vinyl, with a B-side cover of World Of Twist's 'Sons Of The Stage' (see story below). Copies were limited to 4,000 – yes, it's sold out.

That Wednesday morning was fun, the country having a rare collective listening experience again. We're stuck in a musical culture where, due to leaks and beyond, album and single releases become less and less of an event with

haven't seen for aeons.

And the music? Promisingly, although he's shamelessly hitting the solo-era Lennon vocal pedal so hard his desert boots are fraying at the sole, Liam's voice – even though at the end of touring last year sounding as battered and weathered as his relationship with Noel at the time – this time around sounds silky-smooth and replenished for Beady Eye.

But vastly, *vastly* most important is the fact that 'Bring The Light' is just about as different from Oasis' default setting

as it needed to be to begin to quell assumptions that Beady Eye are going to be anything other than an ink-running-out Xerox of the original. OK, so far it's just one song, yes, but three

and a half minutes into their career, Beady Eye have just about done enough to ensure that the nation's pupils are still trained on them – even if it's not because they've written the next 'Champagne Supernova' quite yet. The album's already recorded, and it's due to come out in early 2011...

Beady Eye have just about done enough to ensure that the nation's pupils are still trained on them

the printing of each record label release schedule. But with the Oasis-following thousands, Gallagher fans and anyone else with a passing interest in the biggest British rock band of the past two decades all heading to the website at roam last week, this was an 'event' single release the likes of which we



World Of Twist (l-r): Nick Sanderson, Gordon King, Tony Ogden, Adge

to me, one of the fucking bestest bands in Manchester."

For a brief time, many people thought the same about World Of Twist. They were signed at the tail end of Madchester, and their debut single 'The Storm', plus their re-working of the Stones' 'She's A Rainbow' (one of the last ever Martin Hannett productions) are as good psych-baggy nuggets as any

from that era. Their debut album, 1991's 'Quality Street', though, fell foul of over-production – a common problem for bands of this era. In the words of late singer Tony Ogden (who died in July 2006): "We spent £250,000 making an album with the smallest bollocks in pop history." They imploded during the making of the follow-up, and were never to be heard from again.

ON THE FLIPSIDE...

The B-side is a World Of Twist cover – but just who are they?

Gallagher relations with '80s Sheffield/Manchester band World Of Twist – and this song in particular – go back a long way. 'Sons Of The Stage' was reputedly considered as a name for what eventually became Oasis. The song was used as an intro tape for the band at many gigs; the 2001 'Noise & Confusion' tour was named after the hook line.

Go back to the first ever 'lost' interview with Noel in 1991 when he was still an Inspiral Carpets roadie, and asked if he is going to stay working with the band, he replies: "Nah... I'm gonna work for World Of Twist. They're a top band. Fucking mega, mega, mega band. No-one could do what World Of Twist do, except World Of Twist. They are

THE BANDS' AND FANS' VERDICTS

Here are some opinions on 'Bring The Light', from fans venting on NME.COM, musicians and the man who signed Oasis...



ALAN MCGEE: "I was reading negative things on the Internet. Paul [Gallagher] told me they've got four or five big tunes on the album,

it's a fucking free download, it's too early to fucking say. Think of the talent, Gem, Sharrock, Liam, the best frontman there's ever been, and Andy Bell, one of the best guitarists, up there with Jimmy Page. How can that be a bad band?"

PSJ3809, NME.COM USER: "Huge Oasis fan, but at the moment very disappointed. That 20-second clip on the website sounded great (listen at NME.COM/artists/beady-eye), but this 'Great Balls Of Fire' copy... Liam can't win – if it sounds like an Oasis song he'll get slated, if it sounds different ('50s-ish) he'll get slated as well. Disappointed, need to hear another tune. Sounds like a 'Meaning Of Soul' filler song, sadly."



KYLE FALCONER, THE VIEW: "I like the sound, I like the production. Lyrically it's what Noel stayed away from, 'Baby come on'. But I like that vocal effect. If you see that at a gig you're going to be dancing. I was quite surprised by it, but I really like the chord change. I'm always going to be interested as I'm a massive Oasis fan. I'll end up loving it and learning every lyric."

STEUPH, NME.COM USER: "I expected the full version of the stuff on the teaser and they pull a Jerry Lee Lewis thing. It sounds fresh. It may cross the 'Be Here Now' line of stretching the end but... it's everything I expected, and at the same time, quite surprising. I didn't expect the first Beady Eye material to be piano-based, with soulful backing vocals."



MATT WHITEHOUSE, THE HEARTBREAKS, MUSICAL MANCHESTER RESIDENT: "It's a mix of 'White Album'-era Beatles, Status Quo and a dead horse being flogged. I don't think it offers much, but has more ardour in the vocals than most Oasis records of the last decade and is better than almost anything in the Top 40 right now."

MATT SQUIRES, NME.COM USER: "I think shows the band has promise. No, it's not original, but it doesn't have to be. It's good old-fashioned rock'n'roll which gets your foot tapping and reaching for the nearest bottle of whiskey."

Join the 'Bring The Light' debate at NME.COM/artists/beady-eye

CHAPEL CLUB GO BACK TO THEIR FUTURE

Band releasing "post-album" songs before their debut's actually out

Bookish pop dramatists Chapel Club are soon to be releasing an EP of new material that was recorded after their debut album... which isn't even out yet itself.

And slightly perturbing for those anticipating the album from the noir-clad somberists, they say they've already "moved on" from the songs that make up the record – still not out for another two months.

"The album, bar one song, is made up of material that we wrote before we even played our first gig or signed our deal," Lewis Bowman tells us. "We recorded very quickly after we got signed, but then it didn't come out. I thought it was great then, but six months later, I've moved on! But some of my favourite songs on the album haven't been singles, so people are yet

to hear the recorded versions."

Meanwhile, the band's 'Wintering EP' will be out on 12-inch and available to buy at their show at Salford's St Philip's Church on December 9, but check NME.COM in the coming weeks for an exclusive listening stream. "The 12-inch

is going to be four new tracks – 'Roads', 'Telluride', 'Bodies' and 'Widows' – with the new post-album sound," Lewis explains, clearly not confused by the fact that they've got a "post album"

"We recorded our album very quickly – I've moved on!"

LEWIS BOWMAN

sound at their "pre-album" stage.

And this new sound? "It's a laid back, sparse, spacious vibe," he explained. "It's a lot more groove-based. That sounds awful, but it's more soulful. 'Widows' is eight minutes long, and it's inspired by 'Tusk'-era Fleetwood Mac."

New eras before the debut even comes out? Told you Chapel Club were dramatic.



Outtattime: note how Chapel Club's Lewis Bowman doesn't wear a watch

ANDY WILSHIRE, GETTY



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A VERY ROTTEN CHRISTMAS

£449 for a chance to Skype Lydon? Festive cash-in season reaches a new low

It's creeping towards Christmas again and in the music world that can only mean one thing.

Yep, pointless compilation albums and reissues released that no-one needs – labels attempting to milk music fans of the little cash they have left in this double-dipper recession, or whatever it's called. But this year the shamelessness levels have been bolstered further somewhat, thanks to one particular individual, Mr John Lydon.

John has cranked the retailing ante up something ahem, rotten, by hiding 100 "golden tickets" in his new coffee table book, *Mr Rotten's Scrapbook* – of which only 750 will be made. Each winner of a golden ticket will get 10 minutes of Skype time with the Sex Pistol himself. The cost of the book? £449. OK, or a pre-order price of £379.

We're staring at our stockings in anticipation. Meanwhile, here are a few other ludicrously-

priced potential rock stocking-fillers we've spied.

- Earlier this year Gang Of Four flogged vials of their own blood as part of a £45 box-set
- Famous for selling Kiss Kaskers (see pic), Gene Simmons' cash-rockers also flog Kiss wine sets (two bottles) for £85
- Jack White's selling White Stripes record players for £310 (although he's said new Stripes sessions could be on the cards soon, so we'll forgive him)

• Got a spare £200? Then you can buy a Florence + The Machine 'Chest', containing her 'Lungs' album and some letters

• Wu Lyf were hawking vinyl singles for £20 earlier this year – they came with a cheap drying-up cloth thing with logo imprint (still kind of cool, actually, we bought them)



John Lydon: You could talk to this man online

NEWS ROUNDUP

MCR TAKE OVER NME TV

My Chemical Romance videos are taking over NME TV this weekend (November 20-21) like a big red hair-dyed rash of brilliant noise. There'll be an MCR Top 10, a head-to-head with Green Day show and more.

Watch on Sky channel 382 and see NME.COM/nmetv for more.



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STUDENT RIOT GOIN' ON

Last week 50,000 people protested against the abolition of the cap on student top-up fees. After years of apathy, this was the biggest student demo in over a decade

BEHIND THE SCENES

Wednesday November 10, 2010, around midday. Marching down Millbank in London, some 200 students protesting the abolition of the cap on top-up fees found their

way into the Conservative Campaign Headquarters offices at Millbank Tower.

After dashing past receptionists and security, many were content to sit-in in the atrium. The most militant among the crowd threw a fire extinguisher from the top (see box, right).

The police were barracked by the PM for being inadequately prepared. NUS organisers sailed close to the wind with their posturing rhetoric and inability to control the whirlwind they'd unleashed, making them look out of their depth. But bracketing the small matter of David Cameron's glaziers, and bar the inexcusable incidents of violence, the protest was a success – the largest student rally since 1998, the year Labour introduced top-up fees.

From the general upsurge in squatting to the direct occupation parties held in Mayfair and Holborn, 2010 seems to have been a watershed for direct action. This, after years of the country's youth being told they were an apathetic Generation Y, hash'n'Xbox crowd of atomised self-interested utility-maximisers.

It seems people are rediscovering working together. Blame a constant diet of social media for making us all able to clusterfuck each other. Blame the arrival of what successive, equally blank generations have always bemoaned lacking "something worth caring about". Blame improved deodorants. Whatever, something's happening.



WORDS: GAVIN HAYNES PHOTOS: HENRY LANGSTON

NICKI MINAJ

Pink FRIDAY

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"The Scariest Artist on the Planet Right Now" Kanye West



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Broken glass and direct confrontation at the Tory's Millbank HQ in central London, where a minority of the 50,000 protestors peeled away from the main group before storming and occupying the lobby



THE VIEW FROM INSIDE TORY HQ

Wolverhampton University student and *Viceland.com/uk* writer and photographer Henry Langston explains what went on when the Tory HQ was breached by student protestors

Once I arrived I saw the usual placards: 'Fuck the cuts', 'Cameron put the N in cuts' and 'Nick Clegg you snake', but the size of the crowd was overwhelming. The crowd moved past parliament without any trouble but once the head of the line got to Millbank Tower, the Tory Party HQ, they smelt blood. They overpowered the security guards and rushed inside the lobby, then police sealed the entrance.

Once inside, the protestors set off some flares and trashed the place. Police turned up and tried to regain control of the lobby but were thrown back.

After 20 minutes, the protestors were given the option to leave and did so quickly. Eventually, another wave of protestors got back inside, using a flat-screen TV as a battering ram on the huge windows. Over the next 10 minutes, another two waves of protestors got inside and continued to smash the other windows with sofas until the police left the lobby.

A party atmosphere evolved and everyone

started dancing around a makeshift sound system in a wheelie bin. The fire exit was forced open and everyone moved upstairs through the offices stealing projectors, smashing windows, setting off all the fire hoses, eventually getting on to the roof. Once on the roof some prick thought it would be a good idea to throw a fire extinguisher from the roof. What a dickhead. It's things like that which erode the public's sympathy for a worthy cause. I hope they catch him.

With reports of riot police moving into the building, the protestors' resolve crumbled and the majority escaped down the fire exit. Back outside the riot police were kicking the shit out of anyone trying to get in, though some protestors broke into the basement and found the car park and happily smashed as many car windows as they possibly could. By about four, it was dying down after an extra 150 police in full riot gear were sent in to disperse the crowds.

Will direct action and civil disobedience work? Let's hope so - it worked with the Poll Tax.



SPEED DIAL CHRISTOPHER OWENS

Girls are back with a new mini-album. But, their mainman explains, there's a 'proper' album in the offing too, as well as a new R&B slant

Your mini-album is out soon – is there a big wait until the proper album now?

Christopher: "Not at all. We're actually going to be recording the next album as soon as possible. We only have one little trip left – to Australia – and then we're done. The 'Broken Dreams Club' record is sort of a bonus album. We just wanted to put it out quickly and move straight into recording the next album."

You're not going to tour it at all?
"That's right. It's kind of annoying – we're getting offers to play, like, every week, but we're drawing a line after this year ends. The shows in Australia are in December and after that we've got Christmas, we decided it would be good to start the new year with a new record and not a new tour."

We've heard rumours you've amassed quite a cannon of songs.
"For the next album, we have. I think I've written about 80 songs in total. And we've already recorded around 20 of them previously, so that leaves another 60 to pick from for the next album. We just have to pick the ones we're happiest with, the ones that are most exciting."

It's all ready to go then?
"Yeah – the songs come very easily for me. It's kind of like a mood you just get into. I don't usually write on a guitar, I'll



just be singing with the melody. Usually I get it down into my iPhone."

Basically, you're that weird guy walking down the street singing gibberish to himself then...
"Tahahaha. I have been that weird guy, yeah. I try not to weird people out too much, though. But sometimes I have to just get it down because I will forget it, you know? And I honestly think these have the potential to be classic songs."

Are Girls settled as a band now? You've had more than just a few

is. If anything, that's a taster of what the next record will sound like. If you listen to 'Broken Dreams Club' you'll be able to tell where the next album's going. But saying that, I have a couple of songs that are really R&B-style too."

You don't strike us as a big R&B fan...

"Well, I can't really sing those ones because I don't feel like my voice is good in that way, but I'd like it if other people wanted to record and sing them. I actually think Beyoncé could cover them and rear them up. She'd make them great – she could totally do something!"

RHYTHM METHODS

This lot also 'went R&B'

WEEZER

Covered Toni Braxton's 'Un-Break My Heart' in 2005 – finally released this year

KLAXONS

Played 'Umbrella' with Rihanna at the 2008 Brit Awards – didn't stay in touch

RICHARD ASHCROFT

Enlisted a team of R&B heads to release 'United Nations Of Sound' this year. Probably didn't stay in touch either

Good to see you've still got lofty ambitions.

"I do! I'd be happy if anybody wanted to take a crack at recording our songs, I think that's nice. I would be totally happy for them to be used in such a way that they became more classic, or taken further than we could as a band, you know? It's like if you see a song in a movie or something, and somehow that song becomes bigger. That's the kind of songwriter I am – I want the songs to stay alive. It's sweet. Some kid that's bought the record now will have grandkids and they'll go through their old CD collection and stumble on us... what is this? I think that's cool."

line-up changes over the last couple of years, haven't you...

"The band that we've been playing with for about a year now is the band that recorded 'Broken Dreams Club' and, for the time being, that's the band. But you never know – somebody could always quit or something."

What's the sound of the new album likely to be?

"It's kind of what 'Broken Dreams Club'

See page 41 for our review of the 'Broken Dreams Club' mini-album

INTERVIEW: MATT WILKINSON



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PIECES OF ME JONATHAN HIGGS

Everything Everything's frontman is inspired by The Beatles, the First Lady and medieval visions of Hell

My first album

'SGT PEPPER'S LONELY HEARTS CLUB BAND' BY THE BEATLES

"I asked for it for my birthday. I remember waking up in a bunk bed at Chester Zoo and my mum gave me the tape. I loved it. It was the first thing I remember really wanting."

My first gig

OCEAN COLOUR SCENE IN NEWCASTLE

"My friend was a big fan of them. We were pretty naïve, though, as we didn't know what gigs were like. Some of us had seating and some were standing so we agreed to jump up and down when they played 'Sail On My Boat', but of course it was ridiculous by the time it got to that song."

The first song I fell in love with

'A DAY IN THE LIFE' BY THE BEATLES

"It's quite a scary song and it's quite weird. But there's something in it that moved me in a way no music had up to that point."

My favourite lyric

'ELECTRO-SHOCK BLUES' BY EELS

"The lyric is about a guy being in hospital and he's kind of fucked up. You don't know what's wrong with him. There's this amazing bit where he says, 'Another day, another day/ Not another day'. It's so concise. It lays you to waste when you first hear it."

The book that changed me

PERFUME BY PATRICK SÜSKIND

"It's about this guy who has no [personal] smell, but he has an incredible sense of smell, so he tries to steal other people's. It's about disconnection - I'd never experienced that in a book before. I tried to make 'Tin' on our album sound disconnected, like that book."

My favourite painting

THE GARDEN OF EARTHLY DELIGHTS BY HIERONYMUS BOSCH

"It's a triptych so you have creation on one side and then you have life, and then on the last one everyone dies. I've got the 'Hell' section of it on my wall at home above where I do all my work and it's just really amazing and creative."

My style icon

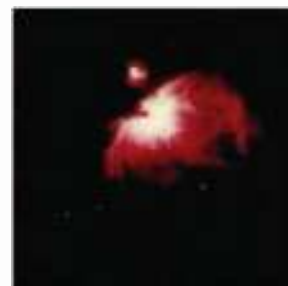
MICHELLE OBAMA

"She's got it down - she's never got a hair out of place."

My cult hero

PATRICK MOORE

"I think he's great. If you look back at old footage of him he's exactly the same - just a bit more sprightly. He's a really amazing guy."



My favourite film

ERASERHEAD

"I kind of see it in a trilogy, with a Japanese film called *Tetsuo*, and *Pi* by Darren Aronofsky. It's just so weird. The soundtrack is the most amazing thing about it."

My favourite place

HADRIAN'S WALL

"I grew up with it - it was pretty much in my garden. There's a lot of amazing things around where I live, but that's probably the most obvious sort of thing you can still see. It's amazing to walk along it and imagine what the hell used to go on there."

My favourite sleeve artwork

'TRANSMISSION' BY JOY DIVISION

"Anything Peter Saville's done I'll give the thumbs up to. The covers are so simple and to the point - direct and brilliant."



Clockwise from main image: Everything Everything, with Jonathan clambering up the wall; Joy Division's 'Transmission'; Michelle Obama with her husband; Ocean Colour Scene's Simon Fowler; Patrick Moore; Patrick Süskind's 'Perfume'; Eels' 'Electro-Shock Blues'

VERSUS

PETER ROBINSON Vs MARVIN HUMES

One of JLS on condoms and Pudsey bear shagging. Bet that's got your attention



FM

• Marvin used to work in property management

• He also used to be a DJ

• Imagine combining the two! Actually don't, it wouldn't really work

Hello, Marvin. Now, these JLS condoms you've done with Durex... For reasons I won't go into I've got a box of them here on my desk.

"Right."

Would you consider it off-putting if, imagine the scene, you're a young chap about to lose his virginity. The moment has finally come! And your girlfriend tenderly produces a condom WITH YOUR FACE ON IT. Would that, or would that not, kill the mood slightly?

"Well, firstly when you're about to have sex, you wouldn't usually have the box there, would you? You'd have it out of the box. Also, everyone thinks the condoms have our faces on and that's wrong, they're standard extra safe condoms. It's just the box that's got our faces on."

So it's not the condom that's important, it's the box it's in? "Yes. And it's all for a good cause, Peter. The money is going to charity."

Also, you've selflessly done the Children In Need single this year too. They need to sort that Pudsey Bear out. Tony The Tiger is a breakfast icon because he has moved with the times. Pudsey needs an overhaul.

"But he's an icon too. And he's older than me! Do you really think Tony has updated through the years? Do you really think that? Really?"

I also note with dismay that Pudsey now has a girlfriend! Called Blush. Disgusting.

"You really need to be discussing this with Terry Wogan."

Imagine Pudsey shagging Blush using a JLS condom.

"Oh dear."

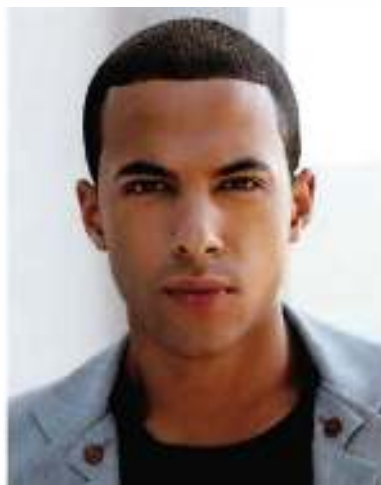
The recent firefighter strike made me wonder about what would happen if pop stars went on strike.

"It would be interesting, wouldn't it?"

Possibly. What issue would you strike over?

"Probably over the lack of seeing your friends and family. Because if there's one downside to what we do, it's that."

So imagine you're on strike. Who would have stood in for you in,



for example, this thrilling interview?

"I would probably get some footballers. I'd get Rio Ferdinand to take my spot – sort of tall, mixed-race guy. I would get Theo Walcott to take Aston's place. I would get Aaron Lennon to take JB's place and I would get Nani from Manchester United to take Ortse's place. And you would have four Premiership footballers singing 'Love You More'."

Don't footballers have legendarily awful taste in music?

"(Laughs) Well, actually, I know Rio and his brother Anton. I used to sing with Anton when he was younger and he's got a great voice and great taste in music, like me."

Yeah, that's nice, isn't it? What's your favourite Shakespeare play?

"Umm, honestly, I would say *Macbeth*."

Controversial.

"Because I think he was just a very, very, intense, intriguing individual character and hard to work out. I like *Julius Caesar* as well and obviously *Romeo And Juliet*, but that's the romantic in me coming out."

Who's your least favourite Shakespeare character?

"I'm getting a phone call, I'm going to have to wrap it up."

But your least favourite Shakespeare character, Marvin!

"I have to go sir, thank you very much for your time and your support, we very much appreciate it."

Thank you for the music, Marvin.

"(Laughs, hangs up)"

THIS WEEK'S TOP 20

THE NME CHART

- 1 CEE LO GREEN 'FUCK YOU' (RCA)
- 2 MY CHEMICAL ROMANCE 'RA NA NA...' (Capitol)
- 3 KINGS OF LEON 'RADIOACTIVE' (Capitol)
- 4 HURTS 'STAY' (Capitol)
- 5 MARK RONSON & THE BUSINESS INTL 'SOMEBODY TO LOVE ME' (Capitol)
- 6 NICKI MINAJ 'YOUR LOVE' (Capitol)
- 7 KINGS OF LEON 'PYRO' (Capitol)
- 8 MARK RONSON & THE BUSINESS INTL 'THE BIKE SONG' (Capitol)
- 9 KANYE WEST 'POWER' (RCA)
- 10 THE TING TINGS 'HANDS' (Capitol)
- 11 BRANDON FLOWERS 'ONLY THE YOUNG' (Mercury)
- 12 KID CUDI FT KANYE WEST 'CHASE ME' (Capitol)
- 13 FLORENCE + THE MACHINE 'HEAVY IN YOUR ARMS' (Island)
- 14 ARCADE FIRE 'READY TO START' (Sire)
- 15 MAMC STREET PREACHERS 'IT'S NOT WAR) JUST THE END OF LOVE' (Capitol)
- 16 SLEIGH BELLS 'INFINITY GUITARS' (Mercury)
- 17 FOALS 'BLUE BLOOD' (Jive)
- 18 WARPAINT 'UNDERTOW' (Arista)
- 19 PARAMORE 'PLAYING GOD' (Capitol)
- 20 GRIFF RHYS 'SHARK RIDER WATERS' (Capitol)

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NME.COM

Listen to the Top 40 and learn more about each artist online 7PM EVERY MONDAY AT WWW.NME.COM/CHART



NEW TO NME RADIO PLAYLIST

- BEADY EYE 'Bring The Light'
- THE VACCINES 'Wreckin' Bar'
- MORNING PARADE 'Under The Stars'
- THE NAKED & FAMOUS 'Punching In A Dream'
- UNDERWORLD 'Bird 1'

This NME Chart is compiled each week by hand from the sales of albums and singles in the UK through to the end of the week. It is not a list of the most popular music in the world, but a list of the most popular music in the UK. It is not a list of the most popular music in the world, but a list of the most popular music in the UK.

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

THE KNOCKS

The hipster Neptunes step out from behind the desk to rebirth the Superstar DJ

It's like that Miike Snow thing," says Ben, one half of The Knocks, a super-hip New York production outfit who are now trying to do "that Miike Snow thing" and become a band. "Andrew whatever-his-name-is is an amazing producer, but him being a frontman? It just didn't seem that natural to me."

But producers, by their nature, aren't natural. They represent all that is knowing and pre-meditated about music. Pop needs a division of labour: someone to go to award ceremonies wearing dresses made from aborted seal babies, and someone in the studio at 4am, twiddling a knob that will make the snare sound better on the radio. Isn't it always impossible for the guys who are part of the machine to become the artist?

"But we're not trying to be on magazine covers," Ben pleads. "We're more in the vein of guys like Fatboy Slim. He hasn't released shit in years, but he can headline festivals just standing on the stage playing his records. That's the lifestyle we want."

We're not sure if the world needs a new, or even an old, Fatboy Slim, but if anyone can switch from producers to pop stars it's

The Knocks. They've got the tunes: thrusting yet wistful dance-pop singles that, even on first listen, you're certain you've heard somewhere before. Having desk-jockeyed everyone from Rihanna and Flo Rida to Ellie Goulding and hppy new freak-crunk-pop kiddo RKO, they're the buzz new producers around. More importantly, they're shoe-ins for next year's Cool List. Painful nonchalance punctuates their answers. Even an innocent, "How was your weekend?" gains this shrugged response: "It started off in Paris, we were supposed to support Scissor Sisters but they got pulled so we ended up with a bunch of rock bands. Then DJ'd at this place that was just like the places we DJ in New York. Like a sceney, fashiony, super-exclusive thing with everyone chain-smoking inside. Then we were in Norway and we DJ'd on the biggest sound system in the country or someut. That was this morning."

This morning? It's midday and we're having coffec in London! "Yeah, I don't think we've been to sleep yet."

Oh yes, The Knocks will have no trouble acclimatising to life on the other side of the soundproof glass. *Sam Wolfson*

FRI

- The Knocks came to the interview wearing identical thick-rimmed glasses and beanies. Neither of them took their coats off

- They've done remixes for bloody everyone, including Ellie Goulding, Britney Spears and one for Maroon 5 that they were told to re-do because their first attempt was "too choppy"

- They told us to tell you that they came with supermodels hanging off their arms because they think that'll help them get laid

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The Buzz

The rundown of the music, clubs and people setting the blogosphere on fire this week



1

THE FIRST LOVES' COMEBACK GIG

As their romantic moniker might suggest, The First Loves take an *courant* approach to the classics, offering a swooning, New Romantic distillation of post-punk on tracks like 'Sweet Cliché' and 'Excess'. Unfortunately, just demos into their nascent career, the band has had to weather an event that would tear apart more established acts: in late September, Alex Ford, founding member and brother to frontman Christian, took his own life. After considerable soul-searching, the band decided to continue as a three-piece and will end their two-month hiatus with a gig at London's Old Blue Last on November 30. Ford's songs, which remain in The First Loves' setlist, may offer the most heartfelt, poignant tribute.



2 ZOO KID'S 'OUT GETTING RIBS'

Zoo Kid is the moniker 16-year-old Archy Marshall chooses for his forlorn and fantastical post-everything balladeering. The screw-faced redhead cites Kindness as his latest band crush, but he sounds more like Gene Vincent raised in southeast London, duetting with Wu Lyf's Ellery Roberts.



3 BIG DEAL

Not ones to bother themselves with any false modesty, Big Deal come right out with it on their new set of demos, spiking their narcotised folk with shards of feedback. The London duo, who just released 'Homework' on limited-edition hand-printed seven-inch, may be short of a percussionists, but the truth is they never miss a beat.



4 TV GIRL'S 'IF YOU WANT IT (YOU GOT IT)'

Southern Californians aren't known for their attention spans, but the soul-kissed serenade of 'If You Want It...' suggests a depth that belies its economy. Not a single song on their debut EP eclipses the three-minute mark, but TV Girl make every second count.



5 FANTASY ON REPEAT

What happens when two of the most finger-on-pulse labels around team up? The answer will be given on December 3, when Merok and Transparent, responsible for talent such as Salem and Washed Out, unveil Fantasy On Repeat, their monthly club night in London's Charlie Wright Bar, kicking off with a live set from US synth-raver Pictureplane.



BAND CRUSH

Faris Badwan, *The Horrors*

"Anika's a brilliant Geoff Barrow/Beak-produced Berlin-via-Bristol dub girl. She sounds like a politically-charged Nico fronting the New Age Steppers or ESG."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

TAQWACORE

Inspired by Michael Muhammad Knight's 2003 novel of the same name, Taqwacore is a highly political Islamic punk culture featuring bands like The Kominas, Vote Hezbollah and The Sagg Taqwacore Syndicate. The groups are seen to reject traditionalist interpretations of Islam.



BROTHER

MET BAR, LONDON

THURSDAY, NOVEMBER 4

CAUGHT LIVE

Dave Berry is sat ominously in a reserved booth in the Met Bar. Will it be the fate of Brother that, in a year's time, they'll be in there with Dave, and fellow geezers Tim Lovejoy and Dean Gaffney, all secretly hoping that one night Liam will come along and join them?

This is now the trap for any new laddie British band with a '90s guitar sound: to be adopted by the geezer celebs who want a piece of anything that vaguely resembles the Britpop glory years. Brother have only been around for about five minutes and *already* their gigs magnetise the twin enemies of rock'n'roll: models and TV presenters.

But don't pity Brother, they booked this place! And you've got to admire their balls. To call your music 'gritpop' and get Stephen Street to produce your album is one thing, but to then do a big London music industry showcase at The Met Bar, the ultimate '90s

honeypot, is an act of ram-it-down-their-throats aggression.

Onstage, Brother immediately show why they'll be both loved and loathed: they look like models for Mr Byrite; their frontman Lee starts by telling the DJ to "turn off the dubstep shit"; and their songs are unashamedly Happy Mondays/Flowered Up/Charlatans, with enough hooks to show why Geffen spunked a Blairite-sized sum to sign them. It's more tentative than they'd

They're going to be the embodiment of everything you either love or hate

admit, but 'Darling Buds Of May' is a tune, and 'New Year's Day' is a tune.

It's all very early, of course, but you hope they'll now spend next year touring the hell out of the rest of the country. As for tonight, they've put down a smart marker – they are going to be the embodiment of everything you either love or hate. Everyone will have an opinion on Brother by next year. Ours? Love it. *Martin Robinson*



RADAR
NEWS
SPECIAL

“I’M FROM A DIFFERENT PLACE”

James Blake, one of 2011’s biggest buzzes, is preparing to release his long-awaited debut album early next year – **Laura Snapes** hears the exclusive details of the record

James Blake is a supremely confident young man. And given the last 18 months, he has every right to be. Everything he’s released has been met with near-universal acclaim – from ‘Air & Lack Thereof’ on Hemlock in summer 2009, to his current single – his first since Polydor came on board to finance the project – a ghostly, piano-led cover of Feist’s ‘Limit To Your Love’. It’s no accident or run of blind luck either.

“I hope that doesn’t translate as arrogance,” James says from his parents’ living room in leafy Enfield, “but I’ve definitely got a very focused vision of what I want to do. I want to be a great singer and player, as well as anything else I can achieve musically. There’s no pretence there – there wasn’t before any of this happened, and there certainly won’t be in the future.”

It’s relieving to hear, especially as, come 2011 and the release of his debut – “probably self-titled, out late January,

early February” (actually that’s February 7, James) on his own Universal-funded imprint, ATLAS – Blake’s about to go intergalactic, breaking out of the intensely supportive electronic music community into the lawlessness of prime-time radio and err, a la xx, maybe

“I’m not waiting to be blown up into the mainstream”

JAMES BLAKE

even the Camerons’ “snuggle” sessions. Ten months prematurely, there are already whispers about next year’s Mercury; a prediction made all the more remarkable by everything on his debut being written during his last two years at uni, at the same time as everything else we’ve heard from him.

“These are the first songs I’ve really written, and you can probably tell when I wrote them by the sounds,” he says. “Especially how I treat my vocals – the way they’re produced is quite unique.”

While the album develops his trademark white-noise beds, bass drops, and blooming, fizzing synths that blossom like coral reefs inside your frontal lobes, the addition of his stunning, lonely voice set these songs apart from anything else of James’ so far. It stuttered on ‘Klavierwerke’, his last EP, but these are actual songs that bear more resemblance to Bon Iver taking the lead role in *Moon* than his previous chopped’n’screwed vocal samples, of which there are none present here. Forlorn and ghostly, they tempt with a glimpse into the mindset of their creator during his “strange time” at university. It’s hard to think of another electronic musician working on such an intensely personal scale...

“There aren’t any. But then I come from a very different place. Although I suppose the album is electronically

produced, and I am an electronic artist, really I’m a piano player and singer. And these lyrics are taken totally from my own emotional experiences at uni.”

The unfettered, layered vocal on ‘Measurements’ in particular sounds like the echo of a dozen sombre choirboys trapped in a bell tower. Until now, he’s never sung in his handsome brogue live (apart from when temping in Mount Kimbie).

“I will be, though,” he says. “We’ve done trial runs and it’s going great. I’m rehearsing with a proper band – we’re going to be playing 100 per cent live.”

Although the album isn’t even out, he’s already keenly looking forward to continuing in 2011 as he started out, with yet more EPs. The question flits across our mind – if the world hadn’t fallen prostrate at his feet, what would plan B have been, post-university?

“I never had a plan B,” he states. “And I’m not just a sitting duck waiting to be blown up into the mainstream and ruined. I’m definitely never going to compromise on what I want to do.”



DISCO 2011

*When the news hit that **Pulp** were reforming, it was met with a level of hysteria missing from other reunions. **Leonie Cooper** looks back at their history and explains why everybody still wants the Sheffield sex gods' babies*





Is this a chance to see the last truly important pop group this country ever produced?" The question popped up in bold on *Pulppeople.com* last week, when the return of Sheffield's finest was announced.

"Is this a miracle?" "Is this a dream come true?" "Is this a collective midlife crisis?" – the question ream cycles endlessly on the website. And since Pulp's 2011 comeback gigs at next summer's Wireless Festival and Spain's Primavera were revealed, with more shows expected, these are just a few of the questions that have been firing across pub tables across the land.

Their reformation, after nine years of inactivity, is all of these things and more. Elegant, romantic and stylish, Pulp might never have fought their way into the big Britpop two, with those positions saved for the rivalry of Oasis and Blur, but that's because Pulp were always in a different class.

With the benefit of hindsight, it's possible that Pulp were *the* most important band to ever come under the Britpop banner. Deftly mixing poetry, personality

and social comment and weaving them together with killer choruses and embracing both low-culture and the avant garde, Pulp were the perfect pop group for an era dumbed down by the rise of boorish blokeishness. They epitomised mid-1990s Ox-fam chic, with frontman Jarvis Cocker sporting slick second-hand suits and keyboardist Candida Doyle in stripy '70s Lurex. Glamorous without being flashy and trashy without being sleazy, Jarvis took on the mantle of a Steel City Serge Gainsbourg, an urban poet in a dead geography teacher's blazer with a Scott Walker album under his rake-like arm.

So just why will the coming together of the mid-'90s line-up of Nick Banks, Jarvis Cocker, Candida Doyle, Steve Mackey, Russell Senior and Mark Webber – last seen together onstage in Barcelona in August 1996, just after their triumphant V96 shows – be so bloody amazing? Frankly, it's hard to know where to start,

but their sheer brilliance as a live band will probably do. I caught their 'We Love Life' incarnation at London's Brixton Academy in 2001, which *NME*'s Mark Beaumont wrote up as "the gig of the year". And though I was too young to ever see the 'Different Class' line-up live, I still swoon at footage of their

seminal Glastonbury show in 1995 where they became last-minute headliners and instant superstars after The Stone Roses dropped out.

The fact that the most unique pop frontman of

the '90s has never been out of the game will also go towards making these shows exceptional. Instead of kicking back into cheese farming, Jarvis Cocker has been constantly pushing himself creatively. In addition to the electro doom of *Relaxed Muscle*, he's collaborated with Nancy Sinatra, Marianne Faithfull, Air, Richard X and um, oh yeah, Harry Potter.

ELEGANT, ROMANTIC AND STYLISH, PULP WERE ALWAYS IN A DIFFERENT CLASS – POSSIBLY THE MOST IMPORTANT BAND IN BRITPOP

I Spy a timeline

1978

A bored 15-year-old Jarvis Cocker decides to form a band.

July 1980

Originally named Arabacus Pulp, the band play their first ever gig, at the



Rotherham Arts Centre.

1981

The band hand a demo to John Peel, who promptly gives them their first iconic Peel Session.

1982

They record their debut album, *'It'*.



1983

'It' is released on the Red Rhino label.

1984

Their gig at Brunel University Rugby Club turns into a massive riot.

November 1985

Jarvis performs in a wheelchair after falling out of a window while



pretending to be Superman to impress a girl at a party in Sheffield.

1987

Their second record *'Freaks'* is recorded in a week. Jarvis is gutted with the quality.

1988

Cocker goes to Central Saint Martins College.



Jarvis take a boat trip in Osle during their heyday

Pulp: Who's who



Jarvis Cocker

Tenure: 1978-2002
Post-Pulp, lead singer Jarvis has released two super-diverse solo records and fronted his own hit show on BBC's 6 Music.



Candida Doyle

Tenure: 1984-2002
The keyboardist and mumsy heart throb travelled the world then became a counsellor. Has also played live with Jarvis.



Nick Banks

Tenure: 1989-2002
Drummer and heart-of-gold Yorkshire docker type, after Pulp Nick ran a boozer in Sheffield, and even flogged pottery for his family business. Crock'n'roll.



Mark Webber

Tenure: 1995-2002
Guitar/keyboards and ultimate competition winner - the head of the fanclub who got to join the band. Since Pulp he's been making avant garde films.



Steve Mackey

Tenure: 1989-2002
Bassist and secret epicentre of pop zeitgeist, after Pulp he's become a big-shot producer for the likes of Kelis, Arcade Fire, MIA and Florence.



Russell Senior

Tenure: 1983-1997
Guitarist, violinist and intellectual Pop O' Th' North, since Pulp he's produced records for Art Brut and Long Blondes. Also deals antique glassware.

As well as churning out his consistently brilliant solo work, he's also never stopped gigging. That he has since recorded with Steve Mackey and Mark Webber and played live with Candida Doyle is proof that chemistry and camaraderie between the original band members still exists, meaning there'll be no annoying "where's Bernard Butler?"-style situations (even though Senior left in 1996, and didn't feature on the band's last two albums). Also, the fact that Jarvis hasn't been blandly rehashing old Pulp favourites at his solo gigs means that these songs - and blamey, what songs they are - have been encased flawlessly in ice, ready to be defrosted in time for summer 2011.

Promisingly, Pulp haven't jumped blindly into this. They've let their contemporaries - everyone from Blur and Suede to Shed Seven, Kula Shaker and Skunk Anansie - all have a bite of the reformation apple first, holding out themselves in order to get everything just so. After denying that Pulp would reform, last year Jarvis admitted that he would be keeping a keen eye on how Blur's Glastonbury performance went down. That it went down well

must have had an influence on his decision to finally reunite the band. Also, thanks to his fantastic Sunday afternoon BBC 6 Music radio show, Jarvis' national treasure status has been assured. Surely these gigs can only go to enhance his legacy and make people realise what made him a treasure in the first place.

Unlike the rest of Britpop's big-hitters, part of Pulp's brilliance always lay in the fact that when they finally hit the big time, they'd been nigh on 15 years in the making. A 15-year old Jarvis formed the band in 1978 during a dry moment in an economics lesson and in 1981 they were recording sessions for John Peel while a nine-year old Liam Gallagher was still kicking a football about in Burnage. For most promising bands, a clutch of Peel Sessions would have meant that a more mainstream brand of success was indisputably on the horizon. But not so for Pulp. Their limited-edition, seven-track debut album, 'It', was released in 1982 to muted response and it wasn't until 1987 that Jarvis Cocker, backed by an entirely new band - with Russell Senior ➤

The wisdom of Jarvis Cocker

"The things in my songs are the edited highlights of my life. I don't go seeking out strange sexual experiences every day of the week."

"I got a pair of red, synthetic satin women's pants through the post the other day with a phone number on. That was quite strange. I haven't tried the phone number. In times of stress I may."

"If you perform on a stage or you sing a song, it's kind of like penetrating somebody. It's like having sex with somebody - but, obviously, from a great distance."

"I always thought that I might retire from any form of sexuality by the age of 40 and just become a dignified older person."

"I like the '70s because it was a bit tacky; people would be wearing vinyl jackets and getting a bit sweaty. I don't know if it's a new scene or not, but at least the '70s were sexy. In the '80s people just watched *Antiques Roadshow*."

"Prince William is a Pulp fan, you know. 'One wants to live with the common people...' Don't know quite what to make of that. Good name to have on the guestlist, though..."

"When people say we're ironic I feel so insulted, because it implies that you don't care about what you do, and that you don't mean what you say. I haven't devoted 15 years of my life to a joke. You may think we're misguided, but we're totally honest."

"I once went out with a very thin woman. It just didn't work. Just this jarring of bones like two skeletons wrestling in the dark. I prefer a nice full-figured partner to tuck into."

"David Copperfield was at that Versace party. I saw him waiting for the lift and I wanted to go over and say, 'Why are you waiting for the lift? You can just bloody well fly up the stairs!' But I didn't."

"Unfortunately, men get erections, you see. And people have so little direction in their lives, if your cock points in a certain direction, then you follow it... You can't argue with a hard-on."

"I don't really want it engraved on me tombstone that I was the person who wiggled his arse at Michael Jackson."

"Misfits should coagulate, or congregate, and take over the world, with us at the helm."

1989

'Separations' is recorded.

March 1991

'My Legendary Girlfriend' is NME's Single Of The Week.

1992

Pulp sign to Gift Records. Release the 'OU (Gone,



Gone)' single.

'Separations' is released, as is single 'Babies', which is a hit when re-released two years later.

1993

Pulp sign to Island.

March 1994

'Do You Remember The First Time?' is the band's

first Top 40 hit, taken from their fourth album 'His 'N' Hers'. The band release a film in which stars - including Vic Reeves, John Peel and Alison Steadman - talk about their first sexual experience.

June 1995

Following their May 1995 hit



'Common People', Pulp headline the Pyramid Stage at Glastonbury after The Stone Roses cancel. "That's when success seemed real. Undeniable. Concrete evidence," said Jarvis.

September 1995

The Mirror, in a story written by ➤



Should Pulp headline Glastonbury 2011?

If 1995 is anything to go by, then definitely! NME's Alan Woodhouse remembers their epic set...

In 1995, the build up to Glasto focused largely on whether The Stone Roses could pull off their headline slot, but when news broke that John Squire had fallen off his bike and would not be playing, history was altered inexorably.

Pulp were by no means the first choice to step into the breach – Blur, Primal Scream and Rod Stewart were all approached before Jarvis and co. Perhaps unsurprising when you consider that the year before they were halfway down the bill on the much smaller NME Stage.

But Jarvis Cocker's performance that night has become the yardstick for what defines a winning turn on the Pyramid Stage. And how did he do it? By showing instinctively that he knew what it meant, and by offering little touches that, in retrospect, took on massive significance. Like calling himself a "lanky get" and saying that if he can make it on to this stage, anyone could. Like – as NME's Roger Morton wrote in his review – "taking photos of the common people" and

"joking with the field dwellers about staying in a gold lame tent". That night, way before the Jacko-baiting ubiquity that followed, Jarvis showed he was a man of the people. And boy did those (common) people love him back.

Then, of course, there was the most significant thing of all: the tunes. Half of Pulp's set was made up of new songs from their forthcoming, huge-selling 'Different Class' LP, not due to be released for another four months. Of the ones we hadn't yet heard, it was 'Sorted For E's & Wizz' that stood out, its frank lyrical content fitting the occasion so perfectly that you could easily have been fooled into thinking they had written it especially. The crowd went apeshit. But not as apeshit as they did for 'Common People', which had only recently become a massive hit. To say the reaction bordered on hysterical would be an understatement. It was one of those moments where everyone there knew this was the place to be, and this was the band to watch. It was.



and Candida Doyle now members – followed it with 'Freaks'. Like 'It' before it, at the time it underwhelmed music fans and critics alike. Some kind of a shake-up was needed and with Jarvis now studying at Saint Martins College and Steve Mackey and Nick Banks joining the band's ranks, Pulp recorded the partly acid house inspired 'Separations'. Though created in 1989 it wasn't released until 1991, but despite this rather lax approach to garnering any kind of recognition, it featured the spectacular yet somewhat sinister synth-driven single 'My Legendary Girlfriend', which NME quite rightly named Single Of The Week.

Finally, Pulp were beginning to build up a head of steam in important indie circles, and exultant, sharp and ground-breaking singles like 'Lipgloss' and 'Babies' paved the way for their brilliant breakthrough album, the Top 10 charting 'His 'N' Hers' in 1994. Yet it was the following year's 'Different Class' that

future *X Factor* and *Loose Women* host Kate Thornton, calls for 'Sorted For E's And Wizz' to be banned, with the headline 'Ban This Sick Stunt', which Jarvis claims he originally misread as 'Ban This Sick Cunt'. Of course, it isn't banned, and the single reaches Number Two in the charts.

October 1995

The band's fifth album 'Different Class' tops the UK album chart, topping Simply Red's 'Life' from the summit. Jarvis says he thought of the now-iconic album title after hearing a friend use the phrase while on a night out at the Smashing nightclub in central London.



February 1996

Jarvis wiggles his arse in protest onstage at the Brits while Michael Jackson performs, and spends the night in a police cell. Comedian and trained solicitor Bob Mortimer offers to be his legal representative – he's released without charge.



1996

'Different Class' wins the Mercury Prize. The band's song 'Mile End' appears on the soundtrack to hit movie *Trainspotting*.

1997

Russell Senior leaves, and The Longpigs' Richard Hawley joins live in his place. The controversial Chris Morris TV show

Brass Eye features a parody of Pulp – a band called Blouse singing a lustful ode to Moors Murderer Myra Hindley called 'Me Oh Myra'.

March 1998

Pulp release their dark sixth album, 'This Is Hardcore'. "I did watch a lot of porn films on tour. One of the perks of



"I DON'T REALLY WANT AN ENGRAVING ON ME TOMBSONE 'CAUSE I WASN'T A PERSON WHO WIGGLED HIS ARSE IN MICHAEL JACKSON'S COCKER" TIME 10TH AUGUST

Pulp playing live on *Naked City* in May '94

THESE GIGS CAN ONLY ENHANCE THEIR LEGACY AND MAKE PEOPLE REALISE WHAT MADE JARVIS A NATIONAL TREASURE

saw them catapulted to megastardom, where they happily foisted their kinda weird and refreshingly idiosyncratic selves into the popular consciousness. Suddenly a gang of social outcasts were celebrities. Misfits across the country took a deep swig from their collective Thermos and rejoiced. Not least Pulp's new guitar player, Mark Webber, who was originally the president of the band's fancub.

Pulp's stratospheric fame led to a ludicrous list of many achievements, topped by the rendering of Jarvis Cocker in wax for inclusion in Madame Tussauds' musical offshoot, Rock Circus, where his Pierre Cardin-clad likeness stood alongside the plastic likes of Bob Marley and Madonna.

Thanks to the music industry's current obsession

with the new, such a lengthy development as Pulp's is now inconceivable. While most bands would first be unlikely to stick out such a long time dwelling in the indie doldrums, record labels would run a mile from a band who had been toiling away on the toilet circuit for over a decade.

Yet Pulp's long road to success shaped them into consummate performers with wiser heads on their shoulders than the Britpop era bands to whom fame

and fortune came much more easily. Though far more intelligent – musically and lyrically – than most of their peers, for some bizarre reason, Pulp were never held with the same reverence. This reunion will certainly change that. In fact, it already has.

success is we all got our own hotel rooms... so human curiosity got the better of me," said Jarvis of the title track's subject matter. Adverts on the London Underground complete with the album's cover are defaced by graffiti artists who object to



'This Is Hardcore's' racy sleeve.

October 2001

The Scott Walker-produced 'We Love Life' is released. "I can imagine people going, 'That's drippy,'" said Jarvis of its natural theme. The band spend ages deciding on a title

– at one point the album was to be called simply 'Pulp' and then 'Pulp Love Life', before an agreement is reached.

2002

Pulp leave Island following a Forestry Commission tour of the UK's national parks and shows at

Reading & Leeds in the summer. Jarvis dresses as Queen's Brian May in the Band Aid-aping video for 'Bad Cover Version'.

November 2010

Plans are announced for headline shows at Wireless and Primavera in 2011, sparking widespread joy.

PULP

Dream Pulp setlist

The songs NME wants to hear come summer 2011

1) Joyriders

This bullish rocker opened the 'His 'N' Hers' album and thus kicked off Pulp's imperial phase.

comes with unexpectedly romantic liaisons. Not to mention the genius choruses.

10) This Is Hardcore

Basically Jarvis going on about making a porno. Which no-one could tire of hearing.

11) Do You Remember The First Time?

Indie disco staple which can still evoke a Proustian rush.

2) Razzmatazz

Released in 1993, this is about a flighty lady and includes a great 'na na na' singalong bit.

3) Lipgloss

This 1994 single, with Jarvis singing about a woman in trouble, has weathered well.

4) Something Changed

A gorgeous, string-laden wonder, in which Jarvis wonders if who you fall in love with is pre-ordained.

12) Disco 2000

Smart-arses can sing 'Gloria' instead of 'Deborah', as the song was initially based on Laura Branigan's 1982 hit of the same name.

5) The Trees

First choice from the band's nature-obsessed, and very underrated, final album 'We Love Life'.

13) Party Hard

In the absence of Bowie, let's hear this homage to the legend in his mid-'70s pomp.

6) A Little Soul

Another tender one, reputedly about a rare meeting Jarvis had with his estranged dad.

14) Sunrise

This epic replaced 'Common People' as the set-closer in Pulp's later days.

ENCORE:

7) Underwear

Features one of Jarvis' most memorable lines:

"If fashion is your trade, then when you're naked, I guess you must be unemployed, yeah".

15) Sorted For E's And Wizz

An honest account of rave culture. Somehow always goes down well at festivals.

8) Pink Glove

This tale of sexual jealousy is one of Pulp's most popular album tracks, and surely a live certainty.

16) Babies

This tale of voyeuristic lust is a key song in the band's career – one of their first proper hits.

9) F.E.E.L.I.N.G. C.A.L.L.E.D. L.O.V.E.

Jarvis' spoken-word verses compellingly convey the dread which

17) Common People

One of the greatest British singles of all time, and the perfect singalong set-closer. We can't wait to hear them do it again.

Do you agree?

Can't believe we've given 'Mis-Shapes' the boot? Then why not tell us your dream Pulp set at NME.COM, where you'll find more wisdom from Jarvis Cocker and a career-spanning gallery – plus relive Jarvis' turn as host of the NME Awards 2010 at NME.COM/videos



Nations favourites (l-r):
Bryce, Scott, Matt,
Bryan and Aaron



SEDATE EXPECTATIONS

*They're best mates with Obama, their new record is massive and they're about to head out on a huge UK tour. But, despite their success, **The National** are a band of low hype and understated ambition. **Louis Pattison** meets the year's anonymous heroes*

PHOTOGRAPH: ED MILES

In an elegant hotel suite above London's Park Lane, The National sip coffee, pull apart croissants and consider the virtues of being a band of low expectations. This, after all, is a tale for which the term 'slow-burning' might have been coined. Formed back in 1999 by five New York dwellers with a shared history in southern Ohio, The National's early days were

all about baby steps. Those self-booked tours around Europe in a Transit, three up front, two in the back with the equipment, and sleeping on floors at night, space permitting. The albums, self-recorded, self-released. The show at London's Buffalo Bar in 2004 – the same year they signed a UK deal with Beggars Banquet and began work on their first truly classic album, 'Alligator' – where a dozen paying punters showed up, and even the

proverbial dog stayed home. In short, it's been a right old slog. "It was certainly fun at times, depressing at other times," says bassist Scott Devendorf, drily, from behind tinted shades. "It all seemed like the right thing to do at the time. Although," he smiles, "it's debatable whether it was effective in any traditional sense."

These rather more respectable surroundings today should be a clue that things have changed.

In May, the band's fifth album 'High Violet' crashed into the *Billboard* chart at Number Three, hitting a similarly respectable Number Five in the UK. And so, after a decade of toil, this band of laconic, self-conscious thirtysomethings—identical twins Aaron and Bryce Dessner (guitars), brothers Scott and Bryan Devendorf (bass and drums) and towering vocalist Matt Berninger—officially became Top 10 recording artistes. Lean and tall, his unkempt strawberry blonde beard somewhat at odds with the sharp cut of his waistcoat, Matt discusses The National's new success with a mix of amusement and bemusement. "Obviously we hope each album will be big," he shrugs. "But until it actually comes out, you never really know anything about anything."

Success is not the only thing that has changed in the world of The National. Matt, once the personification of the black-hearted bar-room poet, dispensing bitter relationship advice from the bottom of a bottle—"Let her treat you like a criminal. So you can treat her like a priest", he crooned, in his oak-bottomed baritone on 2003's 'Cardinal Song'—is now not just a husband, but a father.

Once, lyric-writing sessions took part at night with

**"THE IDEA I NEED TO DRINK
TO WRITE HAS NEVER BEEN THE
CASE. I LIKE A GLASS OF WINE NOW
AND AGAIN, BUT WHO DOESN'T?"**

MATT BERNINGER

the aid of strong liquor, finishing mere hours before Matt rose at dawn to return to his soul-eroding day job designing brand packaging. These days, they're more likely to take place with his wife—the former *New Yorker* fiction editor Carin Besser (she has three co-writing credits on 'High Violet') and bleary eyes in the morning are inevitably the result of a restless daughter than too much of the hard stuff. "Fatherhood changes all that," sniffs Matt. "The idea I need to drink to write, or something... that's never been the case. I still like a glass of wine now and again but, you know, who doesn't?"

During The National's tour in support of REM in 2008, Michael Stipe challenged the band to "write a pop song". 'High Violet' is The National's attempt to do so. And while they haven't hit on their own 'Shiny Happy People', songs such as 'Terrible Love' and 'Lemonworld', certainly feel greater, grander beasts. Recorded in Aaron's Brooklyn garage, the guitars were gradually stripped back, the resultant spaces filled out with orchestral trimmings, clarinet, flute, French horn and bassoon. Meanwhile, Matt talks of how being a dad has the effect of turning his gaze beyond his navel. "Being a father means you start thinking beyond your own immediate obsessions. It forces you to look at the world in much broader terms."

Break fast done, The National head to the lobby, where cars are waiting to whisk them to Maida Vale, where they're to record a session for Zane Lowe's Radio One evening show. *NME* piles into a people carrier and en route we discuss that day two months back when The National met with the most powerful man in the world.

In mid-September The National's management received a call asking if they were available to play a Democratic rally at the University Of Wisconsin in advance of the mid-term elections. The band's relationship with Team Obama dates back to 2008, when the President's aides requested use of the instrumental of their song 'Fake Empire' for campaign



Clockwise from above: Barack Obama's favourites at a Democratic rally in their native Cincinnati; The band onstage at London's Roundhouse earlier this year; Drummer Bryan Devendorf during the 'High Violet' album sessions; as their fame has grown, the five-piece frequently have to get their picture taken with eager autograph-hunters. Now that's what we call Barack'n'roll...

videos. Matt explains that The National were wary of being tagged "a political band", but their hearts, ultimately, won out. So, on September 29, The National played support act to the leader of the free world, playing a few songs to a crowd of 25,000 before Obama took to the stage.

After, they were whisked backstage for a quick meet-and-greet. "It was pretty incredible," says Bryce. "There's so much responsibility on his shoulders, but it doesn't seem to affect him."

The National's hometown of Cincinnati politicises its citizens, one way or another. Traditionally an extremely conservative city, Bryce recalls how an exhibition by the gay photographer Robert Mapplethorpe in 1990 brought protesters out on the streets. Add to this that

Ohio is a 'swing state', meaning its residents wield disproportionate power as voters go to the election box, and this creates a climate where politics is fought tooth and nail. The rise of the radical-right 'Tea Party' movement—"Just an excuse for racists and bigots because they can't accept we've got a black president," snaps Bryce—signals a new, scary shift in the discourse of American politics. Matt could never be accused of writing polemical songs—his lyrics are impressionistic, all mood and little definition, like a blurry Polaroid. But songs like 'A Fear of Everyone' ("With my kid on my shoulders, I'll try/Not to hurt anybody I like") touch on this new national condition, where positions turn polarised and the only voice that get heard are the ones that are shouting from the extremes. "It feels like you can't really



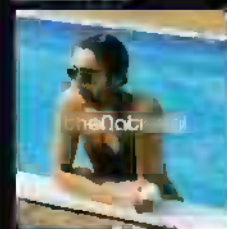
relate to certain parts of this country any more... the process seems totally broken," says Matt. "So there's a sense in these songs of being disillusioned with certain parts of society, and of being an individual trying to protect your family from the outside world."

The BBC studios in Maida Vale are a bewildering maze of long, silent corridors. As The National's crew unload their gear for today's session, we pad into Studio 4, the mid-sized balcony room once occupied by John Peel. The band take to comfy sofas and *NME* hits them with a poscr. If their next record makes them properly famous, how would that affect the band? Are they prepared to be, y'know, celebrities? Well, says Bryce,

last Monday the band attended an awards ceremony. "A head of us was Florence and the photographers were surrounding her, everyone pushing for space," recalls Bryce. "We followed, and everyone just sort of stared. You could see people going [mouths] 'Who are they?'" Everyone smiles. Because it's not really that The National are a band of low expectations. It's because they know it's not really about them as people, or celebrities, or anything like that. They don't want you to put them on a pedestal. Instead, they invite you to recognise shared feelings and struggles: trying to do the right thing when your natural setting is self-doubt, striving for hope against the odds. Their songs are like little dark pools, and when you gaze in, you don't see the faces of their makers, but your own, reflected

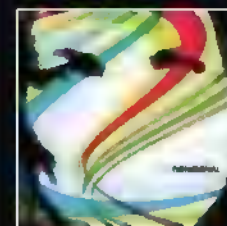
FROM THE SHELF THE NATIONAL BACK CATALOGUE

THE NATIONAL (BRASSLAND) 30/10/01



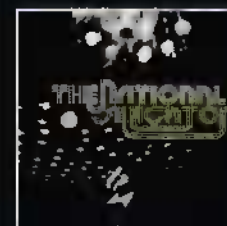
Self-released on Aaron and Bryce's Brassland Records, their debut is a record of blossoming alt-country cloaked in stately gloom. The cover features drummer Bryan emerging from a swimming pool. Phwoar!

SAD SONGS FOR DIRTY LOVERS (BRASSLAND) 02/09/03



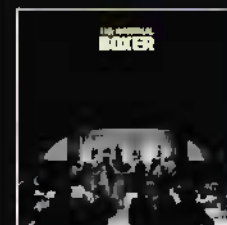
Broader instrumentation gives 'Sad Songs...' more of a chamber-rock feel - but 'Slipping Husband' and 'Murder Me Rachael' unleash an electric aggression and Matt Berninger is coming into his own as a lyricist.

ALLIGATOR (BEGGARS BANQUET) 12/04/05



Their UK debut proper. Velvety, romantic music and some audacious lyrics. "It's a common fetish for a doting man/ To ballerina on the coffee table/Cock in hand" croons Matt on the stately 'Karen'.

BOXER (BEGGARS BANQUET) 22/05/07



The National return with a subtle, brooding album propelled on Bryan's hypnotically intense drumming. Less immediate, but the Joy Division-channeling 'Mistaken For Strangers' is up there with their best.

HIGH VIOLET (4AD) 10/05/10



Rawer, but stripped back to let the orchestration - courtesy of Clogs' Padma Newsome - breathe. And there's a new optimism to the likes of 'Terrible Love' that shines sunlight on Matt's dark lyrical vignettes.

"I'm looking forward to coming back to the UK," says Amanda Warner, aka MNDR, sloping around the Manhattan apartment of musical partner Peter Wade, six blocks from his Chelsea studio where later that night they'll attempt to put the finishing touches to their debut album. "You guys are not brutal savages. You take care of your sick and wounded citizens. I've still got a hospital bill that I'm trying to pay off. I got the worst flu ever, and I had three shows in New York, and I had to go to the hospital twice, which in America is the kiss of death. I was dying. I lost, like, 18lbs that week. It was like some third-world disease. It was absolutely next level. You think people in the UK don't like hospitals? I was in my bed with psychedelic fever. I was like, 'Do I die? I can't afford to go to the hospital!'"

It's an ironic episode for the woman who resuscitated the flagging post-trumpet career of Mark Ronson with her star turn on his ridiculously catchy comeback track 'Bang Bang Bang', and whose debut release, 'EPE', breathed life into a genre her electro forerunner La Roux described earlier this year as "over". With her detached soprano vocals layered high above Wade's jittery robotic beats, the songs are steeped in juke and early IDM, both of which Warner cites as heavy influences on her music.

'EPE', and in particular stand-out tracks 'CLUB' and 'Fade To Black', was a grand introduction to the dancefloor/pop crossover of MNDR, who, like the cum-quiffed La Roux, is both individual and band wrapped into one. While Amanda Warner jerks and gyrates around the stage looking like a hipster Deirdre Barlow in her oversized specs and super-tight jeans and jumper combos, Peter Wade stays well out of the picture, putting in his shift in the studio and remaining purposely out of the spotlight.

"Peter and I write all the music together," she explains, all Midwestern drawl and over-pronunciation. "He's the producer of the project and I'm the performer. The process is collaborative, but I'm the one who connects it with the audience. Onstage it's a solo act, but the music and how it's created is a duo."

Have you got any plans to expand it beyond a one-woman show?

"A lot of it is down to the economics of having a band and making this music work

live onstage. If we could make it work economically, then maybe. Maybe in a band setting he'd join in onstage, coming in and out, sort of being the Brian Eno of MNDR."

Does that make you the Bryan Ferry? "I guess! But I don't think Pete's going to be in a mohair outfit or I'm going to grow a huge quiff. I just can't see that happening."

You've got your biggest headline show coming up at London's XOYO. Maybe that's the place to try it. You'd get a reaction.

"I don't care if you're the fucking coolest person or, like, a fucking mom. I get the most extreme reactions from the music. People either extremely love it or extremely hate it, but I get a reaction."

Originally from Fargo, North Dakota, Amanda Warner's dad introduced her to music at an early age, sticking a piano in front of her and recording R&B and soul in his home studio. "My dad was in what they call a blue-eyed soul band, so there was a lot of music that I heard all the time. I've always loved pop music, not so much the genre, but I love melody, even in the more experimental stuff I've done. I've always explored melody and rhythm."

She moved to San Francisco to study music in 2003, before landing in Brooklyn at the tail end of 2008. Her obsession with 30s and 80s turned her into what she calls a "gear head", and led to a massive leg up, designing Yeah Yeah Yeahs' touring synth rig and playing some shows with Karen and the boys.

Then, of course, came the Ronson hook-up, though she claims she had no idea who he was when she met him. "I didn't know who he was, honestly!" she insists. "He was like, 'I'm making this album, do you want to come and listen to some tracks?', and I did. Generally I don't like to do features, Peter and I both, we like to make our own music, but I went in and I listened to it, and I was like 'What the fuck?' so I Googled him after that, and I was like, 'Oh, it's that guy, OK.' I listened to it and I fucking loved it. It reminded me of Can, and it was really baroque-y. It had all these nods to things I like, so we wrote a couple of songs."

How could you not know who Ronson was before you started working with him?

"It's not like I hadn't heard Amy Winehouse or Lily Allen, but Mark Ronson, I had no idea

MNDR GET THE LOOK



DEIRDRE
BARLOW'S
SPECS

+
PAT BUTCHER'S
EARRINGS

+
FLAVOR FLAV'S
NECKWEAR

+
JOHNNY
BORRELL'S
JEANS
=
MNDR

who he was. I know it sounds smug, but the US is huge! It's so big and you can be so involved with cutting-edge culture and yet also be so removed from the mainstream. I didn't even know who MGMT were!"

Don't you leave the house?

"Not really! I'm usually in the studio writing. I go out with friends in Manhattan, but not the posh places. We're usually running around to weird art parties, then back to Brooklyn for some scion techno experience!"

Though not strictly 'scion techno' – nope, we've got no idea either – MNDR's new track 'Caligula' borrows from the techno scene in which she grew up ("I was into Drexciya, Cybotron and Carl Craig, who were taking from what was happening in Germany and what was happening in Detroit and Chicago.") It's very much a classic dance 12-inch, pitching minimal cold wave against old-school house, with Warner's trademark high-pitched vocal providing the poppy sheen. The track has had a limited release on obscure noise label What The...? Records, with a download tagged onto the MNDR website. So is it an album taster?

"The palette is extremely representative of the whole album," she says, excited. "The sounds that were chosen, and the way the vocals have been produced, it's in line with many themes on the album. This is more of a freestyle electro project, but the album is more of a pop record. Uptempo, mid-tempo, it's very much a pop project, whereas 'Caligula' is more in the vein of a traditional freestyle dancefloor record. That's its function."

So what can we expect at the London show later this month?

"With the MNDR project, when we began it, we were trying to say, 'Let's connect. Let's leave the politics behind, what's cool or what's trendy in sounds or what's trendy in production.' We just thought, what if we just try to write from the heart and make a classic sound. Let's try to connect. Let's just have a good time, let's party, let's have the best time of our lives and let's get laid! It's that kinetic thing that we're looking to connect with..."

And the hospital bill?

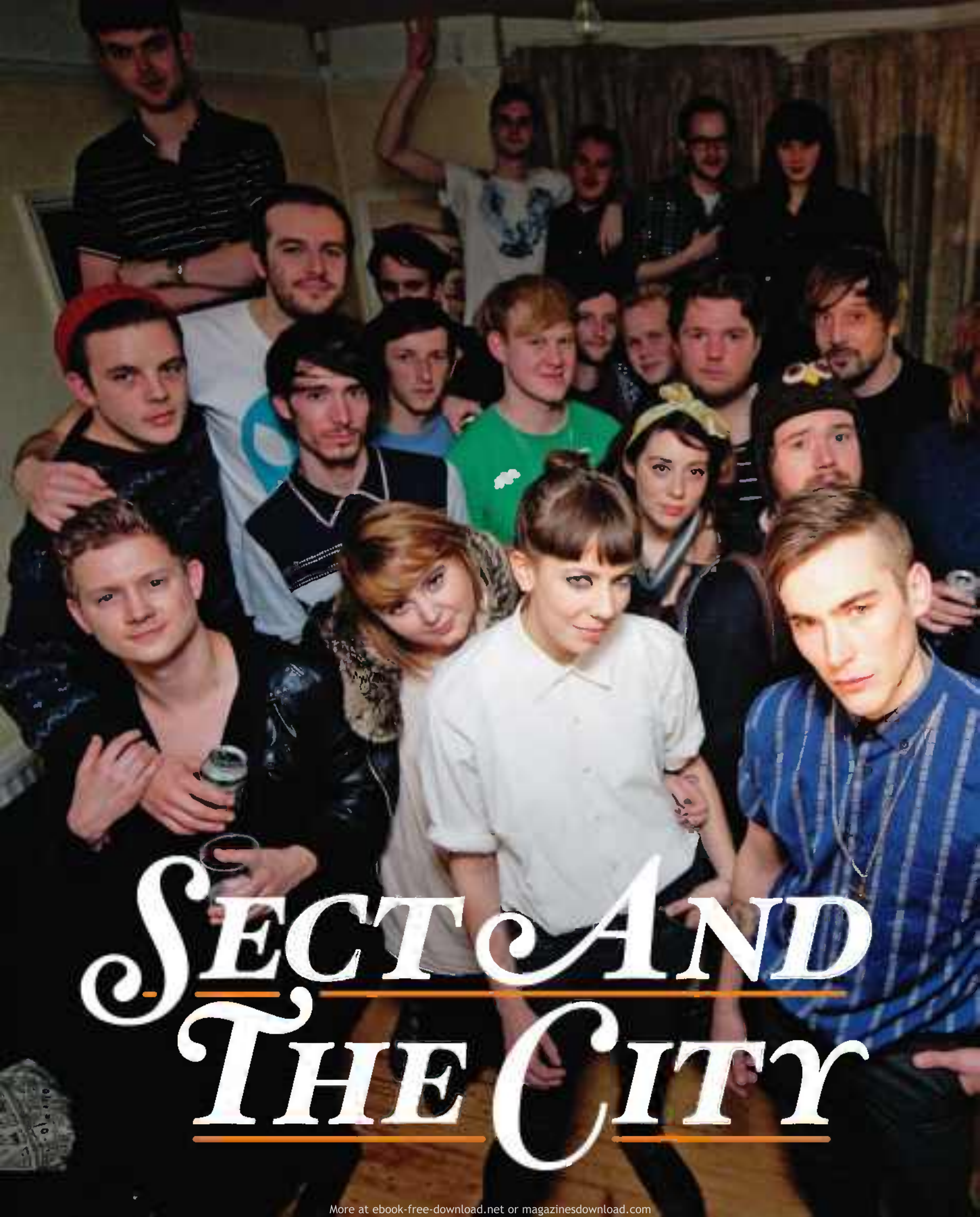
"I'm hoping someone's going to pay it off for me for Christmas. That would be the best present ever!"

See the video for MNDR's 'Bang Bang Bang' collaboration with Mark Ronson on NME TV

SAVING FACE

NYC'S HOTTEST NEW PROPERTY
MNDR HAS RESURRECTED
MARK RONSON'S CAREER AND
GIVEN ELECTRO THE KISS OF
LIFE. MIKE WILLIAMS MEETS
POP'S LUCKY CHARM





SECT & AND *THE CITY*



Opportunity Ox:
It's another big night
in for Blessing Force

*Declared the most exciting scene in Britain by Yanniss from Foals, **Blessing Force** is a mysterious cult of musical souls that has taken over Oxford and have their sights set on beyond. But what's it all about? **Laura Snapes** investigates*

PHOTOGRAPH: VICTOR FRANKOWSKI

Fohn Peel once described Cowley Road as “the heart of Oxford’s music scene”, and as *NME* find ourselves on the doorstep of ‘Blessing Force’, a nondescript terraced house half a mile from the spires of the main city and home to the self-created scene of the same name, it seems he’s yet to be proven wrong.

Downstairs in the cramped basement-cum-studio, former Youthmovies frontman – and founding member of Foals – Andrew Mears is plugging in ready for sets from pastoral popstrels Jonquil, chillwave partyboy Chad Valley, and Andrew’s own band, the paranoid and futuristic Pet Moon. Sam Scott from Solid Gold Dragons and Jonquil takes a call from Fixers’ Jack Goldstein – he’s just finished a gig over in London, and is bombing it back to Oxford sharpish to play a solo show in the front room, currently adorned by prismatic light installations created by the artistic wing of Blessing Force.

And in the corner, Foals’ leader and mouthpiece Yanniss Philippakis sparks his umpteenth fag of the evening, introducing *NME* to his ex-housemate Kit from Trophy Wife, the “ambitionless office disco” trio that broke away from Jonquil and kept Yanniss awake at night as their kick drums shattered the silence of Foals’ Supreme House Of Mathematics. Now the Wife live here.

Rewind a couple of hours, and Yanniss sits shivering in the beer garden of Oxford pub The Star, tugging on an endless chain of cigarettes, alternately swigging from a glass of Scotch and a bottle of cough syrup, the effects of a month-long US jaunt having taken their toll on his weary body. His eyes, however, tell a different story, intense as he describes the party to which he’s invited us, excited at the prospect of *NME* discovering what he reckons is the UK’s most exciting new scene, Blessing Force.

“These bands are better than anything going on anywhere in the country,” he insists, downing the last of his whisky. “Oxford’s always been exciting, but a couple of years ago, I wouldn’t have said that. Blessing Force is a collective consciousness that’s come about after we’ve all lived here for years. There’s always been endeavour and rhetoric, but now something has happened. Everyone’s upped their game.”

December 26, 2009. In a thread on *Drowned In Sound* discussing Oxford math-rockers Youthmovies’ rumoured split, their frontman Andrew Mears confirms it’s true. He’s in the process of recording a solo album as Pet Moon, but assures fans that the members of Youthmovies would still be collaborating “as part of the Blessing Force cult”. July 7, 2010. *NME* interviews Yanniss about Foals’ festival plans. He steers the conversation to Mears.

“He’s basically turned into this cult leader in Oxford. He did a handmade tattoo with a Biro and a pin, and now about 35 people have it. They’re calling it the ‘Oxford handshake!’” Every time we run into Yanniss over the summer, he drops in the names of more Oxfordian bands, some the solo projects of former Youthmovies members, some offshoots from former

Foals tourmates Jonquil, some entirely new bands: Chad Valley, Trophy Wife, Pet Moon, Solid Gold Dragons, Wap Wap Wow, Fixers. They’re all brilliant. And weirdly, none of them sound the faintest bit like their old bands or, indeed, like each other.

This is Blessing Force. DIY tattoos. Cult leaders. A group of innovative bands – and artists – using their musical pasts as a springboard from which

to dive into sounds that are thrilling and new. It’s not a “collective” – that sounds “trite and hippyish”, we’re told later – but a community.

“It started a year ago with more of an artistic bent,” says Hugo Manuel, singer of Oxford veterans Jonquil and the man behind Chad Valley, over a roll-up in his packed-out back garden – Hugo’s a resident of Blessing

“Blessing Force is a collective consciousness that’s come about. There’s always been endeavour and rhetoric, but now everyone’s upped their game”

YANNIS PHILIPPAKIS, FOALS

YANNIS ON BLESSING FORCE

“Blessing Force works because it’s ambitionless. Not that people aren’t working hard and they don’t have artistic ambition, but that there’s self-reliance – they’re not the type of people to move to London and join a scene. It comes from that punk mentality. A lot of the old Oxford bands were very DIY and I think this is a development of that. We’ve got to the age now where we don’t have that punk guilt that we inherited. If you’re a teenager and listening to bands like Fugazi – who I love – whose rhetoric is very dogmatic, you swallow



it easily if you’re not incredibly savvy. The start of Foals was me not feeling like that any more, and now, none of Blessing Force feel guilty about wanting to make the music they want to.”

Force 1. "Originally we just wanted to throw parties with live music and hold exhibitions in abandoned buildings, and then we decided to have these events in our houses. But when we all started forming our various side projects, we realised that the music side of the Force was very exciting, so that became the focus. It all happened very organically..."

He has to dash to the basement to finish setting up his gizmooids to play as Chad Valley, where 20 minutes later we witness Hugo cramped beneath the six foot-high ceiling, belting out his handsome brogue and setting the gathered throng of overexcited indie kids and gak-loving hipsters a swoon. This is miles from the frenetic math-rock for which Oxford's known. Despite the city's lengthy musical history, all the bands in Blessing Force feel fresh. So what ties them together?

"It you've got the same mindset, you're in," says Hugo afterwards, once he's caught his breath. "There's no unifying sound, which is great. It reflects all of our tastes. Fixers – we've only known them a short time – we just liked their music, so got them involved."

"It's the idea of a punk spirit with an attempt at

business sense," adds Sam Scott of Solid Gold Dragons (think a brass fanfare led in Arthur Russell's honour) back in his increasingly smoky bedroom. "To be DIY without losing sight of the goals."

"I moved back here recently after studying in London for four years, with the intention of returning in 2011," says Rhosyn's Rose Dagul (formerly Wap Wap Wow), whose regal cello loops and vocal hicups evoke tUnE yArDs soundtracking a Jane Austen novel. "But now I'm back, I want to stay. At the moment, Oxford feels really very exciting."

Cowley Road, OX4, may only be a stone's throw from the rigid intellectual tweediness and academic institutionalism of Oxford's centre, but it's an entire mentality away in terms of philosophy.

It's what sets Blessing Force apart; there's a clearly spelled-out ethos at its heart, as penned by Andrew Mears, instigator of the DIY tattoo – an equals sign on the wrist now sported by over 70 people, many of whom are proudly displaying theirs tonight, while others loiter around, waiting for the ink to come out



– and the Stutters, a list of mantras in flux on how to both survive and create an industry.

"Andrew's like a protective barrier from certain ways of thinking," says Yannis when we catch up with him, having another cigarette in Sam's bedroom, he and Andrew having escaped the increasingly hectic party. "He's influenced the way people think about music, in terms of ways to behave and feel free. It gives people a confidence."

We turn to look at Andrew, finally collaring an opportunity to speak to him. He looks up, a curious grin across his angular and perfectly shaved face. His haircut is half foppish, with the other side cropped short, and odd pins hold together the collar points on his rigidly buttoned up shirt. A large crucifix hangs down by his waist. We apprehensively suggest that Yannis' description may sound a tad, well, hippyish to us.

"Just read the Stutters," Andrew responds, rolling his shirt-sleeves, damp from an explosive Pet Moon set in the basement, to reveal more tattoos – a feather across one forearm, a sign saying "Please believe" on the other wrist. "I certainly don't consider myself to be hippyish. I'd consider that an insult. Hippies had no actual ideology. There's actually a point to what we're doing. The tattoos aren't compulsory either; they're a petition."

Rather than trying to incite anarchy, the Stutters are more like guidelines for new bands prone to leave themselves vulnerable in an industry where the rule

BLESSING FORCE WHO'S WHO



1 Pet Moon

Who? Andrew Mears
Yannis said that when he was a teenager, the former Youthmovies man freed him from his "post-punk guilt", pointing out that it's alright to listen to Steve Reich one minute and Cyndi Lauper the next. Pet Moon's music flits from apocalyptic paranoia-mongering to fluttery vocals about the impossibility of love.

2 Chad Valley

Who? Hugo Manue
The former Jonquil man is injecting a massive dose of brash pop into chillwave, aided by his sonorous brogue. Check

out his remix project, where he bakes R Kelly and Mariah Carey songs into sunshine wooze.

3 Trophy wife

Who? Jody Prewett, Ben Rimmer, Kit Monteith
More former Jonquil members, Trophy Wife are a languid, deliciously unambitious band with Balearic nous and a sulky English heart.

4 Solid Gold Dragons

Who? Sam Scott
Right now there's only one song on his MySpace – the blissful 'Serious Lover'. With its slo-mo disco brass and his off-kilter baritone, it

sounds like a relic from legendary New York art space The Kitchen, around which Arthur Russell, Brian Eno *et al* convened in the '80s.

5 Fixers

Who? Jack Goldstein, Roo Bhasin, Michael Thompson, Christopher Dawson
Often compared to Animal Collective, their inspiration is more obscure than that – Jack cited French new wave pioneer Lizzy Mercier Descloux and Van Dyke Parks as influences.

6 Jonquil

Who? Hugo Manuel, Sam Scott, Robin

McDiarmid

Originally a Hugo solo project, Jonquil then transformed into a six-piece and toured extensively with Foals. Now the three Trophy Wives have left, the slimmed-down trio release a new mini-album, 'One Hundred Suns', this month.

7 Rhosyn

Who? Rose Dagul
Youthmovies' former cellist, Rose legged it to Anglesey last year and started messing around with GarageBand, recording the art sounds of Wap Wap Wow. Now she's gone solo, making lush pastoral pop.



Left: Jack Goldstein from Fixers fixes it for you... and you and you and you-ooo-ooo; Right: it takes tattoo - the 'Oxford Handshake' sported by members of the collective; below: Chad Valley's Hugo Manuel plays chillwave in an extremely intimate residential nightspot... well, a cellar



book has been ripped up so often that there's no correct trajectory - mistakes based on the Force's past experiences that young bands can learn from, like new Force wielders Fixers, whose frontman Jack is currently yowling and convulsing frenetically in the front room for a set that's even more unhinged than Fixers' usual swirling odysseys. These Stutters hark back to the manifesto of punk's original rabble rousers, Crass. Like Mears, they promoted forming your own industry, more organised than scruffy DIY, but more organic than the corporate machinations of big business.

"The most important part of Blessing Force is defining your own success. If you're starting a band to be successful and get signed for £1 million, you should fucking quit," Mears fumes after Jack's set. "That's a worthless reason to start. Right now, completely untested bands are getting huge deals. It reminds me of those kids they recruit when they're seven to train up for football clubs. For me, that seems cultish. The other main point is to help everyone in Blessing Force get wherever they need to get. Putting your energy into other people pays dividends."

As a reaffirmation of this ethos, Andrew's starting

his own label with the help of former Youthmovies guitarist Al English to release Pet Moon's music and a Blessing Force compilation. That's not to say that the other bands in the community have to remain a part of their own self-reliant cottage industry, though. This scene has legs way beyond the walls of tonight's house party. Trophy Wife released their first single, 'Microlite', on Moshi Moshi this month. Chad Valley's putting out his debut EP on Cascine, a nascent offshoot of Sweden's Service. Labels are fighting tooth and nail over Fixers after their performance at Manchester's In The City showcase last month. The newly slimmed down Jonquil are doing their next EP on US label Dovecote. And the rest of them? The spotlight's not about to shy away from Oxford any time soon.

And if success beckons, it'll be on their terms. That's the beauty of Blessing Force - holding absolute control over their future after learning from their creative community's history.

"We've made it ourselves," says Hugo pointedly. "We've set the parameters this time. No one can put other bands in Blessing Force. We've told you what we are, and that's that."

"There's actually a point to what we're doing. The tattoos aren't compulsory either, they're a petition"

**ANDREW MEARS,
PET MOON**

THE MANIFESTO

Blessing Force is founded on a list of beliefs, or Stutters, written by founder Andrew Mears. Here's a short selection. Some are a bit more, er, out-there than others...

- One of the biggest punks I know plays the banjo, some of the biggest sell-outs I know play 'punk'
- Everyone is right, let them be and shoot between the eyes
- If you don't want to get screwed don't pull your dick out and ask people to suck it
- All but the rarest percentile of bands 'fail' - this is because they co-opt the definition of success that their label operates by. Define your own successes and your own failures
- Look to your friends; between you there is everything - studios, equipment, artists, capital, manufacture, a workforce... build a human pyramid
- If you're not happy to make mistakes, quit
- Always dodge the question of genre, it's reductive
- You're not a mass, nor is this one

THE NEU!

GENERATION

One of the most important bands of all time, Neu! influenced everyone from the Sex Pistols to The Horrors.
Pat Long talks to surviving member Michael Rother

Very few bands can boast that they have changed the world, but Neu! are one of them: as one of the leading lights of the diverse, strange and exotic world of '70s German underground rock, almost 40 years on from their first releases, the band's work is only really beginning to resonate. Derided and ignored for years, today Neu!'s musical DNA is everywhere. The band's three albums of primal, beautiful and haunting experimental rock music has influenced everyone from the Sex Pistols and Public Image Limited to Joy Division, Primal Scream, Nick Cave, LCD Soundsystem and The Horrors. Even notorious luddites like Oasis have employed Neu!'s famous 'motorik' beat – the distinctive pared-down 4/4 rhythm invented by drummer Klaus Dinger that features on at least two-thirds of the band's music. Neu! invented industrial music and post-rock years before the genres had been coined and even pioneered sampling and remixing – albeit by accident, when they ran out of studio time for their second album, 1973's 'Neu! 2', and had to rehash what

they'd already recorded to pad out the second side. Sonic Youth's Ciccone Youth side-project named a track 'Two Cool Rock Chicks Listening To Neu!' in homage, while Thom Yorke has freely admitted that when Radiohead were entering their discordant experimental phase they used Neu!'s music as a kind of aural map to find the route ahead.

It all started in the early 1970s when a group of musicians based in the German city of Düsseldorf got together and decided that they were sick of pretty much everything that had gone before.

One of these men was multi-instrumentalist and producer Michael Rother (pronounced 'rota'), today an avuncular 60-year old, but back then at the epicentre of a period of incredible musical ambition and ferment. The UK music press dubbed these bands 'krautrock', but really they had little in common with conventional rock music at all.

"The idea was to leave everything that had gone before behind," remembers Rother down the phone from his home in Germany. "At that time there was so much change in the air – in France workers were

rising, in Berlin the students were demonstrating against the old conservative strictures. In cinema you had Fassbinder and Herzog creating a new style of film. We wanted to create a new kind of music that left behind musical clichés."

Teaming up with drummer Klaus Dinger after they both decided to leave an early line-up of Kraftwerk, in 1971 Rother formed the group that would be the vehicle for this vision. Rother and Dinger were so confident of their prime position at the cutting edge that there was only one option when it came to choosing the band's name: Neu!, meaning 'new'. The exclamation mark that followed their name only served to really hammer home the point.

Rother interspersed his time with Neu! in the elegant ambient-tinged group Harmonia, whose celebrity fans included Brian Eno and David Bowie. The latter was so impressed with Harmonia that he used their music as inspiration for the latter half of his 'Low' album, now widely seen as one of the greatest records ever made. "David Bowie called me in '77 and invited me to record an album with him in Berlin," says Rother. "I waited around for him to call again but there had been some mysterious intervention and it didn't happen."

The history of music is full of overlooked geniuses who got there first but never got the credit. Following this pattern, the wonderful spectral music made by Rother and Dinger was hardly noticed at the time. In Britain Neu! sold a modest amount of albums to discerning prog fans. "[Neu!] were a band that no-one tolerated then," said Lydon in an interview in 2003. Today Rother laughs uproariously at the idea that anyone outside of the band's Düsseldorf coterie would've really cared.

"At that time there was hardly any music press worth mentioning in Germany and the mainstream totally neglected us. There was only one TV station that even had a music show. We used to meet other musicians at [influential German producer] Conny Plank's studio – people like Can. But, really, if you compare the music of the so-called krautrock bands there's so much difference between Can or Amon



Neu! Order: (from left) Michael Rother today; Rother wishing for the invention of the MacBook in 1974, at work in the studio in 1971; Klaus Dinger and friends with Rother, 1972; corporate branding, Neu! style; Neu! playing live in 1972; Neu! and friends in 1972; Rother and Dinger swap hair tips in 1972; legendary krautrock producer Conny Plank



Düül or Neu! or Kraftwerk. It's strange to imagine how cut off we were at that time before the internet. We didn't know what was happening in London or New York. Back then in Germany it was just like being stranded on a lonely island."

What was happening in London and New York was that people were cherishing Neu!, even if Rother and Dinger were ignored at home. "We got bad press," explains Rother. "It took 20 years for people to pick up on Neu! through word of mouth."

Happily, however, the rest of the world is rapidly falling into line. In 2004 after a series of interviews in which Red Hot Chili Peppers guitarist John Frusciante gushed about Neu!'s music, Rother joined the band onstage with The Mars Volta's Omar Rodriguez-Lopez at a German gig to jam for half an hour in front of a crowd of presumably very confused funk-rock fans. Now, following some well-received Harmonia reunion dates in 2008, Rother joins Sonic Youth drummer Steve Shelley and experimental folk musician Aaron Mullan as Hallogallo, a touring band named after the lead track on Neu!'s first album, that plays music by Neu!, Harmonia and from Rother's many solo albums. Their British debut was last month, and saw a capacity crowd at London's Barbican behaving in a way that was less cerebral and reverent than expected: they went batshit. They play ATP in Minehead on December 6.

"With Neu! we could never succeed in playing live in a way that pleased us," remembers Rother. "We only played six or seven concerts anywhere." Now Hallogallo are playing all over the world to audiences that have grown up with Rother's music. "We were in Mexico recently and it was so surprising to me to see 800 people going crazy for this music."

Sadly, Dinger died in 2008 so never properly got to see the effect that his motorik beat had on audiences. "Klaus was feeling unhappy with the process within Neu!. Now I think that he'd be pleased with the reception that our sound experiments are getting."

In a world where every sound and scene has been repackaged, where all genres have been revived and ripped off, it's testament to Michael Rother's vision that Neu! are more neu than ever.

NEU! FACES



TOM FURSE THE HORRORS
"Listening to The Beatles' later records

I was struck by the similarity in the rhythms with your work. Was Ringo's drumming an influence on the simple and stripped rhythms you employed?"

MR: "I've always had this inclination to repetition that goes back to listening to Bach and Chopin but also Jimi Hendrix and The Beatles. My brother used to have rock'n'roll parties where him and his friends would listen to Little Richard and Elvis and Fats Domino so that was also an influence. But when we formed Neu! we had this idea of creating something totally new."



MICHAEL HIBBERT
CHAPEL CLUB

"When you were writing the first Neu! album was there a general feeling that the music coming from the UK was uninspired and old-fashioned?"

MR: "No, that was not the reason. It became clear to me around 1970/71 that I needed to forget all of my musical heroes of the past before I could move on to develop my own identity as an artist. I stopped listening to other people's music to avoid being involuntarily influenced by them."



AARON HEMPHILL LIARS
"Do you feel like your work is repetitious?"

MR: "Repetition is all over my work, as well as minimalism – the idea of less being more. When I started trying to create my own music I tried to get rid of harmonies and reduce everything to one string, one idea, one harmony. I remember giving that much thought. So repetition and minimalism are important elements of my music."



BOBBY GILLESPIE
PRIMAL SCREAM

"What was it like working with the producer Conny Plank?"

MR: "Conny was a very important figure. He was interested in creating crazy sounds and new music with a strong personality and identity just as we were. And he did it with so little gear. We didn't play with sophisticated electronics. In '71 all I had was a guitar, a bass, some pedals, a delay machine and a filter."



MARTIN NOBLE
BRITISH SEA POWER

"You are closely linked with the 'motorik' drum beat, something that has become a popular musical device (Public Image, Primal Scream, even Oasis and us jokers on our

new album). Would you say you actually invented it? Did you mind when it became known as 'motorik'?"

MR: "Actually Klaus Dinger started calling the 'motorik' beat the 'Apache beat' in the '80s. I think he identified with Native Americans. But when we started out with Neu! we didn't call anything anything – we just did it. We wanted to be in our own space. So do I mind that beat is called 'motorik'? In the end it's like that old Monty Python joke: 'What should we call the Belgians? How about 'nothing'?"



NIK COLK FACTORY FLOOR

"Can you remember the first moment you felt the urge to ignore your past guitar-playing references, and give yourself the go ahead to invent your own musical language?"

MR: "This was a gradual process. I grew more and more unsatisfied with re-chewing the ideas of my musical heroes. The only solution was to radically 'erase' all the clichés, the solo-guitaring, the blues, the whole idea of the rock music I had grown up with. I was fortunate to meet the right people in Ralph Hütter, Florian Schneider and Klaus Dinger in early 1971 who shared this desire."



PHOTOS: PETER LINDBERGH, ANN WETZ, THOMAS DINGER, MICHAEL ROTHER, ANTON CORRIJN

REVIEWS

BRUCE SPRINGSTEEN, GIRLS

Edited by Emily Martin



MY CHEMICAL ROMANCE

ANGER DAYS: THE TRUE LIVES OF THE FABULOUS KILLJOYS WARNER/REPRISE

An epic, end-of-days drive, taking in '80s synths, mainstream metal and gleaming pop



When NME first met My Chemical Romance they were a fresh-faced bunch of punk rock tykes playing a truly incendiary gig at Manchester's cupboard-like Hop & Grape. After frontman Gerard Way dove into the crowd and got a female fan's thumb stuck behind his eyeball, we thought we'd take them out on the town for a drink. Racing upstairs on the bus to whisk everyone off to an all-nighter at Jilly's Rockworld, we were met by the strange sight of the band in pyjamas watching a *Dungeons & Dragons* DVD. We went out with the support band instead and when we dragged our sorry arses home at 8.30am the next day, we bumped into the band again who were just on their way to see an early screening of the new Harry Potter film.

While this behaviour was hardly tour-diary matter, it spoke volumes about their ambition and their will to mould their own destiny. After their 2002 debut 'I Brought You My

Bullets, You Brought Me Your Love' they struggled in a Nirvana-esque way to keep their shining pop core under control... but not for that long. Their breakthrough album 'Three Cheers For Sweet Revenge' was a heady mix of pop punk and emo but it was already clear that they'd crossed a notional line and that any pretence of punk 'authenticity' after this would be shot down in flames. They sidestepped this entire debate by relaunching themselves as a bombastic and glossy epic rock outfit with stadium pretensions and anglophile tendencies, relishing in reference points that ranged from Britpop to Queen.

Their fourth album, 'Danger Days: The True Lives Of The Fabulous Killjoys' is the third and final stage of reinventing themselves as a

world dominating pop/rock group, and it is utterly fantastic. This is the album they were born to make. It gives us all the things that punk has never been able to provide: romance, sex, the adventure of the open road and sheer

nihilism banishing energy. The usual ill-defined 'concept' is here and yet again at its heart is illicit love across the barricades, with the band playing a bunch of outlaws. This time the star-crossed lovers/gang seem to be racing across some post-ecological disaster America, a fact that is reinforced by radio DJ interludes in the style of QOTSA's 'Songs For The Deaf' (see sidebar).

If the unexpected influence on 'The Black Parade' was British rock, then here it is US radio of the '70s and '80s... it's as if MCR have become characters in a *Grand Theft Auto*-style game, creating a feedback loop between a bleak fantasy future

DANCE TO THE RADIO...

MCR have used the character DJ Dr Death Defy to loosely 'narrate' their story, and they're far from alone in using radio to tell a tale. QOTSA's 2002 epic 'Songs For The Deaf' mimics a desert drive, picking up DJ voices, while Primal Scream's 1997 single 'Kowalski' samples jock Super Soul from cult flick *Vanishing Point*.



KANYE WEST

MY BEAUTIFUL DARK TWISTED FANTASY DEF JAM/ROC-A-FELLA

He's finally sorted his life out and is back on fine – if slightly odd – form, with a little help from his A-list friends



KANYE'S GREATEST MOMENTS

'Izzo (MOVA)
A Jacksons-sampling Jigga smash that introduced the producer's soulful style to the world.

'Jesus Walks'
This 'College Dropout' masterpiece sees Kanye declare, "We at war with ourselves", before affirming his own faith in thrilling fashion.

'Gold Digger'
Yeezy's catchiest tune, with its 'ho'-trashing message and Jamie Foxx cameo, is also still his most divisive.

'Flashing Lights'
Heralding Kanye's romance with synth music, this slo-mo club track was a heady, intoxicating highlight of 'Graduation'.

'Paranoid'
An icy electro-pop standout from '808s & Heartbreak', this cut finds our protagonist's relationship floundering on the rocks of suspicion.

Kanye West: douchebag, enemy of the state, incurable gobshite who's annoyed more American presidents than Fidel Castro. A man with a head so unfeasibly smooth, it looks like he's slowly evolving into a Madame Tussauds effigy of himself.

For better or worse, he's also the pop star for our morally implicated times; an instinctive consumer with a mouthful of diamonds and furtive bad conscience, a performer who lives the American dream to its fullest with a creeping sense of the spiritual void at its heart.

'My Beautiful Dark Twisted Fantasy' captures that essence in full. It's an utterly dazzling portrait of a 21st-century schizoid man that is by turns sickeningly egocentric, contrite, wise, stupid and self-mocking.

Reportedly a cool \$3million in the making and with a stellar cast comprising the great and good of 2010's musical establishment – plus Fergie from Black Eyed Peas – it's an epically conceived song-suite, a titanic wrestling with music's most colossal ego that effortlessly engages its hype as the most feverishly anticipated record of the year. It's a world away from the indifferent reception afforded to '808s & Heartbreak', a brave but unloveable record of synth-drenched introspection dealing with Kanye's split from Alexis Phifer in 2008 and the tragic death of his mother, who died following cosmetic surgery.

'My Beautiful...' kicks off proceedings with a suitable sense of what's at stake here; a tense, string-laden affair with Kanye musing how "the plan was to drink until the pain was over/But what's worse, the pain or the hangover?" There's more trouble at hand with Kid Cudi collaboration 'Gorgeous's slouching guitars but Kanye relocates his funny bone with lines like: "This week has been a bad massage/I need a happy ending".

Then the record's first real moment of catharsis arrives in the shape of the gladiatorial 'Power', whose tribal fanfare and supercharged lyric seems to imagine in

advance Kanye's warm welcome into heaven: "I guess every superhero need his theme music".

'All Of The Lights' is the sleb-studded centrepiece, with a credit list including Rihanna, Elton John, Alicia Keys, John Legend, The-Dream, Fergie, Kid Cudi, Ryan Leslie, Charlie Wilson, Tony Williams and La Roux's Elly Jackson. In anyone else's hands it'd be an A-list circle-jerk of horrid proportions, but through Kanye's bar-raising vision it becomes a truly wondrous thing, all Rocky-aping brass flourishes and epileptic drum'n'bass breaks.

Elsewhere, 'Monster' proves a riotous bit of respite. Yeezy sending up his rep with a self-mocking diatribe about drowning his pain in a blizzard of blow jobs and mass adulation (beats Prozac, we suppose) while Nicki Minaj sets the dials to 'ridiculous' with a fire-breathing, raga-inflected verse.

Kanye raises a trip-hoppy toast to the douchebags of the world on 'Runaway' – generously remembering to include himself – before finally squaring up to some uncomfortable home truths: "Never was much of a romantic/I could never take the intimacy/And I know it did damage/Cos the look in your eyes is killin' me".

But it's 'Lost In The World' that provides the heart-rending highlight, chasing down Yeezy's soul past velvet ropes and jaded afterparties as Bon Iver's Justin Vernon reprises an autotuned vocal from last year's 'Blood Bank' to quite brilliant effect.

Segueing into a coda which samples Gil Scott-Heron's 'Comment #1', it frames

Kanye's inner demons in a universal way, recasting Vernon's semi-mythical woodland retreat as his own cipher for spiritual replenishment.

If '808s & Heartbreak' was the wilderness period, then by extension 'My Beautiful Dark Twisted Fantasy' is Kanye's entry into Jerusalem, on a jet-propelled donkey with chrome-plated hooves. It's the best thing he's done since his game-changing debut, and heartening evidence to suggest the self-professed Louis Vuitton don is in a good place right now. You'd be mad not to follow him. *Alex Denney*



and a mainstream golden rock'n'pop past. So the disco synth arpeggios of Giorgio Moroder inform 'Planetary (GO!)', while next single 'SING' and anthemic 'S/C/A/R/E/C/R/O/W' even take on the leather'n'lace of Whitesnake and the chromium gleam of 'We Built This City' loons Starship. 'Save Yourself, I'll Hold Them Back' pours yet more scorn on the tabloid idea of MCR as a 'suicide cult' to some satisfying classic rock manoeuvres. More than any other band, MCR are coming to resemble Muse, in their size and ambition at least.

Perhaps it's not too fanciful to think that sooner rather than later we may see them at Wembley, given that their ambition has brought them this far and to this glittering achievement already. Never mind that punk bollocks, here are MCR the pop group. And they're amazing. *John Doran*

DOWNLOAD: 'Vampire Money', 'Planetary (GO!)

Head to NME.COM/artists/my-chemical-romance for a video interview with the band and track-by-track analysis of the new album. Plus, tune into NME TV on November 20-21 for special programmes dedicated to MCR

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DOWNLOAD: 'Lost In The World', 'Monster', 'All Of The Lights'

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NME TV

MYCHEMICAL ROMANCE

NOVEMBER 20 - 21

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GIRLS

BROKEN DREAMS CLUB FANTASY TRASHCAN/TURNSTILE
Duo's dreamy mini-album leaves us wanting more



For a band whose last foray into pop culture involved a viral video featuring a man holding an erect penis and pretending to sing into the head like the veiny love-length was a mic (see NME.COM/video), Girls sure do have a tender side. "I put this on a mixtape for my eeeeeex!" we heard a crowd member bawl last time they played over here, and it's heartening to hear that, with this mini-album, Christopher Owens hasn't let his grip on our heartstrings slacken.

The fingers fasten most firmly for 'Heartbreaker', all about the inevitability of love leading to a broken heart over rollicking Arthur Lee-esque twangs, and blessed with a glossier sheen than their previous work, as is the whole disc. But, despite having struck gold with prize moment 'Hellhole Ratrace' on last year's debut 'Album', Girls are a band who release their intoxicating must over time, making this mini-album a bit unsatisfying

in quantity rather than quality. Really, from the latter-day Jonathan Richman shuffle of opener 'The Oh So Protective One' through the Costello-gurgle 'Substance' then the seven-minute slow-burn of Doors-y closer 'Carolina', you feel like the journey has got to the point where you've worked out how to switch off Chris Moyles' bleatings, found the Murray Mints and have just started enjoying the voyage, only for the handbrake to be yanked.

But hey ho, while we might wish for more than six newies from a band we hope will bloom over the next few years into something special, it'd be churlish to do anything but welcome them with open arms – so long as Chris keeps to his word and follows up 'Album' properly sharpish. So come on, fella – as much as we're down with the funny phallus flicks, let's have fingers pulled out rather than cocks from now on.

Jamie Fullerton

8

DOWNLOAD: 'Heartbreaker' (free at NME.COM/news), 'Carolina', 'The Oh So Protective One'

BRUCE SPRINGSTEEN

THE PROMISE SONY



Ah, the USA – architects of modernity, torchbearers for enlightenment and land of witches in favour of tax cuts and less wanking. With the nation rapidly descending into farce it's left to Bruce Springsteen to shoulder the burden of dignity, and 'The Promise' does just that; it's a riveting portrait of a musician at the height of his powers. A double-disc selection from the 70-plus songs penned in the three-year gap between breakout 'Born To Run' and 'Darkness On The Edge Of Town', highlights include the sultry 'Fire' (to which Arcade Fire's 'Modern Man' owes a debt of gratitude) and the classic 'Because The Night'. Essential as corn flakes, and more spiritually nourishing. *Alex Denney*

DOWNLOAD: 'Because The Night'

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THE GREENHORNS

**** THIRD MAN



Craig Fox, frontman of this Rust Belt garage trio, could make for a fine lead in a Douglas Coupland novel. Since 2002, Fox's bandmates Patrick Keeler and Jack Lawrence have been transported onto a higher plane with The Raconteurs and The Dead Weather. But Fox has awoken with a jolt of melody-drenched classic R&B, sounding just as gloriously out of time as he did on 'Dual Mono' eight years ago. What's changed, in true Coupland fashion, is that this masterclass in amped-up rock and garage inspired by the best 'The' bands of the '60s will be met with a crowd infinitely bigger than last time thanks to Lawrence and Keeler. A mind-tweaking knees-up in the second-chance saloon for Fox. *Chris Parkin*

DOWNLOAD: 'Underestimator'

7

THE RIDER

What we're reading and watching



Book

Why Pamper Life's Complexities? Essays On The Smiths

It's incredible to think a band that only existed for five years could have such a phenomenal impact. This book, from Manchester University Press, is the first critical study of why they're as important as ever.



DVD

Whatever Works

The subject matter of Woody Allen's latest was hardly a surprise – dazzling young beauty charms cantankerous old misanthrope – but after years roaming the continent it's a joy to see Allen back on his home turf, lightly farcical New York.



Book

Mad For It: The Wit & Wisdom Of The Brothers Gallagher Oasis' albums were great, but their quotes were even better. Our Associate Editor Paul Stokes has distilled the best Gallagher lines down to this handy volume. It's like the O never went away.



FRIGHTENED RABBIT

THE LONELINESS & THE SCREAM FATCAT



I've seen these guys a couple of times over the summer and they're really climactic live. I like the way they swell up the songs. This tune is melancholy but not in a dreary or faux-moody way, and it has a real energy propelling it along with a big singalong vocal ending. I'm always suckered by singalong choruses. It's not 100 per cent my taste but it's a definite high five to this lot.

DUFFY

WELL WELL WELL UNIVERSAL/A&M



Big labels have been rinsing artists with this kind of voice since Winehouse got supermassive. This is a terrible, hollow piece of crap, which is a shame because Duffy seems cool. She should sack off the people writing and producing and do something decent.

GORILLAZ FEAT DALEY

DONCAMATIC (ALL PLAYED OUT)

PARLOPHONE



This has a similar sound to the other singles on their third album. I like the way the drum machine pattern avoids the obvious 4/4 emphasis, it gives the song a rolling, slightly off-kilter flow. I'm a big fan of Damon Albarn but I was saddened to see he's been suckered by that fucking Auto-Tune gimmick, and to be honest it's just not that great a song.

I AM ARROWS

HURRICANE UNIVERSAL



I heard that Andy Burrows was doing some solo stuff that had a kind of '60s hippie swing to it, but this just sounds standard. It's a mildly upbeat, mid-tempo love song that starts with acoustic guitars and ends up in a soppy falsetto chorus. I'll vote it 'song mostly likely to be heard on Sundays in the suburbs while people are washing their cars'.

MARNIE STERN

RISKY BIZ SOUTERRAIN TRANSMISSIONS



Now this is the real deal. Laura-Mary discovered this when we were just touring the US. It's amazing, you've got Zach Hill's frantic, insane drumming, layered with Marnie's finger-tap winding guitar parts and some really emotive vocal lines. It's like if My Bloody Valentine sung over Lightning Bolt, with Don Caballero guitar parts. This song is the most accessible thing I've heard her do, but don't be deceived; it will take your fucking head off. I implore everyone to go get it.

MILES KANE

INHALER COLUMBIA



In this song Miles Kane actually sings "The night time is the right time", and I can't detect any sense of sarcasm whatsoever. WTF duuuude?! It sounds a bit like The Make-Up, if they had been completely and irredeemably shite. I can't be entirely sure but I think this might in fact be a joke song written by Mike Myers for when *Austin Powers 4* comes out. Seriously, "The night time is the right time"? Really?

LIVE

MARINA, WAVVES, MYSTERY JETS

Edited by Emily Mackay



EGYPTIAN HIP HOP

XOYO, LONDON THURSDAY, NOVEMBER 4

They sabotage their best pop songs, but still conjure success from the weirdness

Four songs into their eight-song set, Egyptian Hip Hop's lead singer Alex Hewlett drags his lank hair to one side, shuffles from right to left, and utters his first words of the evening to the baffled crowd in front of him. "Wasn't the support good?" he mutters with a droll indifference. "I say support... they outplayed us."

It's an odd thing to say and an odd time to say it, having just clicked into gear following a seemingly deliberate slow start. Or rather, this being Egyptian Hip Hop, it's exactly what you'd expect from a band that frustrate and delight in *almost* equal measure. They're a group intent on scuppering any attempt to comprehend them, existing on relentless reinvention, and

to say they bore easily is a massive understatement.

And boredom is the key word with this band, because its looming presence is what defines them. It's the reason why their two most poppy and recognisable songs, 'Rad Pitt' and 'Moon Crooner', are ruthlessly discarded early in the set, the former following on from the laboured openings of 'Snakeboarding' as a half-arsed pastiche that feels like reluctant karaoke; the latter as an out of tune psych-romp that could be passed off just as easily as a wonky protest against preconceptions and

categorisation as it could the work of four petulant fuckwits who revel in exerting their own boredom without regard for other people. Either way, it gives the flagging set the required boost, seguing straight into the spacy freak-out of 'Middle Name Period'.

Hewlett throws himself around, Iggy style, yelping like a dog, while the rest of the band recreate Hudson

Mohawke's whumps and shudders with a studied intensity, albeit, of course, with the joyless expressions of men waiting for a bus in the rain.

By this point, though, who cares if the band themselves are having fun? The crowd has

cottoned on that this isn't the spangly Cure-meets-Flying Lotus sound of debut EP 'Some Reptiles Grew Wings' and have adjusted their stance accordingly, swaying like disciples of Dungen as the band well and truly hit their groove.

The Fall-style stumble of 'Floppy Ghost' mutates into the doomy slow jams of 'Heavenly' and 'Shiny Beast', and it's here where their earlier indifference makes sense. They resent the shackles of their older material, so spirit them away with a hypnotic spell of droney repetition.

By final tune 'Wild Human Child', they've won everyone over. "We're Egyptian Hip Hop," says Hewlett as the band leave the stage. Yes, and annoyingly brilliant bastards you are too. *Mike Williams*

THE SETLIST

- Snakeboarding
- Rad Pitt
- Moon Crooner
- Middle Name Period
- Floppy Ghost
- Heavenly
- Shiny Beast
- Wild Human Child





THE BLACK KEYS

O2 ACADEMY BRIXTON, LONDON
WEDNESDAY, NOVEMBER 3

The sold-out crowd battle the Tube strike to get an impressive dose of the US duo's blues

Six albums into their career, The Black Keys are the biggest news they've ever been. Even after their star turn at this summer's Glastonbury, two sold-out nights at Brixton Academy is pretty special, especially considering the fact that we sometimes feel like we've accidentally walked in on two 13-year-

Carney are an immense double act, conjuring the kind of two-person fury last kicked up by The White Stripes. Proof of their rock'n'roll credentials comes with the grunge-indebted Led Zeppelin throwdown of 'I Got Mine' and glam swamp stomp of 'Howlin' For You'. There's still time for the slow

burn, though, with the sultry 'Everlasting Light', during which a massive mirror ball rises from the back of the stage as a bass

and keyboard player slink on to bump up the sound. As blues explosions go, theirs is impressive. **Leonie Cooper**

They conjure the kind of two-person fury last kicked up by The White Stripes

old boys rocking out to an Allman Brothers record in their parents' garage.

"This is the second of our two-night stand in your congested city," draws frontman Dan Auerbach, giving a topical nod to the fact that tube strikes have rendered most people's journeys to the venue a huge pain in the arse.

Auerbach and drummer Patrick

O₂ customers can get Priority Tickets to O₂ Academy Brixton up to 48 hours before general release. Just PRIORITY to 2020 to register. When Priority tickets are gone, they're gone. Don't supply.

MUSEUM OF BELLAS ARTES

WHITE HEAT @ MADAME JOJO'S, LONDON TUESDAY, NOVEMBER 9

Swedish trio MOBA stoked up a blog fire last year with their twindle-house cover of the Sapphires' 1964 hit 'Who Do You Love'. It should have been annoying, but singer Alice's vocals had a certain soul that lifted the track out of the kiddies' crèche and made it more addictive than crack-infused cupcakes. Now in town for their first-ever UK show and it's equally moreish, songwriter Leo keeping the beats lively but not gauche. 'Painted Wall' does Arthur Russell gone '90s house, and 'Watch The Glow' is snapping, YACHT-esque pop with dubby overtones - perfect for the post-summer of glo-fi afterglow. **Alex Denney**

WILD NOTHING

THE ARCHES, GLASGOW

TUESDAY, NOVEMBER 9

When Jack Tatum AKA Wild Nothing strikes the opening chords of 'Confirmation', you can feel hair begin to frizz as the hazy dream-rock floats overhead. There is nothing new being peddled here tonight - bleak lo-fi has been the musical outlet of choice for the mournful miserabilist in recent years - but the syrupy synths of 'Chinatown', the fab cover of Kate Bush's 'Cloudbusting' - which drenches the crowd in reverb - and the warm glow of 'Gemini' make us want to swap poppers for a Glade Plug-In. We leave feeling suitably refreshed. **Jamie Crossan**



LYKKE LI

HEAVEN, LONDON THURSDAY, NOVEMBER 4

The Swedish songstress has worked on her stage show - if only the tunes were as good

Swedish ingénue Lykke Li just embarked on the first step of that full blown, "I am woman, hear me roar!" voyage of self-discovery. Her comeback song 'Get Some' goes beyond the innocent provocation of her debut, reclaiming sexual dominance and knocking blokes about with it until they don't know whether they're, er, coming or going. So anticipation for tonight's showcase of new material is pretty big. On her first run of UK dates, Lykke was girlishly sullen, hiding behind her elbows as she mewled 'Youth Novels' sweet songs. But now? As the Austin Powers-does-'Nuggets' organ trill of new track 'Youth' twirls in, Lykke poses at the front, her back turned to the audience. To her left is a single black drape. Strobe lights flash. She flounces around to sing the verse, her thickly kohl-rimmed eyes stern, her hair '60s straight and centre-parted, sporting a leather swimming cossie'n'cape combo nabbed from Florence's cast-offs. There's drama in whopping great spades, and the hope of recreating sweet Lykke as a new kind of Robyn, a daring pop star of character and ingenuity, is palpable.

"I've been away too long and now we're in Heaven together," she purrs after a cymbal-flailing rendition of 'I'm Good I'm Gone'. New song 'Love Out Of Lust' is fuelled by organ that should be soundtracking rockabilly showdowns in

the desert. Lykke circles her hands above her head as she sings "we will be better" and the slightly honky "we can cross rivers with our minds". Personal development seems to be at the heart of this transformation and, performance-wise, she's come a long way, cutting dramatic poses and thrilling with beguiling yet intimidating delivery.

After a raging 'Little Bit', though, everything goes a tad awry. Her cover of The Big Pink's 'Velvet' is superfluous, the endless psych organ starts to feel cheap, and the majority of the fast songs climax with Lykke beating the living shit out of a floor tom - an unsuited thrill that's been done to death recently. Her hastily aborted cover of 'Ready Or Not' is dire, and even the start of 'Get Some' isn't as rollicking as it should be - it's near unrecognisable. It's admittedly amazing by the end, though.

Then an encore's afoot, featuring the tepid 'Possibility' from the *Twilight* OST, followed by 'Unrequited Love', a sickly gospel singalong. As far as buzz kills go, it's like following up a sticky frothing session with some light spooning in your thermals. Obviously, the very nature of tonight's show was a deluge of new material that's hard to get your head around in one go. By no means was any of it bad, just lacklustre - don't expect anyone to relish the concept of Lykke's three-part concept album yet... **Laura Snapes**



MARINA & THE DIAMONDS

THE ROUNDHOUSE, LONDON MONDAY, NOVEMBER 8

Comparisons to Kate Bush aside, this Valley Girl takes her tunes to new heights in London

If Marina Diamandis has been branded as the Kate Bush for the '00s, then surely her support act CocknBullKid is the Candi Staton for the MacBook generation.

It's easy to see why Marina chose Anita Blay to open for her. Clad in a domino-print dress that could have come straight out of Diamandis' closet, the Kid's stand out track, 'Misery', is a mixture of self-doubt and ambition set to a storming disco beat.

A screen of Pop Art visuals pops up and the main event enters. Wearing a polo-necked ankle-length velvet dress, Marina looks like a beautiful Yves Saint Laurent perfume bottle. Now on the

second leg of The Burger Queen Tour – her second major tour – and playing her biggest ever headline slot, Marina's a pro at this by now. She's even got a wind machine, ferchrissakes! At this point, some might argue that Marina's use of onstage machinery might counter the message of the vacuous 'Girls', or the satire of 'Hollywood'. It is however, worth noting, that it is also quite warm in the Roundhouse, and that she is

wearing what is essentially a velvet blanket. Dashing through all of debut album 'The Family Jewels' in all its variants (including tracks from the iTunes version ('Family Jewels'), and the Japanese edition ('Seventeen'), Diamandis has since toned down her audience interaction (remember when she ejected someone from the room for talking during a piano bit?) in favour of song segues, and enthusiastic "JUMP!"s.

'Shampain' is neatly introduced by a memo to "Don't forget to drink, raise your glass!", and comes with its own set of

backing singers, by way of a group of polo-shirted men crowding in from the back, pumping their fists hard and chanting. Although Marina's a savvy showwoman, as ever, she's best when she ditches the props – the LED heart belt she wears for 'I Am Not A Robot', and the feathered headdress on 'Mowgli's Road' – and sits down at a piano. 'Obsessions' is as delicate as a cobweb, and encore 'Numb' a melancholic paean to stardom. Singing of a "reasonable sacrifice", Diamandis spurs herself on, "wondering why I got dark, only to shine". She's not shining alone. There are five thousand mouths singing along with her. Kate Bush for the '00s? Kate Bush with a sucker-punch. *Ailbhe Malone*

Marina might be a savvy showwoman, but she's best when she ditches the props



WAVVES

THE ARCHES, GLASGOW MONDAY, NOVEMBER 8

Flight chaos, lost guitars... and is the singer hammered? Wavves will have better days

Nathan Williams appears drunk, and in all honesty, who can blame him? In situations such as these, when you've stepped off a much-delayed transatlantic flight of 20-something hours to discover that the airline have misplaced both of your guitars and all of your effects pedals – on the eve of a European tour, no less – inebriation can look a lot like the only reasonable recourse.

Past form, however, suggests that for Wavves it's not the sensible one. When he takes the stage, Williams is sloppy and tired rather than psychotic-episode-drunk, but Wavves are an erratic enough live act at the best of times, and the convergence of booze, bad fortune and utter exhaustion means they are never likely to hit their stride tonight.

Things begin promisingly with the raucous bedsit-punk of 'Friends Were Gone' – which has the odd effect of sounding like 'Never Mind The Bollocks' on slowly-melting vinyl – before a galloping charge through 'King Of The Beach's carefree "You're never gonna stop me" hook provides the night's high water-mark.

At their best, Williams' songs evoke a sort of Cobain-esque rage and power, pop tunes daubed in sonic dirt and their author's own self-loathing. At their worst, like on 'Green Eyes' ("My own friends/Hate my guts/So what?/Who gives a fuck?"), they barely struggle to evoke Craig Nicholls; clumsily articulated, pity-me angst that draws awkward

looks from the audience.

It's some time before 'Take On The World' jerks band and audience out of this malaise and its puff-chested surf-punk bravado is a long time in coming – but we begin to fear the worst when Williams starts burping into the mic and making abortive attempts to cover Blink-182.

As a result, Wavves are not received ecstatically. At least, not until the climax of the set, when 'Post Acid' starts as a three-fan stage invasion and ends in an orgy of puppyish play-fighting, with shoes being forcibly dragged from feet and arms being twisted. Crucially, everyone, band and fans alike, leave with smiles on their faces. There's no doubt it's been a long and trying day for Wavves. But they'll see better ones. **Barry Nicolson**

BIG MOUTH
What the punters thought



Lauren Campbell, 24, Glasgow
"I didn't know much about them before tonight, and they didn't make much of an impression on me. The bassist looked amazing with his poodle mohican – very Wayne's World! I liked that lo-fi sound but the songs weren't catchy enough."

WHAT'S ON YOUR RIDER?

Kele



1x 12.5g pack of Cutters Choice tobacco & rolling papers
1x novelty lighter
24x bottled water
24x bottled lager (import quality)
1x litre bottle of vodka, gin, whiskey or rum (you pick)
1x bottle of Jägermeister (essential)
1x tube of Berocca or similar
effervescent tablets
1x selection of bread sticks, chopped carrots and celery
1x selection of fresh breads and butter/
1x selection of quality cheeses (not processed slices)
1x selection of cooked meat (ham, chicken, salami, etc)
1x selection of good quality chocolates

SPOTTED THIS WEEK

• Hurts watching Clare Maguire's set at XOYO, London

• Oliver from The xx (he's getting about a bit, isn't he?) watching El Guincho at Cargo, London

• Max and OB from Hollyoaks and the girls from The Only Way Is Essex at Labrinth and Tinie Tempah's launch gig for *Call Of Duty*, as was Gail Porter who lectured one hapless NME writer on the state of music

• Intergalactic traveller Mos Def at Odd Future's NYC show

WILD PALMS

ELECTROWERKZ, LONDON FRIDAY, NOVEMBER 5

The Horrors' days of eyeliner-clad melodrama may have passed and An Experiment On A Bird In The Air Pump (remember them?) may be but a vague memory from some kind of harrowing gothic nightmare, but there'll always be a certain breed of band that give off an intrinsic whiff of east London about them. The kind of band that, whether intentional or not, will attract a crowd of nonchalantly aloof followers that could all easily have been poached from Nathan Barley. Though Wild Palms, then, find themselves tonight in a none-too-shabby part of one of London's more well-to-do boroughs, the crowd reads as though someone's somehow relocated Hoxton to Angel. Except that it's rammed. And everyone is looking at the stage.

Opening a succinct, seven-song assault with new single 'To The Lighthouse' – the kind of tune that Wild Beasts would make if they swapped sweet harmonics and smutty lyricisms for a Sonic Youth fixation and a hefty whack of fuzz – the four-piece make for an entrancing prospect. 'Draw In Light' finds Lou Hill's enticingly cold vocal paired with the kind of joyfully downbeat melodies that fall somewhere between The Cure and a less annoying Editors, while a selection of cuts from their forthcoming LP (particularly stand-out 'Pale Fire') point towards the kind of spiky distortion birthed from the angsty parenting of Gang Of Four and Wire. True, Wild Palms fall in a distinct lineage, but if it ain't broke... **Lisa Wright**

CANCER BATS/TRASH TALK

THE SUGARMILL, STOKE FRIDAY, NOVEMBER 5

Considering Stoke gave us Robbie Williams, it's certainly a town with passionate music fans. Toronto's Cancer Bats have become infamous since '08's 'Hail Destroyer' for punk with a metal punch, but for now, there's main support from a band that literally tears its own face off. During 'Explode', Trash Talk do just that, annihilating every inch of doubt in the vicinity then proceeding to bleed all over it.

Cancer Bats are also well-versed in destruction, as their classic 'Lucifer's Rocking Chair' blares into bones. Beastie Boys' 'Sabotage' is reinvented carnage and latest single 'Scared To Death' tips Scott Middleton's guitar effects up a psychedelic dial. After a less frantic session than their peers, the Toronto sludge-slayers depart. Trash Talk delivered more than a supporting role. And every adrenaline-drunk punk in Stoke knows it. **Kelly Murray**



TROPHY WIFE

ELECTROWERKZ, LONDON TUESDAY, NOVEMBER 9

The problem with grouping bands solely on a geographical basis is that they often share little in common bar the same postcode; Mark E Smith and Morrissey may have both been at The Sex Pistols' Manchester Free Trade Hall gig, for example, but it's unlikely they'd find any common ground to discuss over a pint apart from guessing who'll be turning on this year's Christmas lights at the Trafford Centre. Thusly, the suspicion arises that the components of Blessing Force – the Oxford collective of artists fronted by Foals and encompassing Pet Moon, Jonquil and tonight's stars Trophy Wife – have only the shared experience of watching the Boat Race each year to tie them together. But even if Trophy Wife's link with Foals is more pronounced than the wall adjoining their rehearsal space to Yannis' front room, tonight they prove they have enough individuality and innovation to be assessed as a separate entity.

New track 'Discover' sparkles with its lusciously languid tempo and staccato-like guitar chimes, while their glimmering rendition of Joanna Newsom's 'The Book Of Right-On' brings as hushed a reverie as you could hope for in the boozy enclaves of a nightclub. Singer Jody Prewett may give a falteringly polite introduction to the crooning perfection of 'Microlite' ("Um, this is our new single..."), but make no mistake, Trophy Wife will force their way into your life; they've been blessed with more than famous neighbours. **Ben Hewitt**

ON THE ROAD WITH MYSTERY JETS

The Eel Pie Islanders spend their Guy Fawkes weekend entertaining young students and educating old ladies

BIRMINGHAM, HMV INSTITUTE, FRIDAY, NOVEMBER 5

Out on the rain-soaked streets of Birmingham, it would appear that the city's Bonfire Night celebrations have been rendered something of a damp squib. Gunpowder or not, handily for us it still turns out to be a pretty explosive evening in the Midlands. In fact, sparks are flying before we even hook up with Mystery Jets, as two women fight in the lobby of *NME's* hotel. Checking we haven't accidentally walked onto the set of *Prisoner Cell Block H*, we head off to the HMV Institute to meet the band.

"So, are you gonna make us look like rock stars, then?" asks frontman Blaine Harrison as we slide into the room. Instantly verifying their nice young man credentials, gentlemanly guitarist and vocalist William Rees asks if *NME's* hungry before popping out to get some gourmet boxes of sushi while we discuss the relative merits of Birmingham with Blaine. It turns out that, in the eyes of Mystery Jets, such merits are few and far between. One of Blaine's limited recommendations for England's second city is a vintage shop called Cow and he shows us today's purchases, which include a silver octopus pendant and a Kiss tour T-shirt. Any other redeeming factors for Brum? Blaine thinks. "ELO," he smiles. "The best band in the world."

After a rowdy vocal warm-up, it's on with the show. The venue is precariously rammed and Blaine takes to the stage sporting his brand new octopus and William an understandably smug grin. The pogoing punters fling themselves about to the icy '80s vocals of 'Half In Love With Elizabeth', the damn-near-genius pop of 'Serotonin' and the disembodied voice of Laura Marling wafting out of the PA during 'Young Love'. "You guys are up for it, aren't you?" smirks Blaine to the arms-akimbo audience, before William brings the rave-up, belting out their Count & Sinden-assisted samba-tech smasher 'After



Dark'. Support band Is Tropical frantically stagedive, bollocks tastefully flashing through holes in their jeans. Then bassist and keyboardist Kai Fish, an uncanny amalgam of Simon Le Bon and George Michael, picks up William,

plonks him on his shoulders and takes a stroll around stage. "I wasn't expecting that," William later reveals. "I could see this ball of hair between my legs – kinda frightening."

During the encore, there are raucous shout-outs for old and patently bonkers tune 'Zoo Time'. So will they appease the fans and start playing older material at gigs? "No. God, no!" laughs William. "Have you ever heard that song? It's ridiculous – the whole idea of it is nuts." Why not, though? "We've just moved on, we're not those kids any more."

After the show the carnage truly begins. Kai gives *NME* a potent glass of Sailor Jerry and ginger and William, now wearing his post-show Hawaiian shirt, accompanies it with a tequila shot. Gypsy Rose, a guitar bought for £60 in Paris after the band left theirs in London, slices through the weed fug. The ensuing messiness, though,

can be placed firmly at the feet of Is Tropical, who are evidently on something slightly stronger than Sailor Jerry. Even that doesn't excuse a certain member of the band who pours beer down *NME's* face and near-molests us.

Then, when most bands would retire to the tourbus for a wind-down game of *Jenga*, William and Kai are off to the nearest indie disco for a DJ set. They round up their mates, including the increasingly wobbly Is Tropical, before cabbaging it over to Propaganda, where they dish out the electro bangers and bassy bedlam into the wee small hours.

NOTTINGHAM TRENT SU, SATURDAY, NOVEMBER 6

With most of the band having finally headed for bed at breakfast time, that their afternoon soundcheck at Nottingham Trent Students' Union isn't a struggle of elephantine proportions is a surprise. Is Tropical load their gear in under sunglasses, hoods and haunted expressions. Mystery Jets, however, seem to be their typical perky selves. Especially when they return to the tourbus for some hardcore bromance, with Kai and Blaine lovingly simulating vomit-spattered blowjobs in one of the beds on the top deck. "Are you screwing up my bunk?" asks worried drummer Kapil Trivedi from the bottom of the stairs. Screwing *in* your bunk, more like.

While the rest of the band head off in search of more pre-show sushi, *NME*

accompanies Kai for shisha. "I know a good shisha place in every major touring city in the UK," he nods, sagely. And it turns out that he does, sorting us out with an apple hubbly-bubbly, Turkish coffee, baklava and carrot juice, during which a white-haired old lady and her heroically pissed grandson marvel at Kai's smoking technique. "I thought I'd seen it all, and I have now!" she giggles. Whether or not she is a Mystery Jets fan is unknown. Said pipe is far more fragrant than the delights *NME* is treated to when we arrive back in the 'dressing room', which we're pretty sure is actually just a corridor behind the stage decorated with some bottles of cider and a cold meat platter.

Blaine is searching through a big bag full of slightly soiled stage clothing and comes across a sealed plastic bag full of unwashed shirts. He opens the bag, takes a sniff and physically recoils. "It smells like a tramp!" he gags. For the sake of journalistic honour, *NME* has a smell. We feel vaguely light-headed and unsure of whether we'll ever eat blue cheese again. Kate Adie would be proud of our dedication to the cause.

Not quite sold out, thanks to some clever promoter putting on Foals at a venue across town and effectively splitting both bands' crowd in two, Mystery Jets still give tonight's gig their endearing all. This time William leaps off the stage to sing the opening of 'After Dark' down at the barrier to the teenage girl-heavy front few rows. "Happy Guy Fawkes everybody," beams Kai, a day late. Flamenco prog-popper 'Behind The Bunhouse' sees Kapil standing atop his drum stool, finally drawing eyes away from the trompe l'oeil ladybits on his drumskin. As the band leave the stage, yet more calls for 'Zoo Time' ring out, but William is true to yesterday's word and the encore instead consists of a corking 'Show Me The Light' and mirror-ball augmented 'Flakes' as a succession of girls are lifted onto various shoulders. "That was a bit like playing a school hall," admits Kai at the back of draughty venue.

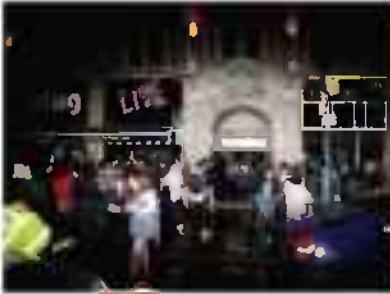
With Is Tropical presumably off atoning for their sins somewhere, tonight is a little less mental, with *Get Him To The Greek* playing on the tourbus and Mystery Jets kicking back, hopefully safe in the knowledge they're one of the best live bands we've got. We wanted fireworks this weekend and we most certainly got them. *Leonie Cooper*

VIEW FROM THE CREW



Tre Stead, Tour Manager

"I've been with Mystery Jets for about a year and a half, they're a lovely bunch of lads. When they started touring they asked me to drive them because I don't drink and it snowballed. I also do White Denim, School Of Seven Bells and Tuning. I've also done Laura Marling and Mumford & Sons. Last year I was on tour 300 days."



Birmingham, Friday, 10.30pm
Fans leave the venue after a blinding show



Birmingham, Friday, 8pm
Blaine and his pre-show sushi



Nottingham, Saturday, 10pm
XXL shirts all round!



Nottingham, Saturday, 9.30pm
Blaine in full frontman flow



Birmingham, Friday, 9.45pm
William Rees riffs to his heart's content



Birmingham, Friday, 9.15pm
Is Tropical's Dominic Apa meets the crowd



Birmingham, Friday, 9.20pm
Kapil Trivedi's cryptic ladybits drumkit



Nottingham, Saturday, 6pm
Kal and Blaine have some fake blowjob fun



Birmingham, Saturday, 1.15am
Kai Fish and William bring electro to Propaganda



Nottingham, Saturday, 3.30pm
Blaine, with new Kiss T-shirt and a fresco roll-up



Nottingham, Saturday, 1.15pm
The band with the mean machine that is their bus



Nottingham, Saturday, 6.30pm
Blaine enjoys some post-coital Medal Of Honor



Birmingham, Friday, 9.30pm
Rockabilly roadie saves the day while Blaine gets the giggles



Birmingham, Friday, 9.55pm
William does his MC turn for the ladies down the front on 'After Dark'



Birmingham, Friday, 10pm
Kai picks up William for a celebratory stroll

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With over £100,000 in prizes and the chance to play at the O2 in London, Live and Unsigned is set to attract thousands of unsigned musicians when auditions across the UK begin in January. And the National competition has just announced another amazing main prize for the winner comprising of a world tour across four continents!

Compelling acts will have the chance to play at a leading music venue in Dublin as well as playing at Tour Music Fest in Rome's Piper Club where artists like David Bowie, the Beatles and Pink Floyd have all performed. I Rock, Asia's biggest Rock festival, will be awarding an act with a slot on their main stage and entrants will also have the opportunity to play in Australia at The National Theatre, Melbourne and perform in the US – a once in a lifetime opportunity for any aspiring musician.

Live and Unsigned is the UK's biggest unsigned music competition for original artists and it's open to all genres. Each year the competition prize pool gets bigger and better as acts take to the stage and battle it out for equipment, festival slots, clothing, studio time and master classes.

The competition's aim is to find potential recording artists. Over 10,000 acts entered the competition last year and the Grand Final saw acts showcase their music in front of thousands of audience members and the judging panel which included Slade's legendary front man Noddy Holder, Radio 1's Annie Nightingale, Kerrang's Alex Baker and RnB star Shola Ama. Judges set to join the panel in 2011 include Radio 1's Huw Stephens, Radio 1's Tom Deacon, Happy Mondays star Bez and Nigel Clarke from 90's Brit pop band Dodgy.

Auditions begin again in January 2011
www.LiveandUnsigned.uk.com



BAND AID

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



HANDLING THE KNOCKS

Certain members of my band take it badly when they get a bad review, and start suggesting sending the journalist poo. How can I get them to calm down?

The Moderator, London

It's simple - remind yourself that every single music journalist is shit-faced on the delusions of their own authority as they wank their opinions into an unhearing void. You may as well base your sense of self-worth on the enthusiasm levels detected in the squeals of a pig, and any band that allows themselves for one second to be guided by these morons deserves everything they get. Excuse me, the editor's calling me over. *Uncle Pete*

THEY ALL HATE US

Our lead singer swears that "any reaction from the crowd is a good one" but surely this is not true if pretty much everybody hates you?

Pussled, Manchester

The notion that being booed and having bottles hurled at you is as good and positive a thing as being applauded, is almost as old as rock music itself. It is one of the most fundamental tenets of the rock'n'roll stance, and as such, is complete, utter bollocks. Here's a tip: if the crowd are drenching you with sputum and trying to jam a broken Red Stripe bottle into your neck, it's unlikely that they are going to pick up your new EP. *Uncle Pete*

WHAT WILL WE EAT?

Do you have any dietary suggestions for bands who are touring on a very strict budget?

Hungry For Success, Cardiff

The temptation here is simply to say "Pot Noodles" and then sit back and wait for the subsequent complimentary crate to roll in (I'm a Chicken And Mushroom man by the way). Or you could go down the Keane route and have your mummy make you sandwiches and Swiss Roll for the trip. But after three days of drinking and eating toothpaste, you'll pretty soon realise that a remotely healthy diet is not really necessary, and actually tends to get in the way a bit. *Uncle Pete*

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

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



ATP

STARTS: Minehead Butlin's, May 13

DON'T MISS

The speculation's over – neither Björk, The Knife or Guided By Voices are curating next May's ATP, but those hippy bros from Baltimore with the silly nicknames and kaleidoscopic tunes are. Yep, Animal Collective (above) are in charge of picking half the acts, and based on the first names announced, the line-up's as unpredictable, spasmodic and ace as they are. Gang Gang Dance join Ariel Pink and, of course, Animal Collective at the better-known end of the spectrum, while further down there's the classic (Meat Puppets performing their 1985 album 'Up On The Sun'), worldly (dub legend Lee 'Scratch' Perry), blogged-to-fuck (Angel Deradoorian) and bleepy (Finn Vladislav Delay). That's barely a fraction of the bands set to play – cobble together your mates and book a chalet now. NME.COM/festivals



MNDR

STARTS: London XOYO, Nov 24

You know Amanda from that Ronson song? Get to know MNDR in their own right on this one-off London date.

NME.COM/artists/mndr



TRANS MUSICALES

STARTS: Rennes, France, Dec 9-11

The winter edition of the French fest boasts MIA, Janelle Monáe, Magnetic Man and more. *Formidable!* NME.COM/festivals



BOWLIE 2

STARTS: Minehead Butlin's, Dec 10

The final bands for Bowlie 2 are Wild Beasts, Saint Etienne, Camera Obscura, The Go! Team, and Stereolab's Laetitia Sadier. NME.COM/festivals



MIDI FESTIVAL

STARTS: St Tropez, France, Dec 10-11

The French have the right idea for winter festivals. Summer Camp, Marnie Stern, Darkstar and Still Corners to play. *Chouette!* NME.COM/festivals



ISLET

STARTS: Cardiff Clwb Ifor Bach, Dec 13

After a phenomenal year, the noisy Cardiffians play a deserved homecoming show with support from Shape Records cohorts, including Sweet Baboo. NME.COM/artists/islet



MARK RONSON

STARTS: Various locations, Dec 31

Ronson's having a busy NYE, playing Manchester's Warehouse Project and London's Together with Annie Mac. Double the fun. NME.COM/artists/mark-ronson



TENNIS

STARTS: London Lexington, Jan 7

The seafaring, near-sickeningly cute newlyweds proffer a taster of their self-titled debut on their first ever UK visit. NME.COM/newmusic



ANAI MITCHELL

STARTS: London Union Chapel, Jan 25

Mitchell brings a full cast to the Union Chapel to perform her folk opera odyssey in all its mythical splendour. NME.COM/artists/anaïs-mitchell



JAMES YORKSTON

STARTS: Glasgow City Halls, Jan 26

Fence Collective's charming songsmith performs songs old and new. NME.COM/artists/james-yorkston



ANI DI FRANCO

STARTS: O2 Shepherds Bush Empire, London, Jan 27

Righteous Babe's littlest folk singer returns to the UK for the first time in aeons. NME.COM/artists/ani-di-franco



HURTS

STARTS: Brighton Dome, Feb 2

Pop's most dapper have conquered Europe good and proper; now they're back for your icy, faux-goth heart. NME.COM/artists/hurts



GLASSER

STARTS: Brighton Hope, Feb 17

Drift into Cameron Mesirow's world of uneasy calm shattered by tribal yelps on her first UK tour. NME.COM/artists/glasser

O₂ customers can get Priority Tickets up to 48 hours before general release.

Text PRIORITY to 2020 to register.

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



PICK of the WEEK

What to see this week? Let us help



BEACH HOUSE

STARTS: Manchester Cathedral, Nov 19

NME
PICK

Back in January when we reviewed Beach House's third album, we said we wanted to crawl into its enveloping tones and hibernate there. Ten months down the line, we're still not ready to climb out. There's been lots of talk this year about records that ride the nostalgia train back to a time which never existed – a beautiful concept if you're after some escapism, but one so dislocated from time that it's hard to find much consolation there. 'Teen Dream', on the other hand, is a one-way ticket back to those heady teenage days where restraint wasn't yet part of your romantic vocabulary; when you could fling yourself into all-encompassing crushes and hang the consequences. Join them in acting all giddy and moon-eyed on their last UK jaunt of the year.

NME.COM/artists/beach-house



Everyone's Talking About LAURA MARLING

STARTS: Crunch Festival, Hay, Nov 19
She may not have put out that promised second album release this year, but that's no bad thing – 'I Speak Because I Can' is still unfurling its delicate charms. If you've got the itch for something new, however, NME's Queen of Cool is said to be debuting much of her new record on this tour. NME.COM/artist/laura-marling



Don't Miss MARNIE STERN

STARTS: Nottingham Bodega, Nov 18
The words "shredding goddess" and "the female Van Halen" often get chucked around when it comes to Marnie. But, as her intensely personal third album proved, there's far more to Stern than lightning-quick finger tapping. She's the owner of a bruised heart and a wicked sense of humour. A woman not to be underestimated. NME.COM/artists/marnie-stern



Radar Stars NIKI & THE DOVE

STARTS: London Lexington, Nov 18
Niki & The Dove describe their sound as an "irreversible succession from the past through the present to the future". If by that they means that the Swedish trio sound like Prince entering Eurovision with a Knife song, then we'd be inclined to agree. 'DJ, Ease My Mind' is an anthem in waiting so pristine it's giving Robyn and Lykke sleepless nights. 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 17

BELFAST

Jimmy Eat World Queens University
028 9097 3106

BIRMINGHAM

Boyce Avenue O2 Academy 2
0870 771 2000

Chase & Status HMV Institute
0844 248 5037

Francesca O2 Academy 3
0870 771 2000

Gorillaz/De La Soul/Little Dragon
NIA 0121 780 4133

BRIGHTON

Seth Lakeman/Delta Mald Concorde
2 01273 673311

Titus Andronicus Prince Albert
01273 730499

BRISTOL

Akala/Anthony Anaxagoras Thekla
08713 100000

Alasdair Roberts/Cath & Phil Tyler
Cube Cinema 0117 907 4190

Awaken Demons/The Eyes Of A
Traitor Croft 0117 987 4144

Ryan Bingham/Liam Gerner Fleece
0117 945 0996

The Violetcrazies/Dark Energy
Louisiana 0117 926 5978

We Are Scientists/
Goldheart Assembly O2 Academy
0870 771 2000

CAMBRIDGE

Klaxons Junction 01223 511511

CARDIFF

Spokes Buffalo Bar 02920 310312

The Straws The Globe 07738 983947

EDINBURGH

Grasscut Voodoo Rooms
0131 556 7060

GLASGOW

A-Ha SECC 0141 248 3000

Detour Bar Bloc 0141 574 6066

John & Jehn Captain's Rest
0141 331 2722

Kids In Glass Houses/Boys Like

Girls/You And What Army? O2

Academy 0870 771 2000

Vorn/The Cosmic Dead Nice'n'Sleazy
0141 333 9637

Wolf Gang King Tut's Wah Wah Hut
0141 221 5279

LEEDS

Caitlin Rose/Peter Wolf Crier
Brudenell Social Club 0113 243 5866

The Gaslight Anthem/Chuck Ragan/
Sharks O2 Academy 0870 771 2000

The Last Republic The Well
0113 2440474

Mike Fantastic Cockpit Room 2
0113 244 3446

Spoon Cockpit 0113 244 3446

LIVERPOOL

The Dead Class O2 Academy 2
0870 771 2000

LONDON

Allo Darlin/The Grave Architects
Cargo 0207 749 7840

A-Trak/Kissy Sell Out KOKO
020 7388 3222

Coheed & Cambria/Deftones O2
Academy Brixton 0870 771 2000

Coliseum/Bliss BC Underworld
020 7482 1932

Dave Giles Vibe Bar 020 7377 9880

Diagram Of The Heart XOYO
020 7729 5959

Ellen & The Escapades Slaughtered
Lamb 020 8682 4080

Elouise Madame Jojo's 020 7734 2473

Haight Ashbury Monto Water Rats
020 7837 4412

Hanggal Luminaire 020 7372 7123

Hurts/Clare Maguire/Joe Worricker
Union Chapel 020 7226 1686

Jonah Matranga Garage
020 7607 1818

Kate Walsh/Jono McCleery
Tabernacle 020 7243 4343

Kurt Wagner/Courtney Tidwell
Oingwalls 020 7267 1577

London Darlings/The Switch/Gifts

For Givers Good Ship 020 7372 2544

Lulu & The Lampshades/Tom
Williams & The Boat 93 Feet East
020 7247 6095

Melpomeni/Oxford Style Buffalo Bar
020 7359 6191

Motorfolk/Gold Fields Social
020 7636 4992

Muchuu Underbelly 0207 613 3105

Our Broken Garden/Still Corners/
Lucas Renney St Giles' Church
020 7638 5403

Penguin Prison/Jagga Hoxton
Square Bar & Kitchen 020 7613 0709

Puma Cafe Oto 0871 230 1094

Rick Ross HMV Hammersmith Apollo
0870 606 3400

Ruarri Joseph The Lexington
020 7837 5387

Sam Lee & The Gillie Boys/
The Staves Cecil Sharp House
020 7485 2206

Sanity Burns New Cross Inn
020 8692 1866

Sarah Blasko/Benjamin Francis
Leftwich Electric Ballroom
020 7485 9006

Sick Puppies/Animals Barfly
0870 907 0999

Soweto Kinch Queen Elizabeth Hall
020 7960 4242

Stomoway O2 Shepherds Bush
Empire 0870 771 2000

Tek One O2 Academy Islington
0870 771 2000

Three Colours/Laps Dublin Castle
020 7485 1773

Vessels/Humanify Black Heart
020 7428 9730

Zun Zun Egul/Sun Araw/
Hype Williams CAMP Basement
0871 230 1094

MANCHESTER

Anberlin Academy 2 0161 832 1111

Goldfrapp Academy 0161 832 1111

Holy Fuck Academy 3 0161 832 1111

The Monos/Folklore Of The Birds
Ruby Lounge 0161 834 1392

The Phantom Band Deaf Institute
0161 330 4019

Unbunny Night And Day Café
0161 236 1822

NEWCASTLE

Chased By Wolves Cluny 2
0191 230 4474

Less Than Jake/Zebrahead/Straight
Lines O2 Academy 0870 771 2000

NORW

Steve Harley UEA 01603 505401

NOTTINGHAM

Annihilator/Sworn Amongst Rescue
Rooms 0115 958 8484

Castrovalva Bodega Social Club
08713 100000

Skunk Anansie/The Virgins
Rock City 08713 100000

OXFORD

The Coral/Cherry Ghost O2 Academy
0870 771 2000

SHEFFIELD

Ian Segal/Ben Prestage Boardwalk
0114 279 9090

Jonquil Harley 0114 275 2288

Levellers Leadmill 0114 221 2828

The Neat/The Bedford Incident
Forum 0114 2720964

SOUTHAMPTON

Crash Kings Johners 023 8022 5612

Paul Carrack Brook 023 8055 5366

WOLVERHAMPTON

Bellowhead Robin 2 01902 497860

YORK

The Blood Arm Fibbers
01904 651 250

Cerys Matthews Grand Opera House
01904 671818

Skream Fibbers 01904 651 250

THURSDAY

November 18



ABERDEEN

The French Wives Café Drummond
01224 624642

BELFAST

Holy Fuck Queens University
028 9097 3106
Roberta Flack Waterfront
028 9033 4455

BIRMINGHAM

The Blood Arm/Alasdair Roberts
Hare & Hounds 0121 444 2081
Kids In Glass Houses/Boys Like Girls
O2 Academy 0870 771 2000
Lostboy! O2 Academy 2
0870 771 2000
Trash Talk/Cerebral Ballzy HMV
Institute 0844 248 5037

BOURNEMOUTH

Akala Champions 01202 757 000

BRIGHTON

Gorillaz/De La Soul/Little Dragon
Centre 0870 900 9100
Haight-Ashbury The Hope
01273 723 568
Kate Dalsey Grant Marlborough
Theatre 01273 570028
Martyn/Roska Digital 01273 202407
Monty Saldo/Stars & Sons Prince
Albert 01273 730499
Zun Zun Egu/Sun Araw/Peep Holes
Hector's House 01273 681228

BRISTOL

Annihilator/Sworn Amongst O2
Academy 0870 771 2000
Captain Zip Cube Cinema
0117 907 4190
Hidden Orchestra Mr Wolf's
0117 927 3221
Jebo/Benita Johnson Thunderbolt
07791 319 614
Larry Miller/Snorting Dogs Fleece
0117 945 0996
Local Natives/Superhumanoids
Thekla 08713 100000
Pinot Gineo Croft 0117 987 4144
Ryan Ireland Louisiana 0117 926 5978
Vessels Bierkeller 0117 926 8514

CAMBRIDGE

Titus Andronicus Haymakers
01223 367417
CARDIFF
Abe Vigoda Buffalo Bar 02920 310312
Chris Farlowe/The Norman Beaker
Band The Globe 07738 983947
Jonquill Arts Institute 0871 230 1094
Squeeze/Lightning Seeds St David's
Hall 029 2087 8444

EDINBURGH

Born Ruffians The Electric Circus
0131 226 4224
Dansette Junior Cabaret Voltaire
0131 220 6176
Less Than Jake/Zebrahead HMV
Picture House 0844 847 1740
The View Queen Margaret College
0131 339 1990

GLASGOW

Charger Classic Grand 0141 847 0820
Go Heeled/Apache Viking Bar Bloc
0141 574 6066

KAYAH/TOXIQUE

O2 ABC2
0141 204 5151
Martin James & Associates Ivory
Blacks 0141 221 7871
Rams Pocket Radio/Paul Shevlin
Nice'n'Sleazy 0141 333 9637
Ryan Bingham King Tut's Wah Wah
Hut 0141 221 5279

LEEDS

A Genuine Freakshow Northern
Monkey 0113 242 6630
Leftfield O2 Academy 0870 771 2000
Space Ritual Brudenell Social Club
0113 243 5866

LIVERPOOL

The Bluetones O2 Academy
0870 771 2000
LONDON
Army Of Lights/Francobello Rhythm
Factory 020 7247 9386
Cathal Coughlan Monto Water Rats
020 7837 4412
Charlie Savilar/The Blue Hearts
Hope & Anchor 020 7354 1312
Cougar Wolf Sex Hawk Dublin Castle
020 7485 1773

Emily Portman Rich Mix
020 7613 7498
Fantastic Mr Fox/Becoming Real
Cargo 0207 749 7840
Fight Like Apes Bull & Gate
020 7485 5358
Flats Hoxton Square Bar & Kitchen
020 7613 0709
The Foreign Office/Gaoler's
Daughter Hoxton Pony 0871 9624530
Foy Vance Vibe Bar 020 7377 9880
Future Rock/Warehouse Republic
100 Club 020 7636 0933
Geneva Jacuzzi Underbelly
0207 613 3105

Gold Panda/Banjo Or Freakout
Corsica Studios 0207 703 4760
Gregory & The Hawk/Les Shelleys
Windmill 020 8671 0700
Harper Simon Bush Hall
020 8222 6955

Jamie Lidell KOKO 020 7388 3222
John Butcher/Eddie Prevost ICA
020 7930 3647

The Kooks/Example/John
Bramwell/We Are Scientists/Leah
Mason Union Chapel 020 7226 1686
Kyrie Kristianson/Rayon Breed
Slaughtered Lamb 020 8682 4080
Necro Borderline 020 7734 5547
Niki & The Dove/Champagne Riot
The Lexington 020 7837 5387
Penguin Prison Den & Centro
020 7240 1083

Performance Elixir Bar
020 7383 0925
The Phantom Band Queen Of Hoxton
020 7422 0958

Polley Mackey/The Collectable Few
Big Chill House 020 7427 2540
Revere Tabernacle 020 7243 4343
Richard Marx O2 Shepherd's Bush
Empire 0870 771 2000
Spokes Electrowerkz 020 7837 6419

Threat Signal/Ramchny/Sybreed
Barfly 0870 907 0999

Trace/Doughnut Burger
Gramophone 020 7377 5332
TNBD/Kinesis Underworld
020 7482 1932

Younger Brother/Shpongile/Twisted
Electric Ballroom 020 7485 9006

MANCHESTER

Boyce Avenue Academy 3
0161 832 1111
Christian Scott Band On The Wall
0161 832 6625

Fine Young Firecrackers/Ready Set
Low Moho Live 0161 834 8180

Jim Noir/I Am Blackbird Ruby
Lounge 0161 834 1392

John & Jehn Deaf Institute
0161 330 4019

Kele/CockinBullKid Ritz
0161 236 4355

Rick Ross O2 Apollo 0870 401 8000

Ruarri Joseph Night And Day Cafe
0161 236 1822

Show Of Hands/Miranda Sykes
Royal Northern College Of Music
0161 273 6283

Tinchy Stryder/I Blame Coco/
Kid Adrift Gorton Monastery
0844 277 4321

The Troubadors/Freespirits Fuel
Cafe 0161 448 9702

UK Subs Moho Live 0161 834 8180

NEWCASTLE

The Gaslight Anthem/Chuck Ragan/
Sharks O2 Academy 0870 771 2000
Mike Gatto/SS Arcadia Head Of
Steam 0191 232 4379
Paramore/fun./B.o.B. Metro Radio
Arena 0870 707 8000
Arena 0870 707 8000
Lavotchkina/Young Legionnaire
Cluny 0191 230 4474

NORWICH

Deftones/Coheed & Cambria UEA
01603 505401
Mary Gauthier Arts Centre
01603 660352

NOTTINGHAM

Athlete/Alice Gold Rock City
08713 100000
Ian Siegal/Ben Prestage Rescue
Rooms 0115 958 8484
Mamie Stern Bodega Social Club
08713 100000
Tek One Stealth 08713 100000

OXFORD

Bellowhead The Regal 01865 241261
Ellen & The Escapades Bullingdon
Arms 01865 244516
The Epstein/Message To Bears/
Cat Matador Cape Of Good Hope
01865 262 291
Klaxons O2 Academy 0870 771 2000
Rinoa/While She Sleeps Cellar
01865 244761

SHEFFIELD

Invisible Idols O2 Academy 2
0870 771 2000
InMe/Wojo Fury Corporation
0114 276 0262
Skunk Anansie/The Virginmays O2
Academy 0870 771 2000

Talons Red House 0114 2727875

The Wedding Present/Ringo
Deathstarr Leadmill 0114 221 2828

Wolf Gang University 0114 222 8777

SOUTHAMPTON

Straight Lines Joiners 023 8022 5612

WOLVERHAMPTON

Joanne Shaw Taylor Band Robin 2
01902 497860

YORK

Grasscut/My First Tooth Basement
01904 612 940
Mystery Jets/The Count & Sinden
Fibbers 01904 651 250

1913 Stereo 01904 612237

FRIDAY

November 19

ABERDEEN

Brodinski Snafu 01224 596 111

BATH

John & Jehn Moles 01225 404445

BELFAST

Joe Brooks Stiff Kitten 028 90238700
Ryan Bingham Spring & Airbrake
028 9032 5968

BIRMINGHAM

Annihilator O2 Academy 3
0870 771 2000
Awaken Demons/Hierophant Eddie's
Rock Club @ BUSK 0121 643 2093

Cult Club HMV Institute
0844 248 5037

Greenwood Park/Nock/Scruffy
Some Things Sunflower Lounge
0121 632 6756

Michael Bolton/Mica Paris NIA
0121 780 4133

Musa M'boob Drum 0121 333 2400

Turn/The Sand Dunes Actress &
Bishop 0121 236 7426

BOURNEMOUTH

The Wedding Present/Ringo
Deathstarr O2 Academy
01202 399922

BRIGHTON

Art Of Burning Water/Commungos
Cowley Club 01273 696 104
Bellowhead Concorde 2 01273 673311
Jimmy Jim Cobblers Thumb
01273 605 636

Mamie Stern Audio 01273 624343

Midnight Stompers/War Years Trio
Jam 0871 230 1094

Sparrow/Clayton Strange Prince
Albert 01273 730499

Wild Palms The Hope 01273 723 568

BRISTOL

Caitlin Rose Fleece 0117 945 0996
Gold Panda/Banjo Or Freakout Start
The Bus 0117 930 4370

Howlin' Lord Gran Barge
0117 929 9347

Motorhead/Michael Monroe Colston
Hall 0117 922 3683

Psycho-Della Smith Old Tavern
0117 965 3035

The Sound/Three Kings Mr
Wolfs 0117 927 3221

Titus Andronicus The Cooler
0117 945 0999

Zun Zun Egu/Sun Araw Croft
0117 987 4144

CAMBRIDGE

The British Public/Borderville
Haymakers 01223 367417

CARDIFF

Anberlin Millennium Centre
029 2040 2000
Echolounge/Black Russians Clwb Ifor
Bach 029 2023 2199

Lucas Renney/Jim Noir Buffalo Bar
02920 310312

EDINBURGH

Abbadab Bongo Club 0131 558 7604
Chasing Owls/The Last Battle
Cabaret Voltaire 0131 220 6176

The Gaslight Anthem/Sharks
HMV Picture House 0844 847 1740

Slpae The Caves 0131 567 8989

EXETER

Akala Cavern Club 01392 495370

DJ Yoda Phoenix 01392 667080

GLASGOW

Boyce Avenue Oran Mor
0141 552 9224

Coliseum Ivory Blacks 0141 221 7871

The Coral/Cherry Ghost O2 ABC
0870 903 3444

Exodus Garage 0141 332 1120

Goldfrapp O2 Academy
0870 771 2000

Jimmy Eat World Barrowlands
0141 552 4601

Kobra & The Lotus Nice'n'Sleazy
0141 333 9637

Sarah Blasko King Tut's Wah Wah Hut
0141 221 5279

Trash Talk/Cerebral Ballzy Captain's
Rest 0141 331 2722

Wilko Johnson O2 ABC2 0141 204 5151

HAY ON WYE

Laura Marling/Brian Eno/Man Like
Me/Lulu & The Lampshades/Mr
Fogg/Clean Bandit/Broken Hearts
Hay Festival 01497 821299

LEEDS

Necro The Well 0113 2440474
The Phantom Band Brudenell Social
Club 0113 243 5866

Sissy & The Blisters Cockpit Room 2
0113 244 3446

Skunk Anansie/The Virginmays O2
0870 771 2000

Michael Bolton/Mica Paris NIA
0121 780 4133

Musa M'boob Drum 0121 333 2400

Turn/The Sand Dunes Actress &
Bishop 0121 236 7426

Wild Palms The Hope 01273 723 568

Howlin' Lord Gran Barge
0117 929 9347

Motorhead/Michael Monroe Colston
Hall 0117 922 3683

Psycho-Della Smith Old Tavern
0117 965 3035

The Sound/Three Kings Mr
Wolfs 0117 927 3221

Titus Andronicus The Cooler
0117 945 0999

Zun Zun Egu/Sun Araw Croft
0117 987 4144

Cambridge
The British Public/Borderville
Haymakers 01223 367417

Cardiff
Anberlin Millennium Centre
029 2040 2000

Echolounge/Black Russians Clwb Ifor
Bach 029 2023 2199

Lucas Renney/Jim Noir Buffalo Bar
02920 310312

Edinburgh
Abbadab Bongo Club 0131 558 7604

Chasing Owls/The Last Battle
Cabaret Voltaire 0131 220 6176

The Gaslight Anthem/Sharks
HMV Picture House 0844 847 1740

Slpae The Caves 0131 567 8989

Exeter
Akala Cavern Club 01392 495370

DJ Yoda Phoenix 01392 667080

Glasgow
Boyce Avenue Oran Mor
0141 552 9224

Coliseum Ivory Blacks 0141 221 7871

The Coral/Cherry Ghost O2 ABC
0870 903 3444

Exodus Garage 0141 332 1120

Goldfrapp O2 Academy
0870 771 2000

Jimmy Eat World Barrowlands
0141 552 4601

Kobra & The Lotus Nice'n'Sleazy
0141 333 9637

Sarah Blasko King Tut's Wah Wah Hut
0141 221 5279

Trash Talk/Cerebral Ballzy Captain's
Rest 0141 331 2722

Wilko Johnson O2 ABC2 0141 204 5151

Hay On Wye
Laura Marling/Brian Eno/Man Like
Me/Lulu & The Lampshades/Mr
Fogg/Clean Bandit/Broken Hearts
Hay Festival 01497 821299

Leeds
Necro The Well 0113 2440474
The Phantom Band Brudenell Social
Club 0113 243 5866

Sissy & The Blisters Cockpit Room 2
0113 244 3446

Skunk Anansie/The Virginmays O2
0870 771 2000

Michael Bolton/Mica Paris NIA
0121 780 4133

Musa M'boob Drum 0121 333 2400

Turn/The Sand Dunes Actress &
Bishop 0121 236 7426

Wild Palms The Hope 01273 723 568

Howlin' Lord Gran Barge
0117 929 9347

Motorhead/Michael Monroe Colston
Hall 0117 922 3683

Psycho-Della Smith Old Tavern
0117 965 3035

</

SATURDAY

November 20



Smith Westerns,
Luminaire, London

ABERDEEN

Paramore/Tun. AECC 0870 169 0100

BATH

O'Hooley & Tidow St James Wine Vaults 01225 310335

BELFAST

Diamond Head Spring & Airbrake 028 9032 5968

BIRMINGHAM

Booka Shade Custard Factory 0121 604 7777

Brigade 02 Academy 3 0870 771 2000

Cattle & Cane Flapper 0121 236 2421

Deftones/Coheed & Cambria 02 Academy 0870 771 2000

Klaxons/Fiction HMV Institute 0844 248 5037

Naked Remedy Wagon & Horses 0121 772 1403

BRISTOL

Anagrams/The Stars Down To Earth The Hope 01273 723 568

Gregory & The Hawk/Les Shelleys Prince Albert 01273 730499

Johnny Foreigner Jam 0871 230 1094

The Meow Meows/Hakuna Pesa Prince Albert 01273 730499

Sleigh Bells Audio 01273 624343

BRISTOL

Frightened Rabbit/The Neat/Admiral Fallow Anson Rooms 0117 954 5810

Last Rights/Out Like A Lion Louisiana 0117 926 5978

Mabon Colston Hall 0117 922 3683

Marnie Stern/The Agitators Thekla 08713 100000

My Friend Friday Thunderbolt 07791 319 614

Penguin Prison Start The Bus 0117 930 4370

Waiting For Kate/Mad Apple Circus Mr Wolf's 0117 927 3221

CAMBRIDGE

Good Shoes Haymakers 01223 367417

CARDIFF

Cyril/Crash Disco/Messner Clwb Ifor Bach 029 2023 2199

Milk Biscuits Gwdihw Café Bar 029 2039 7933

Owl Messy/Science Bastard/Good Librarian Buffalo Bar 02920 310312

EDINBURGH

Kobra & The Lotus Bongo Club 0131 568 7604

Scrap Brain/Blank Canvas Sneaky Pete's 0131 225 1757

EXETER

Martin Stephenson Phoenix 01392 667080

FALMOUTH

Levellers Princess Pavilion 01326 211222

GATESHEAD

Citizens Erased Azure Blue 0191 478 4326

GLASGOW

Beach House/Lower Dens Oran Mor 0141 552 9224

Brodinski/The Count & Sinden Arches 0141 221 4001

Conscious Sounds/King General School Of Art 0141 353 4530

Holy Fuck/George Penman Jazzmen King Tut's Wah Wah Hut 0141 221 5279

Leftfield Barrowlands 0141 552 4601

Mike Fantastic/2 Thirds Of Youth 02 Academy 2 0870 771 2000

Over The Wall/Kasule Captain's Rest 0141 331 7272

Talons/The Darien Ventures/Hey Vampires Bar Bloc 0141 574 6066

The 1930s/Carmine Box 0161 236 4355

LEEDS

Coliseum The Well 0113 2440474

Kids In Glass Houses Metropolitan University 0113 283 2600

MIA 02 Academy 0870 771 2000

Sarah Blasko Brudenell Social Club 0113 243 5866

Tek One Cockpit Room 2 0113 244 3446

LIVERPOOL

The Coral/Cherry Ghost/Neville Skelly University 0151 256 5555

Goo Goo Dolls 02 Academy 0870 771 2000

Kof 02 Academy 2 0870 771 2000

LONDON

Alabama 3/Bez Jamm 020 7274 5537

Annihilator 02 Academy Islington 0870 771 2000

Athlete/Alice Gold HMV Forum 020 7344 0044

Bellowhead/Matthew & The Atlas 02 Shepherds Bush Empire 0870 771 2000

Benny Blanco & The Superpimps Hoxton Pony 0871 9624530

The Brights/Safari/Balloon Man Barty 0870 907 0999

Ellie Goulding/Stomoway/Tinashe Union Chapel 020 7226 1686

The ICs Purple Turtle 020 7383 4976

Jonnygonehome/Howl Gruff/XX Cortez Dublin Castle 020 7485 1773

The Lancashire Hotpots Bull & Gate 020 7485 5358

Matt Schofield Borderline 020 7734 5547

The Melting Ice Caps/The Robot Disaster Wilmington Arms 020 7837 1384

Palehorse/Rings Around Saturn/Rise Of The Simians Windmill 020 8671 0700

Plaid/Red Snapper/Luke Vibert KOKO 020 7388 3222

Sham 69/Chelsea & The Anoraks Garage 020 7607 1818

Smith Westerns Luminaire 020 7372 7123

Take Aim Fire/After After Hours/

Standing On Giants 93 Feet East 020 7247 6095

Underworld 02 Academy Brixton 0870 771 2000

Xerath/October File/Eastern Front Underworld 020 7482 1932

MANCHESTER

A-Ha Evening News Arena 0161 950 5000

Born Ruffians Ruby Lounge 0161 834 1392

Cymande II Band On The Wall 0161 832 6625

Four Tet/Caribou/James Holden / Jamle xx/Mount Kimble Warehouse Project 0161 835 3500

The Gaslight Anthem/Sharks 02 Apollo 0870 401 8000

Jedward Bridgewater Hall 0161 907 9000

Marc Almond Lowry 0161 876 2000

Section 25 FAC 251 0161 27 27 251

Trash Talk Moho Live 0161 834 8180

We Are Scientists/Goldheart Assembly Academy 0161 832 1111

Wilko Johnson Academy 2 0161 832 1111

NEWCASTLE

Enter The Lexicon/Columbus Dixon Pumphreys Cellar Bar 0191 2603312

Goldfrapp 02 Academy 0870 771 2000

Nick Harper Cluny 0191 230 4474

The Thorns The Station 0871 230 1094

NORWICH

Anberlin/Hawthorne Heights Waterfront 01603 632717

Gold Panda/Banjo Or Freakout/Ghost Eyes Arts Centre 01603 660352

NOTTINGHAM

Jonny Spanky Van Dyke 0115 924 3730

Martelo/John & John Stealth 08713 100000

Spokes Chameleon 0115 9505097

Titus Andronicus Bodega Social Club 08713 100000

Zun Zun Egul/Sun Araw/Please/Prize Pets The Art Organisation 01159 241440

OXFORD

Caspa/Emalkay The Regal 01865 241261

Leah Mason 02 Academy 2 0870 771 2000

Sennen/Epic 45/The Winchell Riots Jericho Tavern 01865 311775

Sleeps In Oysters Modern Art 01865 722733

SHEFFIELD

Laura Marling Leadmill 0114 221 2828

Monster Magnet/Seventh Vold Corporation 0114 276 0262

Squeeze/Lightning Seeds 02 Academy 0870 771 2000

SOUTHAMPTON

Atari Teenage Riot Talking Heads 023 8055 5899

Starsmith Unit 02380 225612

Steve Lukather Brook 023 8055 5366

6daysofstatic Joiners 023 8022 5612

SUNDERLAND

The View Independent 0191 565 8947

WOLVERHAMPTON

The Animals & Friends Slade Room 0870 320 7000

YORK

Braveface/Taming The Savage Stereo 01904 612237

SUNDAY

November 21

ABERDEEN

Chris Stout Blue Lamp 01224 647 472

Pulled Apart By Horses/Young

Legionnaire/Gay For Johnny Depp

Cafe Drummond 01224 624642

BATH

Derrin Nauendorf Bell 01225 460426

BELFAST

Exodus Spring & Airbrake 028 9032 5968

Gogol Bordello Queens University 028 9097 3106

UB40 Waterfront 028 9033 4455

Young Guns Queens University 028 9097 3106

BIRMINGHAM

From The Get Go/The Humour 02 Academy 3 0870 771 2000

Holy Fuck 02 Academy 2 0870 771 2000

Jimmy Eat World 02 Academy 0870 771 2000

Bournemouth

Skunk Anansie/The Virginmays 02 Academy 01202 399922

BRIGHTON

Ben Montague Ballroom 0207 283 1940

The Bitter Springs Prince Albert 01273 730499

BRISTOL

The Wedding Present 02 Academy 0870 771 2000

CARDIFF

Gabrielle Apilin Clwb Ifor Bach 029 2023 2199

The Greenhorns Clwb Ifor Bach (Upstairs) 029 2023 2199

Haight-Ashbury Buffalo Bar 02920 310312

Matt Berry Tommy's Bar 029 2066 8173

EDINBURGH

Boyce Avenue Cabaret Voltaire 0131 220 6176

Remnant Kings Orchestra/Sebastian Dangerfield/Missing Cat Sneaky Pete's 0131 225 1757

EXETER

Trash Talk Cavern Club 01392 495370

GATESHEAD

Wilko Johnson Sage Arena 0870 703 4555

GLASGOW

Blitzen Trapper/Pearly Gate Music King Tut's Wah Wah Hut 0141 221 5279

Caribou/Four Tet/James Holden/Rocket #9 02 ABC 0870 903 3444

Klaxons/Fiction Barrowlands 0141 552 4601

Leftfield 02 Academy 0870 771 2000

The Phantom Band/Found Oran Mor 0141 552 9224

Rachel Sermanni Captain's Rest 0141 331 2722

Star Rats Classic Grand 0141 847 0820

Tek One Stereo 0141 576 5018

The 1930s Butterfly & The Pig 0141 221 7711

3 Wise Men Oran Mor 0141 552 9224

LEEDS

The Acorn/Born Ruffians Brudenell Social Club 0113 243 5866

LONDON

Awaken Demons/Hierophant Barfly 0870 907 0999

Black Breath/Hang The Bastard Borderline 020 7734 5547

Goo Goo Dolls HMV Forum 020 7344 0044

In Tyler We Trust Bull & Gate 020 7485 5358

Sleigh Bells XOYO 020 7729 5959

Smith Westerns/Dignan Porch Windmill 020 8671 0700

Soufly KOKO 020 7388 3222

We Are Scientists/Goldheart Assembly 02 Shepherds Bush Empire 0870 771 2000

MANCHESTER

Atari Teenage Riot Moho Live 0161 834 8180

Frightened Rabbit Academy 0161 832 1111

Lostboy! Academy 2 0161 832 1111

The Neil Campbell Collective Fuel Café 0161 448 9702

Sarah Blasko Deaf Institute 0161 330 4019

NEWCASTLE

Caitlin Rose/Peter Wolf Crier Cluny 0191 230 4474

Kids In Glass Houses/Boys Like Girls 02 Academy 0870 771 2000

Kobra & The Lotus Trillians 0191 232 1619

Scoundrels The Tyne 0191 265 2550

NORWICH

Athlete/Alice Gold UEA 01603 505401

6daysofstatic/Kong Arts Centre 01603 660352

NOTTINGHAM

A-Ha Trent FM Arena 08444 124 624

POOLE

The Strawbs Mr Kyps 01202 748945

PRESTON

The View 53 Degrees 01772 893 000

SHEFFIELD

Bellowhead Leadmill 0114 221 2828

Elliot Minor 02 Academy 0870 771 2000

Marnie Stern Harley 0114 275 2288

Shooglenifty Boardwalk 0114 279 9090

SOUTHAMPTON

DJ Format Orange Rooms 02380 232333

James Walsh Joiners 023 8022 5612

Mike Peters Brook 023 8055 5366

Motorhead Guildhall 023 8063 2601

WOLVERHAMPTON

The Dreaming Tree Robin 2 01902 497860



MONDAY

November 22

Sleigh Bells, Thekla,
Bristol

ABERDEEN

Squeeze/Lightning Seeds Music Hall
01224 641122

Tek One The Tunnels 01224 211121

BELFAST

Boyce Avenue Limelight

028 9032 5942

The Gaslight Anthem/Sharks Ulster

Hall 028 9032 3900

BIRMINGHAM

Matt Berry 02 Academy 2

0870 771 2000

The Parlotones 02 Academy 3

0870 771 2000

Sarah Blasko Hare & Hounds

0121 444 2081

BRIGHTON

Eliza Doolittle Komedia (Upstairs)

01273 647100

Ellie Goulding Dome

01273 709709

Gabrielle Aplin Komedia

01273 647100

BRISTOL

Nick Parker/Rich Maya Mr Wolf's

0117 927 3221

Skunk Anansie/The Virginmays 02

Academy 0870 771 2000

Sleigh Bells/The Knocks Thekla

08713 100000

The Strawbs Bierke Ier

0117 926 8514

US Bombs/The Grit Croft

0117 987 4144

CAMBRIDGE

Athlete/Alice Gold Junction

01223 511511

Motorhead/Michael Monroe Corn

Exchange 01223 357851

CARDIFF

The Bluetones Clwb Ifor Bach

029 2023 2199

Gallows Millennium Centre

029 2040 2000

Johnny Foreigner/Stagecoach/

Los Campesinos! Buffalo Bar

02920 310312

DUBLIN

Beach House Vicar St

00 3531 889 4900

EDINBURGH

Heaven 17 HMV Picture House

0844 847 1740

Lulu Playhouse 0131 557 2590

Rachel Serrano/Sneaky Pete's

0131 225 1757

EXETER

The Vibrators Cavern Club

01392 495370

GLASGOW

Marnie Stern Captain's Rest

0141 331 2722

MIA 02 Academy 0870 771 2000

Steve Harley 02 ABC 0870 903 3444

The Tallest Man on Earth Arches

0141 221 4001

Titus Andronicus Oran Mor

0141 562 9221

Zun Zun Egui/Sun Araw School Of Art

0141 353 4530

LEEDS

Caribou Brudenell Social Club

0113 243 5866

Klaxons/Fiction 02 Academy

0870 771 2000

Marc Almond Grand Theatre

0113 222 6222

LEICESTER

The View 02 Academy 2

0870 771 2000

LIVERPOOL

Kof 02 Academy 2 0870 771 2000

Ruairi Joseph/Jack Roberts Mello

Mello 0151 707 0898

We Are Scientists/Goldheart

Assembly 02 Academy 0870 771 2000

LONDON

Amos Lee Troubadour Club

020 7370 1434

Anberlin 02 Academy Islington

0870 771 2000

And So I Watch You From Afar/

Tubelord Dingwalls 020 7267 1577

A Plastic Rose/Raising Maise Hope

& Anchor 020 7354 1112

Capital Sun/Temujin Dublin Castle

020 7485 1773

Cave Nest 020 735 19993

Claire Nicolson/Mad Moon Sea/Tiny

Birds 93 Feet East 020 7247 6095

Emanuel & The Fear Old Blue Last

020 7613 2478

Evi Vine/Vates Social 020 7636 4992

Francobollo/Chevrolet Hill Silver Bullet

020 7619 3639

Joe Brooks Borderline 020 7734 5547

Les Savy Fav/Cloud Nothings Electric

Ballroom 020 7485 9006

Misery Addicts/Parlo Windmill

020 8671 0700

Opus 4 Le Quecum Bar 020 7787 2227

O'Hooley & Tidlow Slaughtered Lamb

020 8682 4080

Rufus Wainwright/Martha

Wainwright Royal Albert Hall

020 7589 8212

Teeth Of The Sea The Lexington

020 7837 5387

Tom Baxter Tabernacle

020 7243 4343

Torche/Part Chimp Garage (Upstairs)

0871 230 1094

Trash Talk Barfly 0870 907 0999

Unraw Scala 020 7833 2022

White Lies York Hall 020 8980 2243

Wooden Sky/Zeus Garage

020 7607 1818

MANCHESTER

The Acorn Deaf Institute

0161 330 4019

Bellowhead Waterside Arts Centre

0161 911 5016

Black Breath Star & Garter

0161 273 6726

Gregory & The Hawk/Les Shelleys/

Jay Leighton Night And Day Café

0161 236 1822

Gruff Rhys Whitworth Art Gallery

0161 275 7450

Jimmy Eat World Academy

0161 837 1111

Mike Fantastic Roadhouse

0161 228 1789

Necro Moho Live 0161 834 8180

NEWCASTLE

Engineers Cluny 0191 230 4474

NORWICH

Kids In Glass Houses UEA

01603 505401

NOTTINGHAM

Exodus/Man Must Die Rescue Rooms

0115 956 8184

Frightened Rabbit University

0115 951 5151

Haight-Ashbury Bodega Social Club

08713 100000

OXFORD

Matt Schofield Bullingdon Arms

01865 244516

65daysofstatic 02 Academy

0870 771 2000

PORTSMOUTH

Laura Marling Wedgewood Rooms

023 9286 3911

SHEFFIELD

Good Shoes Leadmill 0114 221 2828

John & John Forum 0114 2720964

Simon McBride Corporation

0114 276 0262

WOLVERHAMPTON

Ben Montague Robin 2

01902 497810

YORK

Cattfish & The Bottlemen Stereo

01904 612237

The Greenhornes Fibbers

01904 651 250

TUESDAY

November 23

ABERDEEN

Karen Matheson Music Hall

01224 414122

BELFAST

The Tallest Man on Earth Queens

University 028 9097 3106

BIRMINGHAM

Joe Brooks 02 Academy 2

0870 771 2000

Monster Magnet HMV Institute

0844 248 5037

Skunk Anansie/The Virginmays 02

Academy 0870 771 2000

BOURNEMOUTH

Joanne Shaw Taylor Band

Champions 01202 757 000

The Twang Old Fire Station

01202 503858

BRIGHTON

Born Ruffians Audio 01273 624343

Steve Hackett Komedia 01273 647100

Twin Sister Prince Albert

01273 730499

Wolf Gang The Hope 01273 723 568

BRISTOL

Caribou/Rocket #9 Thekla

08713 100000

Sham 69/2 Sick Monkeys Fleece

0117 945 0996

We Start Parties/Show It Off 02

Academy 2 0870 771 2000

CAMBRIDGE

Ellie Goulding Corn Exchange

01223 357851

Johnny Foreigner Portland Arms

01223 357688

John & John Haymakers

01223 367417

CARDIFF

Cerebral Ballzy Clwb Ifor Bach

029 2023 2199

Sarah Blasko/The Tiny Clwb Ifor

Bach 029 2023 2199

The Wedding Present/Ringo

Deathstar The Globe 07738 983947

EDINBURGH

Alex Cornish Roxy Art House

0871 710 1094

Daniel Fred & Julie Sneaky Pete's

0131 221 2747

Gordie Tentrees Village 0131 478 7810

Marc Almond HMV Picture House

0844 847 1740

EXETER

Mike Peters Cavern Club

01392 495370

GLASGOW

Black Breath Arches 0141 221 4001

The Greenhornes Stereo

0141 576 5018

Gruff Rhys Victoria Bar

0141 562 6040

Heaven 17 02 ABC 0870 903 3444

Lostboy! Garage 0141 332 1120

The Parlotones King Tut's Wah Wah

Hut 0141 221 5279

Pulled Apart By Horses/Young

Legionnaire/Gay For Johnny Depp

Oran Mor 0141 552 9224

Squeeze/Lightning Seeds 02

Academy 0870 771 2000

GLOUCESTER

The View Guildhall Arts Centre

01452 503050

LEEDS

Torche/Part Chimp/Chickenhawk

Brudenell Social Club 0113 243 5866

Young Guns Cockpit Room 2

0113 244 3446

Zun Zun Egui/Sun Araw Brudenell

Social Club 0113 243 5866

MANCHESTER

Arch Enemy Academy 2 0161 832 1111

Blitzen Trapper/Pearly Gate

Music/Blind Atlas Ruby Lounge

0161 834 1119

Gallows/Rice & Fall Moho Live

0161 834 1110

Gold Teeth Deaf Institute

0161 330 4111

Good Shoes FAC 251 0161 27 27 251

Marnie Stern Deaf Institute

0161 330 4019

Touche Amore/Lighthouse Retro

Bar 0161 274 4892

NEWCASTLE

Dark Dark Dark Cluny 2

0191 230 4474

Titus Andronicus Cluny

0191 230 4474

NOTTINGHAM

Sleigh Bells Bodega Social Club

08713 100000

Straight Lines Rock City

08713 100000

OXFORD

Laura Marling 02 Academy 2

0870 771 2000

SHEFFIELD

A-Ha Motorpoint Arena 01142 565656

Ben Montague/Lotte Mulian

Boardwalk 0114 279 9090

Kids In Glass Houses/Boys Like

Girls 02 Academy 0870 771 2000

Steve Harley City Hall 0114 278 9789

SOUTHAMPTON

Paul Smith Joiners 023 8022 5612

Simon McBride Brook 023 8055 5366

WOLVERHAMPTON

The Acorn Slade Room

0870 320 7000

Shooglenifty Robin 2 01902 497860

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 It's just teenybopper music from Brandon Flowers (4-3-5)
 9 Rapper who spent 'Day N' Nite' with the 'Man On The Moon' (3-4)
 10 Someone made to look ridiculous with Warpaint (3 4)
 11+25D Wrongly warns at gig of an appearance by jungle group from London (5-5)
 12 (See 36 across)
 13+26A Perhaps use lyric bit to go on a Primal Scream album (4-4-5)
 14 Member of The Flaming Lips becomes a bit of a spiv instantly (5)
 15+22D Vocals to return on Moloko hit (4-2-4)
 17 Repetitive sounds of single released from album 'Surfing The Void' (6)
 19 (See 27 down)
 20 (See 4 down)
 24 A complete US girl band who give 'What You Want' (5)
 26 (See 13 across)
 32+31A Wretched beastly performance from Zola Jesus (4-6)
 34 "Live those dreams, scheme those schemes/Got to hit me, hit me, hit me with those laser beams", 1983 (5)
 35 "How did it end up like this, it was only a ...", from The Killers' 'Mr Brightside' (4)
 36+12A Band's drummer who has just released his solo debut album 'Familial' (4-6)

CLUES DOWN

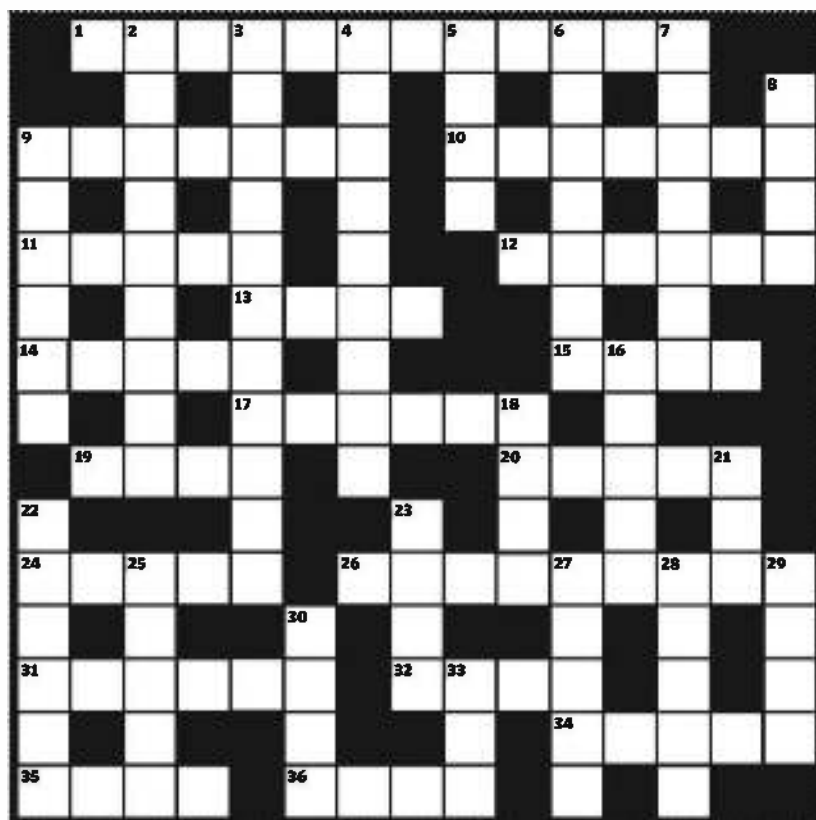
- 2 Blackstreet and Dr Dre together somehow do tiny gig (2-7)
 3 Morrissey doesn't want them as his team (4-7)
 4+20A Rob to get a welcome on to Radiohead album (4-2-3-5)
 5 Monster of a band formed in 2004 by ex-Libertines bassist John Hassall (4)
 6 An incompetent recording session from Depeche Mode (7)
 7 Presumably other members of Doves wouldn't see him as a bad loss (7)
 8 Album title for Squeeze, Magazine and Moby (4)
 9 Group that had 1980 hit with 'Everybody's Got To Learn Sometime' (6)
 16 Billy Fury confirmed his intentions in the '60s (1-4)

- 18 Hurts to remain in just one place (4)
 21 Payment charged for getting vocalist from The Tubes (3)
 22 (See 15 across)
 23 50 Cent disc in the cheap imports (1-1-1-1)
 25 (See 11 across)
 27+19A He had '60s hit with 'Elaine', later covered by The Damned (5-4)
 28 Trip-hop act who are partly funk legends (5)
 29 Legendary soul label in an unjust axing (4)
 30 Nine Inch Nails made a mistake with this release (4)
 33 Midnight ____, Australian band that had hit with 'Beds Are Burning' (3)

Normal NME terms and conditions apply, available at NME.COM/terms.

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, November 23, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!



OCTOBER 23 ANSWERS

- ACROSS**
 1+10A Come Around Sundown, 7 ODD5AC, 9 Intimacy, 12 Lloyd, 13 The Suburbs, 18 Noble, 20 Ash, 21+5D Rinse Me Down, 22 O'Brien, 23 Hue, 25 Essence, 27 Bob, 29 Control, 31 Air, 32 TLC, 34 Kershaw
DOWN
 1 Caitlin Rose, 2 Mutton Birds, 3 Armed, 4 Ulysses, 6 Pain, 8 Dio, 11 Warren G, 14+33A Had Enough, 15 Shrekback, 16 Bankrobber, 17 Sheryl Crow, 19+24A Eleanor Rigby, 23 Health, 26 Score, 28 Bath, 30 Two



SEVEN INCH STORIES BY PHILLIP MARSDEN



FANMAIL

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

Edited by Matt Wilkinson



LETTERS@NME.COM



FACEBOOK.COM/
NMEMAGAZINE



TWITTER.COM/
NMEMAGAZINE



NME.COM/BLOGS

The Big Issue

Keeping us locked in email battle this week...

Win!
THE LETTER OF
THE WEEK WINS
£50 TO SPEND AT
zavvi.com



KINGS OF COOL

From: Raj
To: NME

While reading NME's 'Greatest Debut Albums' feature (NME, November 6) over a cup of tea, I nearly choked on my custard cream to find that you seemed to have completely disregarded one of the finest debut releases of the decade, or maybe even of all time – namely, Kings Of Leon's amazing 'Youth And Young Manhood'. Given their rather obvious phenomenal success today, it seems a rookie error to then snub their initial gem of a record, the place from which their incredible songwriting talent and massive popularity has derived. Seriously, did the likes of the anthemic 'Molly's Chambers' and 'Red Morning Light' genuinely hit and miss your musical consciousness? The profanity!

NME's response...

From: NME

To: Raj

You could say exactly the same thing about 'Get Rich Or Die Tryin'' by 50 Cent – released the same year – as well, right? And what's really intriguing is that both artists have gone on to win the utmost respect from

their fans while completely refusing to sell-out or turn into hideous pastiches of their former selves. All hail KOL and Fiddy – MW

From: Raj

To: NME

I really hope that was sarcasm just then.

Otherwise you have just made me suffer from asphyxiation yet again.

From: NME

To: Raj

Raj, let's just get something straight here: don't ever, ever accuse me of doing anything asphyxiation-

related to you. Have ya got me? Or I'll be forced to have to get in touch with my old pal Fiddy to sort you out once and for all. You have been warned. Ta – MW

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

WARPAINT'S DODGY PAST REVEALED

From: Rosie Clark

To: NME

When I bought NME this week (November 6), I continued with my usual routine – flick through it, hide in my bag and wait for school the next day to read it on the bus journey home. Except this week my eye was caught by a picture of Stella from Warpaint on page 21. There's a picture of her in a kitchen looking straight into the camera and wearing a fur 'wolf hat', and I have fallen in love with it! Do you know where I can get it, or one similar? I really like to stand out from the crowd, and I think that this hat would really help me to do this when I go to gigs, when I play bass onstage with my band, and even just hanging around with my mates.

From: NME

To: Rosie Clark

Hey Rosie, FYI: I spoke to Stella about this and she told me the wolf was actually a roadkill from when she was back home in Australia. She said, and I quote: "I saw the cheeky bastard just prowling the middle of the road in Wyammagammiasville so I thought 'barbie!' and put me foot down and mowed the sod over! Hurrhurr! Then I skinned it with my bare hands, ate the liver and put the rest of it on me head." Still with us Rosie? All of the above is completely true and entirely un-fabricated, yeah? How do you feel about that? The drummer from Warpaint purposefully runs over animals, skins them with her bare hands and then wears their rotting flesh on her bonce at swanky London photoshoots. Yeah? Believe us? Thought not – MW

THE VACCINES: FASHIONABLE DRUG MULES?

From: Sarah

To: NME

Don't get me wrong, NME – I love The Vaccines as much as the next girl and think they're brilliant. Punky songs that sound like The Strokes being manhandled by The Beach Boys, amazingly rocking live and funny to boot... but what on Earth was the singer wearing on his feet in last week's live report (NME, Front Row, November 6)? Slippers!!!! I'm very disappointed and actually a smidgen upset.

From: NME

To: Sarah

Have you never heard about the secret 'crack pocket' in the tongue of that style of slippers, Sarah? Pete, Keef, Iggy – they've all made use of it while going through customs [allegedly – legal Ed]. I mean, you're never gonna get busted if you're wearing slippers, are you? Anyway, back to the gig. I thought Justin's socks looked lovely on the night too actually – very stylish. Rosy red for the winter months! And he still tucks his shirt in while performing as well, the charmer. With an attitude like that, they'll go far. Could definitely teach Crystal Castles a thing or two on the NME Awards Tour next Feb – MW

From: Sarah

To: NME

Ahahahahah! Alice Glass will RIP them apart!

From: NME

To: Sarah

Now that's a tour romance just waiting to happen, right there. I can see it now... Justin Vaccines being led off by Alice and Ethan for some

kinda fetishistic sacrificial mass, like Gareth from *The Office* when he goes home with that biker couple for an ill-advised threesome – MW

BROTHER LOOKALIKES

From: David

To: NME

The singer from Brother looks like a frog.

From: NME

To: David

Cheers David. I think one of the other ones looks like an ostrich – MW

ARISE SIR EDWYN COLLINS

From: Dezz

To: NME

Is there anybody who embodies the spirit of rock'n'roll more than Edwyn Collins? I think not. After his two brain haemorrhages in 2005 not only did he have to learn to walk, talk and read again (as if that wasn't enough!), and not only has he returned to performing live again, but he's also written one of THE albums of 2010 in 'Losing Sleep', while all the while maintaining a perfect sense of dignity and a great sense of humour. I saw him at the Komedia in Brighton on November 4 and it was a top, TOP gig. Respect, Sir Edwyn, respect.

From: NME

To: Dezz

I agree, Dezz, and it's heartening to know that while so many of his punk-peers have just given up or gone rubbish, he's still churning out (and producing) amazing records with ease. Of course, his illness tends to overshadow things when people talk about his music now – and perhaps rightly so, as he must have gone to hell and back – but I'm convinced that even if he hadn't have suffered the brain haemorrhages, people would still be queuing up to heap praise on him, to see him live and to work with him, too. So, we're in agreement, the man's an out-and-out hero – MW

PHWOAR PAINT!!!!

From: Joely

To: NME

I have to say it NME – the first time I saw the cover of



STALKER

From: Olivia

To: NME

"I met Pete Wentz after his show in Manchester with his new band Black Cards. He was so sweet!"

last week's issue with Warpaint (November 6) I was instantly wary. Here's a band who've only made the front of your magazine because they look hot, I thought. But after reading Alex Denney's interview with them and having a proper listen to 'The Fool', I have to admit I was wrong. Not about the pretty bit – sadly, that's annoyingly true – but wrong about them as a band. What an amazingly talented bunch of ladies they are!

From: NME

To: Joely

Joely, might I remind you that we've had *The Enemy* on the cover of this very rag... so "pretty" most certainly does not come into it. Mind you, I'm happy to admit that last week's was a bloody good-looking cover, thank you very much. It's just as well that the ladies in Warpaint can back up their general coolness by being shithot on stage and record, too then – MW

A FEW TIPS FOR MAGNETIC MAN

From: Jaye

To: NME

Taking note from your mighty Gig Guide last week, I decided to see what all the fuss was about regarding Magnetic Man, and went to their Nottingham gig for myself. I'd like to know how they have made videos making them look like the best thing since sliced bread, because they were shit! Seriously, the sound was so bad I wish I'd have just taken my iPod along and listened to their music through my headphones. I don't know why they didn't tell Katy B that it wasn't soundcheck either, 'cos she

ROCK'N'ROLL IN HOLLYWOOD

With sympathy expressed to the victims of the bad behaviour outlined forthwith, it's been an outstanding week for Hollywood stars acting like fucking maniacs. Randy Quaid was best known as the wackjob pilot in *Independence Day*. Now, he'll be forever known as the wackjob actor who's fighting extradition from Canada by claiming he and his family are on a "death list" of Hollywood stars. Then there's Charlie Sheen, who was found in a New York hotel passed out on the bed, covered in shards of a smashed chandelier, with a naked porn actress crying in a wardrobe. I can't help thinking that modern music could learn something from this. Raise your game Mumford & Sons, rent a John Belushi video, take some notes, spend your royalties on a castle, then smash it up, dress like a lizard and get into speedboats – do anything to prove you're alive.

Read James McMahon's blog in full at NME.COM/blogs now



Best of the responses...

Doesn't the problem lie in the fact that whenever a rock star does anything particularly outlandish everyone just thinks they're a total dick?

Visitor

Yeeess. This is true, maybe Brother can kickstart a

chain reaction of angry, crazy fucked-up musos that will actually be entertaining. To be fair, it hasn't been that long since Amy Winehouse and Pete Doherty. But we definitely need more excitement for the new decade.

Dave

The problem with Doherty and Winehouse is... while they partake in some of this outlandish rock'n'roll behaviour, their music is shit. We need a band who can bring both to the table, and Brother are certainly NOT the ones to do it.

Adamski

Just you wait 'til my band hits the public knowledge, I'll fookin' show the kids a thing or two about rock'n'roll... if you thought that driving a Bentley into a swimming pool was mental then you really ain't seen nothing yet.

Tom

walked onstage in a tracksuit and slicked-back hair – all she needed was to be pushing a pram and her fancy dress costume of Vicky Pollard would have been complete.

From: NME

To: Jaye

Magnetic Man performing onstage with Vicky Pollard sounds like a bit of a dream, to be honest with you Jaye. After the tales of Benga's onstage streak during The Temper Trap's Benicassim set (*NME, On The Road*, November 13) I think MM need a little bit of Bristol elegance to bring them back to earth – MW

LAZY EYE

From: Mitchell Stirling

To: NME

Can someone please buy Liam Gallagher some records that were released in the past 15 years that weren't by Ocean Colour Scene or Paul Weller?

To: Mitchell Stirling

From: NME

Yes! I'd suggest we get him into...oooooooooh, let's say, The Jim Jones Revue. Then Tame Impala. And most definitely a *little known* troupe called Kasabian. Wait, he's already heard all them? Oh bugger. Right, dubstep then. Liam: I want to see you chewing your mouth off at FWD, awight sunshine? – MW



STALKER

From: Damon

To: NME

"I met Orlando when he was DJing in London. He did a 'Colour It In' doodle on me!"

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

LIAM FRAY THE COURTEENERS

QUESTION 1

How many days did you give Courteeners' drummer Michael Campbell to learn the drums between playing him some songs in your garage and the first ever Courteeners gig at Manchester Roadhouse in October 2006?

"I'd say about a week, although that might be generous. I had a drumkit and I could do bits and bobs. I'd put the first Strokes album on and play along. So I taught him what I knew and, within two hours, he was better than me."

Correct

QUESTION 2

The front cover of 'St Jude' features a portrait, by you, of Audrey Hepburn. Which Audrey Hepburn song has Morrissey covered?

"Wow! Blank. Good question though."

Wrong. 'Moon River' from *Breakfast At Tiffany's* as featured on 1995's 'World Of Morrissey' compilation

"Fucking hell. Why didn't I know that? I remember the first time I met Morrissey. He was waiting outside the Camden Barfly. I saw this quiff and went, 'That looks just like Morrissey.' He came up and went, '(Does impression) Hello.' I was like, 'Are you coming to see us?' and he was like, 'Yes. Are you any good?'"



QUESTION 3

Nessa arrives at the church for her wedding in Gavin & Stacey to which Courteeners song?

"Is it 'Kings Of The New Road?'"

Correct

QUESTION 4

How were you instrumental in helping David Platt attempt to woo back Tina McIntyre in Coronation Street?

"Apparently he was going to give her a couple of tickets to one of our shows. I don't know if it worked. I get asked, 'Hey, Liam, have you got a cousin who works on Coronation Street?' They always play us in



The Rovers Return. They've obviously just got very good taste."

Correct

QUESTION 5

Does the Royal Bank Of Scotland charge for withdrawals, as namechecked in 'The Rest Of The World Has Gone Home'?

"Um. No. You can get free cash withdrawals."

Correct. Are you a big fan of RBS?

"No, I'm not a fan of any bank. To me, they're all cunts!"

QUESTION 6

What song did you sing onstage during Jon McClure's DJ set after your Ibiza Rocks gig in June?

"Fucking hell, how do you know about that?"

We're NME. We know everything...

"Was it Pulp's 'Common People'?"

Wrong. Pulp's 'Disco 2000'

QUESTION 7

You play a Cherry Red Epiphone Riviera. Noel Gallagher endorsed a special Union Jack Epiphone called...



"The Epiphone Supernova."

Correct. Were Oasis an influence on you?

"I was 11 years old when 'Definitely Maybe' came out so it was hard not to get absorbed. I've always been a fan of Noel's acoustic stuff, but The Strokes, Yeah Yeah Yeahs, Black Rebel Motorcycle Club and The Eighties Matchbox B-Line Disaster were more of a direct influence."

QUESTION 8

To whom did you dedicate 'Take Over The World' at the Isle Of White Festival in June?

"Fucking hell, Wayne Rooney. I'd like to retract that dedication."

Correct

QUESTION 9

What colour jumper did you wear on Soccer AM in January 2008?

"A Ralph Lauren with blue and white stripes. We've done Soccer AM three times. One time I wore a grey cardigan with brass buttons down the middle and the other a brown Ralph Lauren with two buttons up top. What very dull wardrobe choices!"

Correct

QUESTION 10

You're playing Manchester Evening News Arena on December 10, your biggest gig to date. How many people does it hold?

"15,000."

Wrong. 16,000

"It'll be 16,116 with all the people who want to get on our guestlist!"

Total Score
7/10

"I thought I'd get totally grilled. The Morrissey question was a great one. I'm pissed off I didn't get it right."

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