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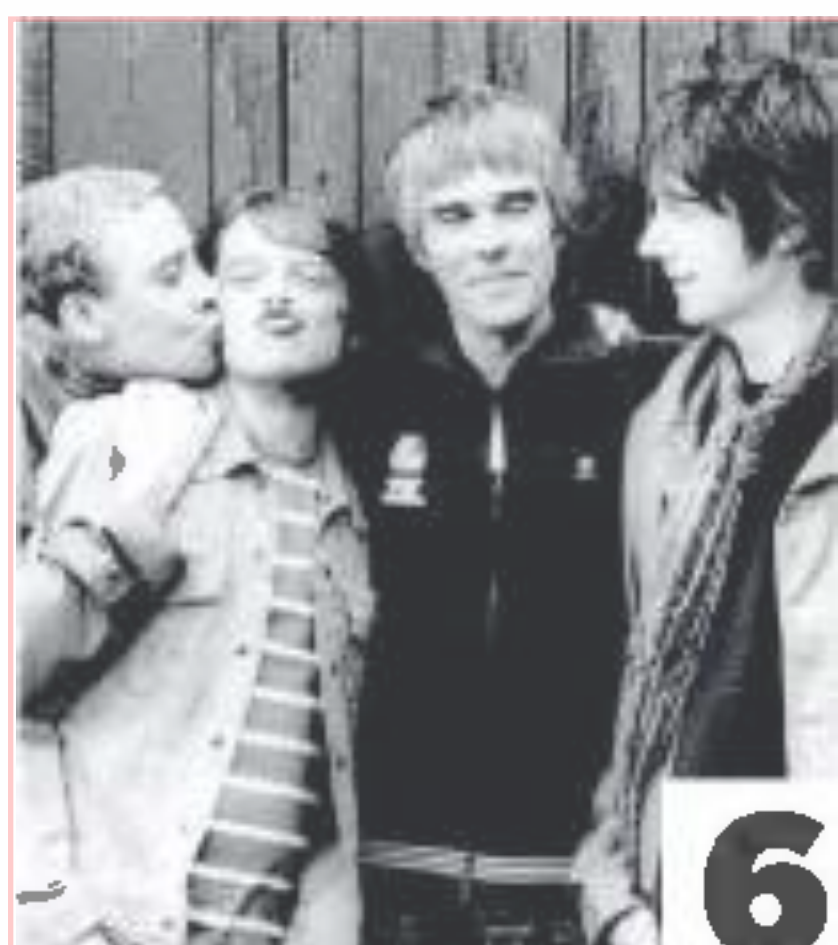


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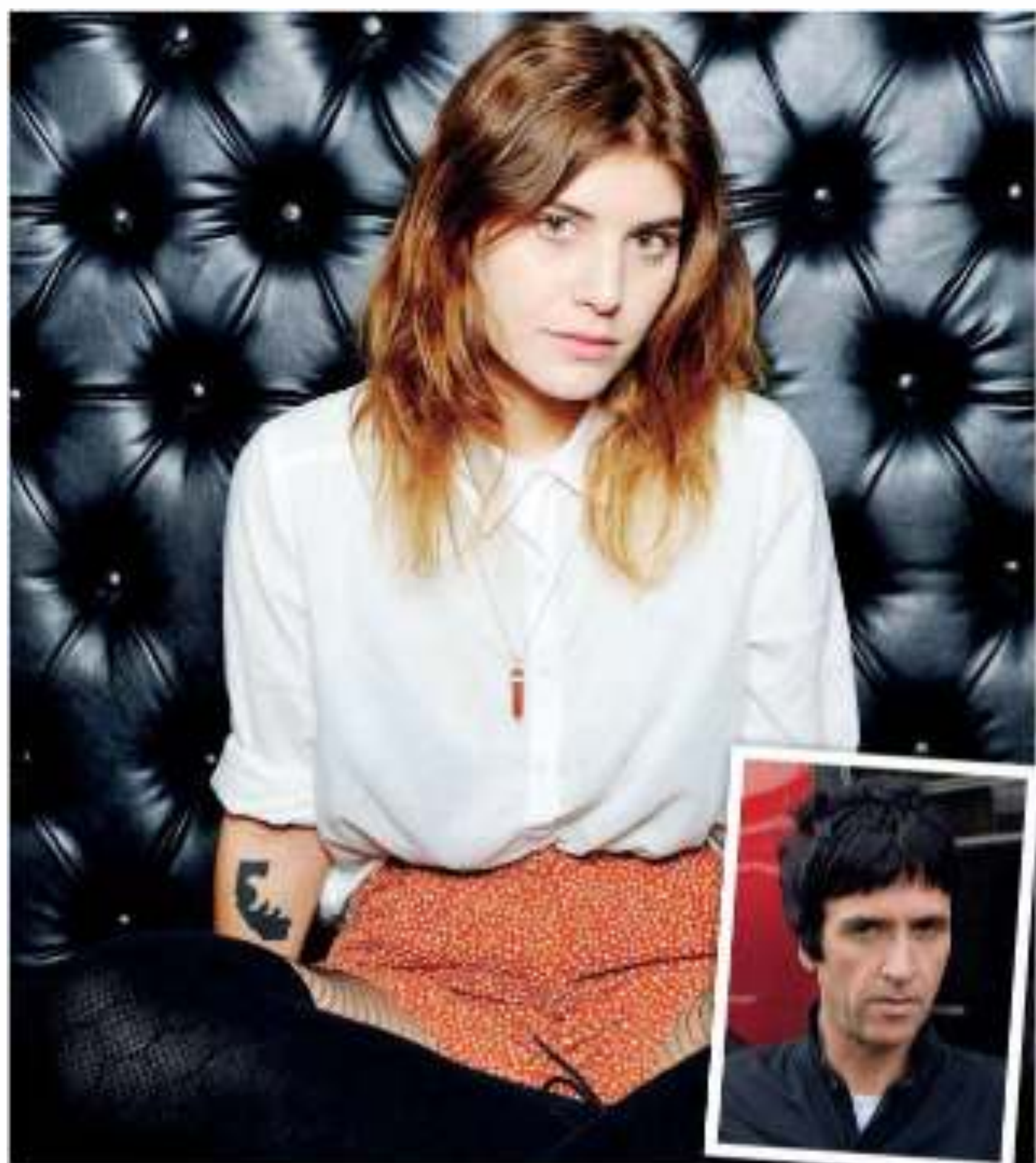
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# ON REPEAT

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



their songs. Their debut recalls two great songs – Massive Attack's 'Unfinished Sympathy' and Neneh Cherry's 'Buffalo Stance' – and is pretty great itself, exhilarating and weirdly mournful.

**Luke Lewis, Editor, NME.COM**

## KAREN O

Mammas Don't Let Your Babies Grow Up To Be Cowboys

This is a late-'70s country song that was sung by Willie Nelson, and soundtracks a short video spot for Chipotle's new American farming support organisation. However, this being Karen O, it's all beautiful space-rock atmospherics and ambient piano rather than pedal steel and acoustics. And rather lovely it is too

**Liam Cash, writer**

## THE TING TINGS

Hang It Up

We thought The Ting Tings had lost themselves in the clubs of Berlin envisaging new dance barriers for their *loooooong*-awaited new album – but if 'Hang It Up' is anything to go by they've actually been at home listening to 'Walk This Way' on repeat. They've gone rock, kind of, and it's fun! Well, kind of.

**Jamie Fullerton, Features Editor**

## MAZZY STAR

Common Burn/Lay Myself Down

Time couldn't be riper for the return of these '90s dark psych-country romantics, what with that *Gears Of War* ad and Lana Del Rey swiping Hope Sandoval's shtick. These two snippets, a swimming, reverby ballad and a love-drunk strum, already have us giddy.

**Duncan Gillespie, writer**



## GRIMES

Oblivion

Imagine Kraftwerk teaming up with Blondie for a rework of 'Heart Of Glass' and performing it several hundred leagues under the sea. That goes some way to explaining the brilliant otherworldliness of Grimes' new single – celestially pie-eyed with Claire Boucher's child-like 'la la la's, and feeling genuinely like a vision from the future.

**Laura Snapes, Assistant Reviews Editor**

## THE HORRORS

Best Thing I Never Had

Defying expectation has long been The Horrors' manifesto, but this latest twist is shocking even by their standards, as Faris Badwan covers Beyoncé in the Live Lounge for Fearne Cotton. The result? Undoubtedly the greatest song psychedelic shoegaze never had.

**Krissi Murison, Editor**

## BLEEDING KNEES CLUB

Teenage Girls

Alex Wall sounds like a crackly witch as he bleats about driving around, head-shaving and things being a "draaaag". Hoisted to an ephemeral two-minute, three-chord garage-rock stomp, this sounds like every glue-sniffin', floor wax-slippin' memory that you've ever had.

**Priya Elan, Assistant Editor, NME.COM**

## FRANKIE & THE HEARTSTRINGS

Everybody Looks Better (In The Right Light)

After pilfering Britpop's best tricks on their February debut 'Hunger', here F&TH look across the pond for inspiration – and bizarrely land at the *Grease* soundtrack. We defy you not to hum 'Summer Nights' to the "ab-ba" outro of this perfectly executed knockabout indie pop song.

**Rick Martin, News Editor**

## T-PAIN FT WIZ KHALIFA + LILY ALLEN

5 O'Clock

Put your pants back on: Lily Allen HAS NOT returned. Yes, that's her chirping 'Who'd Have Known' above T-Pain's Auto-Tuned bellow, but it's a sample. A SAMPLE, FFS. Basically, T-Pain is a fucking liar. He's also a global hit machine, and this is going to be massive.

**Mike Williams, Deputy Editor**

## WAR OF WORDS

Battleground

In the tradition of Robyn and La Roux, War Of Words are the latest pop act that indie people approve of. Which is fitting, since La Roux's Ben Langmaid writes

TRACK  
OF  
THE  
WEEK

## BEST COAST/ JOHNNY MARR

In Your Sleep

Never let it be claimed that good things can't occasionally come from marketing ventures. Former poet laureate Andrew Motion once said that the flower of art grows on a long stem out of muck, and it seems that Johnny Marr's been doing some fine gardening with Ray-Ban. For his new project with the sunglasses crew, he picked out five things to inspire four bands to write a song. He chose a poem, written by him, a guitar piece

that was both repetitive and evolving, an old map of Manhattan, a photograph of a boy and a girl filming each other and a quote from German philosopher Friedrich von Schiller: "Stay true to the

dreams of your youth." To stitch together these brain-scrapes he assembled Tom Vek, Mona, Au Revoir Simone and Best Coast.

The latter are the snuggest fit – pop classicists with a rough edge and a romantic heart. What could be more Marr? Bethany Cosentino, hopeless sap that she is, mainly took inspiration from the photo, and the result is 'In Your Sleep'. "You say we're not in love, just because of the way you walk", she begins on this sleepy love song, rocked in a cradle of ghostly "ooob"s, tambourine and adoring guitar twangs. It's all so lovely you might well need a pair of shades to hide the tears.

**Emily Mackay, Reviews Editor**

*A sleepy love song rocked  
in a cradle of adoring  
guitar twangs*





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# UPFRONT

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

Edited by Nick Martin





# IAN BROWN: “IT’S ALL ABOUT THE NEW SONGS”

After announcing their record-breaking live comeback, **The Stone Roses** tell long-time confidant **John Robb** they’re ready to take on the world again – and hint at a “psychedelic” third album



## MAIN EVENT

“I thought we might be facing a firing squad today, in light of our previous reunion comments,” Ian Brown tells *NME*. He’s recalling the moment the rumours became

fact, hell froze over and the reunification of the Roses was confirmed at a swanky London hotel last Tuesday (October 18). “It was great to walk into the conference to claps and cheers. To feel the love made it special.”

Of course, charming a room chock full of dead-eyed tabloid hacks with some stock northern wit is really no great feat. No, it’s the 225,000 people turning out to Heaton Park next summer the Roses have really got to impress, especially those who remember the band’s shambolic swansong at Reading Festival in 1996. Or have stumbled across the footage on YouTube.

They may be more than eight months away, but there’s already a feeling that there’s a lot riding on these gigs, a sense of expectation that’s heightened every time you stop for a second and imagine that opening bass rumble and guitar lilt of ‘I Wanna Be Adored’.

But with rehearsals having already begun in earnest – they’re sounding “magical” according to Mani – and new material ready to go, who’d bet against the Roses ruling the world next summer? Certainly not Ian, John, Mani and Reni, if my day on the run with the most important band of the past 25 years is anything to go by. As far as they’re concerned, they’re gonna be adored, all over again.

**R**ewind two hours before the conference and I’m in a vegan cafe in Soho. Ian walks past, spots me and heads in for an embrace. A photo of the meeting ends up in the *Daily Mirror*. It’s that sort of day. He’s

bouncing. In all the years I’ve known him, I’ve never seen Ian looking like this, genuinely excited like he’s the biggest fan of the band. And who can blame him? After all, this is no mere comeback but something much, much bigger. Anyone who makes the mistake of thinking that this is just for the money or just another band regrouping to play the hits is missing the point.

When the rest of the band join us, the conversation quickly moves on to the live dates. All four of them talk of the thrill of playing together again without apologising for getting paid to do it. Imagine, for a mad second, that you’re a bassist or guitarist and Reni is on the kit behind you. Every riff would sound amazing. Imagine again that

*“What’s so exciting is how natural this all feels”*

IAN BROWN

John Squire is jamming with you or Mani is paying one of those devious, scampering basslines. Or, if it’s possible, imagine if you were Ian Brown sat in that rehearsal room watching all this come together and your mere presence was making the music go one way or another and the songs you were writing with the band were getting played with this dexterity. That’s more than money. Much, much more.

For a lot of people, this is the band that changed everything in their lives and was their portal into another world. So their return is more than just a trip down memory lane. But no-one is more excited than Ian. We talk about Reni and how amazing it is to have him drumming in public again. Reni claims he hadn’t drummed for six years before the first reunion rehearsal. Ian says he sounded so good it was like he had never stopped. “Just him on his own at the Apollo, just playing the drums – I would pay to watch a show like that,” he says as he exits the café, doing his featherweight walk down the Soho street and greeting endless Roses fans who are still in disbelief that this is actually going to happen.

Of course, with hindsight, people should probably be a lot less surprised that this has all come together. All the clues were already in place. Ian’s last solo album, 2009’s *My Way*, seemed to reference the past; there seemed to be some sort of yearning for ▶

## WIN TICKETS!

The band are heading to Heaton Park – see page 12

It took 15 years to bury the hatchet and 15 minutes to sell out the live resurrection. “I always believed when we met up again normal service would be resumed quickly,” Mani told *NME*. “This proves me right. I’m absolutely elated.” John, meanwhile, derived a pleasure all of his own: “I just hope this erection has subsided a bit by next June.” As for Ian, he revealed he was “flying at an altitude of 50,000 feet”, adding: “There are no words to describe the way I feel.” To win two pairs of tickets to see The Stone Roses on Friday, June 29 2012, see page 12 or visit [NME.COM/extra](http://NME.COM/extra)



# THE CHILDREN OF THE ROSES

Tom Meighan and Liam Gallagher may tribute to their childhood idols



## TOM MEIGHAN, KASABIAN

**TOM'S BUZZING ABOUT THE REUNION – BUT YOU'LL SEE HIM DOWN THE FRONT AT THE GIGS RATHER THAN SUPPORTING...**

"Obviously, I think it's fucking amazing that they're reforming. I love The Stone Roses. How old was I when they made that first album? I could only have been about eight or nine years old, so I'm huzzing. When the rumours started swirling I just hoped they weren't bullshit. Thank fuck they weren't.

Would we support them at Heaton Park? Not a chance.

Although it'd be amazing, we're not a support band anymore – we don't support anyone. It's their gig, their moment, it's nothing to do with us. It's not a payday for Kasabian. It's just set up perfectly for them.

But I will say that the Roses have always been a massive influence on Kasabian. It was just about what they stood for, how they looked, how they did their interviews and everything about them. Their music is just mega. I put their debut album on the other day while I was in the car and it still blows me away, man. My favourite Roses tune is 'Made Of Stone'. I love everything about it – the lyrics, the guitars, the attitude. There's just something amazing about The Stone Roses that's almost indescribable."

## LIAM GALLAGHER

**WHAT YOU'VE BEEN WAITING FOR?**

"I'm buzzing. It's the best news I've had since I found out I were having kids. I'm made up. I can't wait. I'll be at every fucking gig."

**DID YOU DOUBT IT WAS GOING TO HAPPEN CONSIDERING WHAT THEY'VE SAID ABOUT EACH OTHER IN RECENT YEARS?**

"I think people should just chill out man, and let them get back together. Reporters are gonna be like, 'You said this, you said that.' Who gives a fuck, man, they're there, and they're doing it, and everyone should be happy, because they're a mega band. It's just a waste of time all that 'well, you said this...' Alright, well I've fucking changed my mind, you fucking little spotty cunt. People change their fucking minds, man."

**THE STONE ROSES WERE YOUR FIRST EVER GIG [AT THE INTERNATIONAL 2 IN MANCHESTER]. WHAT ARE YOUR MEMORIES OF THAT NIGHT?**

"My memories are of going on my own, Billy No Mates, because all me mates were into fucking throwing shapes and listening to dance music. So I went, bought a ticket off a ticket tout – and I've



got no problem with ticket touts, I'll always fight for the tout because if it wasn't for that tout, fuck knows, I'd probably have ended up in a tent dancing to some daft shit. Bought a ticket for a tenner, went in, had a couple of beers, had a couple of joints, went down the front, checked it out. Ian Brown singing 'I Wanna Be Adored' blew my mind, and I went home, convinced me mam that that's what I was gonna do."

**WOULD YOU SUPPORT THEM AT HEATON PARK?**

"Without a doubt. I'd sell hot dogs. Without a fucking doubt, I'd fucking love to. It's their gig, they can do what the fuck they want – but with these gigs they should put on a load of bands, man. Because there's nothing better than someone playing really good before you come on because it gives you a fucking kick, you know what I mean. If you're on with a load of DJs, well, I'm sure they'll be up for it, but you need a couple of great bands with great singers, having it, and then by the end of the night, it's just fucking on."

**HOW MUCH OF A HERO IS IAN BROWN TO YOU?**

"He was the man for me, before Lennon. And then when they went walkies and that, Lennon sort of took over. He [Brown] was important for me as a kid, as a young guy. He was my fucking Elvis, still is. I mean Lennon's... he's high up. Ian Brown is a dude, man. But the whole band, the whole package..."



memories and lost friendships; the various styles seemed to touch on the music that was around when the Roses were coming together in the mid '80s. I ask Ian about this later. He nods and says at the time of making that album he thought it would be great to get the Roses back together again. If only, eh?

A couple of hours pass and it's time for the main event, the grand unveiling, the public resurrection. The press conference. It's all classic Roses – gathering a room full of journos and taking them on/making them laugh/causing a stir is part of their tradition. This is more than huddling around a tape recorder in a pub. This is the grand gesture, and the Roses were always great at the grand gesture.

By now you'll know all about the gigs – and whether you've got one of the golden tickets. You'll have heard the hints about festival dates. And how they wanted to announce their reunion the day after the London riots, but held back fearing they'd be jumping the gun without rehearsing first.

You'll have joined in with the roars of laughter that greeted Ian's impassioned attack on a hapless *Daily Mail* journalist ("what does it feel like to work for the newspaper that used to support Adolf Hitler?" he sneered), Reni's 9T birthday cake (explaining his cryptic comment to *NME* a week earlier) and most of the things Mani said. You'll know that as far as press conferences go, they smashed it.

After the press pack have left the conference, I catch up with the band again. Ian is still buzzing, particularly about the new songs, which he says will be "psychedelic pop". "The new songs are way more important than the shows," he enthuses. "It's way too early to describe the sound properly, but be sure that we're aiming for classics." Meanwhile, Reni's in affable mood. He tells me he's got songs and grooves and things he wants to bring to the band. He wonders if he has the stamina to drum – after all, he is hardly tapping away in the background – but we agree that great drummers get better with age. And he insists





he's been writing songs for his own projects since leaving the band.

Judging by the noises being made, it looks like a whole third album may well already exist and the band are very keen for it not to be a trip down memory lane. John and Ian started writing pretty quickly after they made up, and after texting Reni they were round his house playing him the songs. Reni liked what he heard and was on board and Mani was thrilled. Reni was also relieved that it was going to get done properly this time, and all the craziness of how the band was run in the early days was not going to happen again...

And they're still talking about other projects. Mani is still involved with Primal Scream, who have got a couple more shows to play on their current cycle of gigs. Whether he's going

## "Reni drumming at the Apollo? I'd pay to see that"

IAN BROWN

to have time to play those gigs is wide open at the moment. The Stone Roses, pretty obviously, are his main priority. Either way, the vibe from the Primal Scream camp seems positive – the day after the conference, the band contact *NME* to say, "Good luck to our brothers in the Stone Roses and we'll carry on screaming." Meanwhile, it's safe to assume John Squire won't be giving up on painting – after all, he's probably got a new album cover to design.

The one thing the band all agree on is that there is space and time for everything – and that Heaton Park is the place to be this summer. With no Glastonbury, this is *the* summer gig. Someone in the room mentions the Gallaghers being thrilled about the Roses coming back. Instead of being bitter, Liam's apparently saying he's coming to every gig and Noel is buzzing. The lack of competition, the paying of respect, is very Mancunian.

Resurrection complete, it's time to make a move – and for Ian to sum up everything in a way that befits his position as the wise old sage of Madchester. "I think what's so exciting about our reunification is how naturally it happened," he says, a look of real wonder in his eyes. "And how natural it all feels now."

You sense he'd play the gigs tomorrow if he could. They all would. But when your resurrection is what the world's been waiting for, what's another eight months?

Head to [NME.COM](http://NME.COM) for the latest on The Stone Roses, including 50 things you never knew about the band, footage from the press conference, all the latest news on live dates and tickets, and a video of the Roses on University Challenge (sort of)

## WHO THE HELL ARE DIRTY NORTH?

They played their first gig at the conference, and then they played again.

Carl Palmer (bass): "We're four lads from Manchester who play a rap/reggae mash-up – we call it Wythenshawe dub. It was unbelievable to be mentioned, and very unexpected. You can't help but be inspired by the Roses. We'd be well up for supporting – they should give us a ring."



## So, who's next?

As the Roses resurrection gets underway, we hit the bookies for the odds on some other reunions we'd like to see

The layer of ground frost in hell has turned into a full-blown ice age. Manchester City are odds-on to win the Champions League. Reni's looking wonderful for a 90-year-old. And suddenly, big time reunions feel like an endangered species. After the Roses' resurrection, there's a serious shortage of hatchets left to bury. So much so that bands are starting to split with the sole purpose of a money-spinning reunion tour a few years down the line. Where will the reunion gravy train stop next? Lacking any coherent answer of our own, we headed down to William Hill in our lunch hour to find out...



### BLUR

Since they only got their shit together in 2009, we're not sure if this would count

as a reunion. And since Damon's got so much on at the moment – reforming The Good, The Bad And The Queen, putting together Gorillaz compilations, recording with half of Africa – it's hard to see where Blur could squeeze in, but Graham did confirm they're still meeting up...

Blur are currently on tour, so we'll see if they can fit in a reunion gig.



### THE SMITHS

Things seem fairly affable between Morrissey and Marr at the moment – the

guitarist certainly raised hopes that something could be on the cards after admitting they'd been hanging out again, albeit a couple of years back. Marr, who recently put back together his old post-Smiths band The Healers, has also been hinting about making new music with bassist Andy Rourke. How soon is never?

The Smiths are currently on tour, so we'll see if they can fit in a reunion gig.



### THE BEATLES

Yes, pedants, we're aware there would have to be resurrections to make this

happen. But still, the sight of Paul McCartney and Ringo Starr sharing a stage would be pretty special. And what better excuse to do it than the opening ceremony at the London 2012 Olympics? Macca's already said he'd be up for the gig; Ringo's claimed he'll be too busy touring.

The Beatles are currently on tour, so we'll see if they can fit in a reunion gig.



### OASIS

"Go to bed and give me a shout in 2015," Gallagher Jnr tweeted last week after

Noel described the latter days of Oasis as "a bit of a sham". That's surely just long enough for Beady Eye's stock to fall and force Liam to go back to Noel, cap in hand and olive branch between his teeth. Handily, October 2015 also marks the 20-year anniversary of '(What's The Story) Morning Glory?' – so what better time to turn 'Don't Look Back in Anger' into the sibling duet it's always needed to be?

Oasis are currently on tour, so we'll see if they can fit in a reunion gig.



### BLACK SABBATH

We've lost count how many times the metal legends have changed

their personnel but it's the original line-up of Bill Ward, Geezer Butler and Tony Iommi – the one who threw Ozzy out over his boozing and drugging in 1978 – that fans want to see again. And recent noises from Ozzy suggest this is just what they'll be getting next year, with a full reunion apparently a 'very strong possibility'. Not so much 'before hell freezes over' as Beelzebub himself stoking the fires.

Black Sabbath are currently on tour, so we'll see if they can fit in a reunion gig.



"This one's for Liam..." Nah, just kidding



# NOEL'S SUPERSONIC SOLO SHOW

DUBLIN OLYMPIA THEATRE SUNDAY, OCTOBER 23

*It's a perfect day for the ex-Oasis man as his debut solo show goes down a storm, his album hits Number One... and City spank United*

## FRONT ROW

Anyone walking in four songs late to Noel Gallagher's debut show with his High Flying Birds could be forgiven for thinking it had

all gone the same way as United in the Manchester derby hours earlier. "That is piss poor, that is," he spits as boos ring out among the United fans in Dublin's Olympia Theatre in response to his gloating. "You should be proud of yourselves booing a man on his first gig."

However, you'd be wide of the mark in thinking Noel's high-flying solo career had been shot down at the first hurdle. Throughout a 20-song set that includes nine Oasis songs and one brand new tune ("you won't have heard this one before") the atmosphere in the 1,600-capacity

Olympia is feverish, the anticipation palpable. Just hours after his beloved Man City won 6-1, Noel and his new cohort – Tim Smith (guitar), Russell Pritchard (bass), Mike Rowe (keyboards) and Jeremy Stacey (drums) – walk out to City anthem 'Blue Moon' to complete what Noel later calls "a momentous evening".

Certainly, someone up beyond the highest of flying birds is making sure the transition from Oasis guitarist stage left to solo star front-and-centre is one huge celebration. This is as rapturously received a live debut as Noel could have ever hoped for. 'It's Good) To Be Free' has fans hurriedly reading into its choice as his live opener. Played with a full

band, it's the first of a number of Oasis songs given a subtle reworking and a shift of its original melody. If there were any pre-gig nerves then they only show in Noel's reluctance to address his audience. It isn't until 'If I Had A Gun...' – dedicated to wife Sara – that he responds to the continuous chants of his name.

With tickets outside earlier trading hands for upwards of £150, those present are given more than the chance to be the very first to sing back his latest anthems. They're also the first to hear 'Freaky Teeth', a psychedelic stomper that dates back to 2008 when Noel told NME he'd just written a tune "that'd make a fucking great Bond theme". 'Wonderwall' soon follows,

"£150 for a ticket?!"

The Olympia Theatre

## SETLIST

- (It's Good) To Be Free
- Mucky Fingers
- Everybody's On The Run
- Dream On
- If I Had A Gun...
- The Good Rebel
- The Death Of You And Me
- Freaky Teeth
- Wonderwall
- Supersonic
- (I Wanna Live In A Dream In My) Record Machine
- AKA... What A Life!
- Talk Tonight
- Soldier Boys And Jesus Freaks
- AKA... Broken Arrow
- Half The World Away
- (Stranded On) The Wrong Beach
- ENCORE
- Don't Look Back In Anger
- The Importance Of Being Idle
- Little By Little



chalked down by many as one of the "four or five" Oasis songs he had promised. This is less the case with 'Supersonic', aired acoustically, and a rare full band version of 'Talk Tonight'. By the time 'The Importance Of Being Idle' is met with utter euphoria, Noel is cracking his first wide-eyed smile of the night, remarking how the 90-minute set has "felt like only 10 minutes".

Flying solo and flying high – as The Chief himself admits, he really "couldn't have picked a better place to start". *Steve Cummins*

*It's as rapturously received a live debut as Noel could ever have hoped for*






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## ST VINCENT SET TO WORK WITH MADONNA?

Annie Clark's been jamming with David Byrne – but blog rumours hint at another huge hook-up

**T**here's busy, there's Damon Albarn and then there's St Vincent. Mere weeks after releasing one of the year's most brilliant albums (*Strange Mercy*), Annie Clark is already working on at least two other LPs. One she can fill *NME* in on; another – rumoured to be Madonna's next album – she's been sworn to secrecy over. "I don't know if I can comment," she protests when we raise the blogosphere rumours. She concedes that, in theory, she'd be game. "What kid from the '80s would not want to work with Madonna? I will say that William Orbit, one of the producers I think she's working with, is a fan of mine."

One collaboration that she will speak about is a hook-up with Talking Heads

man David Byrne. "We're about halfway through a record centred around a horn ensemble," Annie says. "I'm really excited about it." While much of the material has been put together over email, the pair have been in the studio and are planning to return when they find time. "It's very democratic – we send ideas back and forth," she explains.

Annie has also filmed a cameo for Carrie Brownstein of *Wild Flag*'s sketch show *Portlandia*, composed a song for the new *Boardwalk Empire* soundtrack and is gearing up for a UK tour. But would a call from a certain pop veteran's 'people' be enough for Annie to drop everything?

"I have never met Madonna, to this day," she insists. Which may well be the case – but we think you'll recognise the guitars on Madge's next opus...

## POP WILL TWEET ITSELF

*This week's Twittersphere gold*



**HAYDEN THORPE, WILD BEASTS**  
'Reforming for a bumper payday would be tragic?' A reformation is a good charitable endeavour, I'm sure?  
@WildBeasts

**FRANK TURNER**  
So everyone in Portland rules, apart from whichever thieving cunt stole one of our mics. That guy can get fucked.  
@fthc

**MATT JOHNSON, MATT AND KIM**  
My favourite part of a relaxing shower is when I turn the handle the wrong way and burn the shit out of myself.  
@mattandkim

## MILES PLANS A HOT XMAS WITH MONKEYS

*It's going to be turkey on the beach with Alex and co for Mr Kane*

Christmas is a time for family. So it's no surprise that Miles Kane will be spending the festive season with his "brother" Alex Turner – and he's even planned the menu. "I'm going on tour with the Monkeys in Australia," Miles enthuses. "We've got a gig on New Year's, so we'll be having turkey and barbecue on the beach." Before he packs up his suitcase and hops back into Alex's top pocket, Miles has other commitments to fulfil as lad-rock's favourite support act, as his headline tour ends and he hits the road with Kasabian. "I think their crowd will dig my music. Supporting bands is top – it helps you pick up a few fans."



Miles, excited about swapping suit for flip-flops

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ED MILES, TOM MARTIN

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# SPEED DIAL NOEL FIELDING

The other Noel is keeping busy with a new show on E4, a Boosh album in the bag, and a book of paintings coming out. Sounds a bit serious to us...

**Serge from Kasabian is doing the music for your new E4 show, Noel Fielding's *Luxury Comedy*. How did that come about?**

"It's the most high-concept, intricate, idiosyncratic show you could ever make. It's part character show, part sitcom and part animation. All the music is original so I got Serge on board. We've done 14 songs. When you're in a band, you have to be quite serious, but in comedy you can be more ridiculous. I've got Serge to do all sorts of things he's never have done in Kasabian. There's a rockabilly song and a Suicide type of song. There's this unicorn who has his head stuck through a plaque on the wall and sings Barry White songs, so I got Serge to write a Barry White song."

**Razorlight, Gary Numan and The Horrors had cameos in *The Boosh*. Is there anyone else you'd like but you're too embarrassed to approach – NME could do it for you?**  
"I like Tame Impala but I could probably ask them myself. Alan Vega from Suicide would be amazing. There's a character in the show called Ghost Of The Flea who gets summoned by this William Blake character for tea, then God appears and goes, 'What are you doing? Get back in the car' and drives him back to Heaven. So I'd like Alan Vega to play the Ghost Of The Flea."



Noel claims no drugs were involved in any of his paintings. Honest

**Did you attempt to get the other great Noel of our time involved?**  
"I saw Noel Gallagher the other day very briefly. He looked really well, really fit and groomed. I liked his single. But no, I didn't ask him."

**You're also releasing a new art book this month, *The Scribblings Of A Madcap Shambleton*. Cynical Christmastime cash-in?**  
"I did a couple of exhibitions and lots of publishers asked if I wanted to do a book. I thought it would be a good way of cataloguing my stuff. I tend to give most of my art away so we had to get it back to photograph it for the book."

**So you had to ring on doorbells...?**  
"Yeah. Going, 'You know that painting you bought, can we get a photograph of it?' Alison from The Kills had hung hers in her studio."

**Did Mick Jagger mind that he looks more like Katie Price? Or Alex Turner that he looks like Morph?**  
"That was an accident that Morph started to look like Alex Turner. I'll have to try to find out what he thinks."

**The book is dedicated to TV detective Columbo. What would he have deduced from your artwork?**  
"Columbo has only got one eye. Is that

an advantage in an art gallery? I really liked [Columbo actor] Peter Falk. I thought, 'I've done a couple of pictures of him, he's just died, maybe I should dedicate the book to him.' I wanted to give something back to the man in the crumpled mac."

**How many of your paintings were done while you were off your head?**  
"None of them! People thought we must take loads of drugs because *The Boosh* was quite psychedelic. But when you're off your head, you just want to run around. You don't want to be working."

**Will you be doing another Mighty Boosh Festival?**

"It was hard getting to grips with microphones, being outdoors, all those problems that musicians learn how to deal with. I enjoyed it but I had no idea what it was like if you were watching."

**How about the Mighty Boosh album, recorded at Electric Lady Studios in New York?**

"We've basically turned Boosh songs like 'Love Games' and 'Nanageddon' into proper songs. 'Ape Of Death' has turned rockabilly. 'Naboolio' is dubstep. 'Charlie' is Eighties Matchbox B-Line Disaster goth. It's finished, but we're not sure what to do with it. We started to write a film and we could have put it out on the back of that..."

**What is going on with *The Mighty Boosh* movie?**

"We wrote a couple of treatments. I think we were sick of each other's faces. I knew Julian [Barratt]'s face better than my own. We did three big TV shows and two big tours back to back. We'd been working together every day for 10 years. We just needed a break. It's not like we've split up. It's open-ended."

## ART ATTACK!

Noel talks us through his paintings



**Bezzie Mates**  
"That weird black shape is pushing that rabbit with no arms along on skates to push him over a cliff. It looks quite beautiful, but it's quite sinister as well."



**Paco And The Kitten**  
"The man is a model, the kitten is real and steers the body around like an electric wheelchair. He has dumb fights with Mexicans."

**In Your Garden**  
"I don't know who's in the weird costume, or who the women are in the window. But I like the moonlight and the atmosphere."



**Mick N Keef**  
"No. This isn't Katie Price like you said. It's Mick Jagger! I kept this. I didn't want to sell it."

**LA Woof Woof**

"Jim Morrison with a Labrador with a cup on his head."





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# PIECES OF ME TODDLA T

*The Sheffield wunderkind on crystal meth, his surprising love for his Hoover, and why he's just like the BFG*

## My first album

### 'PUSH' BY BROS

"The first one I bought on my own was probably one of those compilation albums like 'Now... 32' or something like that. Before that, I got presents from my mum and my sister. I remember the first record I was bought was a Bros album - I was like four. My mum and dad bought me the tape player and my sister bought me the record."

## My first gig

### MEAT LOAF, SHEPHERDS BUSH EMPIRE, LONDON

"I went with my dad. It was amazing and so entertaining. There was fire, and I'd never heard music that loud. It was all dramatic and theatrical. We had a right laugh, and I think we went back the next year as well."

## The first song I fell in love with

### 'JUICY' BY THE NOTORIOUS B.I.G.

"I rinsed that record ['Ready To Die'] so badly. I'm still in love with it today. It was the poppiest song on the record. I liked the beat. I loved the chorus - it was singy-songy."

## My favourite lyric from a song

### 'A MILL' BY LIL WAYNE

"'I'm a young money millionaire/Tougher than Nigerian hair'. It's so simple. I just think it's this really bizarre metaphor."

## The book that changed me

### THE BFG

"I've only ever read like three books. I read Roald Dahl's *The BFG* when I was a kid, and then I read Bob Marley's autobiography. But I'm not very good with books. *BFG* was a big book. I can relate to that now, since I'm a lanky guy. But my mum also read me *Peter Rabbit* when I was young. That was big."

## My favourite artwork

### CRACK IS WACK BY KEITH HARING

"His work is really simple and effective. This is one of his only pieces still standing - I think it's in Harlem. It's this big mural that says, 'Crack is wack', which is obviously true. It's so symbolic of a time in New York's culture."

## Right now I love

### SCRUFIZER

"He's a really good new rapper from London. He raps really fast and reminds me of Dizzee a little bit. I think he's a nice breath of fresh air because he just stands out."

## My favourite possession

### MY HOOVER AT THE STUDIO

"I'd never bought a Hoover in my life. But one day I was in Selfridges and I thought, 'I'd really like a Hoover.' It sits in my studio, in a position that won't damage it. I never thought I'd have so much love for a Hoover."



## My favourite TV show

### BREAKING BAD

"I just started watching it this week. It's about a man who's got cancer and wants to make loads of money to support his family when he's gone, so he starts cooking up crystal meth. It's a weird concept. But there are also moments when it's really sad. It's a wicked idea."

## My favourite film

### BOYZ N THE HOOD

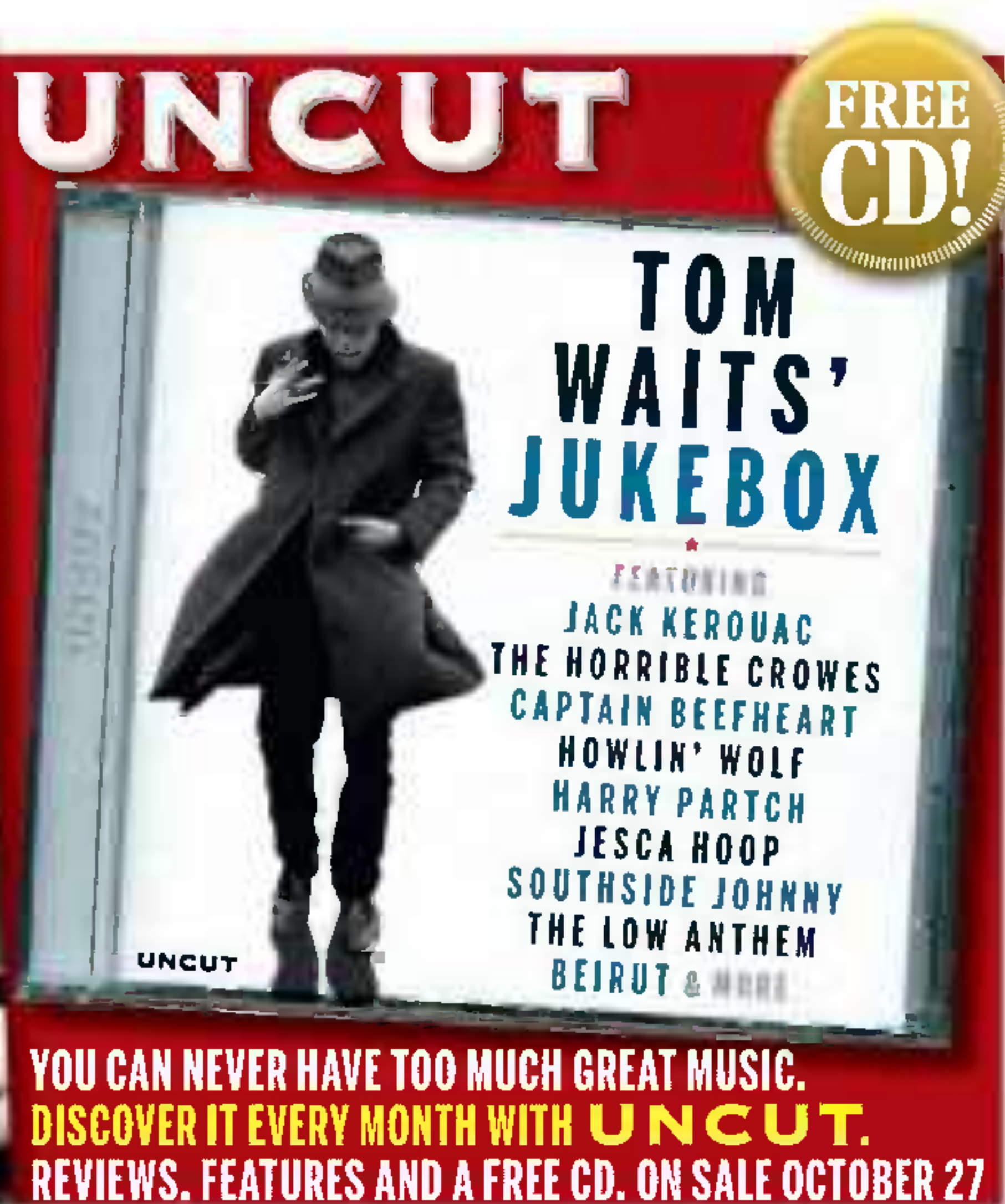
"I used to watch it all the time as a kid. It led to my obsession with hip-hop as a teenager. I probably watched it like once a week for two years. I watched it again the other day. Even though it's super cheesy, it's still really well done and well shot."

Head to [NME.COM/video](http://NME.COM/video) to see Toddla T chat about the state of guitar music



Clockwise from main: Toddla looks like he's had a few late nights; cancer and crystal meth TV comedy *Breaking Bad*; Meat Loaf; *Boyz N The Hood*; Lil Wayne's 'A Milli' single; Bros' 'Push'; 'Juicy' by The Notorious B.I.G.; Keith Haring's *Crack Is Wack*, still standing at 128th St and 2nd Ave, New York City







## PETER ROBINSON Vs ALEX ZANE

*The Rude Tube presenter on mourning quotas and how to have a manly chat with cab drivers*



• NME does not guarantee a £100m budget for the next series of *Rude Tube* and the offer contained in this interview should not be regarded as legally binding

• *Rude Tube* can't be that expensive, surely

• He did sound properly useless talking to that builder

**Hello, Alex. How are you?**

"I'm very well. Actually, I'm not. I think I might have a cold, or it could be the fact that I've just watched *Contagion*."

**If you did die after this interview not only would you become a legendary figure whose life story was passed down for generations, but my interview with you would become one of the cornerstones of modern journalism.**

"Well, let me put this to you: what if I died the minute we finished and there wasn't a suitably weighty 'last quote' from me in your interview? You'd have to make something up."

**I'd be able to make up something brilliant, too, as you would be dead. You would be like the TV-presenting Mother Teresa. Hang on, actually, is she dead?**

"Yes, don't you remember the big thing, it was the same week as Diana died and everyone was so overwhelmed by Diana that they had used up their mourning quota and couldn't mourn properly for Mother Teresa."

**So imagine if on the day you died, Dermot O'Leary was also tragically killed in a horrible accident. His death would overshadow yours. You would be the Mother Teresa to his Diana.**

"I'd need to clarify his death to make sure it wasn't a publicity stunt for *The X Factor*. I wouldn't put it past him."

**We are here today to discuss the DVD release of *Rude Tube*.**

"We are."

**To anyone who hasn't experienced that TV show, or humour in general, could you explain what it's all about?**

"We collect videos from the online universe then count them down from 50 to 1 in order of their popularity, splitting them into themes like stunts, and pranks, or fails. Fails being a word that grew on the internet."

**OK. Sometimes people look at a TV programme and think it was cheap to make. Is *Rude Tube* the sort of thing that looks like cheap TV but is quite expensive to make, or is it actually cheap TV?**

"Erm, it takes quite a long time to do each new series. We'll finish one series then start researching the next one. There are quite a few shows that have come on the screens since *Rude Tube*



that are similar in nature but don't have the quality control *Rude Tube* has. Quite a lot of time goes into it, there's a big research team. It's not as expensive as *Strictly Come Dancing*, but it's more expensive than, say, *Oops TV*."

**If I gave you £100m to make the next series, where would the money go? And it has to be seen on screen.**

"I've forgotten what these interviews are like! Er..."

**You could fund the research and development of a real life actual dinosaur and just have that in the studio with you.**

"I'm being a realist here – even £100m wouldn't give me a real dinosaur. I think in the present climate knowing that £100m had been wasted would create a bad mood in people. I can't help but feel I've taken the joy out of your question, but... (*Distracted*) Hang on, there's a builder trying to attract my attention, just a minute... (*Sound of Alex Zane chatting ineptly with man named 'Barry'*) I'm back! Did I sound manly, Peter?"

**I was just about to say I was impressed that you didn't make any attempt to make yourself sound manly, and if anything you made yourself sound more effeminate. Almost as if you were saying, 'We both know the deal – you're the builder, I have stylish hair, let's not delude each other.'**

"I used to have that in cabs. Drivers would say, 'Did you see the match?' and I'd sort of try to muddle through. And now I just say, 'No, I don't like football'. And then we sit in silence."

## THIS WEEK'S TOP 20

## THE NME CHART

- 1 13 LAMA DEL REY 'VIDEO GAMES' Polydor
- 2 8 THE DRUMS 'NOW IT ENDED' Nonesuch
- 3 10 THE BIG PINK 'STAY GOLD' 4AD
- 4 19 FLORENCE + THE MACHINE 'SHAKE IT OUT' Nonesuch
- 5 5 COLDPLAY 'PARADISE' Parlophone
- 6 17 HOWLER 'I TOLD YOU ONCE' Rough Trade
- 7 38 ARCTIC MONKEYS 'SUCK IT AND SEE' Domino
- 8 3 NOEL GALLAGHER'S HIGH FLYING BIRDS 'AKA... WHAT A LIFE!' Sanctuary
- 9 6 GIVERS 'UP UP UP' Rough Trade
- 10 7 BOMBAY BICYCLE CLUB 'LIGHTS OUT WORDS GONE' Island
- 11 1 KASABIAN 'DAYS ARE FORGOTTEN' Columbia
- 12 9 NIKI & THE DOVE 'THE DRUMMER' Mercury
- 13 11 BEN HOWARD 'KEEP YOUR HEAD UP' Nonesuch
- 14 12 MILES KANE 'COME CLOSER' Lost Soul
- 15 4 FRIENDLY FIRES 'MURTING' AT
- 16 16 KASABIAN 'RE-WIRED' Columbia
- 17 27 SCUM 'AMBER HANDS' Jive
- 18 23 RYAN ADAMS 'LUCKY NOW' Columbia
- 19 15 TRIBES 'WHEN MY DAY COMES' Nonesuch
- 20 21 MANIC STREET PREACHERS 'THIS IS THE DAY' Columbia

## NME RADIO

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## NEW TO NME RADIO PLAYLIST

• DRY THE RIVER 'Weights & Measures'  
• BARD OF SHILLS 'The Devil Takes Care of His Own'  
• FRANKIE & THE HEARTSTRINGS 'Everybody Looks Better (In The Right Light)'

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## AZEALIA BANKS

*First she was dropped by XL, now she's back and calling everyone a c\*\*t*

**I** have a black cat. His name is Lucifer. But I don't have an apartment at the moment, so my ex-boyfriend is still looking after my cat. Which is really ironic, my ex-boyfriend still has my pussy." World, meet Azealia Banks, the 19-year-old rapper from Harlem who's about to tear music a new clunge.

If you've not seen her debut video '212' yet, you're missing out on Azealia spitting five different choruses of pure filth over some messed-up electro while doing the conga. Half Cher from *Clueless*, half Lil' Kim on the blob, she swills lines like "I'mma ruin you cunt" round her butter-wouldn't-melt mouth.

The track felt like it came out of nowhere, a tapered bullet fired at the Sheeran-Cotton-Birdy axis of beige. The day it went viral, Estelle, Lily Allen and Alexa Chung all tweeted their support. Radio 1 rushed it to the top of the radio edit pile, where they had to make over 40 changes before it could be aired.

In fact, '212' is both the product and subject of untold

wrangling. At the start of the year Azealia fell out with ex-label XL (who all look "fucking stupid right now, cause y'all don't have Azcalia Banks on your roster"). She thought about giving up but instead channelled her anger and frustration into writing the lyrics.

Now she's in a legal battle with Lazy Jay who has had the song removed from YouTube because it samples his track 'Float My Boat'. "I guess it makes it a bit more sexy," says Azealia. "People are talking about this song, oh shit we can't even find it. It's almost contraband."

And why are people talking about it? Because, for once, the hottest record in the world doesn't come courtesy of some shy bedroom producer from Suffolk or a millionaire Kabbalah rocker from Los Angeles. Instead it comes direct from a teenage girl who doesn't give a fuck about who she offends or how things are supposed to be done. When Eminem or Alex Turner broke there was a similar disregard for everything that went before. Look, we're just going to say it: Azcalia Banks is cool. *Sam Wolfson*

### NEED TO KNOW

**FROM:** Harlem

**FOR FANS OF:** Nicki Minaj, swearing  
**BUY IT:** Nothing yet, but she's working on a mixtape

**SEE IT LIVE:** There's a London show at Hoxton Bar & Kitchen on November 6  
**ON NME.COM:** Watch the '212' video

**BELIEVE IT OR NOT:** Azealia knows it's going right if she starts sweating: "Once my underarms are soaked and my make-up is running I'm like, 'Oh shit, I got it!'"





## KEVIN SHIELDS STARTS A LABEL!

*My Bloody Valentine man teams with Le Volume Courbe frontwoman to launch Pickpocket*

RADAR  
NEWS

Reclusive My Bloody Valentine mainman Kevin Shields is not your average record label boss. After all, this is a man who hasn't

actually released an album of his own since 'Loveless' came out, and that was 20 years ago next month.

However, together with his friend Charlotte Marianneau, he has set up a new imprint called Pickpocket, initially to release the 'Theodorus Rex' EP by Marianneau's band, Le Volume Courbe, on November 14.

"Charlotte was going to put a record out with another label, but they decided they didn't want to do vinyl," Kevin explains. "I was like, 'I'll just get rid of a few pedals that I've had lying around for 10 years and we'll start a label.'"

But don't expect to find Pickpocket releases in the racks of your local HMV. "When something seems to have a soul it's nice to give it a soul, which is to put it in a physical format," says Charlotte.

"And since the CD is a shitty physical format, vinyl is the only thing to do."

"Charlotte has a fixation with 10-inches," laughs Kevin, adding that he thinks the recent fire at the PIAS/Sony DADC warehouse reminded people how essential small labels are to the industry. "A label represents a focus of energy over attitude – anyone can put their own record out, on the internet, on their own 'label', but to do it properly often takes more than one person. All

*"All the great labels started with this honest approach"*

KEVIN SHIELDS

the great labels – Factory, Creation – started with this very honest approach. It's only when money comes into it that it gets complicated."

Kevin says he won't be releasing the long-awaited new My Bloody Valentine stuff on Pickpocket, but reveals that a "guitar track" he's working on could come out. "It's 10 minutes of noise," says Charlotte. "We thought we could put it out as a 10-inch..." *Nathaniel Cramp*

### BAND CRUSH



*Ed from Bombay Bicycle Club on his new favourite act*

"I'm really into Reptar. We were recording our album in Atlanta with a guy called Ben Allen and he'd just finished doing an EP with them. He took us to see them play a little set in a garage round the back of this squat-like place. They're super-energetic live, great to dance to, and the singer has an incredible voice."

He's got this Southern twang, kind of like early Kings Of Leon. The music is nothing like that but his voice is! And they put on one of the best shows I've seen..."

## The Buzz

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



### 1 ALABAMA SHAKES

Formerly known simply as The Shakes, the Athens, Georgia four-piece have an Amy Winehouse-esque line in unadulterated gospel-soul. But it's the sheer power in singer Brittany Howard's lungs that's flooring everyone – from Alex Turner (who tipped the band to *Radar* when we caught up with him in the States) to the various labels champing at the bit. That and the potential of songs already online, like 'I Found You' and 'Hold On', of course. Head to [NME.COM/newmusic](http://NME.COM/newmusic) to hear those tracks now. Looking ahead, Howard is already hinting that the band have a full album almost ready to go. Or, as she put it to a US interviewer recently: "Our baby is huge and fully formed." It can't arrive too soon, in our opinion.



### 2 OTHERPEOPLE'S '(I AM SO BORED OF) ACOUSTIC GUITARS'

Aside from being as good a manifesto as we've heard all year, the Glasgow quartet's newie is a gloriously petulant affair. Three minutes of bile aimed at the never-ending barrage of Sheeran-shaped flunkies, basically – and not a lot wrong with that.



### 3 ZAMBRI

Don't let their spat-up remix of Arcade Fire's 'The Suburbs' fool you: Brooklyn sister act Cristi Jo and Jessica Zambri are a way more spiky and gothic prospect than the Canadian warblers. New EP 'Glossolalia' is five tracks of pure meltdown glitch, and it's due to see the light of day on Kanine Records on November 8.



### 4 YOUNG BRITISH ARTISTS RETURN

Young British Artists have clearly made the most of their hiatus, learning how to take corrosive shoegaze to its melting point. Like a raging wildfire or a blast of napalm, 'Everything In Front Of You' – due out November 28 – leaves nothing in its wake but char and ash.



### 5 MAFIA LIGHTS' 'WEST'

The ambient-tinged Suffolk trio Mafia Lights recently spent 80 hours in the slammer after cops took offence when they tried to film a video on the roof of a very, very famous London landmark. They'll get sued if we say any more, apparently, but head to [NME.COM/newmusic](http://NME.COM/newmusic) to listen to 'em, the reprobates.



SCENE  
REPORT

# HUW STEPHENS' ONES TO WATCH

*Blazing through the underground  
with Radio 1's new music overlord*



Orite you cheeky little parsnips. I have been grooving to the new *Star Slinger* tune, 'Dumbin', of late. It's a prime slice of glitchy R&B, with just the right mix of smoothness and jaggedness. It's a beautiful thing, and has got me very excited for the

Manchester producer's debut album.

There's also the debut from *King Charles* on the way, too. Since his session for my Radio 1 show back in 2009, he's been busy writing and touring, sometimes with Mumford & Sons, and has emerged in 2011 with a brilliant collection of bouncy tunes. His debut single proper, 'Bam Bam', is a three-minute piano-pop wonder, with a massive dose of Beach Boys-esque backing vocals and an energy not usually seen outside of summer. He's celebrating its brilliance by touring and touring and touring. Good work.

Forget all your preconceptions about Brooklyn hipsters. *We Are Augustines* have come to remind you why you

## HUW'S TOP 5

**DAUWD**  
'Ikopol'

**STAR SLINGER**  
'Dumbin'

**KING CHARLES**  
'Bam Bam'

**WE ARE AUGUSTINES**  
'Book Of James'

**PEAKING LIGHTS**  
'All The Sun  
That Shines'

loved The Walkmen and Cold War Kids first time round, and why you don't mind getting drunk and singing along with Bruce Springsteen occasionally. Personal, emotional and grandiose, their tunes streaming online – especially 'Book Of James' – signal something special is coming. Oh, and their album will be called 'Rise Ye Sunken Ships'. Have you fallen in love with *Peaking Lights* yet? They have an album coming out through Domino's Weird World imprint, and it's a laidback affair bringing dub, pop, electronics and some blissed-out vocals to your wintry ears.

**NEXT WEEK'S COLUMNIST:**  
Toddla T

## 5 TO SEE This week's unmissable new music shows

**GOLDEN GLOW**  
Trof, Fallowfield  
October 27

**DZ DEATHRAYS**  
Sneaky Pete's,  
Edinburgh  
October 27

**MARIA MINERVA**  
Islington Mill,  
Manchester  
October 29

**ZUN ZUN EGUI**  
Trinity, Bristol  
October 29

**ZULU WINTER**  
(pictured)  
The CAMP  
Basement, London  
October 29



# HOWLER

**TURF CLUB, ST PAUL, MINNESOTA** OCTOBER 16

## CAUGHT LIVE

"My guitar broke." We're not even halfway through the set, but the evening is not exactly going as Jordan Gatesmith planned. His band,

now fleshed out to a five-piece, has been crammed onto a club stage that would immobilise a duo and has been plagued by sound problems all night. And this comes after enduring a month of America's seediest motels, their lead guitarist Ian Nygaard being felled by a mystery illness for nearly a fortnight, and marathon sessions to wrap their debut album.

For a second, as Gatesmith stares down helplessly at his busted guitar, it looks like we may be witnessing the final straw.

But it turns out he's in no mood to disappoint his band's largest hometown audience to date. Unlike six months ago when Howler played their EP release show to little more than venue staff, the Twin Cities' faithful have showed up in force for this performance, and now that he has their attention, Gatesmith's not about to

let it go. Tonight, the band capably rifles through the now battle-tested tracks from 'This One's Different', but it's the previously unheard songs that pin everyone to the wall, technical difficulties be damned. Where the EP tracks possess a pleasant, Strokes-y bounce, new ones like 'America' and 'Pythagorean Fearem' are savage beasts, all bared fangs and snarling feedback. By the time Howler reach the full-on static throb of 'Black Lagoon', it scarcely matters if the guitars are in tune.

Still, sometimes it takes something familiar to point out the obvious, and tonight the honours go to closer 'I Told You Once', a one-time innocuous singalong now

*He stares at his busted guitar. It looks like we may be witnessing the final straw*

sharpened to a razor's edge. It's rumoured Gatesmith considered leaving the song off their forthcoming LP, but on evidence of this grudging rendition, it sounds like he's decided to make '...Once' exhibit A for Howler's rapid evolution. Broken? Fixed is more like it. **Jonathan Garrett**



King Charles:  
hirsute and proud





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ITS SAT SOMETHING  
NOTHING

US AGAIN  
THE

POOR OSCAR  
HE ONLY  
WANTED TO  
WATCH THE  
THROUGH THE  
WONDERWALL





# ST WORLD

THE BIG



THE DEBUT ALBUM  
COLLAPSE

**The Big Pink** have ditched the hedonism and the drummer who helped define them – can they still be the band we love? **Sam Richards** finds out

**F**or a band supposedly in the midst of making a “hip-hop record”, The Big Pink’s studio is suspiciously free of typical rap paraphernalia. Sure, there’s an old Public Enemy tour poster on the wall, but there are no blunts in the ashtray, no pimped-out SUVs parked outside, no excessive entourage of burly men sporting oversized jewellery. Instead, there’s just a friendly doberman called Alfie, a tangle of guitar pedals, a book of Charles Bukowski’s poetry, and a rusty 1959 motorcycle that its owner, The Big Pink’s singer and guitar-fondler Robbie Furze, has never even learned to ride.

When the band claimed in *NME* earlier this year that they were abandoning their trademark synth rock scree for dope beats and killer rhymes, is it possible they were exaggerating just a teensy bit?

“I wish I hadn’t said that,” groans Milo Cordell, with the resigned tone of a man who knows he’s going to be batting back questions about his band’s non-existent new hip-hop direction for the next six months. “When you’re interviewed, you just have to say some fucking bullshit. Can we take it back?”

Indeed you can, Milo. *NME* is happy to put the record straight and inform the world that, despite the odd sturdy breakbeat and Hank Shocklee-style screeching horn loop, the forthcoming Big Pink album ‘Future This’, due out early in 2012, is assuredly not a “hip-hop record”. In fact, it’s instantly recognisable as a Big Pink record – except this time, the beats pound harder, the lyrics cut deeper and the choruses soar higher than ever before. It’s a formidable comeback. ▶



**W**hen they first emerged back in 2008, The Big Pink were essentially just Alec Empire's old guitarist and the bloke who discovered Klaxons having a laugh with a load of east London scenester mates. They pretended to be gay, got naked in photoshoots, threw hedonistic parties, necked MDMA for England and recruited a posse of fragrant It Girls – including model Valentine Lillol Cordier and Mick Jones' daughter Lauren – to sing backing vocals, largely because it looked cool. But since 'Dominos' became a bona fide hit – its chorus bellowed back to them by fervent crowds from Baltimore to Beijing – it's dawned on the boys that they've got expectations to live up to. "Before it was all just a bit of a laugh," affirms Milo. "Now it's like, 'Fuck, we're actually a proper band.'" "We're a professional pop unit now!" adds Robbie, brightly "We've grown up."

Hence, at the band's insistence, this interview doesn't take place out on the prowl in Dalston, but in Robbie's dingy home studio in Bethnal Green, lest The Big Pink continue to be thought of as nothing more than an east London hipster party band.

"We definitely got pinned as that," says Milo with a rueful smile. "But it was our own fault. We set ourselves up." He is referring to the ill-advised decision to conduct the band's first *NME* interview in the midst of a wild house party, and another on a particularly drink-and-drug-fuelled Scandinavian tour. "We were just suckers for fun. But we've reined it in now. Last time out, journalists wanted to write about us before they'd even heard any music. Everything was press-driven rather than music-driven. Whereas this time it was important to let the music do the talking. Because you don't want us doing the talking..."

It's often ominous when a band beg to be taken more seriously. But with The Big Pink, what we've lost in gibbering, saucer-eyed proclamations, we appear to have gained in terms of some truly exhilarating music.

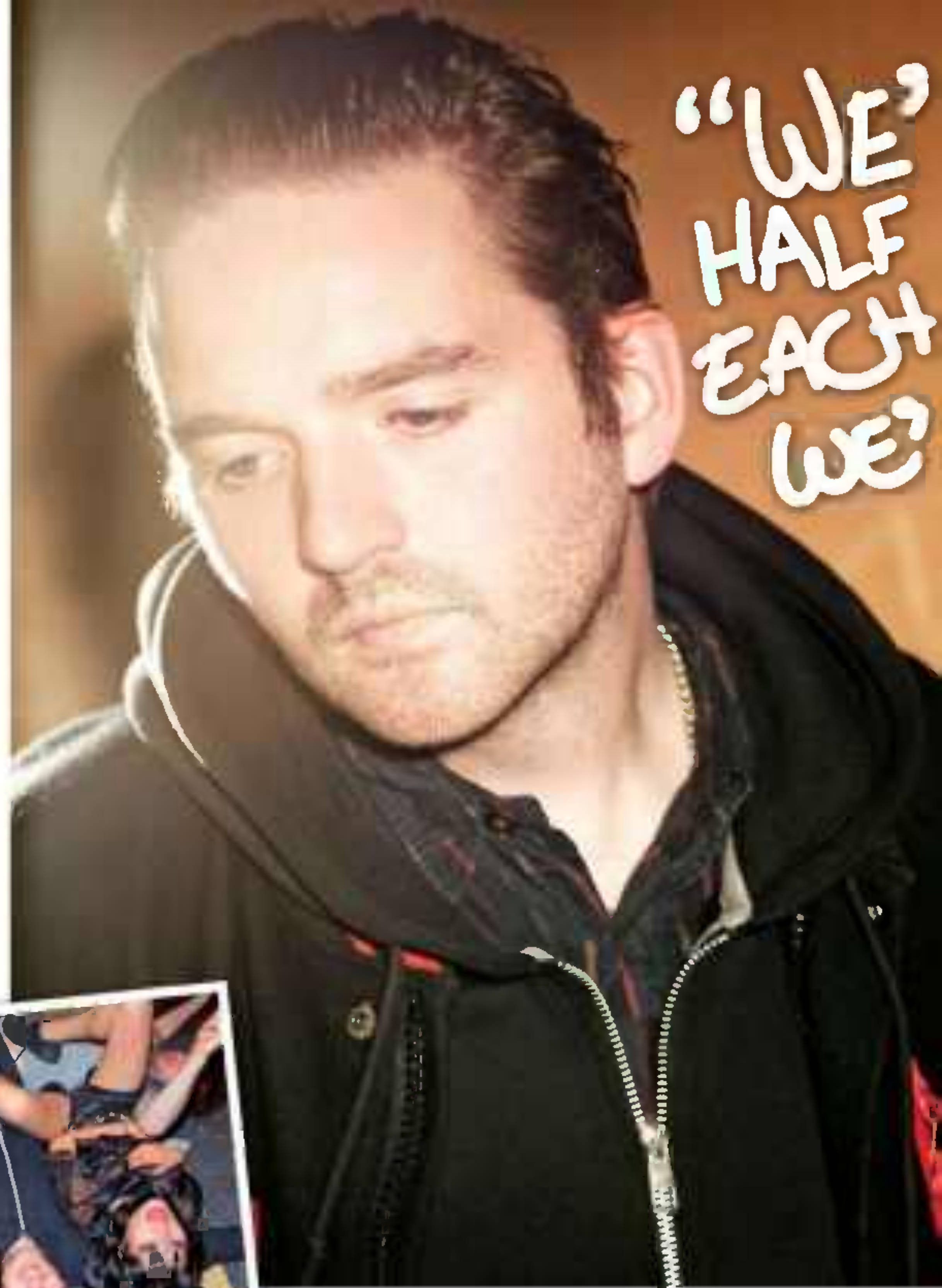
"In hindsight, 'A Brief History Of Love' wasn't the record that we wanted to make," says Milo. "There should have been a lot more joy in it. We thought we were having the best time of our lives, but somehow we made quite a neggy record. We've had such a good time touring and meeting people

over the last few years that we wanted that positive life-force to feed into the songs on the new record."

Recent single 'Stay Gold' is a fine example of The Big Pink's new, beatific outlook, with its soaring exhortation to "shine a light for us to follow".

"The song's about fighting your way out of a negative space," explains Milo. "When you're growing up," adds Robbie, "you can fall into quite a dark place and, although it sounds like a big cliché, music really does save you at certain points. That's what we wanted to celebrate."

Another new song, 'Hit The Ground' – built around a sample from Laurie Anderson's 'O Superman' and sounding like MGMT's 'Time To Pretend' with Kevin Shields on guitar – is even more deliriously euphoric, relating the simple tale of a wild night out that you wish went on forever. "If I fall off this cloud/I don't wanna hit the ground", sings Robbie, his elated vocals unrecognisable from the sleazy croak of the first album.



**"WE WANTED A CHANGE  
AKIKO WANTED A CHANGE"**

*Robbie Furze*

Elsewhere, there are horns and a Cure-circa-'Hot Hot Hot!!!' vibe on 'Give It Up', Durutti Column atmospherics on 'The Palace', outrageously distorted sounds on '13', and pulsating beats on rousing opener 'Jump Music'.

"That's our personal call to arms," says Robbie. "Me and Milo against the world. A lot of the positivity on this record comes from being part of this collaborative unit. It's amazing to be able to work with someone that you're... in love with, basically." He looks bashfully at Milo. "You become so strong. It's very fulfilling."

"We're the same person, really," adds Milo. "We've only got half a brain each, but together we've got a whole one... just about."

Sadly excluded from this intra-band love-in is touring drummer Akiko Matsuura, whose hell-raising presence once felt like an integral part of The Big Pink package. Whenever Milo and Robbie threatened to wilt, it was Akiko who kept the energy levels high, stripping off onstage, stealing drinks, frothing up against strangers and shrieking nonsense about drugs and STDs.

Is she a victim of the band's new found sobriety? "We just wanted a change," shrugs Robbie. "She wanted a change," corrects Milo. "We had such a positive reaction to having Akiko in the band, but that road was done." So there are no hard feelings on either side? "No, I still see her all the time, she lives next door to me."

Replacing Akiko in the live band will be Victoria Smith, formerly of Ipso Facto – "the best drummer I've ever seen, male or female," reckons Milo – with one of Robbie's old noise scene muckers Zan Lyons also joining on computers and digital distortion. Whether between them they can compensate for the loss of Akiko's considerable presence remains to be seen.



WE GOT  
A BRAIN  
TOGETHER  
RE WHOLE"

Milo  
Cordell



**A**fter 18 months in the studio, The Big Pink are itching to get back out on the road, especially to the weird hinterland of America, of which they have fond memories. "On our last tour, we played a gig at a transsexual club in Ohio," enthuses Milo. "The dressing room was a sex dungeon with chains everywhere. We met one of the dominatrixes, and the club owner was the fattest guy I've ever seen in my life, leaning on this tiny cane that you thought would snap at any moment."

Then there's the time the band stopped off in Butte, Montana, where Milo bought homoerotic literature from a bar owner who kept a bonfire in his bedroom. "The place was full of the most beautiful freaks," he recalls, fondly.

The relish with which Milo relates these



"NOW IT'S LIKE, 'FUCK!  
WE'RE A PROPER BAND'"

Milo Cordell

anecdotes suggests that The Big Pink's sense of mischief and adventure hasn't been entirely replaced by dreary professionalism. Evidently they still want to get out there and give the world a good rogering; they just want to make sure they've got a stunning second album in the bag first.

"Everyone likes to party," concludes Robbie. "But we've made a great record and we're going to play these songs as well as we possibly can for the next two years, and that's all we're going to do. That's all we can do."

**NME**  
**EXTRA**

For exclusive hidden content, including the chance to win signed 'Stay Gold' 12-inches, go to [NME.COM/extra](http://NME.COM/extra). See p12 for info



## AKIKO SPEAKS!

**AKIKO:** So... did you leave or were you pushed?

"Basically, I spent the last three years touring with The Big Pink, but I've also got my own band, Comanechi, and I wanted to concentrate on them. The Big Pink is really Robbie and Milo's project. I had so much fun touring with them, playing big shows and festivals, but I'm not on the creative side in The Big Pink. I needed to do my own thing."

**Are you going to miss playing with The Big Pink?**

"I'll miss it, but at the same time I won't miss it. Does that make sense? Their music is different to my music."

**Have you heard any of their new material?**

"Kind of. A while ago I was hanging out at Milo's house and he played a few tunes. It wasn't finished, but it sounded cool."

**Are you still drumming with Comanechi, or just singing?**

"I used to play drums and sing at the same time, but now we have a live drummer so I can get out of the drumkit and engage with the audience more. But Comanechi is writing and mixing our new album right now and I'm still drumming on all the recordings."

**When's the Comanechi album due out?**

"I don't know yet because we don't have a big record label telling us, 'You have to write it by then.' It's always hard for any band to release their second album and I just need to make sure it's really good. It's more grown up, musically and lyrically. Before I was really angry and swearing, like, 'Fuck you fuck you!' This time it's more dynamic and melodic - but still honest. You have to be who you are, but at the same we want lots of people to listen to our music."





**REMEMBER ME?**



# He was the singer in the Hoxton-trendy band *Les Incompétents*. He dated Peaches Geldof. Next he fronted a Horrors-lite scenester act. But now Fred MacPherson is back with *Spector*, he's dropped the 'cool' and is on a mission to deliver pure indie thrills. Are you in?

PHOTOS: ROGER SARGENT WORDS: BARRY NICOLSON

see this band as pure entertainment," says Spector frontman Fred MacPherson while his bandmates look on anxiously, waiting to see if this particular train of thought is about to run catastrophically off-rail. It does. "It's not some brilliant piece of art, you know? It's Tom Jones..."

Firm...

"It's Cliff Richard..."

O.K. ...

"It's... Spandau Ballet!"

Not yet sold on London's new indie hopes *Spector*? Please, allow Fred to close the deal. *Spector* are *not*, in his words, like "if you gave a farmer some sort of fucked-up fertiliser which made his field grow much bigger than everyone else's, but when he made it into bread, everyone got sick." That's his way of explaining how the band got together "organically". Going to see them live, meanwhile, is "like if you play *Mario Kart* for 100 hours straight, but then the first time you play it on multiplayer, you have more fun than you ever did in that previous 100 hours. *Spector* is a 16-bit multiplayer game." Got that?

We're in a Glaswegian pub and next door there's an autistic stand-up comedy night (yes, really). We wonder if Fred wouldn't feel more at home in there. But if it's weird to hear the former Fred Les, Peaches Geldof dating, once frontman with *Les Incompétents* and bizarre prog-punk scenesters *Ox.Fagle.Lion*. Man compare his new band to *Mario Kart* and *Spandau Ballet*, what's even weirder is just how bloody good they are.

Sure, *Spector* are a 'buzz' band. The launch of their debut single (the slowburning indie-soul epic 'Never Fade Away') in June was attended by the likes of Florence Welch, Farris Badwan, Tom Vek and Dev Hynes, while the bidding war for their signature was eventually won by Fiction Records.

Tonight marks the very first date of their very first tour: a free show at Glaswegian indie crucible Nice N' Sleazy's. There's still a universal appeal to the tunes showcased; proudly populist without feeling in any way cynical or contrived, the likes of 'Chevy Thunder' and 'Celestine' evoke a simpler age (the mid noughties, to be exact) when it was OK for music to be, y'know, *fun*. And despite the heartache that's evident in many of the songs, fun is a quality *Spector* possess in spades.

Post-gig, in the opulent confines of the city-centre casino everyone decamps to, Fred confesses to us that the difference between *Spector* and his old bands is that, "I felt like I had to listen to certain CDs from certain sections of HMV or I wouldn't be accepted by my peers. I spent too much of my youth thinking, 'What if someone says we sound like this? Are we ska? Are we pop? Wait, I want to be rock, how do I make it more rock? I like grime. I want to have cool influences.'"

It's something we'll pick up on again when we meet the band at Leeds' A Nation Of Shopkeepers the next day. In fact, it's something the band thrust into everyone's faces when they unexpectedly toss a karaoke

cover of Kings Of Leon's 'The Bucker' into their set. "Our manager told us not to play that song because Kings Of Leon aren't cool," Fred deadpans from the stage. "Well, neither are *Spector*. We're sorry if you were led to believe differently."

Fred on the post-Strokes New Rock Revolution of 2002-2005 (think The Vines, The Von Bondies, The Music, Black Rebel Motorcycle Club), the members of *Spector* are shockingly

unconcerned with being cool. According to guitarist Chris, "We're driven by the fact that there aren't many bands left who write songs to connect with people. That's an embarrassing thing to aspire to nowadays. When we were young, it felt like everything was changing when bands like The Strokes and The White Stripes came out. It was such a rich vein of great music.

For people to turn around less than 10 years later and say, 'We've outgrown that, we don't like it anymore,' that's stupid."

Fred puts it more succinctly: "If you cut my wrists, a couple of White Stripes seven inches would fall out. I bleed indie. That music is part of my genetic makeup. It's like the wallpaper of my house."

By virtue of the band having played Leeds a few times before, tonight's crowd is bigger and more enthusiastic. Many of them know every "Woah-woah-oh-oh!" of every song, and at the close of 'Never Fade Away' scream for an encore. Soon after, *Spector* sit around a table drinking every beer on the rider, arguing about forgotten bands like The D4, The Datsuns and The Basement. Fred wonders aloud how his sarcastic tone will come across in this feature: confusingly, we expect. Then he does something really unexpected—he starts talking seriously.

"Great songwriting connects with people regardless of your style, or look, or whatever cool reference points you don't have," he says. "That's why I listen to Take That and enjoy it, right next to The Horrors, or Benga. To any kids reading this, don't be scared to break out 'Push The Button' by Sugababes when your mate who's into dubstep and UK funky comes round your house. Don't be bound by bullshit."

*Spector* are coming for you, and they don't care if it feels guilty, they just want you to derive some pleasure. As intentions go, they don't come much more noble than that.

**NME EXTRA** For exclusive hidden content, including the chance to win one of five sets of signed *Spector* singles, go to [NME.COM/extra](http://NME.COM/extra). See p12 for details

Check out next week's *On Repeat* for an exclusive stream of *Spector*'s new single

## BIGMOUTH IS BACK

Pearls of wisdom? Fred's got some to spare

### ON LANA DEL REY

"There's so much talk about how she's been put together by A&Rs, but 'Video Games' is a massive tune. We've listened to it nine times today. When we get offstage, we'll listen to it another nine times. What do you think my chances are with her?"

### ON HYPE

"Buzz is like fizz in a drink; it's great if you've got an ice-cold bottle of Coke, but if you've just got a SodaStream Vinto it can leave you a bit... thirsty. We've only released two singles, and this might be as good as it gets. And if it is, fine."

### ON ACCUSATIONS OF CYNICISM

"There's no pot of gold at the end of the rainbow. There isn't even a fucking rainbow. We played with Kaiser Chiefs, and they weren't sitting backstage on gold thrones high-fiving each other. If we wanted to make money, we'd be computer programmers."

## "CUT MY WRISTS AND WHITE STRIPES SEVEN-INCHES WOULD FALL OUT. I BLEED INDIE"

FRED MACPHERSON



Fred's golf swing was coming along very nicely



# POLLY'S CRACKERS

## ★ ALBUM BY ALBUM ★

WORDS: BEN HEWITT

*This has been the year of **PJ Harvey** and her 10th album 'Let England Shake', but there's so much more to her than that prize-garnering record. This weekend in the capital she plays her final shows of the year – probably our last glimpse of her until she re-emerges with her next transformation. To mark the occasion, let us guide you through the album highlights of her amazing career so far*

### THE UNCOMPROMISING, FEROCIOUS DEBUT

DRY (1992)

**PJ introduced her crazed vision of earth-scorching guitars and blues wailing**



*"Look at these, my child-bearing hips/Look at these, my ruby-red ruby lips", spat Polly Jean-Harvey on 'Sheela-Na-Gig', as if the mere idea of donning a frilly frock and making doe-eyes at the boys was enough to make her tongue feel dirty. For the 40*

ferocious minutes of 'Dry', she scrubs away at old-fashioned definitions of womanhood and introduces herself as a tough, terrifying post-feminist icon.

Rob Ellis and Ian Olliver helped give 'Dry' its discoloured edge of choppy, punkish guitars with melodies pilfered from the blues, but it was Harvey's voice that beat the listener into submission, whether she was mocking the act of preening to woo a suitor on 'Dress' or promising sordid romance on 'Oh My Lover'. Her first NME cover – topless, back to the camera – said it all: unabashed, unashamed and unconcerned with what anybody thought. And if that weren't enough to make you blush: Sheela-na-gigs are ancient carvings of naked women with exaggerated, erm, vulvas. Yikes.

**Key track: 'Dress'**

### THE BATTERED AND BRUISED MASTERPIECE

RID OF ME (1993)

**A broken-hearted Harvey holed herself up in Dorset and penned her visceral masterpiece**



Everyone from John Peel to Kurt Cobain declared themselves smitten with 'Dry', but it wasn't enough to stop Polly teetering on the precipice of collapse after its release. Wiped out by a broken romance and knacker tour schedule, she escaped

back to her childhood home of Dorset, bled her pain onto the page and crafted the bulk of 'Rid Of Me'.

Handing over production duties to Steve Albini – who went on to produce Nirvana's 'In Utero' the same year – ensured that 'Rid Of Me' sounded wholly unholy. However, it's Harvey's mental fragility that makes it so unsettling. From the ominous title track and its dark, twisted tale of lovelorn obsession, to the paint-stripping fury of 'Hook', it's an astonishingly naked confessional.

Even now, nearly 20 years later, 'Rid Of Me' remains Harvey's most raw and abrasive work. And if it's a trying task to endure such an unflinching flaunting of her extremities and insecurities, just think what it must have been like actually having to *live* with them...

**Key track: 'Man-Size'**

### THE DELICIOUSLY DARK BREAKTHROUGH

TO BRING YOU MY LOVE (1995)

**Sleeker but stranger than ever, with a glam look she called "Joan Crawford on acid"**



One glimpse of Harvey diving into the depths of a river while clad in a snazzy red evening-gown in the video for 'Down By The Water' was evidence enough of her seismic sea change for 'To Bring You My Love'. And the same can be said for her legendary performance

at Glasto the same year, in which she strutted around the mud-splattered fields sporting the now-famous pink catsuit, trumping the novelty hat of Jamiroquai's Jay Kay, who followed her slot on the Pyramid Stage.

Punk grottness be damned, then – but Harvey remained deliciously dark. Recruiting producer Flood – engineer on U2's 'The Joshua Tree' – added a studio sheen, as witnessed by the slithering, stomping 'C'mon Billy' and 'Long Snake Moan' – but if proof was needed that her poisonous pen remained full of ink, just witness the horrifying 'Down By The Water' and its account of a mother drowning her child. This was a new Harvey: a Poison Ivy-like character who sang tales of infanticide, even if she was now glammed up to the nines.

**Key track: 'Down By The Water'**



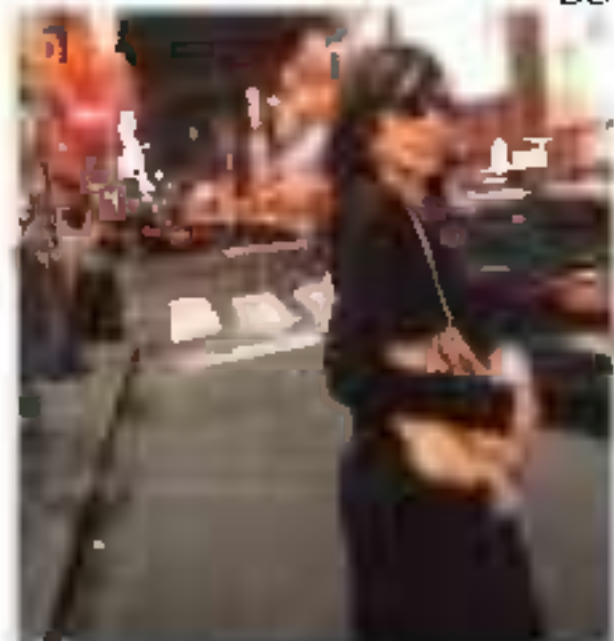




## THE CITY-SLICKING PRIZE-WINNER

### STORIES FROM THE CITY, STORIES FROM THE SEA (2000)

Inspired by New York and Dorset, Harvey's most luscious album bagged her first Mercury



A million-selling behemoth that propelled Harvey from cult goddess to coffee-table fixture, 'Stories...' saw her shed the skin-crawling discomfort of old and create her lushest, most lavish LP to date. Gorgeous, tumbling guitars cascade

throughout 'Big Exit'; 'This Is Love' is bombastic and lust-riden. She even coaxed sexiness from Thom Yorke, making him purr "Night and day/I dream of making love to you now baby" on 'This Mess We're In'.

"I wanted everything to sound as beautiful as possible," said Harvey after the record's release. It's the slickest and most swoonsome album in her armoury, deftly intertwining images of the neon-lit New York skyline with the desolate West Country coast. The bods at the Mercury Prize were similarly besotted, bestowing the gong upon her for the first time – although, being trapped in Washington DC following 9/11, she was unable to collect the award in person.

**Key track:** 'This Mess We're In'

## THE BLEAK AND GOTHIC GHOST STORY

### WHITE CHALK (2007)

Ghosts, ghouls and all things gothic were the subject matter for this most macabre of albums



At first glance, the artwork for 'White Chalk' could have been lifted from some half-forgotten Henry James novella: a ghoulish Harvey with chalky skin and untamed tresses of black hair, and the stern disposition of an otherworldly Victorian

goddess. It's a fitting look for an LP, which, with Harvey's voice pushed an octave higher than it should be to resemble a spooked child, could frighten the living daylight out of the most fearless of souls.

That she plonked herself down at the piano for the first time so she could make 'White Chalk' doesn't just make for nifty folklore; her almost crude instrumentation is the perfect frost-bitten backdrop for the wintry landscapes and penny-horror lyrics. "Something's inside me/Unborn and unblessed" she wails on 'When Under Ether', and kept up the bleakness with the title track's gruesome images of rotting bones and bleeding skin. It's her most terrifying album – and for someone with previous form for conjuring up couplets about dead babies and limbless lovers, that's no mean feat...

**Key track:** 'When Under Ether'

**NME EXTRA** For exclusive hidden content, including the chance to win PJ Harvey's entire back catalogue of albums on CD, go to [NME.COM/extra](http://NME.COM/extra). See p12 for details

Watch a selection of video interviews with PJ Harvey at [NME.COM/video](http://NME.COM/video)



Polly Jean genius: (clockwise from top) Glastonbury 1995; at T in The Park 2004; with John Parish in 2009; a bad hair day



## AND THE REST... ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



**Dance Hall at Loughlin (1994)**

The first of Harvey's collaborations with her "musical soulmate" John Parish, she proffered lyrics and her voice, but not a note of music – yet still came up trumps.



**In This Desire (1998)**

The album that marked the death of her bleeding-heart confessionals and welcomed in more character-based narratives. Snoozier than some of her other fare, but the opulence of 'A Perfect Day Elise' is irresistible.



**Oh Hush Now (2004)**

Neglected as it was sandwiched between 'Stories...' and 'White Chalk', and had neither the former's gloss or the latter's ghastliness. But some spots of brilliance made the four-year gestation period worthwhile.



**A Woman A Man Walked By (2008)**

Another collab with Parish, with a more esoteric spectrum; it isn't as boundary stretching as 'White Chalk', but it's churlish to quibble when presented with the likes of 'Black Hearted Love'.



**Let England Shake (2011)**

You may have heard this one: the first album in yonks to be lavished with a perfect 10/10 review in these pages, and a worthy winner of the Mercury. A sprawling, sorrow-splattered trawl through history.



NME

THE  
STONE  
ROSES  
AT  
THE  
MANTON  
THEATRE  
29TH  
JUNE  
2012

THE STONE ROSES

Artwork: John Squire



NINE







THE STONE ROSES

Photo: Penelope Smith



**NME**



**THE STONE ROSES**  
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# REVIEWS

PROFESSOR GREEN, SUMMER CAMP, LOU REED & METAL MULISHA

Edited by Emily MacKay



## FLORENCE + THE MACHINE

**CEREMONIALS** LUV LUV LUV/ISLAND

*Flo's still in a world of her own – but that world is getting bigger, brighter and richer by the minute*



**I**n the 19th century, society had a method for sweeping women whose behaviour was deemed strange and unusual under the carpet: they'd be spirited away to places with large lawns and high walls, and left to keep counsel with sprites and faeries on a brainful of laudanum. Thankfully, in the liberal and enlightened 21st century, we now recognise

that they're actually far better suited to being pop stars, an arrangement that's worked out happily for everyone.

In fact, now that their male counterparts have retreated onto the endangered species list, the only of providing pop music with the "strange fascination" that Bowie once sang about has fallen more or less squarely on the padded shoulders of the Lady Gagas, Janelle

Monáe and Florence Welch of this world. Like those artists, Florence is possessed of her own idiosyncracies and odd preoccupations (sometimes self-consciously so: she recently told one interviewer that her favourite pastime was "dancing down supermarket aisles"), but she's no fool. For evidence of that, you only need to listen to 'Ceremonials' and consider the album she could have made.

### THIS IS HARDCORE

what our numbers add up to

0 Not-even-funny bad	1 Barely one saving grace	2 Actively terrible	3 Woefully bad or lazy	4 Depressingly substandard	5 Dead-on average	6 Better than average	7 Really good	8 Exceptionally good	9 Of-the-year good	10 Of-the-decade good
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When asked by her label if she fancied following the massive success of her 2009 debut by recording its follow-up in the States with a phalanx of exorbitantly priced R&B producers, Welch toyed with the notion, but ultimately had the good sense to decide, "No. No. No. No! I can't do that. I can't just suddenly leave behind everything that made 'Lungs'." The record she *has* made is really more of a refinement of 'Lungs' sound and spirit than any sort of departure. Indeed, you could argue 'Ceremonials' is actually quite a cautious album. It's also a very good one.

From the off, everything is (of course) bigger, grander, more dramatic; this is an album that's absorbed every kitchen sink hurled its way and is still ravenous for more, like the matter-engorging spawn of a collision between Large Hadron Colliders. Opener 'Only If For A Night' blows away the cobwebs with a fragmented dream-narrative about a ghostly visitor for whom 'I lo oh-so-quaintly does "cartwheels in your honour"' over palindromic layers of stiletto strings and crashing drums, while the chorus of 'Shake It Out', the first single proper, announces itself with a sudden, overpowering immensity akin to sheets of ice being atomised by a ruddy great hammer. It's as though indie's self-styled Lady of Shalott has discovered how to emote through a bullhorn.

There's more to 'Ceremonials' than simply 'Lungs'-with-bigger-lungs, though. She might have sidestepped the venal, vapid pop album her label were nudging her toward, but nonetheless, there's a distinct R&B flavour to songs like 'Heartlines' and, especially, 'Spectrum', whose histrionic urgings to "Say my name!" are a bit like having your eyes angrily jabbed out by an irate Beyoncé (a good thing). Elsewhere, she indulges her love of '60s soul on 'I Over To I Over', taking a sound that's become as second nature to today's female singer-songwriters as drawing breath, and bucking the odds by eking what must surely be the last remaining ounce of fun from it.

We've mentioned before that 'Ceremonials' is big. Clocking in at a shade under an hour long, it's perhaps a little *too* big. The album closes on a frustratingly superfluous note with the shallow bluster of 'Leave My Body', and a few other tracks (the enchanting, but scarcely epic, likes of 'Seven Devils' and 'All This And Heaven Too') feel abnormally drawn out. On a record of big ambitions and grandiose production, that's an easy trap to fall into, but a little brevity – think of what 'Kiss With A Fist' achieved in just 1:24 seconds – might've gone a long way.

No matter. There's an air of inevitability around this album's impending ubiquity, and its success will be richly deserved. It's not a strategy that will work indefinitely, but by taking what worked about 'Lungs' and amplifying those qualities to a natural, satisfying conclusion, Florence has made a near-great pop record that should afford her the creative freedom to do whatever the hell she wants next time around. She may be away with the faeries, but she knows exactly what she's doing. **Barry Nicolson**

**8**

**DOWNLOAD:** 'Only If For A Night', 'No Light, No Light', 'Spectrum'

Watch an exclusive video from Florence's NME cover shoot at [NME.COM/video](http://NME.COM/video)

# JUSTICE

**AUDIO, VIDEO, DISCO ED BANGER/BECAUSE**

*Weighty, deep, imaginative... this is so much more than '†: Part Deux'*



**G**aspard Augé and Xavier De Rosay, 'knob fiddlers for Justice' (that's what it says on their CV), seem at pains to prove that, while they rode the late-noughties zeitgeist like an errant pony with their unpronounceable, hit-laden electro debut '†', they're unfazed by all the accolades. From what their soundboard is telling us now, they're back in the – what are we in, tens? – feeling relatively mellow. If you take your new copy of 'Audio, Video, Disco', and hold it really close to your ear, you can almost hear them proclaiming, deadpan: "Look, we're just

these two creative guys, we take a bit of electronic dance, a bit of guitars, throw them together... you know, if anyone likes it, that's a bonus."

Arghhh! Justice,

why do you have to be so simultaneously bland yet smugly brilliant?! There must be some kind of genius at work here, or why is it that I am I curled up in a ball on the floor moaning, cheek pressed to shiny disc in a desperate attempt to get closer to these Frenchmen's elusive musical hearts, as they sing about the beating of a million drums on the world-battling prog-electro of 'Civilization'?

Bloody seductive all-conquering Frenchmen. Napoleon was the same. You know, all that, "Oh, I'm just a guy on a horse with a nice hat. No biggie."

'Audio, Video, Disco' is a more centred, weighty collection than the scattergun '†', and if it feels it's somehow evasive or running away from itself, it's because Justice know where it is they're coming from. They've held top billing in two different musical narratives; the drama of the era you'd now be ashamed to call 'new rave', when rock and dance cross-dressed like debutant trannies that hadn't yet worked out how to properly straighten their wigs, and as a sizeable subplot in the legacy of French house music that spans from Cassius to Yuksek via Mr Oizo and Daft Punk. It's not that times have changed so drastically in the dance world that they couldn't still get away with making '†' all over again – more that they know they'd be shot down for doing so by literally everyone with ears who isn't a fan of Chase & Status. Sure, Chase & Status have a lot of idiot fans, so they'd probably still be in line for another pop at a Grammy, but the decision not to include another 'DANCE' or 'We Are Your Friends' suggests artistic development and a desire for career longevity rather than a failed second coming.

So, instead of child choirs and steroid injections into the backside of ailing indie bands (sorry Simian, you are much better as a Mobile Disco), we get the retro-wonk Kula Shaker-meets-Tron vibe of 'Civilization' and a pair of nostalgic synthesizers re-enacting the movie *Almost Famous* in fuzzy roadtrip jangler 'Ohio'. Meanwhile, 'Canon's 'Paint It Black'-like prelude is such a self-conscious nod to

Justice's one true inspiration, the History Of Rock, it's almost shameful. "Wow, DJs that like guitars!" But they get away with over-egging by being such dab hands with a melody that by its noodling apex, all complaints have evaporated.

The main problem with '†' was the album's awkward flip-flopping between mega club bangers and noticeable filler. 'Audio, Video, Disco's success is in its

album-wide consistency, and a contemplative depth of sound that outshines the expectations of their disco-biscuit crowd. Given how much potential there was for it to miss the mark, their decision to cool off has resulted in a dance album with charm and measure beneath the banging fuzz.

Just make sure you don't think about it too hard, lest you end up making a fool of yourself on the carpet. **Alex Hoban**

**8**

**DOWNLOAD:** 'Canon', 'Civilization', 'Ohio'







# PROFESSOR GREEN

AT YOUR INCONVENIENCE VIRGIN

*Aspiring rappers, put down your mics – turns out that being successful is a proper pain in the backside*



It's easy to understand the appeal of Professor Green, the gobby class clown who's always disrupting lessons with a crude comment. Problem is, he could really do with some

fresher jokes, and his second album doesn't exactly put its best wit forward. The title track, in the tradition of Eminem's 'Without Me', finds Green's voice sounding more goblin-like than ever, drawing a cock on the blank page of propriety with lines like "Soon as I finished calling this bulimic a fat bitch" and "I just had a shit and now I can't find any loo roll". The crunkish lurch of 'DPMO' adopts a similarly tiresome tack, but as disses go, "maybe I'll cover my naked body in sticky tape and run through All Saints and come out doing my JLS impression" is hardly a keeper.

As well as Prankster Green, though, there's a newly neurotic and confessional, Kid Cudi-ish side, struggling with self-worth. Given its subject matter, 'Read All About It', a cathartic, 'Love The Way You Lie' epic analysis of tabloid intrusion and his father's suicide, can hardly help but be powerful. Less compelling are the likes of 'Doll', 'Today I Cried' and 'Spinning Out', Green's reworking of Pixies' 'Where Is My Mind'. No matter how disorientating sudden fame and the promotional whirl definitely are, they just don't make for an

interesting listen, as Green's painfully aware of as he protests on 'Doll', "It wasn't money that changed me, it was lack of sleep. I still have good days and bad days... my good days are probably better than yours though". On 'Today I Cried' he begins "so sick and tired of this bullshit", over mournful acoustic strums and a slow-clap beat. He's talking about his pre-fame life, but the new one ain't much better. "Sick of hearing how happy I should be.. I just don't know how to be". He sounds tired, narky, depressed and frankly, like he needs a good sleep, a bowl of soup and a hug.

He's a lot better when he's not struggling so hard; effortless and cheeky sir a lot better on him than fractious and sorry-for-himself. The fresh-faced electro-dance of 'Remedy' is pretty brilliant, as is the no-flies-on-me drum'n'bass pop of 'Trouble'. And while 'Avalon', basically his take on BoB and Hayley Williams' 'Airplanes' with Sierra Kusterbeck of Florida emo-rockers VersaEmerge in the Hayley role, is a little shlocky, you can't deny it's anthemic.

If he wasn't constantly striving to be a dick or be dark, Green would be annoyingly lovable. While it's sometimes hateful and sometimes hate-filled, 'At Your Inconvenience' is rarely boring. Perhaps he just needs a holiday so he can come back less hung up on flushing life's head down the toilet and just y'know, play nice. *Duncan Gillespie*

DOWNLOAD: 'Remedy', 'Avalon', 'Trouble'

5

## FACES TO NAMES...

*What's the reviewers are doing this week*



JEREMY ALLEN

"I was recently in India and managed to avoid the dreaded Delhi belly by taking simple precautions. I did however get bitten to fuck by mosquitoes and am now wondering how long malaria incubates for."



RICK MARTIN

"Working out whether the fact my two-year-old daughter knows all the words to 'Video Games' means that Lana Del Rey has truly crossed over already – or is already over."



BARRY NICOLSON

"There are other things I've done this week, but they all pale into insignificance next to the act of completely and utterly losing my shit at the climax of season four of *Breaking Bad*."

## BURAKA SOM SISTEMA

KOMBA ENCHUFADA



'Komba' is an Angolan ritual, and not one you'd particularly hanker to be the subject of. You're dead, basically, and all your friends are celebrating your life with a boogie to your favourite song. Which is nice, but you're, y'know, still... dead. This is the subject of the second album from Portugal's Buraka, who blend a traditional African sound, *kuduro*, with techno and, inevitably, dubstep. Its mix of clanking rhythms, bleeps and whistles is certainly insistent, although it's the vocal tracks that stick: see 'Eskeleto', like a voodoo ceremony held at Plastic People, featuring Afrikan Boy rapping about dissecting chickens and eating pig tails. Goths, eh? *Louis Pattison*

DOWNLOAD: 'Hangover (BaBaBa)'

7

## TOM WAITS

BAD AS ME ANTI-



You don't have to be old to start baying like a hellhound at the prospect of a new Tom Waits record. The postmodern blues croaker has

enjoyed a career arc in stark opposition to rock's littered landscape of beautiful corpses, only improving as age has made him sound more in need of a throat lozenge. As such, 'Bad As Me' has to rank as a disappointment, since there are no surprises to match 'Real Gone's' sepulchral funk or 'Orphans...' breathtaking sweep. Still, it's a thrill hearing him kick out the jams with Keef ('Last Leaf') and extending a heartfelt, raspy fuck-you to the bankers in 'Everybody's Talking'. A-wooo, etc. *Alex Denney*

DOWNLOAD: 'Last Leaf'

6

## BONNIE PRINCE BILLY

WOLFROY GOES TO TOWN DOMINO



There's something about this album that feels like Will Oldham revisiting the desolate, dream-like hinterlands of his late '90s 'Palace' period. But instead of the shaky-voiced child-man caught between the lonely drip, drip, drip of the whisky bottle and the lone beat of his broken heart, he's returned fully formed and phoenix-like. Aided by vocalist Angel Olsen, who provides an excellent, Linda Ronstadt-ish counterpoint to his increasingly gruff-sounding vocal, this is perhaps his strongest and most consistent collection for years. Songs like the slow burning 'New Tibet' are eye-moisteningly beautiful things. In fact, the entire thing is an absolute, unerring joy. *Priya Elan*

DOWNLOAD: 'New Tibet'

8

## THE MISERABLE RICH

MISS YOU IN THE DAYS HUMBLE SOUL



As the opening moments of all albums released on Halloween probably should be, 'Laid Up In Lavender' is permeated with ghostly "woos". Which is mainly to trumpet that these Brighton baroque-popsters' third album was (supposedly) recorded in a haunted house. You can't help but think they missed a trick by showing their paranormal pal the door after the opening track, though – the mournful strings and chamber-pop flourishes on 'Honesty' and 'True Love' are fine and everything, but they're unlikely to truly give anyone the willies. And besides, if there's one thing that's not been done yet, it's having a ghost as lead singer. Now that would be a fucking band. *Rick Martin*

DOWNLOAD: 'Imperial Lines'

5



## BABY DEE

BABY DEE GOES DOWN TO AMSTERDAM  
TIN ANGEL

"Aren't you nice to be clapping when I haven't even done anything?" trills Dee at the start of this recording from an Amsterdam jazz club. In truth, she's done plenty this last 10 years, carving a cultish niche, turning her hand to everything from fraught balladry to cabaret frippery. Here, she rips through a catalogue stuffed with velvety finery ('The Robin's Tiny Throat') and camp melodrama ('Big Titty Bee Girl From Dino Town') like it's the most natural thing in the world. Capping proceedings with an ode to incontinence ('The Song Of Self-Acceptance') could verge on whimsy, but Dee could bring cheer to the sleaziest of backstreets. **Ben Hewitt** **7**

**DOWNLOAD: 'The Robin's Tiny Throat'**

## WAY THROUGH

ARROW SHOWER UPSET THE RHYTHM



Labelling your sound "pastoral punk" hardly pegs you as this year's enfant terrible. This Shropshire duo's wholesome, time-warped references to "doffing caps" and a "Wiltshire market town" on track 'WB' might fall somewhat short of iconoclasm, but it certainly casts them as charming rascals. Much like The Vaselines, Claire Tittley and Christopher Tipton express their romanticism in an idiosyncratic, dysfunctional way. With their attention-deficit guitars ('Ruined Acre'), primitive drum rhythms ('Rural Fringe') and absolute disregard for traditional song structures (pretty much the whole album), Way Through offer a refreshing rejection of punk-pop's current tired uniformity. **Ash Dosanjh** **7**

**DOWNLOAD: 'Salmon Patch'**

## BUFFALO KILLERS

3 ALIVE



There's absolutely no reason for people to still be making affectionately ambling, slightly spaced out and weed-tinged country-folk rock in a Stephen Stills/Neil Young vein. That surplus mountain doesn't need any more feet above sea level. And yet... there's no real reason for people to keep getting married, having babies or eating sandwiches either, but they will keep at it. Cincinnati trio Buffalo Killers have no desire to innovate, and the leathery warmth of the sounds on the likes of the deliciously loose, trumpet-tinged 'Move On' are beguilingly easy. The Black Keys' Dan Auerbach does a fine job of not over-egging the production of what's a simple, satisfying album. **Emily Mackay** **5**

**DOWNLOAD: 'Move On'**

## RIZZLE KICKS

STEREO TYPICAL ISLAND



Wisdom prevails that you should judge a man on the company he keeps, so given that Brighton duo Jordan "Rizzle" Stephens and Harley "Kicks" Alexander-Sule spent their early days pissing about with pasty-faced devil child Ed Sheeran, you might be expecting a barrage of preachy-pop and tiny-testicled bravado. Think again. Rather they tag-team across the record with a cheery glint, a self-deprecating wink and a boundless charm that's hard not to like. Yeah, it all sounds the bloody same, and yup, nothing on here is quite as good as the Mariachi-aping single 'Down With The Trumpets', but it's a laugh, and sometimes that's all you're looking for. **Mike Williams** **6**

**DOWNLOAD: 'Down With The Trumpets'**

## KEY NOTES

Best sleeve  
of the week

**Justice,**  
**'Audio, Video, Disco'**  
Tony Robinson and the Time Team gang were shocked to dig up this relic recently, which pointed to the fact that Justice's brazen boshing is in fact a world order as old as the hills.

Worst sleeve  
of the week

**Lou Reed & Metallica,**  
**'Lulu'**

Worr, we are men of rock! Words in blood! Dismembered dollies! Come on guys, if you're gonna bang on about how this is the best album ever, a sleeve like an emo's GCSE art project won't cut it.

REVIEWED  
NEXT WEEK

- David Lynch - 'Crazy Clown Time'
- Cher Lloyd - 'Sticks And Stones'
- Cass McCombs - 'Humor Risk'

## SUMMER CAMP

WELCOME TO CONDALE MOSHI MOSHI

*They sparked a fashion for hand-holdy couple-pop. Now Sankey and Warmesley are back to (re)make it their own*



Unless you were a boy/girl duo in music over the past 18 months, you stood no chance. Sorry Viva Brother, but the alt.pop crowd currently demand sexual frisson and chick-flick

suspense for their buck. Since January 2010, there's been uncountable mutations: sexy country (Jenny And Johnny), acoustic folk (Big Deal), '60s girl group (Cults) and tune-stuffed deviltronica (Sleigh Bells).

But where were Summer Camp? Having kickstarted this burst of couple-y creativity with 2009 debut single 'Ghost Train', Elizabeth Sankey and multi-instrumentalist Jeremy Warmesley finally release their debut album at least a year late, after cobbling together funds by flogging jumpsuits and brownies via Pledge Music. That the opening track is a marvellous '80s disco track called 'Better Off Without You' ("If you said you were not coming back/I'd be so happy I'd laugh the whole night long") suggests they're aware of the

coupletronic cliché; instead, their lurk has allowed them to compile the best elements of the duos at their heels. So 'Brian Krakow' is a motorik Sleigh Bells, slamming bubblegum choruses and handclaps into a wall of Suicide fuzz, while the gothic 'I Want You' is John & Jen getting naked and famous. But if this sounds like a montage of beau-pop's 'best bits', we're soon wrong-footed.

As 'Welcome To Condale' develops, it branches down uncharted backroads. 'Nobody Knows You' combines trip-hop and soul to create a dancefloor Portishead. The title track is a country barndance that appears to have fallen into a 3D printer to be recreated in vulcanised rubber. Fractured techno, torch song balladry, oilsmoke rock'n'roll and soulful synth pop merge sublimely, all rooted in tales of romantic dislocation and repair. Not just a summation of 21st-century alt.pop, but a compass pointing the way to its future adventures. **Mark Beaumont** **8**

**DOWNLOAD: 'Nobody Knows You', 'Losing My Mind', 'Brian Krakow'**



## JEAN-CLAUDE VANNIER

ROSES ROUGE SANG TWISTED NERVE



As Serge Gainsbourg's legend continues to rise outside of the French-speaking world, so too does that of Jean-Claude Vannier, the arranger and composer who worked on Gainsbourg's classic 'Histoire De Melody Nelson'. Gainsbourg, sadly, isn't around to enjoy his renaissance, having smoked his last cigarette in 1991, leaving Vannier to carry the can. Luckily, 'Roses Rouge Sang', his first solo album since 1990, sees him pull off the task with typical élan. The sumptuous strings, striking piano and elegant guitar that brought so much drama to Gainsbourg's best work are present and correct. And while his voice lacks Serge's lusty intensity, it has enough baritone menace not to disappoint. **Ben Cardew** **7**

**DOWNLOAD: 'Les Yeux Valise'**

## HOODED FANG

TOSTA MISTA DAPS



Since hipsters condemned clean and catchy pop, the word 'jangle' has kept sordid company with mediocrity signifiers like 'wafty', 'landfill' and 'Johnny Marr's fave new band'. It needs rescuing, and Toronto melody-merchants Hooded Fang's second album, recorded in the midst of singing-guitarist Daniel Lee and bassist April Alierio's split, nails its colours to the mast. These 22 surf-spangled minutes of pure jangly niceness aren't necessarily desert island disc material, but the Strokes-covering-Cults-isms ('Brahma') and "soon"/"swoon" rhymes ('Vacationation') are unfalteringly decent. Props too for titling the opener of a bitter inter-band break-up album 'Clap'. **Jazz Monroe** **6**

**DOWNLOAD: 'Clap'**





# LOU REED & METALLICA

LULU VERTIGO

*It's hard to tell where the leather jackets end and the necks begin, but this team-up is a surprising triumph*



The internet almost broke under the weight of WTFs and ROFLs when this unlikely collaboration was first announced. It brings together rock's most curmudgeonly men under

one studio roof; one assumes Van Morrison was invited but told them all to feck off. So what do Laughing Lou and thrash metal's mightiest band have in common? Therapy. Reed, who endured electroconvulsive shock treatment to vanquish his gayness at the behest of his parents, doesn't talk about it. Metallica, on the other hand, are happy to involve their fans in their healing process, as 2004's *Some Kind Of Monster* testifies.

Rock is littered with odd pairings: Bing/Bowie, Kylie/Cave. The difference between 'Lulu' and these beauty/beast couplings is that Lou Reed is no ingénue, is he? That'll be where you're wrong. On this hour-and-a-half long player Reed oft assumes the character

of Lulu, the desirable young temptress from German playwright Frank Wedekind's late 19th-century play *Earth Spirit* and its sequel, *Pandora's Box*. What Lulu lacks in emotional warmth she makes up for in sexual hunger. "I am your little girl", sings Reed on the throbbing, tortuous 'Mistress Dread'. He then becomes Jack The Ripper on the unhinged 'Dragon', and it all goes a bit *American Psycho*: "I'm clawing your chest 'til your collarbone bleeds/ Piercing your nipples 'til I bite them off".

You're unlikely to play this record at your next soirée but the breadth and ambition is to be applauded. Metallica have performed way beyond what many thought them capable; they improvise freely as Reed's musical bitch, while for him this marks his most outré offering since 'Metal Machine Music'. Pretentious? *Oui*. Self-important? Natch. Any cop? Pretty damn fine actually. **Jeremy Allen**

**DOWNLOAD: 'Iced Honey', 'Dragon', 'Mistress Dread'**

## COLORAMA

LLYFR LLIWIO SEE MONKEY DO MONKEY



The term 'dream pop' is increasingly coming to mean "vague echoes of some thing we once heard on Gorilla Vs Bear and tried to recreate", rather than the genuinely somnambulant blossomings of actual life experience. In that sense, Colorama - the bucolic, Welsh-language folk outfit headed by Carwyn Ellis - proves refreshing, with lilts of Harry Nilsson, Welsh psych, sparse, Spectorish drumming and tinges of *Trumpton's* pastoral charm ringing through its seven tracks, conjuring Ellis' nomadic childhood. It has no bark, no bite, but much gentle beauty to admire as you would a flower in the hedgerow, with the English-language 'Valley Song' sounding like a genuine relic from the trad canon. **Laura Snapes**

**DOWNLOAD:**

## KING MIDAS SOUND

WITHOUT YOU HYPERDUB



From industrial grind pioneer to dread-dub preacherman, Kevin Martin has found many ways to express 'heavy' over the last 20-odd years. The softness that he ushered in with his King Midas Sound project, a collaboration with sugar-voiced street poet Roger Robinson, was something new, however. Here, Martin hands debut album 'Waiting For You' to a team of remixers. The result disturbs something of the original's gauzy ambience, but there are some fine refigurings: Gang Gang Dance work 'Earth A Kill You' into sunny tropical wobble, while Scritti Politti's Green Gartside makes a welcome vocal appearance on a bittersweet 'Come & Behold'.

**Louis Pattison**

**DOWNLOAD: 'Earth A Kill You'**

**THE RIDER**  
*What we're watching, reading and sporting this week...*



DVD

**Talihina Sky: The Story Of Kings Of Leon**

From their beginnings as innocent sons of pastors to the world-beating, Devil-baiting band they've since become, *Talihina Sky* has the whole Followwill story, told in the band's own words.



Book

**Rolling Stones: 50 Years Of Rock**  
Commemorating half a bloody century of the band who defined rock'n'roll, this tome celebrates the key artistic events and achievements of Keef'n'co. That'll include the dad-snorting incident then.



Trainers

**Gola Quota Premium**  
Gola is keeping its popular Quota style fresh with a new leather upper for the autumn season. Simple, but stylish: put your best foot forward.

## THIS WEEK'S SINGLES

reviewed by NME's

**MARK BEAUMONT**



## FRIENDS

I'M HIS GIRL LUCKY NUMBER



"When you see me walking around with him, I'm not just another chick/I'm his girl". 'He', in this scenario, is presumably some Gosling-esque beefcake who

Samantha Urbani tries to convince herself she's pinned down. On his terms, obviously: "If you love someone, you should feel good to let them breathe". He tell you that, did he? See, you're a smashing band and your elastic basslines and spooky choir are hot but, Friends, he's definitely shagging around. Sorry.

## BO NINGEN

HENKAN STOLEN



One good way to make sure your man isn't cheating, of course, is to 'lose' his iPod, 'crash' his laptop and glue a Bo Ningen CD into his stereo. Because

you'd have to be a CGI star of *Troll Hunter* to survive, let alone enjoy, shagging to the psych-thrash frenzy of 'Henkan'. It's essentially the sound of a flamethrower massacre in a Japanese monastery but, by Buddha's balls, it rocks.

## DOG IS DEAD

HANDS DOWN ATLANTIC



If the ultimate sign of your guitar band having 'made it' is a major label signing up your carbon copy, then well done Maccabees, Two Door and Noah: you're

all officially A-list. For here come Dog Is Dead - from a scene we shall instantly call 'post-Fink' - with their wiry guitars, high cheekbones, rousing choral crescendos and heavy stench of knowing zeitgeist.

## GOLD PANDA

AN ICEBERG HURLED NORTHWARDS THROUGH CLOUDS IK7



This doesn't sound anything like an iceberg being hurled northwards through clouds. Eastwards, yes. Through a wind chime factory and down some stairs into a basement full of mechanical piano tuners, maybe. Whatever, hearing Gold Panda rolling naked in his sonic palette is always a joy, even if we're on different drugs from him right now.

## YNIWL

UNDEGSAITH ADERYN PAPUR



Proof, if any were needed, that there is a corner of Wales in which time stood still in 1961. *Ready Steady Go!* drumming, Shadows surf guitar instrumentals, Moogs being mashed by manic Munsters... Y Niwl are probably in heavy rotation on Matt Bellamy's dad's stereo. Make of that what you will.

## MOZART PARTIES

BLACK CLOUD MEROK



This brainchild of James Bennett from Kirkby Lonsdale confirms that the Lake District drinking water is teeming with the ethereal virus. Hence this gripping amalgam of Wild Beasts' chill, Echo & The Bunnymen's shimmer and New Order's best hooks. It might be a) about depression and b) full of ominous harmonies, but Bennett is the sort of guy Friends should be proud to be on the arm of.



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# LIVE

SPECTRALS, WILD FLAG, PATRICK WOLF

Edited by Emily Mackay



## ICELAND AIRWAVES

VARIOUS VENUES, REYKJAVIK OCTOBER 12 - 16

*White light, geothermal heat and punks old and new melt our hearts*

**P**eer out from Reykjavik seafront, and you'll see a beam of light piercing the sub-arctic skies, like a lighthouse toppled on its side. This is the Imagine Peace Tower, a monument on Videy Island dreamt up by Yoko Ono in honour of her late husband, John Lennon.

The monument has the words 'imagine peace' carved into it in two dozen languages, and is precisely the sort of gesture people use to sneer at the Japanese musician. In the popular imagination, Ono is a simple-minded peacenik who thinksolling in bed all day is going to effect global change – an image which endures with the artist now a sweet-natured septuagenarian.

Ono's childlike dreaming should be a plum fit for the country which helped broker the end of the Cold War. But as she takes the stage at Harpa for the first night proper of Airwaves, it seems people still aren't ready to accept her. In front of a crowd of a few hundred which soon shrinks to around half that size, Ono wails and screeches her way through a set that confirms her as a brave, consistently adventurous artist who couldn't give a fuck what anyone else thinks.

With her young, sexy-looking band in tow – a top-hatted Sean Lennon excluded, perhaps – Ono bulldozes through genres from post-punk to krautrock to slowcore, before duetting with Tune-Yards on her '70s track

'We're All Water', here given a modern makeover: "There may not be much difference between the Taliban and Tea Party". The peace talk will forever be daft to some, but you most assuredly wouldn't get that from thumbs-aloft Macca.

On to Friday's revelries and the aforementioned Tune-Yards build on their burgeoning rep for staging miraculous live shows, frontwoman Merrill Garbus pushing her voice to outlandish extremes in a set that's a triumph for lion-hearted individualism. It's perhaps the crowning moment in an unforgettable night at the Nasa venue, with terrific sets from Niki & The Dove, Clock Opera and Totally Enormous Extinct Dinosaurs also

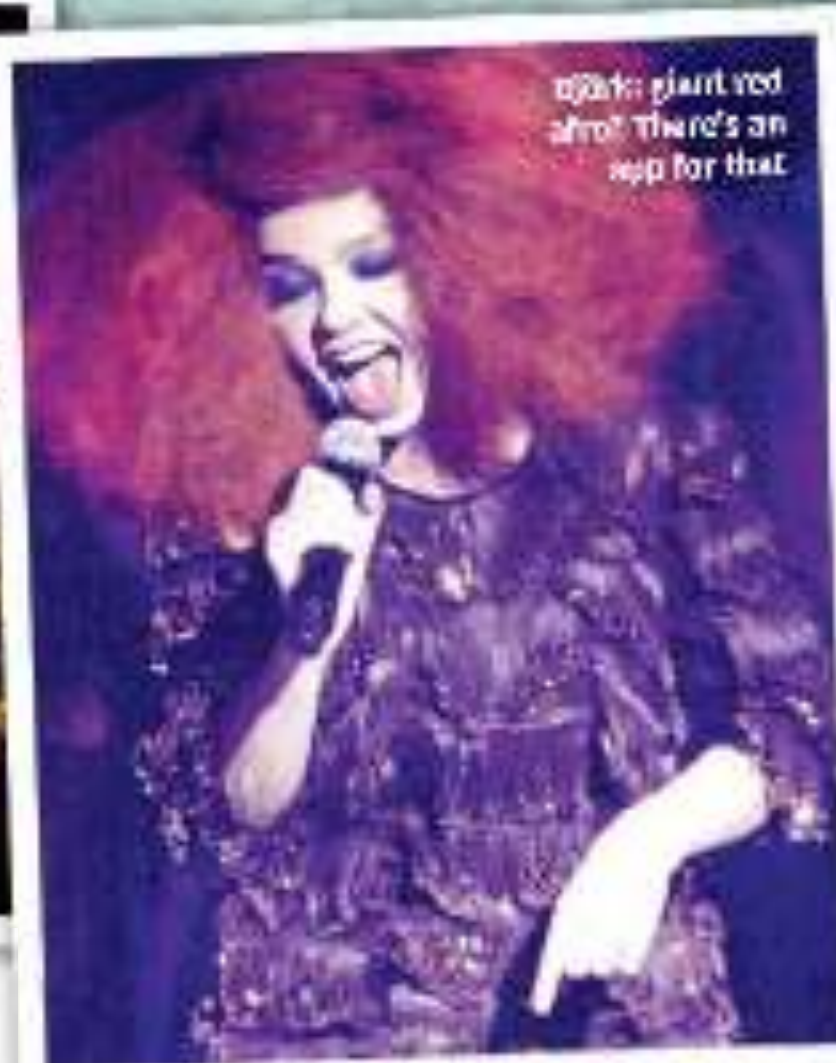
Little did Iceage know, the allens were about to pounce...



With the fake 'tashe gone, Yoko's identity was revealed

among the highlights. Saturday brings a trip to one of the city's geothermally heated spas (WARNING: we have chemicals which will detect your





organic matter', reads the sign) and a whirl of polka dots and paisley from Veronica Falls. Sounding like a slightly lairy Pastels raining ineffectual blows on Orange Juice, the London band lean heavily on the interplay of vocalists Roxanne Clifford and James Hoare, who share an almost Kevin Shields/Bilinda Butcher-esque chemistry, and Hoare's fine guitar work, which provides a foil for Clifford's tales of sex with ghosts and extra-marital carry ons.

Over to the cosier Gankur á Stöng bar and Iceage sound a bit more callow in the flesh than they do on record – but

what they lack in subtle charm, they more than make up for in sheer, malevolent energy. Our own snapper narrowly avoids a smack for aiming her lens at fed-up looking frontman Elías Rönnefelt, who tells the camerafolk to clear off before making a half-hearted grab at their wares midway through the set. As the moshpit goes mad for their desperate thrash, Rönnefelt only seems to grow in stature. If they can succeed in bringing the eerie, metaphysical qualities of 'New Brigade' to the stage as well as the fire in its belly, they'll be laughing. Or, you know, not.

With the weekend fires now reduced to a thin plume of smoke, it's left to

Iceland's finest cultural export to round out proceedings with the homecoming leg of her astonishing 'Biophilia' tour. And despite the many distractions afforded by the show – zapping bolts of electricity, romping girl choirs, burnt sienna wigs – it's Björk who commands the attention most, her exacting arm movements suggestive

***What Iceage lack in subtle charm, they make up for in sheer, malevolent energy***

of a performer supernaturally in tune with her own internal rhythms. Reducing even greatest-living-Englishman David Attenborough to jabbering mystic ("we're on the brink of a technological revolution that will reunite us with planet earth," booms the voiceover), Björk's lust for new and sustainable ways of living leads us inevitably back to the start of the weekend, and Yoko Ono's sadly underappreciated set.

With Icelanders still pissing off the British government by refusing to cough up £3 billion worth of debt owed to offshore investors in their banks, it's apt that this year's Airwaves belonged in spirit to the future. *Alex Denney*

# THE JOY FORMIDABLE

ACADEMY 2, MANCHESTER SATURDAY, OCTOBER 15

*Welsh grunge-gazers dwarf the competition*

**T**he cloak falls from the towering structure dwarfing the equipment below, revealing a lighthouse peering out through the blue fog across the sea of expectant fans. As a spectacle, it's everything The Joy Formidable promised us when talking up their biggest home tour to date. As a symbol of where the band are at present, it says much more.

Ritzy Bryan and Rhydian Dafydd have always displayed the kind of ambition that stretches beyond the immediate horizon. Right now, they're squinting their gaze towards somewhere where the grass – and indeed the colour of the money – is a lot greener. The band will shortly sink their fangs into the global consciousness with 'End Tapes', their contribution to the soundtrack of *The Twilight Saga: Breaking Dawn*. We may never enjoy this kind of up-close intimacy again.

Of course, *NME* has long expected this day would come: The Joy Formidable have always been just that bit too good to keep plodding along in the midstream. Too driven by melody to sit among the nu-gaze crowd, with too many nuances for the grunge revival (employing a harp player in their touring band is one of the less subtle of them), they were just a break away from success matching the scale of their sound.

If greatness is within touching distance, it's not loosening Ritzy's grasp on the task at hand. She takes the adulation that is thrown her way and deflects it right back at the crowd, pouring her whole self into each note of 'The Greatest Light Is The Greatest Shade' and contorting herself as 'The Whirring' completes its evolution from hushed opening to deafening summit.

With their frontwoman on such hypnotically good form, it's easy to forget the part played by Matt Thomas in giving The Joy Formidable their 'Big Roar'. The volley-fire drums that herald 'Cradle' and the endless crashes of the 'The Everchanging Spectrum Of A Lie' grab the cinematic imaginings of Ritzy and Rhydian and transform them into 3D IMAX blockbusters. Dave Grohl loves this band, and it isn't hard to work out why.

Tonight isn't wholly without disappointment, though. For a band who have claimed to have several albums worth of material in the bag, it's slightly deflating that they don't allow us a cheeky preview of new stuff. But, while these songs still sound so vital, complaining about the setlist seems just... well, a bit greedy.

As The Joy Formidable leave us, the lighthouse emits its beam full into the night. Next time, you can expect to see skyscrapers in its place. *Neil Condron*







## SPECTRALS

**SNEAKY PETE'S, EDINBURGH**  
THURSDAY, OCTOBER 13

*All sweet heartbreak and dry Yorkshire wit, Louis Jones (almost) needs no comparisons*

It's the first night of his tour but Spectrals' Louis Jones (AKA Britain's number one Sideshow Bob impersonator) is already thinking of quitting.

"This next song was the first single," says the singer from behind his bedraggled ginger locks after ace new single 'Get A Grip'. "You're supposed to like this one less than the last song. If you prefer this, then I should really just pack this all in."

Unfortunately for him, the crowd do appear to dig the surf-rock of 'Leave Me Be' more, but it's not enough for Louis to spit the dummy out just yet. Y'see, while he may look like Bart Simpson's mortal enemy, as Kelsey Grammer-voiced TV characters go, he's more like Frasier. He's a smart lad, with wisdom reaching beyond his 21 years, and the love-torn 'Bad Penny' is one of the best debut albums of the year. Tonight's gig, coming four days after its release, feels like a glorious salute to the record's understated beauty.

'Dip Your Toe In' is like a stroll along Scarborough's promenade and 'Chip A Tooth (Spoil A Smile)' recalls the scene in *Grease* when the T-Birds interrupt the high

school prom by mooning the TV cameras: cheekiness among tender loveliness. But it's 'Peppermint' that really flashes with brilliance, with its jingling jollity stretching huge grins on the faces of everyone in the room.

Of course, the Alex Turner comparison looms large and it's hard to not think of the Arctic Monkeys' frontman on 'I Ran With Love But I Couldn't Keep Up', where every syllable is accentuated by

Louis' thick Yorkshire accent. It doesn't help that the wobbling, weaving guitar line sounds like a potential off-cut from The Last Shadow Puppets' 'The Age Of The Understatement'.

To lump him in with his fellow Yorkshireman seems unfair; although it could be argued that he wouldn't be here tonight had it not been for Turner before him. Thankfully, the audience's warm response shows it's not a thought that lingers in their heads. It's possible that this jaunt around the UK will help shape a stronger identity for Spectrals – it certainly felt that way during a techesome 'Lockjaw'. Before long it might be goodbye Sideshow Bob, ta ta Alex Turner, hello Louis Jones. *Jamie Crossan*

### VIEW FROM THE CROWD



**Jenna Telman, 21, Melbourne, Australia**

"He's totally rad. He's got a really great sound and he seems really interesting. The energy was fantastic tonight, there was a real buzz. I think he's totally unique, there's nobody out there like him."

## THROWING MUSES

**BOWERY BALLROOM, NEW YORK** SUNDAY, OCTOBER 16

It's rare that an indie-rock band can truly claim to exist in their own unique headspace, but Throwing Muses have always done so. While most of their contemporaries from the American underground of the '80s and '90s have had their sounds and songs pillaged many times, the trio remain untouched largely because of singer Kristin Hersh. The frontwoman has long claimed that her songs and lyrics come to her virtually fully formed. It's not the sort of thing that lends itself to imitation and tonight, as the band perform much of their recent 'Anthology' compilation (which covers their 25-year history), you can still see Hersh channelling something otherworldly as she locks into a distant, deathly stare while singing 'Furious' and 'Bea'. The songs are, as ever, backed by bassist Bernard Georges and drummer Dave Narcizo – a rhythm section so tight it seems as though they must have been jamming together while still in the womb. Tortured though she may genuinely be, Hersh is also in possession of a killer wit, much of which she aims at herself. "I just want to say thanks to the chick who opened for us," she says referring to her own impromptu acoustic set. "She was a little bit precious for my liking." No matter how you define the term, precious just about covers it. *Hardeep Phull*

## WILD FLAG

**MAXWELL'S, HOBOKEN, NEW JERSEY** OCTOBER 16

Before the show, Wild Flag's Mary Timony (previously of Helium and Autoclave) gets a round of shots in at the bar and passes unnoticed through the venue. More middle-aged men than former riot grrrls have turned up to gawp at former Sleater-Kinney guitarist Carrie Brownstein, and they do not go away unhappy. In an hour-long set, Brownstein and Timony screech and purr, looping riffs between them and lapsing into psych-fuelled jams that have the potbellies grinning at the back. There is some issue with a mic stand that Brownstein sends flying and Timony looks a little dope-eyed (all that tequila), but fellow S-K alumna Janet Weiss is a knockout drummer for someone who looks one birthday away from joining the cast of *Loose Women*, and directs

everything from the back faultlessly. Single 'Romance' turns a younger crowd at the front into a circle pit before yielding to a violent airing of 'Racehorse' and a pithy outro worthy of Television. Then Wild Flag are winding their way out of the venue again, pleas for an encore be damned. *Hazel Sheffield*



### GIG MOUTH

*The week's best banter*



"I've not sung 'My Manic And I' for a while because it has the word 'scorn' in it. It makes me think of Adam & Joe's 'Scorn Bucket', I can't get that image out of my head." **Laura Marling reveals a taste for comedy at Guildford Cathedral**

## FEIST

**LONDON PALLADIUM** MONDAY, OCTOBER 17

Leslie Feist squeezes her eyes shut and wishes hard. "There's no place like tour!" Sure enough, when she opens them again, her dream has come true, and she's stood on the stage of a West End theatre on a night off from *The Wizard Of Oz*, with an adoring crowd draping themselves around her little finger. She looks down at her feet. "Although they're green, not red." No matter the hue of the shoe, four albums in our Leslie still retains the power to transport listeners away to a magical world of Disney bluebirds and yellow-brick heartbreak. As sigh-inducing as the autumnal beauty of 'So Sorry' is, she's at her most intriguing tonight when she casts off cosiness in favour of a newly rockier side, as on the ragged riffs of 'A Commotion' or the Blair Witch/Neil Young vibes of 'Anti-Pioneer', or when stripped right back to one-mic a cappella with back-up singers Mountain Man on 'Cicadas And Gulls'. Though other songs can blend into a soft miasma in a long set, comforting only becomes cloying when she indulges her taste for audience interaction. Call us churlish, but the minxy mystique of songs like 'My Moon My Man' might be better preserved with a little less wittering. A powerful 'I Feel It All', though, with Feist practically roaring out the final line "I'll end it, though you started it" blasts away cutesiness. Yep, she'll get you, my pretties. *Emily Mackay*



Portishead bring a wintry chill (and their cardigans) to Latin America



# CORONA CAPITAL FESTIVAL

MEXICO CITY, MEXICO SATURDAY, OCTOBER 15

*Portishead preside over a day of pop sunshine and post-rock shadows*

There are a few vital pieces of information about Mexico City that potential travellers should quickly get to grips with. Firstly, get in the white taxis or you risk being driven to a side street and held up; secondly, drivers go both ways around roundabouts (fast); thirdly, and most intriguingly, possibly due in part to minor fender-benders caused by point two, there are an inordinate amount of people walking around the streets in neckbraces. Said devices can be spotted intermittently around the second year of the country's primo music festival, Corona Capital, an 85,000-capacity celebration of local and international talent.

Despite the threat of storm fronts from a passing hurricane, the skies are cloudless today and temperatures are already soaring by the time gates open at a business-like roam. The first few hours are ruled by the Mexican quotient, the pick of which are spanking new indie-electro duo Little Ethiopia who kick off proceedings with their disarmingly assured live debut, plus visibly revered all-girl indie rockers Ruido Rosa.

Shooting the breeze with their always vigorous and really *very* communicable

pop-punk brouhaha. Wavves sound just so as they rocket through their set in the beating sun. They play fast and hard with the kind of confidence that yells "We invented the fucking power chord" and for these few minutes, well, it would seem churlish to argue the point.

The first inkling of a certain underlying Anglophilia in the audience comes with the whooping welcome afforded to Wild Beasts. Their intricate, operatic chamber pop should, for all intents and purposes, feel superfluous to requirements here, yet somehow it works, particularly when 'Bed Of Nails' kicks things up a notch. The same could be said of These New Puritans, whose acute Englishness has the odd effect of stirring up even more excitement in the rapidly accumulating crowd. And with the undeniable synth thrustiness of 'We Want War' nestled among

their arsenal, it all becomes rather elementary. On the main stage, post-rock behemoths Mogwai keep their mitt on the long-held award for MOST LOUDEST BAND

wherever they set foot.

However, CSS are the real winners when it comes to festival revelry value. Lovefoxxx is an unstoppable force, one minute purring Spanish asides to the crowd and the next swinging the mic around her head and hurling herself into the frenzy of grasping hands.

By the time Portishead emerge like sultry spectres, darkness has fallen and their brooding presence expands into something almost suffocatingly intense. The industrial hammerfall of 'Machine Gun' is positively bone-crunching, completely at odds with the smoky, swooning likes of old favourites 'Glory Box' and 'Sour Times', and each is just

## VIEW FROM THE CREW



**Armando Calvillo, co-founder**  
"We were trying to establish an international festival and confirmed Pixies and Interpol the same day for last year's event. This year we sold out with 85,000 people here, plus it's Portishead's first time in Mexico."



The flag flutters up as a tent



Sand: not just for soaking up rain, apparently



Mexican Wavves, an...?



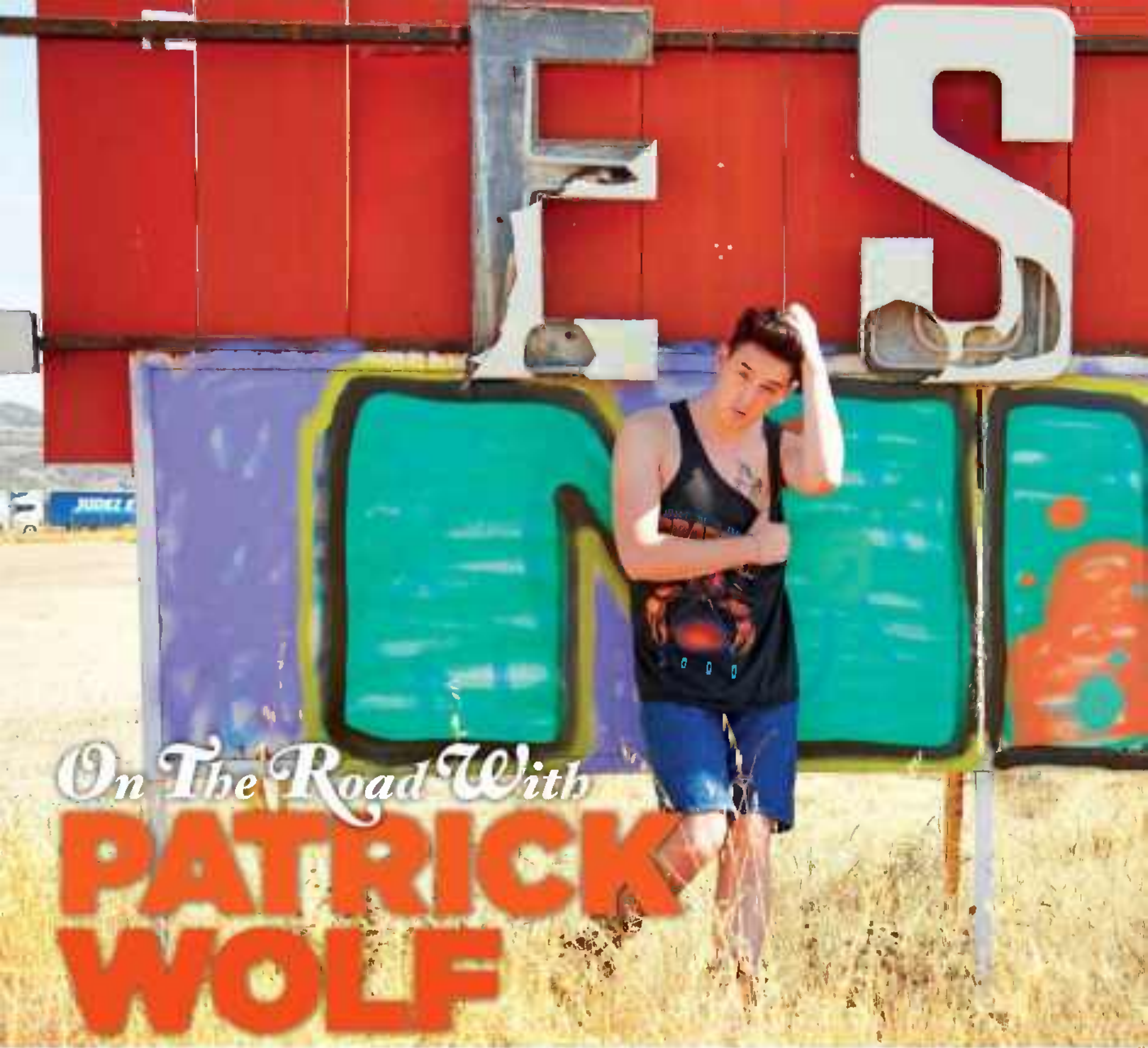
Reverend Jack of These New Puritans addresses his flock

as enthralling in its own way.

Following that, The Strokes' insistent garage throb comes over as rather perfunctory. Opener 'New York City Cops' is still their most compelling three-and-a-half minutes, but it's over just as quickly as that and Julian Casablancas' odd neon baseball cap and night shades combo feels gratuitously self-aware after a day full of unaffected dancing. Still, with a day as shiny bright (both musically and meteorologically) as this, Mexico may well just have found its own destination festival to celebrate.

Tom Edwards





## On The Road With PATRICK WOLF

*Love is in the air – and being a caring, sharing fellow, Patrick's sharing his good vibes with the people of Spain. But wait... is that a siren?*

### THE SPANISH HIGHWAY, SATURDAY, OCTOBER 15

As the police encircle the Patrick Wolf touring party, the most pressing concern is concealing the body in the boot. On the seven-hour drive between Barcelona and Madrid, our two vans have been pulled over by an officer on a motorbike, who despite travelling at 120kph, has apparently spotted Patrick not wearing his seatbelt. We're dealing

with police corruption, basically, since the cop and his friend are charging the driver of each van €100 for the infraction. However, their machines are 'not working', so they fill out the paperwork by hand, clearly planning to pocket the cash themselves.

"Jesus Christ," tuts Patrick. "I can think of nothing more embarrassing than *NME* saying I got pulled over for not wearing a seatbelt. I'd rather it be bestiality or something interesting..."

Except there is a bigger worry, because Ben, Patrick's tattooed drummer, is asleep under blankets in the back. Now the cop is clambering about the splitter, checking all the belts. If Ben as much as coughs, the only way of ensuring tonight's show in Madrid takes place would be to turn cop killer. There's certainly enough desert around to get away with it...

### SALA APOLO, BARCELONA FRIDAY, OCTOBER 14

Patrick spent a long time touring Spain in his early years, but calamity has followed him around. The last time he played at Barcelona's Apollo,

he stormed off stage once out of only two times ever, and lost his booking agent. It was a long time ago. He was 19. "Nobody was listening. There was no point doing the performance so I left," he explains. "I was sandwiched between a drum'n'bass DJ and a techno DJ and there was me with my viola in the middle of the theatre. I asked them to turn off the music and everyone started to boo the grumpy British performer. Apparently that's not the thing to do in Spain. I didn't play Barcelona for years after that. I got a bad reputation, but I've sorted my act out."

It's a different story this time round. He has a band around him for a start,





**Barcelona, Friday, 7pm**  
A fan made Patrick a little doll! Awww! Wait... did someone say 'voodoo'?



**Madrid, Saturday, 8pm**  
As harps go, Patrick's got a classy specimen, but it's what you do with it, eh lads?

### VIEW FROM THE CREW



**Izzy van Oostende, sound engineer**

"From an engineer's point of view you can't take your eyes off him for a second – he's such a diverse musician you'll miss which instrument he decides to play. They're a very enjoyable band to mix. It's always interesting."



**On the tourbus, Saturday, 2pm**  
It must be love (below): check Patrick's doe-eyes for boyf Will



**On the tourbus, Saturday, 2.15pm**  
Who's this grizzled, hirsute chap? Oh, apparently it's violinist Vicky Sullivan

a funny little family, with Patrick and his boyfriend Will as the parents. There's Vicky the ditzzy violin player, Emma on saxophone – a lovely girl despite her thousand-yard death stare – and Nick and Rob on keys and bass, the little brothers. Together, they churn out a euphoric show, swooning up from the intro on harp into love celebration 'House'. Patrick's gigantic frame marshalls the pagan love parade with an almost

**"I feel better, touring an album about love and optimism"**

**PATRICK WOLF**

military command, switching between harp, viola and keyboards with a peacock's grace. The grand old venue, with something of old Hollywood about it, erupts. As the show reaches its climax, he launches himself into the audience, marvelling in a moment of togetherness. After the 12th "muchas gracias!" of the night, he recounts the story of last time, before shouting out to two more special

people in the crowd, his Auntie Jill and Uncle Nick. They live on a houseboat up the road. It was Auntie Jill who gave him the inspiration at the age of 16 to go against his parents' academic plans for him. She told him to "live every day as if it were his last", and he responded by running away from home to be a pop star. Afterwards she recounts how she might have thought twice if she'd known *exactly* what he would do, but it's clear that he credits her with the career he has today. It's an emotional night. As rum and gin flow freely, Patrick makes his peace with the city. The city, in turn, does not destroy his love.

### BAR PENELOPE, MADRID, SATURDAY, OCTOBER 15

Having made it to tonight's venue in the nick of time, Patrick ponders his life on the road. He's been travelling, for shows or for recording or whatever, for 11 years now. But with all the praise 'Lupercalia' has received, there's an even more optimistic atmosphere this time round.

"I don't know," says Patrick. "The Bachelor' was quite emotionally dark and heavy and out to attack and point fingers at people. It put me in a bit of a negative frame of mind."





As you can see, Patrick's so much happier on this tour



We would never, ever, say the word 'receding'



Everyone was surprised by Patrick's 'We Are Millwall'

Are you saying you were... *difficult*?  
 "Most difficult on stage, actually. That album, and the stuff I did with Alec Empire, led me to being a more aggressive performer. I can't imagine what it's like being in a thrash metal band, because you're channelling such a negative ball of energy every night. I thought it would be cathartic, but actually it wasn't at all. The flipside of that, with 'Lupercalia', is touring an album based around love and optimism, and I feel a lot better in terms of responsibility. I feel like I haven't encouraged 10 people to commit suicide. I've maybe helped them not to."

Oh yes, love. It was finding happiness with Willram that inspired 'Lupercalia' and its festival of hearts and flowers. He's on the road the whole time, working the merch desk, and the pair are inseparable – tenderly, almost sickeningly in love. "The moment that I met Will I realised I didn't want travelling and the thing that I love most in life to

destroy the other most important thing I love in life. It's hard to keep relationships and luckily I've met a creative person and we've collaborated on merchandise for years. It makes the touring an extended road trip rather than, like, being a travelling businessman. Hopefully that reflects in the joy of the performance. I *can* be tricky when I don't have my... husband, basically.

He keeps me in check. He's the only one that can get me out of bed. You can try, but it's impossible."

As evening descends, Patrick preens himself up for another redemptive performance. The man who produced the early Visage albums is hankering for a meeting, but Patrick needs to get ready. He hurriedly applies his make up. "It was

**"I was raised by drag queens. Make-up is second nature"**

**PATRICK WOLF**

a lot more pronounced with 'The Bachelor', but I wanted to drop the character elements of it."

Does he do the same look every time? "I'm a professional! Thing is, I was raised by drag queens so this is

second nature. No drag queen would go out without the face on. Plus, as one gets older, you don't want people seeing your bad side!"

He smirks, and puts on the same Frida Kahlo-print shirt as from last night. Is this a uniform?

"My onstage outfits are being made for the UK tour so I'm just mixing a few things up. But it's got Frida

Kahlo on it, which is fitting because we're in Spain."

Plus it's topical?

"Is it?"

You know, with the Florence song being named after her painting.

Patrick looks like his heart is sinking. "That's good, I guess..."

So the shirt goes out for what will likely be its final outing. As the show unfurls once more before a crowd of inner-city hipsters, Anglophiles and butch gay couples, Patrick clearly has too much good going on to feel one-upped in the frock department.

By the way, we can confirm that no police officers were murdered during the making of this On The Road feature. Ben held his breath for sufficiently long, the bent copper didn't see him, and they went on their way having fleeced the promoter for €200. In the spirit of this tour, and of Patrick's new life, despite the setbacks, things found a way of working themselves out. **Dan Martin**



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Sun 11 Nottingham Rock City	0845 413 4444
Tue 13 Leamington Spa Assembly	0844 854 1358
Wed 14 Norwich UEA	01603 508 050
Fri 16 Birmingham O2 Academy	0844 477 2000
Sat 17 London O2	<del>0844 477 2000</del>
Sat 18 Shepherds Bush Empire	0844 477 2000
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 Wed 07 BRISTOL O2 ACADEMY 0844 477 2000  
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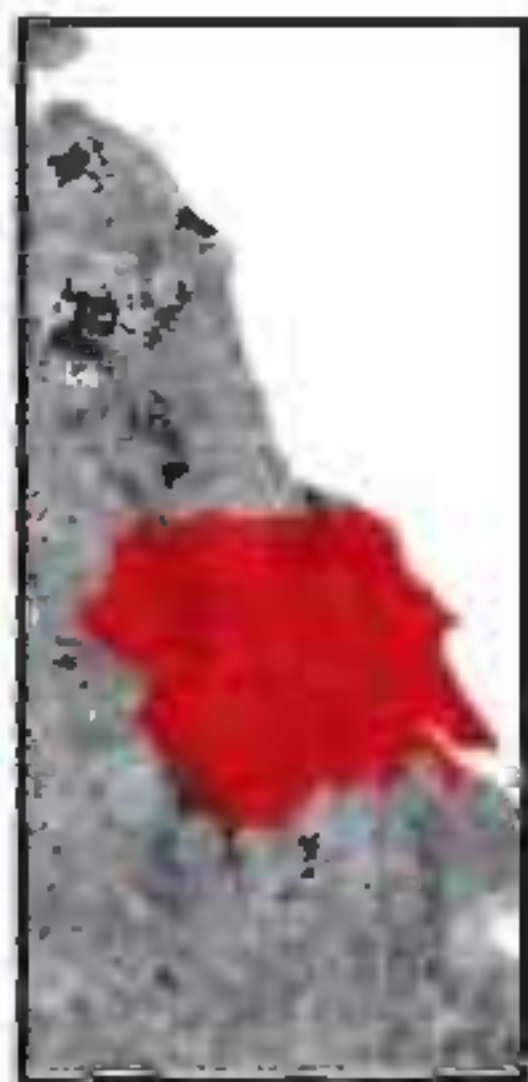






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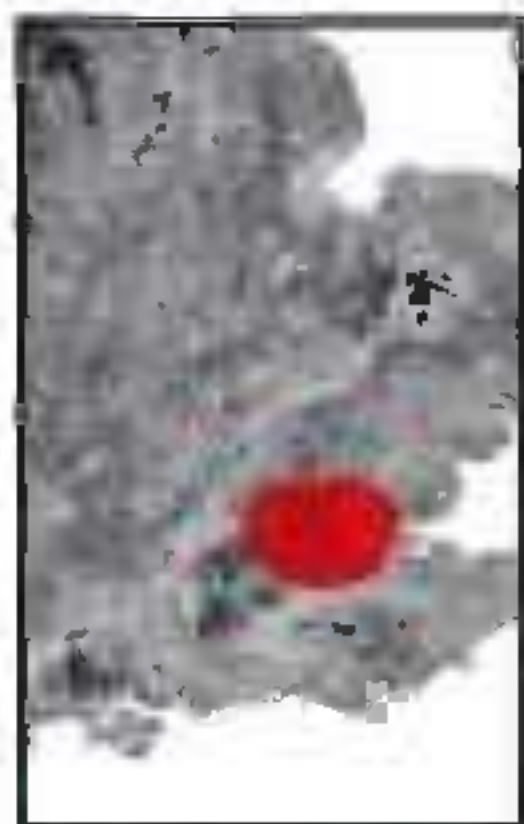
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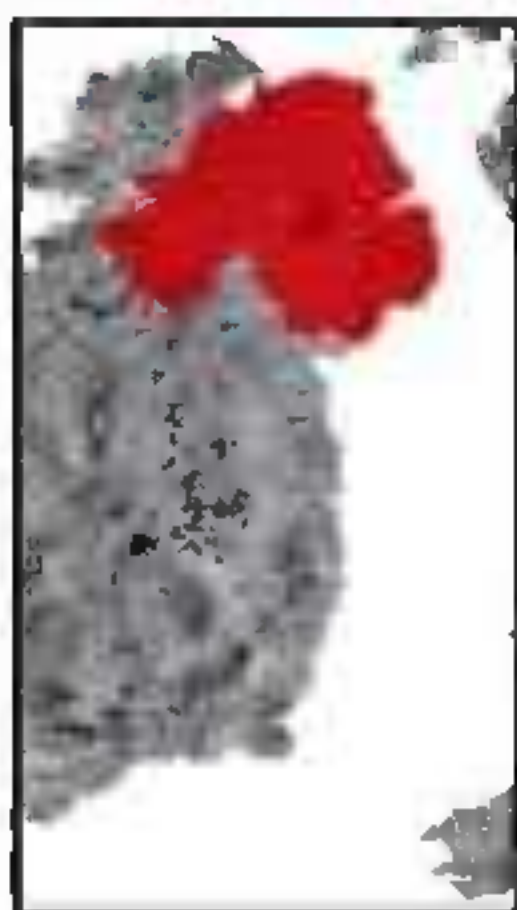
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# BOOKING NOW



## ENTER SHIKARI

STARTS: Edinburgh Corn Exchange, Mar 17

DON'T  
MISS

Rou Reynolds and the boys have come a long way since those early village hall gigs, making our New Noise list in 2007 and generally pissing off anyone whose ears were offended by their balls-out, aggressive metalcore-whatever-you-wanna-call-it noise. On the brink of releasing their third album – 'A Flash Flood Of Colour', due in January – they've since become a vital fixture and something of an inspiration on the live scene. They're brutally independent, releasing everything on their own label, Ambush Reality, and they tour through thick and thin, including flu and losing all their stock in the PIAS fire. Heck, if they weren't still so sickeningly green around the gills, we'd be inclined to start offering them some kind of elder statesmen mantle. Not that we can imagine them accepting it.



## LANTERNS ON THE LAKE

STARTS: Newcastle

The Sage, Nov 1

Newcastle's LOTL are currently beating Sigur Rós at their own ethereal, chamber pop game. Who'd have thought it, eh?



## CASHIER NO 9

STARTS: Mojo,

Liverpool Music

Week, Nov 8

Some of Bella Union's newest sons bring their part Stone Roses, part Byrds jangle'n'shimmer to an un-sunny November Blighty.



## TRILOGY PART 3

STARTS: Leeds

University, Nov 26

Chase & Status (above) headline a massive bosh bash, with Erol Alkan, Hudson Mohawke, Rusko, Totally Enormous Extinct Dinosaurs, Zinc and more.



## HIGH PLACES

STARTS: London

Plan B, Nov 29

Rob Barber and Mary Pearson release 'Original Colours', their fourth record for Thrill Jockey. It's a whirlpool of exotic vocals and tribal rhythms.



## THE GOOD NATURED

STARTS: Cambridge

Selwyn College, Dec 2

The prowling, unnerving Sarah McIntosh and co stalk the UK with their Yeah Yeah Yeahs-meets-Depeche Mode graveyard pop.



## THE LEISURE SOCIETY

STARTS: London

Barbican, Dec 8

After supporting Laura Marling, The Leisure Society plot their own show, with backing from the 30-piece Heritage Orchestra.



## BLACK LIPS

STARTS: London

Heaven, Dec 18

They caused a riot when they last played Heaven and the next date was postponed. The betting's open on what high jinks Cole Alexander and co will get up to this time.



## KING CREOSOTE & JON HOPKINS

STARTS: Glasgow Celtic

Connections, Jan 26

They'll tour their 'Diamond Mine' album this January, mainly as a duo, with a band joining the pair on their Glasgow and London dates.



## ROOTS MANUVA

STARTS: Glasgow

Arches, Jan 26

One of the oldest hands in the game, Rodney Hylton Smith touts new album '4everevolution' – clocking in at a whopping 17 songs long – on this January tour.



## MASTODON

STARTS: O2 Academy

Bristol, Feb 5

The metallers have just released their fifth album and celebrate with a run of six shows building up to their biggest UK date ever at the O2 Academy Brixton.



## NOAH & THE WHALE

STARTS: Edinburgh

Picture House, Mar 20

Charlie and co line up a series of massive dates, culminating in an appropriately grand finale at the Royal Albert Hall.



## FRANK TURNER

STARTS: London

Wembley Arena, Apr 13

Blimey, all that rabble-rousing and toilet venue-bothering has paid off – Frank's about to play the biggest gig of his career, at bloody Wembley!

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# PICK of the WEEK

What to see this week? Let us help



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## NOEL GALLAGHER'S HIGH FLYING BIRDS

STARTS: Manchester O2 Apollo, Oct 26

NME  
PICK

As Noel has said to us a few times since the unveiling of his High Flying Birds project, the prospect of playing without his brother has been keeping him awake at night. And you can imagine why – the thought of driving without your wingman is a bit unnerving, even when that wingman's more likely to punch you than actually help you out. Nevertheless, having heard Noel's cracking solo debut – alive with buoyant horns, reflective lyrics and a few tried'n'tested, lovable melodies – we're pretty sure he's got nothing to worry about. He's *Noel flipping Gallagher*, for a start. He could probably release an album with a bunch of monstrous psychedelic weirdos and people would probably still come. Well – that's something he'll have to put to the test next year when he releases his collaboration with Amorphous Androgynous. For now, he's on easy street...



### Everyone's Talking About NOAH & THE WHALE

STARTS: Southampton Guildhall, Oct 27

Finally, an excuse to dig out those brassy red braces. Yep, Noah & The Whale are hitting the road on their biggest tour to date, with Charlie Fink's newfound, reluctantly brilliant frontmanship a particular highlight. Since the release of 'Last Night On Earth', he's less grown into his own skin, more burst out of it with serious pizzazz.



### Don't Miss CEREBRAL BALLZY

STARTS: London Old Blue Last, Oct 29

This Halloween party is two days early, but who's griping when the line-up's this good? The venerable Pink Mist label take over the upstairs for a freaky shindig led by Cerebral Ballzy, The James Cleaver Quintet and Hymns. And if it all gets too much, downstairs is hosted by The Line Of Best Fit, who'll soothe your ears with sweet Swedish songs.



### Radar Stars ALT-J

STARTS: Preston Mad Ferret, Oct 27

After meeting at Leeds University and playing as Films, Gwilym Sainsbury and co eventually settled on the name Alt-J, which gives you this symbol on a Mac – Δ. Sainsbury sings like a nubile Devendra Banhart on their creepy, sparse debut single 'Tessellate': "Triangles are my favourite shape/Let's tessellate". Perhaps not the time to tell him we prefer rhombuses...

# WEDNESDAY

October 26

## ABERDEEN

Ivan Drever Band Lemon Tree  
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Scroobius Pip The Tunnels  
01224 211121

## BATH

Polar Bear Michael Tippet Centre  
01225 463362

## BEDFORD

Rubylux Esquires 01234 340120

## BIRMINGHAM

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Glee Club 0870 241 5093

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0121 780 4133

Tribes O2 Academy 3 0870 477 2000

## BRIGHTON

Baby Dee The Haunt 01273 770 847

The Special Ks Green Door Store  
07894 267 053

Tindersticks Dome 01273 709709

## BRISTOL

Alice Cooper/The Treatment  
Colston Hall 0117 922 3683

Andrew Roachford/Scarlette Fever  
Thekla 08713 100000

As Gods Croft (Main Room)  
0117 987 4144

Baxter Dury Louisiana 0117 926 5978

Chatham County Line St  
Bonaventure 0117 929 9008

Real Estate/Spectrals Start The Bus  
0117 930 4370

ReConnected The Tunnels  
0117 929 9008

River Phoenix Band Croft (Front Bar)  
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Wretch 32 O2 Academy  
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Zun Zun Egui Portland Arms  
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DearSuperstar Coal Exchange  
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HTRK Captain's Rest 0141 331 2722

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0141 565 1000

Royal Republic/Tracer King Tut's  
Wah Wah Hut 0141 221 5279

Toyah Willcox Classic Grand  
0141 847 0820

## HOVE

Glasvegas Old Market 01273 325440

## LEEDS

Dave Giles Cockpit 0113 244 3446

Man Like Me University  
0113 244 4600

Sam Duckworth Cockpit Room 2  
0113 244 3446

Ugly Duckling HiFi Club  
0113 242 7353

## LEICESTER

Inimoria/Intense Soundhouse  
07830 425555

Kasabian O2 Academy  
0870 477 2000

We Are Knuckle Dragger Lock 42

## LIVERPOOL

Elephant Stone/By The Sea/Lucky  
Beaches Kazimier 0871 230 1094

Japanese Voyeurs/Evol Shipping  
Forecast 0151 709 6901

The Kixx O2 Academy 2  
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Leaf Baltic 0151 707 7747

Octane OK Masque 0151 707 6171

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Chapel 020 7226 1686

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Jokers Roadtrip 020 7253 6787

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Khalil Mist/Flangers/Go Romano  
Dublin Castle 020 7485 1773

Krakatoa/Belakiss MacBeth  
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Laura Marling/The Leisure Society  
Central Hall 020 7592 9490

Lonsdale Boys Club Monto Water  
Rats 020 7837 4412

Miles Kane/Folks Electric Ballroom  
020 7485 9006

Miss May I Underworld 020 7482 1932

The Monitors Big Chill Bar

Mothership Half Moon 020 7274 2733

Noah & The Whale O2 Academy  
Brixton 0870 477 2000

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Asphalt The Unicorn 020 7485 3073

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Charlie Simpson Academy 2  
0161 832 1111

Cut Copy Academy 0161 832 1111

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0161 912 5616

Hello Monroe Dry Bar 0161 236 5920

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0161 236 0340

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0161 330 4019

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O2 Apollo 0870 401 8000

Patrick Wolf HMV Ritz 0161 236 4355

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Lounge 0161 834 1392

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0191 230 4474

Bowling For Soup O2 Academy  
0870 477 2000

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Pop Will Eat Itself Waterfront  
01603 632 717

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A Day Overdue Rock City, Basement  
0115 941 2544

The Horrors/Toy Rock City  
08713 100000

OXFORD

Foreign Office Jericho Tavern  
01865 311 775

POOLE

Hawkfords Mr Kyps 01202 748945

PORTSMOUTH

Maverick Sabre/Dellah  
Wedgewood Rooms 023 9286 3911

READING

Blitz Kids Face Bar 0118 956 8188

SHEFFIELD

British Sea Power Leadmill  
0114 221 2828

The Lovely Eggs Red House  
0114 2727875

The Singing Adams Harley  
0114 275 2288

Stephen Fearing/Andy White  
Greystones 0114 266 5599

Visions Of Trees Forum 0114 2720964

Volbeat/The Black Spiders  
Corporation 0114 276 0262

SOUTHAMPTON

Bastille Pop 023 8023 3323

The Dykeenes/Blonde Louls Talking  
Heads 023 8055 5899

WREXHAM

The Young Knives Central Station  
01978 358780

YORK

Random Hand Stereo 01904 612237

Scott Matthews/Sam Brookes  
Fibbers 01904 651 250

Laura Marling,  
Central Hall,  
London

Dean Chalkley, Richard Johnson, Tom Martin, Dan Kendall, Ed Miles, Andy Whittom, Pieter van Hatten

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# THURSDAY

## October 27



OZ Deathrays,  
Sneaky Pete's,  
Edinburgh

### LEICESTER

**British Sea Power** Y Theatre  
0116 255 6507  
**Rollo Markee Donkey** 0116 270 5042  
**The Trews** Musician 0116 251 0080  
**LIVERPOOL**  
**Julian Cope** University 0151 256 5555  
**Sam Duckworth/Shoes And Socks**  
**Off Shipping Forecast** 0151 709 6901  
**Scroobius Pip** Masque 0151 707 6171

### LONDON

**Age Of Consent/More Diamonds** 93 Feet East 020 7247 6095  
**Astro/Cementimental/The Haxan Cloak** Star Of Kings 020 7278 9708  
**Battlekat/Johnossi/Karin Park** The Lexington 020 7837 5387  
**Becoming The Archetype** Purple Turtle 020 7383 4976  
**Ben Howard** Scala 020 7833 2022  
**Billy Vincent** Arch Angel 020 7938 4137  
**The Blue Hearts** The Bowery 020 7580 3057  
**Brandi Carlile** Bush Hall 020 8222 6955  
**Britney Spears/Joe Jonas** The O2 Arena 0870 701 4444  
**Charlie Simpson** O2 Academy Islington 0870 477 2000  
**Chatham County Line** Jazz Cafe 020 7916 6060  
**The Chevin** Bull & Gate 020 7485 5358  
**Cut Copy** Roundhouse 020 7482 7318  
**Dragster** Nambucca 020 7272 7366  
**Emily Barker & The Red Clay Halo** Royal Albert Hall 020 7589 8212  
**Four Dead In Ohio/The Playing Fields/Bearcraft** The Drop 020 7241 5511  
**Fuse/Declan Broadberry/Georgia Rose** The Shoreditch 020 7033 0085  
**Futureproof** Borderline 020 7734 5547  
**Gandalf Murphy & The Slambobian** Circus of Dreams Electric Ballroom 020 7485 9006  
**General Flaco** O2 Academy 2 Islington 0870 477 2000  
**Gertrude/Anarchistwood/The Rude Mechanicals** The Victoria 0871 230 1094  
**Ghetts** Dingwalls 020 7267 1577  
**Heart Of A Dog/Ruff As Stone/Justice Newhart** Enterprise 020 7485 2659  
**Herbie Armstrong** Garage (Upstairs) 0871 230 1094  
**Holla Girls** MacBeth 020 7739 5095  
**Islands In Oceans/Lace & Whiskey** Dublin Castle 020 7485 1773  
**James Yorkston** St Matthew's Church  
**The Jim Jones Revue/Sissy & The Blisters/Y Niwl** O2 Shepherd's Bush Empire 0870 771 2000  
**John Foxx XOYO** 020 7729 5959  
**Karlne Polwart** Assembly Hall 020 8577 6969  
**Lenny Kravitz** HMV Hammersmith Apollo 0870 606 3400  
**Maverick Sabre/Delliah** KOKO 020 7388 3222  
**Mike Heron** Betsey Trotwood 020 7336 7326  
**Mistakes In Animation/Max Luck** New Cross Inn 020 8692 1866  
**Nick Stephens** Cafe Oto 0871 230 1094  
**The Phoenix** Foundation Garage 020 7607 1818  
**Revere/The Deer Tracks** Hoxton Square Bar & Grill 020 7613 0709  
**Reverend Peyton's Big Damn**/Jack Roberts Cargo 0207 749 7840  
**Ryan Adams** Union Chapel 020 7226 1686  
**Sculpture/Ekoplekz/Factory Floor** Catch 020 7729 6097

**Silver Apples** Corsica Studios 0207 703 4760  
**Snow Patrol** HMV Forum 020 7344 0044  
**Theme Park/Purity Ring** Old Blue Last 020 7613 2478  
**This Is The Kit/Jacquelyn Hynes/Cecil Sharp House** 020 7485 2206  
**Veronica Falls** Barfly 0870 907 0999  
**MANCHESTER**  
**Arun Ghosh** Band On The Wall 0161 832 6625  
**Bowling For Soup** Academy 0161 832 1111  
**Dave Gilles/The Candle Thieves** Moho Live 0161 834 8180  
**Glasvegas** Academy 2 0161 832 1111  
**Japanese Vovours** Roadhouse 0161 228 1789  
**Man Like Me** Ruby Lounge 0161 834 1392  
**Mona** Academy 3 0161 832 1111  
**Polar/Lakes/From Embers** Dry Bar 0161 236 5920  
**Ugly Duckling** Sound Control 0161 236 0340  
**Underground Railroad/Golden Glow** Trof Fallowfield 0161 224 0467

### NEWCASTLE

**Athletes In Paris** Riverside 0191 261 4386  
**The Cat Empire** O2 Academy 0870 477 2000  
**Forever And A Day/Outspoken Silence/Clear The Coast** Trillians 0191 232 1619  
**Katy Perry/Oh Land** Metro Radio Arena 0870 707 8000  
**Royal Republic/Tracer** O2 Academy 2 0870 477 2000  
**NORWICH**  
**Coldplay** UEA 01603 505401  
**Puddle Of Mudd/Sol/Dea**Superstar Waterfront 01603 632 717  
**The Rifles** Arts Centre 01603 660 352  
**NOTTINGHAM**  
**Eureka Machines/Night By Night/JD & The FDCs** Maze 0115 947 5650  
**Funeral For A Friend/Escape The Fate/The Amity Affliction** Rock City 08713 100000

### OXFORD

**Johnny Get The Gun** O2 Academy 2 0870 477 2000  
**POOLE**  
**ReConnected** Mr Kyps 01202 748945  
**PORTSMOUTH**  
**The Answer** Wedgewood Rooms 023 9286 3911  
**PRESTON**  
**Alt-J** Mad Ferret 07919 896 636  
**READING**  
**Blessing To a Burden** Face Bar 0118 956 8188  
**Evile/Savage Messiah** Sub89 0871 230 1094

### SHEFFIELD

**Toby Jepson** Corporation 0114 276 0262  
**SOUTHAMPTON**  
**Autumn In Disguise/We Start Partys/As We Climb** Guava Bar 07919 253 508  
**Natty Soul** Cellar 023 8071 0648  
**Noah & The Whale** Guildhall 023 8063 2601  
**WOLVERHAMPTON**  
**It Bites/Mostly Autumn** Robin 2 01902 497860  
**YORK**  
**Andrew Roachford** Fibbers 01904 651 250  
**Elephant Stone/The Falling Spikes/93MillionMilesFromTheSun** Stereo 01904 612237  
**Nathan Luke** Basement 01904 612 940

# FRIDAY

## October 28

### ABERDEEN

**Birthday Suit** The Tunnels 01224 211121  
**BEDFORD**  
**Rubylux** Esquires 01234 340120  
**BELFAST**  
**Elvis Costello** Waterfront 028 9033 4455  
**Professor Green** Queen's University 028 9097 3106  
**The Selecter** Limelight 028 9032 5942  
**BIRMINGHAM**  
**Eastfield/Garden Gang** Wagon & Horses 0121 772 1403  
**Jeffrey Lewis & The Junkyard** The Ballroom  
**Pop Will Eat Itself** O2 Academy 2 0870 477 2000  
**RKC** The Ballroom  
**BOURNEMOUTH**  
**Flxers** 60 Million Postcards 01202 292 697  
**Will Young** International Centre 0870 111 3000

### BRIGHTON

**Charlie Simpson** Concorde 2 01273 673 311  
**DJ Yoda** Concorde 2 01273 673 311  
**Led Bib** Green Door Store 07894 267 053  
**Silver Apples** Coalition 01273726858  
**Walking With Strangers/Charon** The Haunt 01273 770 847  
**BRISTOL**  
**Christian Blackshaw** St George's Hall 0117 923 0359  
**Daylight** Fireworks/Life On Six The Cooler 0117 945 0999  
**Ikoniika** Black Swan 0117 939 9469  
**Sonic Boom Six/Never Means Maybe/One State** Croft (Main Room) 0117 987 4144  
**Turlas** O2 Academy 0870 477 2000  
**Underground Railroad/Muddy Miles/My Friend** Friday Croft (Front Bar) 0117 987 4144  
**CAMBRIDGE**  
**The Beat** Junction 01223 511511  
**CARDIFF**  
**Goldie** Clwb Ifor Bach 029 2023 2199  
**Richard Dinsdale** University 029 2023 0130  
**The Specials/By The Rivers** Motorpoint Arena 029 2022 4488  
**Toyah Willcox** The Globe 07738 983947

### DUNDEE

**Release** The Kraken Beat Generator 01382 229226  
**EDINBURGH**  
**John Cooper Clarke** HMV Picture House 0844 847 1740

### EXETER

**Misty In Roots** Phoenix 01392 667080  
**Yes Sir Boss!** Cavern Club 01392 495 370  
**GATESHEAD**  
**Tindersticks** Sage Arena 0870 703 4555  
**GLASGOW**  
**Archive Tralls/Aileen Campbell/Alasdair Roberts** CCA 0141 352 4900  
**Foreign Beggars/Lazer Sword/Boom Monk** Ben The Arches 0141 565 1000  
**Revolt/Day Of Days/Dalzy Bomb** O2 ABC2 0141 204 5151  
**Sam Duckworth** Pivo Pivo 0141 564 8100  
**Sons And Daughters** O2 ABC 0870 903 3444  
**The Vespas/The Rare Breed/Eyes Own** O2 Academy 2 0870 477 2000

### GUILDFORD

**Stars Of The Search Party** Youth & Community Centre 01483 533942  
**LEEDS**  
**Autumn In Disguise/Hildamay/We Start Partys** The Well 0113 2440474  
**The Blackout/We Are The Ocean/Canterbury** University 0113 244 4600  
**Chatham County Line** Brudenell Social Club 0113 243 5866  
**OZ Deathways** Cockpit Room 2 0113 244 3446  
**The Lovely Eggs** Fox & Newt 0113 243612  
**The Mission/The Wonder Stuff/Salvation** O2 Academy 0870 477 2000  
**The Rapture** Cockpit 0113 244 3446  
**LEICESTER**  
**The Hi & Lo** Donkey 0116 270 5042  
**The Nightingales** Soundhouse 07830 425555  
**LIVERPOOL**  
**Dave Gilles** O2 Academy 2 0870 477 2000  
**The Duke Spirit** Mojo 0844 549 9090  
**Gods Of War** Zanzibar 0151 707 0633  
**Imaginary Friends** Shipping Forecast 0151 709 6901  
**James** Philharmonic Hall 0871 230 1094  
**Laura Marling/The Lelsure Society** Cathedral 0151 709 6271  
**Paul Webster** Masque 0151 707 6171  
**LONDON**  
**The Answer** Garage 020 7607 1818  
**A Thousand Yells/Ravenface/Haerken** Luminiscence Underworld 020 7482 1932

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CONTINUED OVERLEAF ➔



Professor Green,  
Queen's  
University,  
Belfast

**ABERDEEN**  
**HTRK** The Tunnels 01224 211121  
**BATH**  
**run WALK!**The Hysterical Injury/  
**Big Joan** Green Park Tavern 01225 400050  
**BELFAST**  
**KT Tunstall** Ulster Hall 028 9032 3900  
**The Lelsure Society** Black Box 00 35391 566511  
**BIRMINGHAM**  
**Alice Cooper/New York Dolls** N/A 0121 780 4133  
**Benjamin Francis Leftwich/Daughter** HMV Institute (Library) 0844 248 5037  
**Hello Monroe** Rainbow 0121 772 8174  
**Splintertone/Only The Good/Rise Of My Empire** O2 Academy 3 0870 477 2000  
**Volbeat/Black Sphders** O2 Academy 2 0870 477 2000  
**BOURNEMOUTH**  
**The Specials/By The Rivers** International Centre 0870 111 3000  
**BRIGHTON**  
**Azari & III** Digital 01273 202407  
**Bastille** Green Door Store 07894 267 053  
**Eilen Jewell** The Haunt 01273 770 847  
**Nimmo & The Guantletts/Deaf Club/Foxx On Fire** The Hope 01273 723 568  
**Turlas/Chthonic/Kluas** Concorde 2 01273 673 311  
**WU LYF** Coalition 01273726858  
**BRISTOL**  
**The Blackout/We Are The Ocean/Canterbury** O2 Academy 0870 477 2000  
**Frontiers** Thekla Social (Clubnight) 0117 929 3301  
**Mary Coughlan** Thekla 08713 100000  
**Monarch/Reigns/At The Heart Of It All** Croft (Front Bar) 0117 987 4144  
**Sarah Jezebel Deva/Control** The Storm Croft (Main Room) 0117 987 4144  
**Toyah Willcox** The Tunnels 0117 929 9008  
**The Travelling Band** The Cooler 0117 945 0999

**Walls Start** The Bus 0117 930 4370  
**Wilco/Jonathan Wilson** Colston Hall 0117 922 3683  
**CARDIFF**  
**Airship** 10 Feet Tall 02920 228883  
**Chris Helme** The Globe 07738 983947  
**Dehscalator/Arabrot** Undertone 029 2022 8883  
**John Mayall** St David's Hall 029 2087 8444  
**DUNDEE**  
**Foreign Beggars** Reading Rooms 01382 228496  
**Monstertone** Doghouse 01382 227080  
**EDINBURGH**  
**OZ Deathrays** Sneaky Pete's 0131 225 1757  
**The Maccabees** Liquid Room 0131 225 2564  
**Noel Gallagher's High Flying Birds** Usher Hall 0131 228 1155  
**Stiff Little Fingers** HMV Picture House 0844 847 1740  
**EXETER**  
**Tellison** Cavern Club 01392 495 370  
**GLASGOW**  
**Fridge Magnets/Versus Versus/Machine Room** Chambre69 0141 248 6447  
**Jeffrey Lewis & The Junkyard** Stereo 0141 576 5018  
**Michael Kiwanuka** Brel 0141 342 4966  
**Mishkin** Soundhaus 0141 221 4659  
**Rod Jones & The Birthday Suit** King Tut's Wah Wah Hut 0141 221 5279  
**The Singing Adams** Captain's Rest 0141 331 2722  
**1990s/The Bent Moustache** Nice'n'Sleazy 0141 333 9637  
**LEEDS**  
**The Lucid Dreams/Dead Sons/** Buffalo Bones Brudenell Social Club 0113 243 5866  
**Other Lives** Nation Of Shopkeepers 0113 203 1831  
**Patrick Wolf** Cockpit 0113 244 3446  
**Sound Of Guns** Cockpit Room 2 0113 244 3446  
**Stephen Fearing/Andy White** New Roscoe 0113 246 0778

**Walls Start** The Bus 0117 930 4370  
**Wilco/Jonathan Wilson** Colston Hall 0117 922 3683  
**CARDIFF**  
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# FRIDAY

October 28



◀ CONTINUED FROM PAGE 59

**Bastille** Barfly (Upstairs) 0870 907 0999  
**Bowling For Soup** HMV Forum 020 7344 0044  
**Britney Spears/Joe Jonas** The O2 Arena 0870 701 4444  
**Cara Dillon** Blackheath Halls 020 8318 9758  
**Carus Thompson** Half Moon 020 7274 2733  
**The Dykeenes/Blonde Louis** Borderline 020 7734 5547  
**Eddy Temple-Morris** Hidden 020 7820 6613  
**Emily & The Woods/We Were Evergreen** St Pancras Old Church  
**The Fraziers** Grosvenor 0871 223 7992  
**George Michael** Royal Albert Hall 020 7589 8212  
**Good Man Ray/Ash In Grail/Book Of Birds** Dublin Castle 020 7485 1773  
**Groove Armada/Zane Lowe/Azari & III/Beardyman/Dub Pistols** Freeze Festival 0870 264 3333  
**Inland Empire/Fraser Zigrind** Von Underbelly 020 7613 1988  
**It Bites/Mostly Autumn** O2 Academy Islington 0870 477 2000  
**Johnny Get The Gun** O2 Academy 2 Islington 0870 477 2000  
**JFB Garage (Upstairs)** 0871 230 1094  
**Kinnie** The Explorer Cafe Oto 0871 230 1094  
**Live Politics** 100 Club 020 7636 0933  
**Missing Andy** Bridgehouse 2 020 3490 4857  
**Mona/Fin** O2 Shepherds Bush Empire 0870 771 2000  
**My Sad Captains/H Hawkline** Servant Jazz Quarters  
**Ned Evett** Betsey Trotwood 020 7336 7326  
**Pain Hogg** Hoxton Pony 0871 9624530  
**Paris Washboard** Bloomsbury Theatre 020 7388 8822  
**Penguins** Vibe Bar 020 7377 9880  
**Rams Pocket Radio/Scarlet Grey** Monto Water Rats 020 7837 4412  
**Rebekah Delgado/Steve Horry/Aurora Sommer** Camden Head 020 7485 4019  
**Shlomo** Union Chapel 020 7226 1686  
**The Staves** Hideaway 020 7561 0779

**Tribes/Dog Is Dead** Electric Ballroom 020 7485 9006  
**Two Wounded Birds/The Francis Barfly** 0870 907 0999  
**Vic Godard & Subway Sect** Nambucca 020 7272 7366  
**The Wave Pictures/Dingus Khan** Bull & Gate 020 7485 5358  
**The Whip/Jagga** Club NME @ Koko 0870 4325527  
**Wilco/Jonathan Wilson** Roundhouse 020 7482 7318  
**Woebot/The Doozer** Vortex Jazz Club 020 7254 6516  
**Wretch 32** KOKO 020 7388 3222  
**Zen Arcade** The Lexington 020 7837 5387  
**MANCHESTER**  
**Airship** Deaf Institute 0161 330 4019  
**Elephant Stone** Dulcimer 0161 860 0044  
**Funeral For A Friend/Escape The Fate** Academy 0161 832 1111  
**Royal Republic/Tracer** Roadhouse 0161 228 1789  
**Volbeat/The Black Spiders** Academy 2 0161 832 1111  
**Wheres Strutter** Islington Mill 0871 230 1094  
**NEWCASTLE**  
**The Dee Tees** O'Neills 0191 269 3001  
**The Fontains** Black Bull 0191 414 2846  
**The Last Fakers/The C Collective** Cluny 2 0191 230 4474  
**Scroobius Pip** O2 Academy 0870 477 2000  
**The Singing Adams** Cluny 0191 230 4474  
**The Sleeze Sisters** The Station 0871 230 1094  
**NORWICH**  
**Jools Holland** UEA 01603 505401  
**NOTTINGHAM**  
**Arctic Monkeys/The Vaccines** Capital FM Arena 0115 948 4526  
**Capdown** Maze 0115 947 5650  
**Emily Barker & The Red Clay Halo/Bodega Social Club** 08713 100000  
**Zun Zun Egul/Souvaris/Johnny Krump** Contemporary 0115 948 9750  
**OXFORD**  
**British Sea Power/The Electric Soft Parade** O2 Academy 0870 477 2000  
**The Kixx** O2 Academy 2 0870 477 2000  
**PRESTON**  
**Benjamin Francis** Leftwich 53 Degrees 01772 893 000  
**READING**  
**Demoraliser** Face Bar 0118 956 8188  
**Screaming Ballerinas/The Dianas** Rising Sun 0118 957 2974  
**SHEFFIELD**  
**John Barrowman/Jodie Prenger** City Hall 0114 278 9789  
**Octane OK** O2 Academy 2 0870 477 2000  
**Patrick Wolf** University 0114 222 8777  
**Riding The Low** Leadmill 0114 221 2828  
**Scott Matthews/Sam Brookes** Plug 0114 276 7093  
**SOUTHAMPTON**  
**Erasure** Guildhall 023 8063 2601  
**Puddle Of Mudd/Soil/DearSuperstar** Talking Heads 023 8055 5899  
**Tellson Joiners** 023 8022 5612  
**TUNBRIDGE WELLS**  
**Bareface** The Forum 0871 277 7101

# SATURDAY

October 29

**Sam Duckworth** Electric Circus 0131 226 4224  
**EXETER**  
**Sonic Boom** Six Cavern Club 01392 495 370  
**FALMOUTH**  
**Patrick James Pearson/Xeno 5** Degrees Below 01326 311 288  
**GLASGOW**  
**Dananananaykroyd** O2 ABC2 0141 204 5151  
**Diana Jones** CCA 0141 352 4900  
**Maverick Sabre** O2 ABC 0870 903 3444  
**GUILDFORD**  
**Red Seas** Fire Boilerroom 01483 539 539  
**LEEDS**  
**Artwork/Azari & III/Friendly Fires (DJ Set)** University 0113 244 4600  
**Emily Barker & The Red Clay Halo** Cockpit Room 2 0113 244 3446

**Beak>** Charlie Wrights 020 7490 8345  
**Black Vell Brides/My Passion** O2 Shepherds Bush Empire 0870 771 2000  
**Broken Links** Zenith Bar 0207 226 1408  
**Cerebral Ballzy/James Cleaver Quintet/ Old Blue Last** 020 7613 2478  
**Damon Albarn/Tony Allen/Flea** Barbican Centre 020 7638 8891  
**Dave Giles** Borderline 020 7734 5547  
**Deany Seagulls** Bedroom Bar 020 7613 5637  
**Drea/Carnations/Brendan Markham** Windmill 020 8671 0700  
**Ethereal Fire/Cold Shoulder/Arlymla Hope & Anchor** 020 7354 1312  
**Faster Pussycat/Velvet Star** Underworld 020 7482 1932  
**George Michael** Royal Albert Hall 020 7589 8212  
**Hawklords** O2 Academy 2 Islington 0870 477 2000

**Tom Middleton** Bloomsbury Bowling Lanes 020 7691 2610  
**The Unabombers/Bill Brewster/Michael Cook** Corsica Studios 0207 703 4760  
**Vinyl Black Stilettoes/Moho Mynoki** The Shoreditch 020 7033 0085  
**Volbeat** HMV Forum 020 7344 0044  
**Wilco/Jonathan Wilson** Roundhouse 020 7482 7318  
**Xeno & Oaklander** Hoxton Square Bar & Grill 020 7613 0709  
**MANCHESTER**  
**The Cat Empire** Academy 0161 832 1111  
**Dead By Dawn** Ruby Lounge 0161 834 1392  
**The Dykeenes** Alter Ego 0161 236 9266  
**General Fiasco** Deaf Institute 0161 330 4019  
**Inmorla/Intense** Kraak 07855 939 129  
**Itai** Islington Mill 0871 230 1094  
**Jay Electronica/Four Tet/Jamie xx** Warehouse Project 0161 835 3500  
**Salome** Royal Northern College Of Music 0161 273 6283  
**NEWCASTLE**

**Ben Howard** Riverside 0191 261 4386  
**Exit State** Trillians 0191 232 1619  
**Hannabell & Midnight** Blue Star And Shadow Cinema 0191 2610066  
**The Mudsharks** Star Inn 0191 222 3111  
**Octane OK** O2 Academy 0870 477 2000  
**The Union Choir** Cluny 0191 230 4474  
**NOTTINGHAM**  
**The Maccabees** Rescue Rooms 0115 958 8484  
**Man Like Me/Mele** Stealth 08713 100000  
**Other Lives** Bodega Social Club 08713 100000  
**The Rifles/Life In Film** Rock City 08713 100000  
**Royal Republic/Tracer/The Hospitals** Rock City, Basement 0115 941 2544

**OXFORD**  
**Charly Coombes & The New Breed** O2 Academy 2 0870 477 2000  
**Country For Old Men** Wheatheaf 01865 721 156

**SHEFFIELD**  
**Captain Hotknives/Lucy Spraggan** Red House 0114 2727875  
**Glasvegas** Leadmill 0114 221 2828  
**The Monicans** Plug 0114 276 7093  
**SOUTHAMPTON**  
**Arp Attack** Guava Bar 07919 253 508  
**Atlantico** Talking Heads 023 8055 5899  
**Rufus Stone** Brook 023 8055 5366  
**Shane Watcha/Luca Pilato** Junk Club 023 8033 5445

**SWANSEA**  
**Sarah Jezebel** Deva Sin City 01792654226  
**TUNBRIDGE WELLS**  
**Tellson** The Forum 0871 277 7101  
**WREXHAM**  
**Toploader** Central Station 01978 358780  
**YORK**  
**Benjamin Francis** Leftwich National Centre For Early Music 01904 658338  
**Foe Stereo** 01904 612237  
**John Cooper Clarke** The Duchess 01904 641 413  
**Toby Jepson** Fibbers 01904 651 250



**Fucked Up Nation** Of Shopkeepers 0113 203 1831  
**Proteus/Zetan Spore/Sabretooth** Beaver Works 01132 448088  
**Taking Hayley/A Day Overdue** Cockpit 0113 244 3446  
**LEKESTER**  
**Jeffrey Lewis & The Junkyard** Lock 42  
**The Travelling Band** Donkey 0116 270 5042  
**LIVERPOOL**  
**Axle Shipping** Forecast 0151 709 6901  
**The Boobytraps** Cavern Club 0151 236 1964  
**James Philharmonic** Hall 0871 230 1094  
**Sound Of Guns** Kazimier 0871 230 1094  
**Stiff Little Fingers** O2 Academy 0870 477 2000  
**The Young Knives** Mojo 0844 549 9090  
**LONDON**  
**Abgott/Korvus/The Infernal Sea** Camden Rock 0871 230 1094  
**Arctic Monkeys/The Vaccines** The O2 Arena 0870 701 4444  
**A Ghost In The Machine** Scala 020 7833 2022  
**Bad Habits/Red Butane** The Pipeline 020 7377 6860

**Hipbone Slim & The Knee Tremblers** The Lexington 020 7837 5387  
**Horse Brothers** Cargo 0207 749 7840  
**The Julla/News Of The Ruthless/Foreign Legion** Dublin Castle 020 7485 1773  
**Killing Fields Of Ontario** The Gallery Cafe 020 8980 2092  
**The Miserable Rich/The Real** Tuesday Weld Westminster Reference Library 020 7641 4636  
**Monarchi** The Unicorn 020 7485 3073  
**Morton Valence** Half Moon 020 7274 2733  
**Nightvision** Fiddler's Elbow 020 7485 3269  
**Noel Gallagher's High Flying Birds** HMV Hammersmith Apollo 0870 606 3400  
**The Nuns** Buffalo Bar 020 7359 6191  
**Resando/Sheen** Roadtrip 020 7253 6787  
**The Risk/MOT/The Vacations** Barfly 0870 907 0999  
**Shalamar** Indigo @ The O2 Arena 0870 701 4444  
**Sham 69** Electric Brixton 020 7274 2290  
**The Streets/Everything Everything/The Joy Formidable/Summer Camp/Rizzle Kicks/Spector** Freeze Festival 0870 264 3333

## GET IN THE GIG GUIDE!

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



# SUNDAY

October 30

## ABERDEEN

**Ben Howard** The Tunnels  
01224 211121

## BATH

**Gilmore Roberts** Bell 01225 460426

## BELFAST

**General Flasco** Queen's University  
028 9097 3106

**Will Young** Waterfront

028 9033 4455

## BIRMINGHAM

**Andrew Roachford** Glee Club

0870 241 5093

**A Day Overdue** O2 Academy 3

0870 477 2000

**Maverick Sabre** O2 Academy 2

0870 477 2000

**Punk For The Homeless Wagon & Horses** 0121 772 1403

## BOURNEMOUTH

**Katy B/Ms Dynamite/P Money**

International Centre 0870 111 3000

## BRIGHTON

**Anna Calvi** Concorde 2 01273 673 311

**Mr Scruff** Digital 01273 202407

**Matty** Komedla 01273 647 100

## BRISTOL

**Hello Monroe/Hollywood** Thekla

08713 100000

**Joe's Attic/Never Mundane/**

**Standing By Statues** Fleece

0117 945 0996

**Johari/Goodnight, Lois** Croft (Main Room) 0117 987 4144

**Polar/Lakes** Croft (Front Bar)

0117 987 4144

## CAMBRIDGE

**Jools Holland** Corn Exchange

01223 357851

## CARDIFF

**Erasure** St David's Hall

029 2087 8444

**Jeffrey Lewis & The Junkyard** The

Globe 07738 983947

**Patrick Wolf** Glee Club

0870 241 5093

## EDINBURGH

**Airship** Cabaret Voltaire

0131 220 6176

**British Sea Power** Liquid Room

0131 225 2564

**Ryan Adams** Festival Theatre

0131 529 6000

## EXETER

**King Charles** Cavern Club

01392 495 370

## GLASGOW

**Ian Wallace** Stairway 0141 221 1009

**Lykke Li/First Aid Kit** O2 ABC

0870 903 3444

**Octane OK** O2 ABC2 0141 204 5151

**The Rapture** SWG3 0141 357 7246

**Tim Westwood** The Arches

0141 565 1000

## GLOUCESTER

**The Young Knives** Guildhall Arts

Centre 01452 503050

## LEEDS

**Jessie J** O2 Academy 0870 477 2000

**Karine Polwart** Brudenell Social Club

0113 243 5866

**The Maccabees** Cockpit

0113 244 3446

## LEICESTER

**Random Hand/The Exposed**

Soundhouse 07830 425555

**The Yee Haas** Donkey 0116 270 5042

## LIVERPOOL

**Tribes** Mojo 0844 549 9090

**Ugly Duckling** Kazimier

0871 230 1094

## LONDON

**Arctic Monkeys/The Vaccines** The

O2 Arena 0870 701 4444

**Funeral For A Friend/Escape**

**The Fate/The Amity Affliction**

Roundhouse 020 7482 7318

**Green Phoenix/Zemmy Fiddler's**

Elbow 020 7485 3269

**Mary Coughlan** O2 Academy

Islington 0870 477 2000

**Moon Visionaries/The YuYa/Mr**

**Susan** Old Blue Last 020 7613 2478

**New Street Adventures/Ruby**

**Blue/Casablanca** Sunshine Hoxton

Square Bar & Grill 020 7613 0709

**Moel Gallagher's High Flying Birds**

HMV Forum 020 7344 0044

**Mothgard/Ravengate/Windrider**

Garage (Upstairs) 0871 230 1094

**Pharoahe Monche** Jazz Cafe

020 7916 6060

**PJ Harvey** Royal Albert Hall

020 7589 8212

**Ray Edwards Group/Lord Magpie**

**& The Prince Of Cats** MacBeth

020 7739 5095

**ReConnected** Garage 020 7607 1818

**Screamin' Sugar Skulls/Kfb/**

**Pussycat & The Dirty Johnsons**

Dublin Castle 020 7485 1773

**Sonic Boom Six** Underworld

020 7482 1932

**Stiff Little Fingers/Mishkin** Electric

Brixton 020 7274 2290

## MANCHESTER

**Alice Cooper/New York Dolls**

O2 Apollo 0870 401 8000

**Day Of The Dead** Ruby Lounge

0161 834 1392

**Fucked Up** Sound Control

0161 236 0340

**Garden Gang** Base Bar 0161 273 1011

**Inmoria/Intense** Roadhouse

0161 228 1789

**One Night Only** Academy 2

0161 832 1111

**Other Lives/Young Galaxy** Deaf

Institute 0161 330 4019

## NEWCASTLE

**I Khunn't** The Tyne 0191 265 2550

## NORWICH

**Wretch 32/Loick Essien** Waterfront

01603 632 717

## NOTTINGHAM

**Mona/Fin** Bodega Social Club

08713 100000

**The Return** Rock City 08713 100000

**Toploader/The Money/**

**Rugosa Nevada** Rescue Rooms

0115 958 8484

## PORTSMOUTH

**Guillemots** Wedgewood Rooms

023 9286 3911

**Willie Nile** Cellars 0871 230 1094

## SHEFFIL

**The Rifles** University 0114 222 8777

## SOUTHAMPTON

**Fearne Brook** 023 8055 5366

## TRURO

**Noah & The Whale** Hall For Cornwall

01872 262466

## WOLVERHAMPTON

**Black Veil Brides/My Passion**

Wulfrun Hall 0870 320 7000

## WREXHAM

**Danny Gruff** Central Station

01978 358780

## YORK

**Glasvegas** The Duchess

01904 641 413

**Scroobius Pip** Fibbers 01904 651 250

## BATH

**The Young Knives** Komedla

0845 293 8480

## BIRMINGHAM

**Baxter Dury** Glee Club 0870 241 5093

**One Night Only/Lonsdale Boys Club**

O2 Academy 3 0870 477 2000

**Seekae Hare & Hounds** 0870 264 3333

**Skindred/Therapy?/Rolo Tomassi**

O2 Academy 0870 477 2000

## BRIGHTON

**Katy B/Ms Dynamite/P Money**

Dome 01273 709709

**Mona/Fin** Komedla 01273 647 100

## BRISTOL

**Anna Calvi** Trinity 01179 351 200

**Big Joan/SJ Esau/Austere** Croft

(Main Room) 0117 987 4144

**Diatribes Sextet** Cube Cinema

0117 907 4190

**King Charles** Fleece 0117 945 0996

**Noah & The Whale** Colston Hall

0117 922 3683

**Royal Republic/Tracer** The Cooler

0117 945 0999

## CARDIFF

**Jon Allen** The Globe 07738 983947

**Samantha Crain** 10 Feet Tall

02920 228883

**Under The Driftwood Tree** University

029 2023 0130

## EDINBURGH

**Ugly Duckling** Sneaky Pete's

0131 225 1757

## GATESHEAD

**Janis Ian** Sage Arena 0870 703 4555

## GLASGOW

**Alice Cooper/New York Dolls** SECC

0141 248 3000

**Ben Howard** King Tut's Wah Wah Hut

0141 221 5279

**Bruno Mars** SECC 0141 248 3000

**Glasvegas** O2 ABC 0870 903 3444

**The Trews** Stereo 0141 576 5018

## GUILDFORD

**Sonic Boom Six** Boilerroom

01483 539 539

## HATFIELD

**Atmosphere** University Of

Hertfordshire 01707 285008

## HOVE

**Guillemots** Old Market 01273 325440

## LEICESTER

**Skinny Lister** Musician 0116 251 0080

## LIVERPOOL

**British Sea Power** Masque

0151 707 6171

**Tinie Tempah/J Cole/Redlight** Echo

Arena 0844 8000 400

## LONDON

**The Accused** Underworld

020 7482 1932

**Arabrot** Shacklewell Arms

020 7249 0810

**A1** O2 Academy Islington

0870 477 2000

**Boy Cried Wolf/The Minutes/PRIS**

Bull & Gate 020 7485 5358

**Britney Spears/Joe Jonas** Wembley

Arena 0870 060 0870

**Doldrums** Old Blue Last

020 7613 2478

**DZ Deathrays** Buffalo Bar

020 7359 6191

**Eddi Reader** Bloomsbury Theatre

020 7388 8822

**Fucked Up** Scala 020 7833 2022

**Hokie Joint** New Cross Inn

020 8692 1866

**James Walbourne** Slaughtered Lamb

020 8682 4080



**Lewis Tuff** Monto Water Rats

020 7837 4412

**Majker** Servant Jazz Quarters

Marlanné Dissard Dublin Castle

020 7485 1773



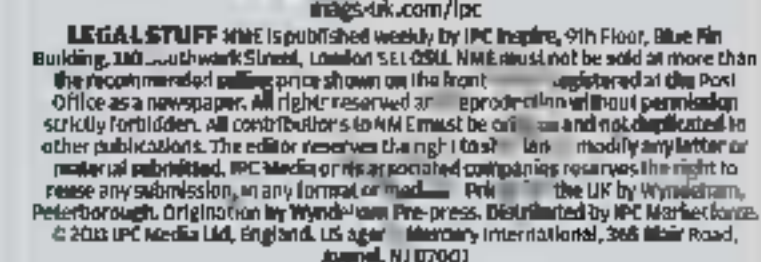


Ian Brown has been jailed for four months, having threatened to chop off the hands of an air stewardess and telling the plane's bearded captain to "piss off and have a shave". Brown claims he was joking, and that it had come at the end of an apology from the stewardess, who had waved her hand at him in a dismissive gesture. "She then smiled at me and kind of tutted and turned away and carried on pushing her trolley," he maintains.

Morrissey and Johnny Marr have resumed their battle over royalties in the courts against Mike Joyce and Andy Rourke. They are claiming Judge Weeks "reached his conclusion against the overwhelming weight of evidence" and that his decision was reached on the basis of an "unfounded and gratuitous attack on Morrissey's character". Weeks has branded Moz as "devious, truculent and unreliable". The final hearing is set to be in the next month.

Fast forward to 2011, and Noel's first solo tour continues this week. With some singing!

- **Steven Wells' live review of Stereophonics** opens: "This is meat and potatoes. And jam."





# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1+27D A brilliant finish, lyrics aside, to Bombay Bicycle Club number (6-3 5 4)  
 8 Isn't just a song from Lily Allen (3-4)  
 9+24A Some Black Magic and a drink with Katy B? (7-4)  
 11 "I picture my own grave 'cos fear's got a hold on me", 2008 (5)  
 12+21D Heavens above, it's that time of year for a Jesus And Mary Chain song (5 5)  
 14 A bit of a punk legend naming a trip-hop outfit (5)  
 15 "I know you \_\_\_/All you do is make me cry", from The Libertines' 'Can't Stand Me Now' (3)  
 16 (See 22 across)  
 19 Turn that Depeche Mode music right off. Now listen... isn't that bliss? (5-3-7)  
 22+16A He formed 'The Union' last year with Leon Russell (5-4)  
 24 (See 9 across)  
 26 A change of gear as a T'Pau album is brought out (4)  
 28 Shack number heard in Nando's, Cardiff (5)  
 31 (See 5 down)  
 32 Just a bit of 'Manic Monday' gives call to album from Low (4)  
 33 The Kills getting into The Grand National (1-1-1)

### CLUES DOWN

- 1 Somehow nearly lead in 'Video Games' (4-3-3)  
 2 "Red light, green light/Speedin' through the dark night/Drivin' through the pourin' rain/I \_\_\_\_\_", R Dean Taylor desperate for his girl (5-3-4)  
 3 "Maybe it's the clothes we wear, the tasteless bracelets and the dye in our hair", Suede (5)  
 4 (See 6 down)  
 5+31A Fronted by Donny Tourette, their singles include 'On A Noose' and 'I'm A Rat' (6-2-6)  
 6+4D Gabrielle performance that can't be touched (3-2-5)  
 7 US group who sang 'When You're In Love With A Beautiful Woman' (2-4)  
 10+18D Perhaps sense a Jam reworking of The View's music (4-5)  
 13 Clue I'll make into an anagram for Little Richard number (7)  
 16 Controversially named as headline act to 2008 Glastonbury festival (3-1)

- 17 G-\_\_\_\_, rap group featuring 50 Cent and formerly Game (4)  
 18 (See 10 down)  
 20 Hawaiian dance performed to an '80s indie band from Sheffield (4)  
 21 (See 12 across)  
 23 Tim Buckley album taking a bit of The Fall or Cardigans (5)  
 24 Bono turns out as keyboard player for the Inspiral Carpets (4)  
 25 Material that's natural to British Sea Power's drummer (4)  
 26 The Vines on a roller coaster? (4)  
 27 (See 1 across)  
 29 Carl Puttnam's band making a comeback in The Dog And Duck (3)  
 30 Laddish stuff from U2 (3)

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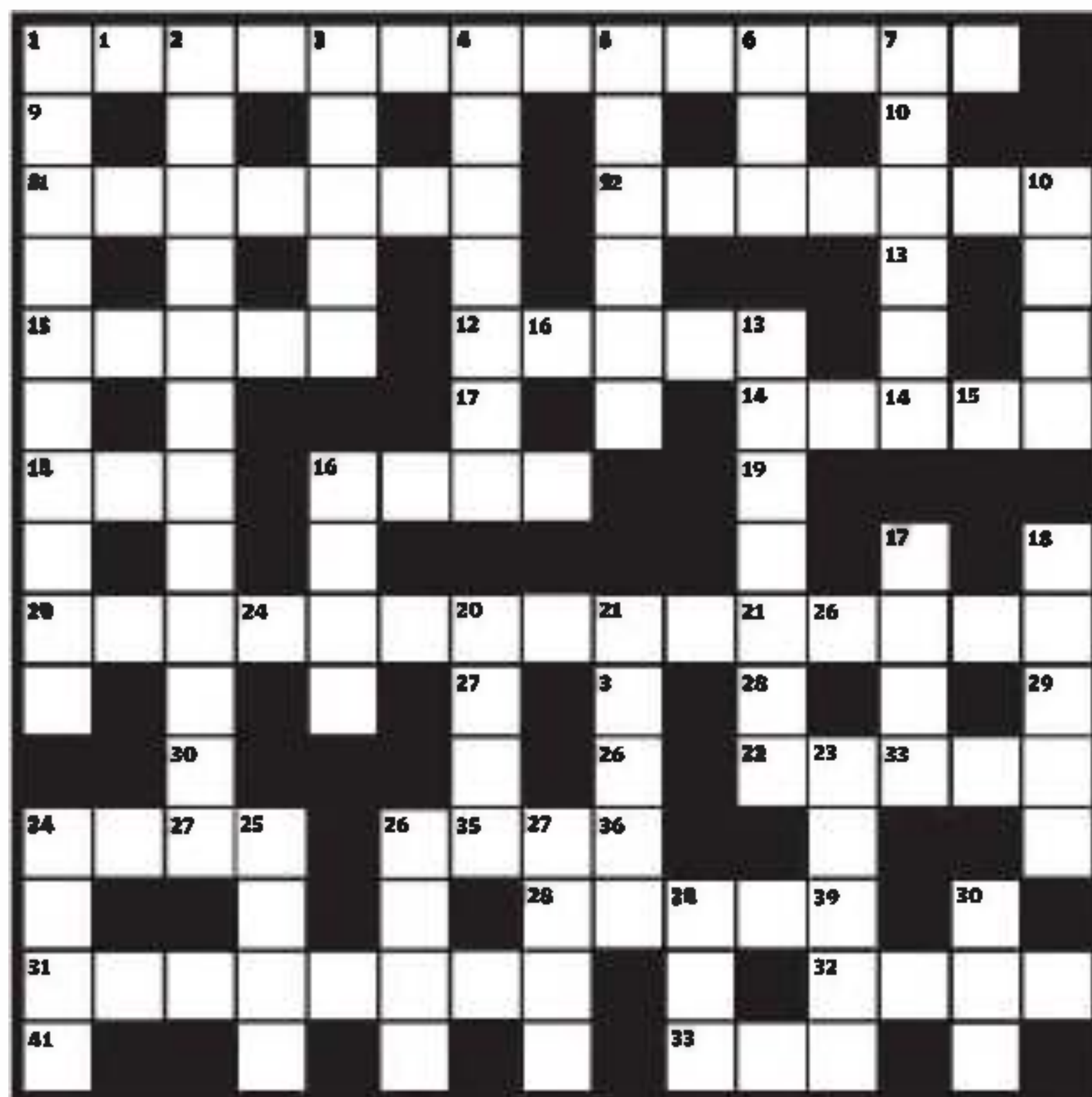
Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, November 1, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

### OCTOBER 8 ANSWERS

**ACROSS**  
 1+11A Called Out In The Dark, 6 White, 9+20A Let Me Kiss You, 10+30A Hail To The Thief, 12 Reef, 15 Me, 16 Waltzing Along, 19+25D+8D A Pair Of Brown Eyes, 21 Y Control, 24 Job, 27 O.N.E., 28 Ultra, 33 New

**DOWN**  
 1+34A Call It What You Want, 2+32A Let's Talk About Sex, 3 Ebenezer, 4 Ooh La, 5 Think Tank, 6 Water, 7+35A In The End, 13 Ed Nash, 14 FM, 17 No Fronts, 18 Bono, 22 Toast, 23 No Fun, 24 Jean, 26 Fix, 29 Low, 31 Hex

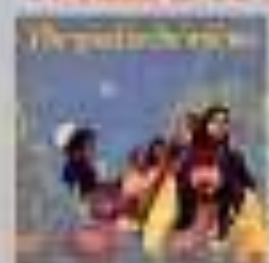


## COLLECTORS' CORNER BLONDIE

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



### THE WIND IN THE WILLOWS - THE WIND IN THE WILLOWS



Debbie Harry's first band sounded more like the folk rock groups of that era (such as The Mamas & The Papas) than like Blondie. When asked about the record at the height of Blondie's fame in the '70s, Debbie Harry called it "depressing listening".

**Need To Know:** The band recorded a second album which was never released, although Harry said she made more of a contribution on that record.

### DEBBIE HARRY - KOOKOO



The singer's debut solo album came when Harry and then-boyfriend Chris Stein were taking a break from the band. The record was produced by Chic pair Nile Rodgers and Bernard Edwards and showcased the amalgamation of funk and rock that would be ubiquitous that decade.

**Need To Know:** The controversial cover was created by Swiss artist HR Giger, who was famous for his design work on the 1979 horror movie *Alien*.

### ONCE MORE INTO THE BLEACH



Remix album that reignited interest in the music of Blondie, remodelling their music into a more 'clubby' style six years after they split for the first time. The collection also had a few songs from Debbie Harry's solo career, including her big 1986 hit "French Kissin'".

**Need To Know:** Among the remixers were UK duo Coldcut, who that same year scored a huge Number One in their native country after producing 'The Only Way Is Up', featuring Yazz on vocals.

### BLONDIE AT THE BBC



'Blondie At The BBC' is an excellent compilation featuring a recording of the band's acclaimed gig on New Year's Eve 1979 at Glasgow's legendary, now-defunct Apollo. The DVD also featured clips from the group's performances on *Top Of The Pops* and *The Old Grey Whistle Test* when the band were at their commercial peak.

**Need To Know:** The Glasgow Apollo gig was broadcast live by the BBC on both TV and radio.



# FANMAIL

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

Edited by Alex Denney



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## The Big Issue

What everyone's talking about this week

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## ROSES IN BLOOM

From: Neil Renton

To: NME

The Stone Roses are back and I feel like a kid on Christmas morning as I rip off the wrapping paper. I hope it's a Star Wars toy and not a knock-off from Poundstretchers that my folks bought me. Their intentions might have been good but they shouldn't have bothered.

So why now? It wasn't that long ago it seemed as if it would never happen. What's changed their minds? They see themselves as saviours of Britain perhaps, and they're going to pull us up off the floor? They want to make amends for the 'Second Coming' debacle? Or it is all about cash?

I really hope they're doing it for the right reasons. They owe us that. They owe us shows that will be talked about for generations, they owe us a new batch of anthems. They owe us some in-tune singing as well.

Four lads who changed the world, back together and ready to do it all again. I hope this really is the one.

NME's response...

As a Star Wars fan who used to look upon his friend's Millennium Falcon with horrible envy, I hear where you're coming from. But I reckon the force is

going to be with 'em this time around — the reunion came about after Squire and Brown ran into each other at Mani's mum's funeral and realised their

friendship needed fixing, which has to be the best of reasons. I don't see how this could turn out to be anything other than the messianic, monkey-

strutting epic it's being billed as — AD

Get in touch at the above addresses. Winners should email [letters@nme.com](mailto:letters@nme.com)

### ROSES: THE NEW BREED

From: Thomas Fish

To: NME

My initial reaction: YESSSS! This was followed by depression as I thought I won't get a ticket. This has now been replaced with determination: I will be there! I was only three years old when the Roses split. My earliest memory is listening to 'Fools Gold' on the PlayStation game *Mat Hoffman's Pro BMX*. Ever since then I've been hooked, but I always thought I would never see them live. I've seen tribute bands, but now hopefully, come Friday, I'll have a ticket to see the real thing!

From: Jack Nelson

To: NME

I'm completely over the moon. As a 16-year-old, I never got to experience them when they were around, and I absolutely adore them! This gives younger fans a great chance to see one of their favourite bands ever resurrected.

From: NME

To: Thomas, Jack

Good to see the little 'uns getting psyched for this one. Aspiring young gobshites, take note: they might be a bit wrinkly round the edges now, but back in the day the Roses were one of the most forward-looking guitar bands in the world — AD

From: Rhys Breen

To: NME

So it's happened, it's finally happened. The Roses have reformed after so long! I could cry, Heaton Park here I come. I'll happily walk there and walk back just to see the greats onstage again. This is going to be

bigger than Spike Island, bigger than any festival. This Is The One.

From: NME

To: Rhys

Hell yeah! Even Christ couldn't muster a Third Coming, the big wuss — AD

### BORN LIPPY?

From: Katie Ann

To: NME

After reading your article in October 1's NME regarding how slated Lana Del Rey was because of her appearance, I felt I had to write in. Why pass by such a beautiful voice because of a pair of lips, or weight or hair etc? We could judge so many artists out there because they look different. I mean for chrissake Lady Gaga's a total head case and people adore her, she put a fucking telephone on her head and glued raw meat on her body and called it fashion! Image has nothing to do with it, listen to the voice, you'll fall in love as I have.

From: NME

To: Katie Ann

We couldn't have put it better ourselves, Katie. 'Video Games' could have been released by a cosmetically enhanced sack of spuds and it would still be one of the singles of the year. Whether she was pumped full of collagen or simply born lippy is neither here nor there. Now let's draw a line under this tedious bun-lobbing and move along, shall we? — AD

### CARL WHO?

From: Christian Llewellyn

To: NME

Does anybody think Pete Doherty would be as famous if it wasn't for the drugs? Don't get me wrong,



I love all the branches of The Libertines – it's just half my mates don't even know who Carl is.

**From: NME**  
**To: Christian**  
You're right, of course. Maybe now Carl can see the error of his ways, plunge face-first into a Scarface-like mountain of coke and wait for the Number Ones to start rolling in. Have we extracted the correct moral from your story? Or is your point that Carl deserves more credit than he gets? Christ, have you even heard his solo record? – AD

## CHART BOTHERING

**From: David Yule**  
**To: NME**  
I am a 14-year-old reader and subscriber to NME and this has influenced my taste in music quite a bit, therefore I do not listen to any of The Script or Maroon 5 shite. I would appreciate it if one of your highly intelligent journalists could describe to my friends why 21st-century pop music is shit. Perhaps you could recommend some music that could move their musically retarded minds as they won't listen to a thing I say :(

**From: NME**  
**To: David**  
Sorry David, you caught us working on our lucrative



## STALKER

**From: Em, Devon**  
**To: NME**  
"I saw The Wombats in Yeovil and met Murph! We talked about Doctor Who!"

crop-dusting formula that will attract passing Rihannas to come a-frolicking in our fields. Seriously though, we're mad about pop round these parts – even if a quick glance at the singles chart most weeks is like having Dappy drape his outsize member across your face. The trick is to remember pop needn't equal pap: this year we've had top-drawer releases from the likes of Katy B, Frank Ocean, Niki & The Dove and Lana Del Rey to name but a few. What's not to love? – AD

## SHITECHAPEL

**From: Tom Cummings**  
**To: NME**  
Chapel Club are a bit fucking shit, aren't they? Do they ever play a gig without 'technical problems', because it doesn't seem so? Bunch of pretentious

# Web Slinging

## The highlight of this week's NME.COM blogs

# IS INDIE REALLY IN CRISIS, OR IS IT HEALTHIER THAN EVER?

There are few certainties in life, though death, taxes, and music critics bemoaning the state of indie are without a doubt among them. Coming just a year after Paste's embarrassingly superficial think piece entitled 'Is Indie Dead?', here comes pop culture cognoscenti Flavorpill, with their own premature epitaph, '10 Things That Are Killing Indie Music'.

What? You didn't get the memo? Indie is on the brink! But the truth is, in 2011, music fans have more choices than ever before. If you don't like the music you're hearing,

well, whose fault is that? Many more young bands are able to pick up record deals (albeit less lucrative ones) and earn an international following even before releasing a proper studio recording. As a result, we're far less likely to prematurely lose a brilliant brand new band from a rural area who can't find funding or support early on.

Another tired criticism of modern indie is that it's too heavily reliant on nostalgia. However, familiar needn't mean retread unless you're naive enough to believe that the post-punk pioneers explored every single nook



and cranny the first time around. Anyone willing to judge on the merits can plainly see that rumours of indie's demise are

greatly exaggerated.

Read Jonathan Garrett's blog in full at [NME.COM/blogs](http://NME.COM/blogs)

## Best of the responses...

Today's music matters less because we're not paying for it. It's as simple and boring as that.  
**Matthew Nitch Smith**

I'm skinting myself trying to keep up with all the

great records coming out at the minute. Guitar-based music isn't that fashionable at the moment, but give it a year or two and some young band will come out of nowhere and suddenly

there'll be a whole new scene!  
**Stuart Conway**

All the good indie music is underground, not mainstream indie music.  
**Ian Schultz**

Cynics want to view indie music as a dying form, but when you view indie as what is genuinely is – touching upon many forms and origins of music – then it's alive as it's ever been.  
**Joe Wilson**

wankers whose new and presumably 'hip and edgy' stuff is a load of tuneless crap. Best advice for them is to get down some chapel and do a bit of praying... for a better vocalist, decent songs and guitar lessons.

**From: NME**  
**To: Tom**  
Ouch! We haven't caught CC live recently but we'll say this much from experience: there's nowt so annoying as bands pissing about with their gear onstage with their backs turned to the audience. As for the 'tuneless' new songs, give 'em time to develop – not every track in the world needs to be a fists-aloft banger to succeed – AD

## COLLECTIVE GUILT

**From: Franklin Dawson**  
**To: NME**  
While I could make a number of complaints about your 150 Best Tracks

Of The Last 15 Years list (see [NME.COM](http://NME.COM)), I am writing to you concerning one. I found this omission so disturbing that I felt compelled to write to you before I was physically sick. This is of course the absence of Animal Collective from the list (aside from a meagre placement of 91 for 'My Girls'). How can arguably the most forward-thinking, significant band (aside from Radiohead) of the past 15 years be so neglected? Where was 'Fireworks'? Where was 'What Would I Want? Sky'? Where the fuck was 'Water Curses'? Excuse me while I go and burn an effigy of Luke Lewis in disgust.

**From: NME**  
**To: Franklin**  
We actually brought in effigies of NME staffers as a new line of merchandising last week. Luke appears to have sold out, but we'll pop you a Laura Snapes in the

post instead if it helps stay your anger. But can there be any other band in the whole wide world that inspire such po-faced devotion as Animal fucking Collective? Tell someone you got bored at one of their shows and you're forever banished to the kiddies' table of non-'serious' music fandom. Yet even we'd be hard-pushed to deny their colossal influence on the current indie crop. And yeah, they've busted out the odd genius track. So sorry about that one – can we sit with the grown-ups again now? – AD

**From: Franklin Dawson**  
**To: NME**  
No. No you can't. You can sit in the mud outside watching the true believers in the genius of AnCo feast on the flesh of the infidels who deny the awe-inspiring omnipotency of Avey Tare,

Panda Bear, Geologist and Deakin and instead listen to false prophets. I look forward to receiving the effigy in the mail.

**From: NME**  
**To: Franklin**  
Good then, you just leave us to our fish fingers and waffles and food fights. We'll just see who has the best time, shall we? – AD



## STALKER

**From: Leith**  
**To: NME**  
"My friend Andy took this photo of me and the Spector singer after their set at Latitude 2011!"

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## TIM HARRINGTON LES SAVY FAV



### QUESTION 1

Name five animals on the front cover of your 2007 album 'Let's Stay Friends'.

"I painted the cover. There's... a bear, eagle, snake, elephant, rhinoceros, lion and wolf. I was thinking about the animals running into Adam and Eve when they left the Garden Of Eden."

**Correct**

### QUESTION 2

You're playing ATP Presents at Butlins in Minehead later this year. Name any of the water slides there!

"Man! We played ATP Presents at Minehead last year when Modest Mouse were there and I did go on a slide called the... Extreme Face Force?"

**Wrong.** Master Blaster Raft Ride, Black Hole, Blue Comet, Space Bowl. The Black Hole is the scary one!

### QUESTION 3

Les Savy Fav met at the Rhode Island School Of Design. Who is their most famous cartoon-making alumnus?

"If you look on YouTube there's a video that Syd [Butler, bassist] made about three stand-up comedians. It's me pretending to be a stand-up comedian, Syd pretending to be a stand-up comedian and [Family Guy creator] Seth McFarlane actually being a stand up comedian. So, it's Seth."

**Correct**



### QUESTION 4

You often appear on stage in just underpants. In which Robbie Williams video (below right) does he do the same?

"The one where he peels off all his skin and throws his organs around? I don't know the song but it's a great video."

**Wrong.** 'Rock DJ'



### QUESTION 5

What three claims are made on the front cover of the vinyl edition of debut album '3/5' (left) which came inside a shower-cap rather than a record sleeve?

"Best Fucking Record In The History Of The World", 'Sweetest Band Ever' and 'Non-Refundable!' **Wrong.** 'Luxurious Premium Vinyl', 'Keeps Your Hair Dry', and 'Waterproof'

### QUESTION 6

'Raging In The Plague Age' features in the soundtrack to which videogame?

"Grand Theft Auto 4. I think we got \$200 for it. We said, 'OK, that's cool, can we have a free copy of the game?' and they said, 'No.'"

**Correct**

### QUESTION 7

Name two places you visited on your 2008 YouTube guide to London

"I visited a Nero coffee shop that used to be a Starbucks and an ATM machine that used to be the smallest morgue in the world. Man, I need to do more city guides."

**Correct**

### QUESTION 8

You're a self-confessed Harry Potter fan "That's true!"

What three items make up the Deathly Hallows?

"A stop watch. A sex toy, like a double-ended rubber dong or a treble-ended jelly dong. And one of Hermione's baby teeth."

**Wrong.** The Elder Wand, the Resurrection Stone, and the Cloak Of Invisibility

"Oh, yeah! He hid inside the cloak. My wife and I are going to see the movie tonight as our first big date since I've been on tour."

### QUESTION 9

You famously have a beard...

"Yes. A lot of men have beards. All the caveman had them. But mine is special."

Name of the only member of famously bearded American rock band ZZ Top who doesn't have a beard?

"Er..."

**Wrong.** The drummer, Frank Beard

"Frank Beard has no beard! Now I know."



Casting for The Three Musketeers went back to the drawing board

### QUESTION 10

What annual 'sports' event does your record label Frenchkiss Records, hold?

"Once a year they all do Porky Pig Day where everyone comes to work with shirts but no pants, neither English pants nor American pants. They also have Ice Cream Week where you're only allowed to eat ice cream in the office. But what have they just done?"

**Wrong.** They hold an annual limbo contest!

"Why wasn't I invited?"

## Total Score 4/10

"I can't believe I didn't do better. I'm not sure you're right about the Harry Potter question. I'm pretty sure there was a jelly dong in there"

Go to [NME.COM/blogs](http://NME.COM/blogs) to see the full Braincells hall of fame (and shame)



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