

KASABIAN: "HYDE PARK IS CALLING!"
MASSIVE SUMMER 2012 PLANS REVEALED

NME

12 November 2011 £2.40

**ARCTIC
MONKEYS**

**NOEL
DAMON**

**VERDICTS
ON THE
YEAR'S
MOST
EPIC GIGS**

**THE
MACCABEES**

**UNVEIL THEIR
NEW ALBUM**

**"WHAT WOULD I DO IF I MET LENNON?
I'D LICK HIM FROM HEAD TO TOE"**

LIAM

ANSWERS YOUR QUESTIONS
ON HEROES, OASIS 2015 & THE FUTURE OF BEADY EYE

**FREE AMY
WINEHOUSE
PETE D &
IAN BROWN
POSTERS**

**ONE TUNE
WONDER?**

**LANA
DEL
REY**

**INSIDE THE
FIRST UK SHOW**

**TWO DOOR
CINEMA CLUB**

**HEADLINE NME
AWARDS**

TOUR 2012

**LINE-UP & TICKET
DETAILS INSIDE**

PLUS

SLIPKNOT

W U L Y F

VERONICA

F A L L S

LOS CAMPESINOS!

GLASVEGAS

AZEALIA

B A N K S

T R I B E S

£2.40 12 NOVEMBER 2011

US\$7.99 | €€3.75 | CN\$6.70 www.nme.com

9 770028 636277 45 >



The DUFFER
of St. GEORGE

CALUM MACNAB
ACTOR



ONLY AVAILABLE AT JD
THEUFFEROFSTGEORGE.COM

INSIDE THIS WEEK

12/11/2011



8

"MILES KANE COULD WEAR A DILDO ON HIS HEAD AND STILL LOOK COOL"

ARE YOU ABSOLUTELY SURE ABOUT THAT, TOM MEIGHAN?



38

"I hate bands licking lollipops in photoshoots"

VERONICA FALLS, LEADERS OF THE WAR ON TWEE. REALLY



40

"IF YOU SEE GARETH PLEASE CALMLY REMOVE ANY SHARP ITEMS FROM HIS PERSON"

DISTURBING MESSAGES IN LOS CAMPESINOS! FOURTH ALBUM



18

"Me and our kid can put our issues aside, without a doubt"

IS THAT AN OLIVE BRANCH YOU'RE HOLDING, YOUNGER GALLAGHER?



28

"I RAP ABOUT SEX, BUT I DON'T HAVE A LOT"

AZEALIA BANKS PREFERS A NICE CUP OF TEA



48

"THE WORLD IS SCARY. I'M SCARED OF EVERYTHING"

BACK OUT ON THE ROAD WE GO, ORLANDO MACCABEES!

PLUS

- 4 ON REPEAT
- 6 UPFRONT
- 13 PIECES OF ME
- 14 VERSUS
- 15 RADAR
- 18 FEATURES
- 40 REVIEWS
- 43 LIVE
- 57 BOOKING NOW
- 58 GIG GUIDE
- 64 FANMAIL
- 66 BRAINCELLS



6

"IT FEELS LIKE A '70S PACKAGE TOUR, WHICH IS FUCKING COOL"

TRIBES GET EXCITED ABOUT THE NME AWARDS TOUR 2012

SUBSCRIBE TO NME FOR ONLY £19.49!

THE PERFECT CHRISTMAS GIFT

Go to WWW.MAGAZINESDIRECT.COM/I2DX or call 0844 848 0848 and quote code BDX1

LISTEN
TO EVERY
TRACK ON
NME.COM/
NEWMUSIC
NOW!

ON REPEAT

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



FIELD MUSIC

(I Keep Thinking About) A New Thing Forever sneaking up on indie-pop from unexpected angles, this superb new effort from the Brewis brothers roughs up Steely Dan muso-dom (seriously, there's woodblocks) and Sparksian falsetto musings ("I jumped in the fire and burned my feet") with sandpaper-scratchy rough-and-ready guitars.

Duncan Gillespie, writer

KATE JACKSON

Wonder Feeling

It may be three years since The Long Blondes' split (guitarist Dorian Cox suffered a stroke and they disbanded), but Kate's lyrical obsessions – running away, motorways, classic love affairs – remain undimmed. As does her ability to knock out rollicking dancefloor-primed indie pop. It's great to have her back.

Rick Martin, News Editor

THE INTERNET

Cocaine

Odd Future's Syd Tha Kid and Matt Martian twist on this melodious R&B number that genuflects to The Weeknd, Shabazz Palaces and 'Velvet Rope'-era Janet Jackson. Even when they drop the hook ("Do you wanna do some cocaine?") it sounds like a dreamy valentine.

Priya Elan, Assistant Editor, NME.COM

WISE BLOOD

Loud Mouths

Two-and-a-bit minutes of what sounds like 'Bohemian Rhapsody' backwards, tumbling piano motifs, an eerie Jack White-y falsetto and a waltzing drum machine give away little about Pittsburgh's most mysterious, but they do make us excited about the forthcoming 'These Wings' EP, of which this is the lead track.

Hamish MacBain, Assistant Editor

AMY WINEHOUSE

Like Smoke

Potentially the shakiest of the unreleased tracks that make up 'Lioness...', this posthumous duet with Nas, the rapper Amy toasted in 'Me And Mr Jones', is actually a deliciously slinky, sweetly sharp-toothed delight. The voice is

hot-buttered-rum rich, and Nas sensibly keeps his verses punchy, not maudlin.

Emily Mackay, Reviews Editor

DOOM, THOM YORKE & JONNY GREENWOOD

Retarded Fren

Riffed around fiddly samples from Greenwood's 'There Will Be Blood' soundtrack, and with Yorke keeping his distance from the mic, this is *all* about DOOM. Textbook fuggy vocals, lolz un-PC lyrics and he even manages to plug his upcoming show with Ghostface Killah at the end. It's #thefuture.

Mike Williams, Deputy Editor

A\$AP ROCKY

Peso

Sign a new rapper, as Sony RCA did, for a cool \$3m, and what do you get? The exchange rate for now is one 'Peso', a dreamy psychedelic jam that, despite the drug references and gunshots, displays Rocky Harlem's desire to move New York hip-hop out of clichéville.

Tim Chester, Deputy Editor, NME.COM

CEREBRAL BALLZY

I Wanna Be Adored [Stone Roses cover]

Weird as it may sound, but Honor Titus from Cerebral Ballzy frickin' loves The Stone Roses. So it's no real surprise to hear him and his gak-addled mates rework this into a smutty, speedy, fuck'n'roll approximation of Brown and Squire's stoned original. It's great, basically. Altogether now: "ADOOOO-OOOOOOORRRREEEEEDDD!!!"

Matt Wilkinson, New Music Editor



ISLET

This Fortune

Islet's philosophy? There are no gig spectators, just extra corporeal instruments. Their shows are always a riot, but if you're seeing them this week, take a crash helmet – the first song from their forthcoming debut is *brutally* brilliant, mixing hardcore crunch with crazed séance drums, Emma yelping end-of-days mantras throughout. Islet, take my freaking body.

Laura Snapes, Assistant Reviews Editor

TRACK
OF
THE
WEEK

GIRLS

Lawrence

In the space of a couple of years, Girls seem to have gone from one of the most hyped bands in the world to one of the most underrated – but make no mistake, right now main man Christopher Owens is a songwriter without peer, and well on his way to writing his classic, if new album 'Father, Son, Holy Ghost' is anything to go by. And while that album was inspired by a desire to emulate the greats – your Lennons, your Youngs –

this new one-off single is a cap-doff to a seriously indie icon: namely Lawrence Hayward of Felt, for whom Christopher holds reverence comparable to Liam Gallagher's towards the aforementioned

bespectacled Beatles icon – ie, he really, *really* digs him.

Well, we say "cap doff", but it's more of an "unzip your flies and I'll happily go at it, if that's what'd please you" – the composition will be packaged as a heart-shaped vinyl single (out November 28) and has been envisaged as a gift to Lawrence. Christopher was supposedly too scared to add his voice to it as he always imagined the Felt frontman singing over its 'House Of The Rising Sun'-style guitars, and as such, it's instrumental bar a few impeccably ghostly "whoos" and "aabbbs". Thankfully that's all Christopher really needs to tug on heartstrings with his usual hurricane force.

Jamie Fullerton, Features Editor

Right now, main man Christopher Owens is a songwriter without peer

Big-Haired, Piano-Bashing, Icon Trashing.

Comedy's Rock God
and a F***-Off Orchestra



a thing of
jaw-dropping wonder

DAILY TELEGRAPH

OUT ON DVD & BLU-RAY 14 NOV
PRE-ORDER TODAY play.com

© 2011 Universal Studios. All Rights Reserved.

UPFRONT

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

Edited by Rick Martin



*"We didn't feel like
rock stars but now
it's like we fit in"*

ALAN TRIMBLE



NME AWARDS TOUR 2012 HEADLINERS REVEALED!

After a massive 2011, **Two Door Cinema Club** are set for an even bigger 2012, starting with our annual four-band tear-up

MAIN EVENT

"There's actually quite a bit of a hip-hop influence," laughs Two Door Cinema Club singer Alex Trimble awkwardly, obviously aware that the notion of his perpetually

cheerful and clean-cut band digging some old-school beats is rather bonkers. "We're definitely going down a lot of different roads – we've had a hell of a couple of years..."

Well, *that's* something we can agree with: anyone who witnessed Alex and co slaying the rain-sodden punters of Glastonbury and Reading will know that the Northern Irish trio have had a colossal 2011. And with a headline slot on the NME Awards Tour to look forward to in February, it looks like their 2012 will be just as massive as their new beat-driven sound.

"Well, it's not going to be 'a hip-hop album'," clarifies Alex, who also says that there'll still be nods to more familiar Two Door influences such as Bloc Party and Death Cab For Cutie. "But in terms of grooves and beats, there's definitely influence from black music – everything from Jay-Z to Stevie Wonder." And fret not, he won't be turning into Tyler, The Creator either. "It [the hip-hop influence] hasn't come into the lyrics," he says. "But they

are definitely very, very different. The first album was written when we were teenagers still living at home with our parents, whereas now we've spent three or four years on the road. I have notebooks full of lyrics ready to go."

Apart from dropping a couple of the songs into their recent setlists, the new material has been kept tightly under wraps. But, says Alex, they will be entering the studio in January to bash the new tracks into shape – just before they use the headline slot of our NME Awards Tour 2012 to show them off live.

"We definitely want to get the new songs out on the road," says Alex. "That's how we made our first album: road-testing songs. We were a live band for two or three years before we made our first record, so we knew which songs people loved and which ones we loved to play, so I don't see why the second record should be any different."

The plan is to release the LP in the spring. But first, they've got to survive sharing a tourbus with Metronomy, Tribes and Azalia Banks on next February's tour – something which Alex reckons would once have had them trembling. "I think when we were starting out, it made us a bit nervous being around all these other so-called 'rock stars,'" he muses. "We didn't feel like rock stars. We didn't feel like we fit in, we were just nervous teenagers."

"Now we feel like we fit in. We've grown a lot more comfortable in this lifestyle and environment, so it's a lot easier to get along."

Alex, a Metronomy fan, says 'The English Riviera' is his favourite album of the last few years, and admits he's feeling a "little bit of pressure" following the Totnes group.

"There'll be fans of those other bands who haven't heard us yet," he concludes, "and there's a possibility that they'll come and see us and walk away as fans of ours as well." A possibility? Judging by the year Two Door Cinema Club have had, we'd say it was inevitable...

FULL DATES AND TICKET INFO

The NME Awards Tour will hit the following venues next February

- O₂ Academy Glasgow (8)
- O₂ Academy Newcastle (9)
- Manchester Academy (10)
- Nottingham Rock City (14)
- O₂ Academy Leeds (15)
- Norwich UEA (17)
- O₂ Academy Birmingham (18)
- Cardiff University (19)
- O₂ Academy Bristol (20)
- O₂ Academy Bournemouth (22)
- Brighton Dome (23)
- O₂ Academy Brixton (25)

Tickets go onsale this Wednesday (November 9) at 9am from NME.COM/tickets

And this is who they'll be sharing their rider with...

TRIBES

Camden caners focus on corrupting their tourmates

EXCITED? Johnny Lloyd (vocals/guitar): "We're fucking excited, really happy to be on that bill. We've seen so many people do it before us like The Vaccines and The Horrors, and we wanted to be part of that."

WHAT DO YOU MAKE OF THE OTHER BANDS? "Metronomy have a few good tracks and I enjoyed their record, so I'm looking forward to hearing from them. But as soon as you get on tour with someone it changes your perception of them anyway. It will be good to see them all at full pelt."



HOW ARE YOU PLANNING ON GETTING THROUGH IT OFFSTAGE? "We'll just have to teach those other bands how to party. We probably behave slightly better now than at the beginning of the year, but the whole NME Tour feels like a '70s package tour, which is fucking cool. And hopefully there'll be some great afterparties, too."

ARE YOU GOING TO BE CORRUPTING THE OTHER BANDS? "(Laughs) I haven't met them yet. They seem a little bit more clean-cut. We're trying to ease it back and our manager is telling us to chill out a bit. But it depends what type of mood we're in in February."

METRONOMY

The perfect victory lap for 'The English Riviera'



SO, ARE YOU GOING TO TREAT THE NME AWARDS TOUR AS A CELEBRATION FOR 'THE ENGLISH RIVIERA'?

Joe Mount: "That's the plan. It's also pretty exciting to be part of a travelling tour, a bit like a circus or something. It's been a while since we did a tour this long with the same bands for the whole thing, so hopefully there will be some camaraderie. Failing that there should be some incredibly violent 'beefs', which will make for a good story."

WHAT DO YOU MAKE OF THE OTHER BANDS ON THE TOUR? "Our paths have crossed with Two Door Cinema Club many a time. We've witnessed their quite unprecedented rise to mega fame in the past few years and there's nothing I like more than an

underdog that takes everyone by surprise. I'm most excited about touring with Azealia Banks – sometimes she sounds like Missy Elliott, sometimes she sounds like Rihanna. She does Interpol covers, so that should keep the indie boys happy enough."

ANY PLANS FOR THE TRADITIONAL TOUR COLLABORATIONS?

"Is the tradition enforced? Maybe there will be some offstage collaborating in the form of us and Tribes sharing Pringles or toothpaste. I've got no idea."

...AND AZEALIA BANKS

TURN TO P28

© NME.COM 2011

SPEED DIAL TOM MEIGHAN

After announcing a massive New Year's Eve show at London's o2 Arena, Kasabian are already looking forward to next summer – and Hyde Park's "calling"...

So, no quiet night in front of Fools Holland for you on New Year's Eve 2011....

"Yeah, we're playing at Alton Towers! Nah, we're heading back to the o2 Arena with some amazing acts in tow. It's gonna be mega, empire. It's gonna be a big party, a big great music event. To play 'Velociraptor!' live in an arena will be pounding. It'll be fucking pounding."

And you're bringing along DJ Shadow and Chase & Status – why?

"DJ Shadow was a huge influence for us when we first got together, when Serge first got a computer and got hold of 'Entroducing' [DJ Shadow's 1996 debut album] in 1998 or 1999. He influenced the first album and still does to this day. He might have sampled other people, but he totally made it his own. And we love Chase & Status. It's a good line-up."

Have you got a big rendition of 'Auld Lang Syne' planned?

"I think so, that's the point of New Year's Eve, isn't it? You know, people standing there in tears going 'What happened last year? I regret this, I need to give that up'. There's got to be room for 'Auld Lang Syne' in there somewhere."

How do you normally spend NYE?

"I like spending it with my missus, a load of friends, a few neighbours around my house, watching the telly. And it usually gets pretty messy, we don't stop until four the next day. I'm normally a home person, so it makes a change this year. I actually remember watching us on Hootenanny, that was good. Tell you what's a shitter on New Year's Day, though – football. No-one wants to watch football on New Year's Day. It's a horrible situation to be in. I feel sorry for footballers – I know they make a lot of money, but still..."

You're also kicking off your UK arena tour later this month – should we expect Jurassic Park-style animatronic dinosaurs to be joining you onstage?

"Of course we've got a few tricks up our sleeve. I wanted to get Jim Henson's Creature Shop involved. It was Al Murray's idea – he wanted to get them



involved in our show. We'd also like to hire the Skeksis from *The Dark Crystal* [1982 fantasy film co-directed by Henson], get them onstage. They had looking bird/dinosaur things. We just can't wait to take this fucking dinosaur exhibition around the country and show people how powerful it is."

Sounds like you've really been getting into everything prehistoric...

"The truth is that I'm actually fucking sick of talking about dinosaurs. I'm really not that fanatical about it, honest to God. It's fucking interesting and I love *Walking With Dinosaurs* and all the Latin names... but I'm not a fucking archaeologist. I'm a singer. I'm not gonna

go out looking for fossils – it's just not gonna happen. And the worst thing is, it's my fault for calling the album 'Velociraptor!'. I just thought it was a good word."

So while the animatronic dinosaurs are firmly a 'maybe', you have got everyone's favourite support act Miles Kane coming out with you...

"Miles is a cheeky chappy, and I love his music. He's got a real '60s vibe to him, quite dark, but still very pop. He's a scally and a Scouser, but he also looks good in a suit."

Did you hear that Alex introduced him as 'Miles Kane from Butlins' at a recent Monkeys gig owing to his bright red suit?

"That's naughty of Alex. Miles Kane could wear a fucking dildo on his head and he'd look cool."

You recently covered Lana Del Rey – will you be including that in the setlist?

"I'm not sure about that, but she's beautiful man. Serge showed me the clip on YouTube and I was like 'Fucking hell, what's this?' To have a hit like 'Video Games' is amazing. What's wonderful about that song is that she sounds like someone from the early '50s, she's got that Patsy Cline-esque voice that sends shivers down your spine. She's good for music. It's great time for female artists, like Florence and Jessie J. It's great that female artists are doing so well."

'Velociraptor!' has only been out for three months, but are you already thinking about a follow-up?

"I really want Serge to write a slow record, something calmer for fucking once. I'll level with you – 'Velociraptor!' is pretty tame compared to our records – 'Switchblade Smiles' and 'Days Are Forgotten' may be pretty hard-hitting, but overall it's a tamer vibe than on our previous albums."

And what about some massive summer shows to tie everything up next year?

"We still really want to do a big show in Leicester some time, we'd been ringing up Sven [Göran Eriksson, recently sacked Leicester City boss] but he ain't returning our calls any more. We want to do four big gigs next summer – one in the Midlands, one in Scotland, one in the north of England and one in London. Hyde Park's calling."

That sounds a lot like summer festival Hyde Park Calling. Are you telling us that you're playing it?

"It's calling us. I think it needs to be done..."

SHOOT THE RUNNERS!

Kasabian are having mixed fortunes when it comes to their big push to move into TV.

While Serge has written the music for Noel Fielding's new E4 show, *Luxury Comedy*, ("it's fucking goof music" says Tom),

Mr Meighan's foray into the world of sitcoms is proving less fruitful.

A pilot was filmed for *Walk Like A Panther* earlier this year, but the series hasn't yet hit screens. "It's more of a drama with some humour in there," says Tom.

"It's fantastic," he adds. "Stephen Graham, Steve Furst, Jill Halfpenny – it's great to work with such amazing actors. It's something to do between albums. If Vinnie Jones can make it, I've got half a chance..."

GET CASH FOR SPARE TICKETS

DON'T LET SPARE GIG TICKETS GO TO WASTE, SELL THEM TO OTHER FANS

NOW SELLING FOR

KASABIAN	£40+
ARCTIC MONKEYS	£34+
NOEL GALLAGHER	£75+
EVANESCENCE	£55+
COLDPLAY	£95+

viagogo.co.uk/sell

NME
OFFICIAL PARTNER

"I THOUGHT I'D BE 100 BEFORE I'D RELEASE ANOTHER ALBUM"

After three 'stressful' years putting it together, Ladyhawke is ready to unleash her new record

She may have sold out next week's gig at London's 100 Club (November 15) in seconds, but Ladyhawke isn't convinced that everyone else is quite so besotted with her.

"I think everyone hates me a little bit," she giggles, referring to the dragging of heels that means her second album – which has been in the works for three years and is now pencilled in for next spring – still hasn't seen the light of day. "I kept stressing that I'd be 100 by the time it came out and walking on a Zimmer frame."

Punters will get the first taste of the new tracks at next week's gig, as Ladyhawke focuses on shaking off the last remaining vestiges of rust. "It's starting to come together," she says of rehearsals for the show. "It's funny, you spend a

long time writing an album and all these parts, and now it's come to playing it, I've had to relearn them all again". Best keep some prompts hidden onstage, then...



Ladyhawke sporting a lovely studio tan

GET MORE FROM YOUR ISSUE

WIN!

- Two tickets to Beady Eye, 02 Brixton Academy, Nov 17
- One of three signed copies of Los Campesinos! album
- Signed copies of Veronica Falls' album

HEAR!

- The issue playlist, featuring Two Door Cinema Club and Kasabian

HERE'S HOW

1. Download any QR code reader onto your smartphone.
2. Open up the QR reader on your

phone. 3. Scan this code to head to NME.COM/extra

Mobile network and/or Wi-Fi charges may apply. If you don't have a smartphone go to NME.COM/extra. Content online until midnight November 15, 2011



SEE IN THE NEW YEAR AT CLUB NME

Forget paying £20 to get into your local pub – what better way to see in 2012 than hitting up Club NME's New Year's Eve Ball at London's KOKO? This year we've got Nottingham indie newcomers Dog Is Dead headlining, with Swedish synth-pop duo Icona Pop in support. Advance tickets are available now, priced £12.50; visit koko.uk.com/nye or call 0844 847 2258.



Dev Hynes in leather and (below) getting leathered

"I GOT DRUNK WITH BEYONCE"

Following his cameo in Ms Knowles' new video, Dev Hynes is getting down to LP number two

Devonté Hynes has revealed that he's already working on the follow-up to August's *Blood Orange* LP 'Coastal Grooves'. And after tipping his hat to the sleazy New York club scene of the '80s on his debut, it appears the party influences will be dragged back into the modern day this time around. "It was pretty fun and I was pretty drunk," he says of his appearance in the video for Beyoncé's latest single, 'Party'. "I went down with [Beyoncé's sister] Solange. Everyone else was a model or a paid extra so they were all quite serious. We weren't."

Dev is planning to head to Guyana in South America to lay more tracks down for the record. "It's where my

mum's from and I've never had a chance to go there," he enthuses, before revealing he's already got a collaborator in mind in the form of 'Electric Avenue' man Eddy Grant. "He's from the same town as my mum and I'm a big fan of his work. He was going to sing on 'Coastal Grooves' but he got really sick."



PIETER VAN HATTEN, CAT STEVENS

Atlas Sound
Parallax
The New Album
Out Now
4AD
4AD.com/Parallax

DRY THE RIVER
WEIGHTS & MEASURES
4 TRACK EP
DOWNLOAD AND LIMITED EDITION 10" POSTER VINYL
OUT MONDAY
"DRY THE RIVER ARE NOT ANOTHER MELLOW FOLK BAND" NME MAGAZINE
WWW.FACEBOOK.COM/DRYTHETRIVER · WWW.DRYTHETRIVER.NET



GAME ON

Making her live debut proper at Manchester's Ruby Lounge, Lana Del Rey overcomes a bout of laryngitis to (just about) prove she's worthy of the hype

FRONT ROW

The likelihood of Lizzy Grant's first gig as Lana Del Rey happening tonight seemed slim. As tour postponements led to industry whisperings, it turns out she caught laryngitis filming the video for next single 'Born To Die' in a French cathedral last weekend. We were anxious about tonight; Christ knows how she was coping.

Calmly, apparently. After a dramatic introduction – soaring violins, video clips projected onto two enormous balls – Del Rey greets the crowd with a valley girl "Hi!!!!" Swoony ballad 'Without You' may have been written pre-furore, but is appropriately delivered to phones hoisted aloft: "I think I found God in the bulbs of your pretty cameras/Tell me I am glamorous". Bizarrely, there are few tweets or YouTube clips online after the event. 'Born To Die' sounds like early

Tori Amos-via-Massive Attack beneath the disconnected, syrupy session band, and introduces a brittle rasp to complement Del Rey's usual majestic weightiness and ickle-girl-lost simmer. "My sweet, sweet crowd, thank you," she trills, before hitting 'Blue Jeans' to excited applause. 'Radio' adopts her girlish side with the absorbing chorus: "Now my life is sweet like cinnamon".

"Gimme a little reverb!" she sing-songs to the sounddesk, half Disney princess, half Playboy bunny. A bloke in the crowd roars, "Give it to her!" The harsh voice returns for 'Million Dollar Man', in which Del Rey adopts a jaded persona: "One for the money, two for the show, I love you honey so I'm ready to go".

Then, at the first heavy chords of That Song, the room falls into silence. Del Rey's performance of 'Video Games' on Later.. With Jools Holland was anxious

and overdone – NME was there on the night of the recording, watching her snap gum nervously – but tonight she's hard-bitten, delivering lines to a word-perfect audience. At "heard that you like the bad girls, honey, is that true?" a group of beehived girls grasp each other in solidarity.

There's a confidence in not making 'Video Games' the final song of what is a relatively short set. 'You Can Be The Boss' is known to many from YouTube, which, coupled with a dismissed request for an older track, implies that there are people here who became interested in her before things started to gain momentum in the summer. Del Rey qualifies final number 'Off To The Races' – imagine Shirley Bassey fronting Grinderman – with the excuse that "it takes a lot, going all over the world singing these songs".

"That really was the end," she apologises after the last line before disappearing into the wings. The room erupts, the all-encompassing physicality of the show making it seem impossible that just an hour before, it seemed as if it wouldn't happen.

Without You
Born to Die
Blue Jeans
Radio
Million Dollar Man
You can be the Boss
Video Games
Off to the Races

VIEW FROM THE CROWD



Faye, 23, Manchester
Why did you come tonight?
"I'd heard 'Video Games' from my friend and I thought it was ace."
So the gig – how was it?
"I thought it was great, considering she was supposed to be ill! She was brilliant, she was beautiful. Good place to see it – I don't think she'll be playing anywhere this small ever again!"



Torst Wenning, 28, Copenhagen
Why did you come?
"I had heard the buzz about 'Video Games'."
Who would you compare her to?
"Given that Adele can't squeak out a note right now it's a good thing that other people are turning up and making a noise!"
Should Adele worry?
"Del Rey's got the presence, but she ain't got the songs... yet."

There's a confidence in not making 'Video Games' the final song of a short set

The O₂ presents

NYE RE:WIRED

DECEMBER 31ST 2011



KASABIAN

 CHASE AND STATUS LIVE 
ZANE LOWE

PRIORITY

Priority Tickets to The O₂ on New Year's Eve go on sale
to our customers from 9am on Wednesday 9 November

Text NYE to 2020 to register
Tickets available from £20.12 (plus booking fee)

o2priority.co.uk/NYE

When Priority Tickets are gone, they're gone. Terms apply.
Standard rate text O2 customer pre sale ends 9am Friday 11 November.

We're better, connected

O₂

PIECES OF ME MARK HOPPUS

The Blink-182 frontman explains the resonance of The Beatles' 'She's Leaving Home' and reveals why he still hears 'Billie Jean' three times a day

My first album

'THRILLER' BY MICHAEL JACKSON

"The first album I ever bought with my own money was on cassette and it was in 1982 and it was Michael Jackson's 'Thriller'. The front-of-house manager for our tour uses 'Billie Jean' as the song to EQ the entire system, so I still hear that song two or three times every single day."

My first gig

THEY MIGHT BE GIANTS

"The first show that I ever went to was on my 16th birthday and it was They Might Be Giants playing at a small club in Washington DC called the 9:30 Club [the club closed in 1995 and re-opened at a larger location under the name Nightclub 9:30]. It was great, it was like this small dirty club and these high school kids were smoking there and it was loud and uncomfortable and sweaty and awesome all at the same time."

The first song I fell in love with

'SILLY GIRL' BY DESCENDENTS

"I'd say that was the first song that really altered my life. It's that song that pointed me in the direction of punk rock. Before that, I'd liked Sex Pistols songs and the Ramones had some really cool songs, but 'Silly Girl' by Descendents just caught me more. It was exactly what I didn't know that I needed in my life. It was fast, it was from Southern California, it was energetic, it was catchy, it had lyrics about girls and food and friends and it spoke to me in a way that nothing did."

My favourite lyric

'SHE'S LEAVING HOME' BY THE BEATLES

"For some reason that song has always affected me in a way that I can't quite explain and has even almost made me break down and cry. Right at the end, the part where it goes 'She's leaving home/Bye bye', it's a simple lyric, but in that context it's so powerful."

My favourite movie

THE EMPIRE STRIKES BACK

"This is the darkest of the Star Wars franchises, it's the best of the films, it has the best vehicles, the best planets, the best characters. That's my favourite movie."

My favourite book

RED DRAGON BY THOMAS HARRIS

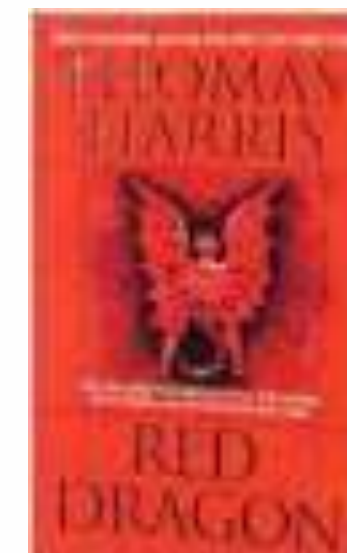
"Red Dragon by Thomas Harris was written a long, long time ago [it was published in 1981], but it's the original of the CSI series and it made me want to join the FBI and put on some gloves and catch killers."



Right now I'm loving

THE NAKED AND FAMOUS

"I had never heard of them until recently and we were sitting by the pool on tour in Florida and I was like 'I need some new music, something that's good and indie' and someone said, 'You should listen to The Naked And Famous' and I bought their record and I love it. I've listened to it non-stop and I'm kind of ashamed I didn't know about them until now. They're catchy and they're different, but what they do feels like home at the same time."



(Clockwise from main) Mark Hoppus; The Beatles; Mark Hamill as Luke Skywalker in *The Empire Strikes Back*; Michael Jackson's 1982 album *'Thriller'*; Thomas Harris' *Red Dragon*; The Naked And Famous

VERSUS

PETER ROBINSON Vs PIXIE LOTT

She'd be happy if Stevie Wonder played bagpipes on her album – good job he offered harmonica then



• Pixie Lott's album is called 'Young Foolish Happy'

• Or, to the rest of us, 'The Current Sugababes Line-Up'

• No, we're joking of course, none of Sugababes look very happy

Hello, Pixie. Do you have a plan for what you want to get across in this interview?

"No actually, I don't really think about that. Not really. I just think about chatting."

What a relief. Sometimes people want to talk about music. But then I say, 'Alright then, what's your favourite musical note?' and they don't want to answer. 'Why not?'

I don't know!

"But it's such a random question!"

It's not! It's the most pure question you can ask anyone about music. What's more pure than to have a favourite musical note? What's your favourite musical note?

"B flat."

Controversial!

"Yes, that's me! I've never been asked that question before."

You watch and wait. It'll be the question that takes over in 2012. "I could tell you what my favourite song is?"

That wasn't strictly the question but you can tell me if you like...

"'Love Come Down' by Evelyn King. That's my answer whenever anyone asks me that."

Well I didn't ask you that, strictly, but I'm glad you're consistent.

"It's my ringtone."

Whenever I set a song I like as my ringtone I grow to hate it. I associate it with the panic and disgust I feel when I know that the person phoning me is an idiot, which is most of the time.

"It's good to hear your favourite song when people call you! I was close to not picking up the phone when you called, actually, because I was listening to the song."

What do you smell of?

"I've just put on some perfume actually, I bought it the other day – it's called Carolina Herrera..."

No, but what do you actually smell of?

"OK, interesting. I haven't really smelt myself. I would say roses."



Stevie Wonder is on your new album – but he's not singing...

"No. He's playing the harmonica."

It would be better if he were singing, wouldn't it?

"I was just overwhelmed to have met him in the first place!"

What if he'd said 'I'd love to be on your album Pixie, I want to play bagpipes'?

"I would have been 100 per cent delighted. Just to have him playing the bagpipes!"

What if he'd said, 'I'm Stevie Wonder – I'm going to play the theme to *EastEnders* by cupping my hand in my armpit and it's going on your album'?

"I would put it in one of my songs... but maybe the song wouldn't go on my album."

Pusha T and Rusko are both on your new single. What did you teach them about pop music?

"Well, Rusko did the track and then by the time we'd done the song I felt like it needed a rapper on it and I thought Pusha T would be great, but I don't know what I taught them about pop... It was just good to work with people who aren't similar to me."

Who is similar to you?

"Artistwise, I guess other female artists. Anyone."

Susan Boyle?

"I think we're slightly different. She does the classical vibe. So we're quite different."

THIS WEEK'S TOP 20

THE NME CHART

1 30 THE VACCINES
'WEYSUIT'
Polygram

2 9 HOWLER
'I TOLD YOU ONCE'
Polygram

3 8 SCUM
'AMBER HANDS'
VAC

4 3 THE BIG PINK
'STAY GOLD'
VAC

5 23 MANIC STREET PREACHERS
'THIS IS THE DAY'
Polygram

6 37 DRY THE RIVER
'WEIGHTS & MEASURES'
VAC

7 1 BOMBAY BICYCLE CLUB
'LIGHTS OUT WORDS GONE'
VAC

8 10 ARCTIC MONKEYS
'SMOKY AND SEE'
Polygram

9 2 LANA DEL REY
'VIDEO GAMES'
Polygram

10 17 NIKI & THE DOVE
'THE DRUMMER'
Polygram

11 7 NOEL GALLAGHER'S HIGH
FLYING BIRDS 'AKA... WHAT
A LIFE!' Polygram

12 17 THE VACCINES
'TIGER BLOOD'
Polygram

13 13 FLORENCE + THE MACHINE
'SHAKE IT OUT'
VAC

14 11 TRIBES
'WHEN MY DAY COMES'
VAC

15 5 THE DRUMS
'HOW IT ENDED'
VAC

16 6 KASABIAN
'RE-WIRED'
Polygram

17 10 JUSTICE
'AUDIO, VIDEO, DISCO'
Polygram

18 43 FRANKIE & THE HEARTSTRINGS
'EVERYBODY LOOKS BETTER (IN
THE RIGHT LIGHT)' Polygram

19 22 WULF
'WE BROS'
VAC

20 35 THE BLACK KEYS
'LOVELY BOY'
Polygram

NME RADIO

Hear the chart
rundown first every
Monday at 7pm
on NME Radio
NME.COM/RADIO

NME TV

Watch the Top
10 video chart
countdown every
weekday on NME TV
SKY CHANNEL 282
FREE SAT 510

NME .COM

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



NEW TO NME RADIO PLAYLIST

• SPECTOR
'Grey Shirt & Tie'
• FLORENCE +
THE MACHINE
Tracks from
'Ceremonials'
• BONIVER
'Towers'

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

MILK MUSIC

Mesmeric yanks with enough brilliance to blow the Bon Ivers of this world to smithereens

Just because you're paranoid don't mean they're not after you". Kurt Cobain's 'Territorial Pissings' proclamation – cribbed from Joseph Heller's 1961 war satire *Catch-22* – could just as easily have come from Milk Music's Alex Coxen, who, 20 years after 'Nevermind', finds himself at the centre of a gathering industry storm yet refuses to be sucked in. Since his Olympia band's ultra-DIY EP 'Beyond Living' dropped at the tail end of last year, Coxen (above centre) has been unofficially anointed as North American indie rock's next great hope, a man who could reinvigorate a genre that's gone flaccid at the hands of one too many Animal Collectives and Bon Ivers. But forgive him if he doesn't seem interested in acting the saviour.

"Maybe I should appreciate the crowd, reviews, interviews, record label offers, and all the people who want to manage us, but honestly, it kind of stresses me out. I just don't have a lot of trust in anyone."

There will be other comparisons made with the band who turned grunge on its head two decades ago, but aside from

geographic location and a general preference to be left alone, Coxen doesn't see much of a connection himself. "Nirvana wouldn't even make my list of top 100 artists, and there's nothing I really like about grunge – not the drums, not the vocals, not the production." Milk Music, he says, owe much more to the visceral hardcore of Dinosaur Jr and Hüsker Dü.

'Beyond Living', recorded by a mysterious local shaman credited as Captain Trips and pressed to vinyl for a few months' rent, sacrifices none of the raging rawness of those bands' seminal works, but at its core also beats a strongly melodic impulse. And, in Coxen, Milk Music have a rare gift: a vocalist with the kind of fierce snarl that can make even a refrain like "I went down to my room" sound utterly triumphant.

Unfortunately, those hoping for appearances in the UK might be in for a wait, as the band's first priority is to record a new album, which, like '...Living', they plan to fund and release themselves. The music industry isn't known for taking "no" for an answer, but Coxen makes it clear he's not going down without a fight. *Jonathan Garrett*

NEED TO KNOW

FROM: Olympia, Washington

FOR FANS OF: Wipers, SST Records

BUY IT NOW: 'Beyond Living', available via Perennial Death

ON NME.COM: See and hear what the fuss is all about

SEE THEM LIVE: If you're lucky enough to live in Washington State...

BELIEVE IT OR NOT: Milk Music call their 1979 Chevy touring van The Chrome Coyote. They purchased it the day before their North American tour for \$1



'KASABIAN KICKED ME IN THE BOLLOCKS'

Tom and Serge's former bandmate Chris Karloff returns with new project Black Onassis

RADAR
NEWS

After five years in the wilderness, even hardcore Kasabian fans might need a minute to remember the name Chris Karloff. But the band's departed founder member (and co-writer of the likes of 'Club Foot', 'Processed Beats' and 'LSF') is now back with his new outfit Black Onassis.

After getting the boot from Kasabian in 2006, Karloff relocated to New York, where his new act are based.

"Leaving Kasabian was like getting kicked in the bollocks," he told us, adding: "I didn't really leave, it was a case of them saying, 'Look, we can't really work with you here.' There were two strong creative heads [Karloff and Serge Pizzorno] going up against each other. It was shit but when you get kicked in the bollocks, you kneel down, take a breath and carry on walking."

Five years on, Karloff says he's finally ready to bring Black Onassis to the fore. Joined by Nick Forde and Brad Conroy, the trio have decided against having

a single frontperson, instead enlisting the likes of Liela Moss from The Duke Spirit and Morgan Kibby of M83 to sing. With a strong hint of 'XTRMNTR'-era Primal Scream, Karloff says the current culture for prescription drugs in America has influenced him massively when writing new material. "A lot of songs are based around that. I think it's something like one in nine of American adults are on

"There were two strong creative heads going up against each other"

depression medication. It's killing people left, right and centre, but it's all legal. That culture of taking pills just to feel normal is quite dystopian in a way."

With a couple of Black Onassis tracks available to hear online now at NME.COM/newmusic, the band are aiming to self-release an album in early 2012. But Karloff admits that even after such an unusually long development, he's not about to rush anything. "I'd sooner take 20 years to write one good album than put out five shit albums in five years." *Hardeep Phull*

The Buzz

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



1 STEP-PANTHER'S 'MY NECK' VIDEO

Any band who draw dicks on their car for a music video have to be doing something right. In the promo flick for 'My Neck', Sydney's Step-Panther do just that. They've just released a killer self-titled debut in their home country, comprised of 12 short, sharp tracks and a full-on five-minute album closer which is basically an elongated guitar solo with a load of acid-flecked spoken word guff layered over the top (think The Horrors' 'Excellent Choice' as done by QOTSA). With no UK deal or release date, the best thing you can do to get a dose of them is to head to NME.COM/newmusic and watch the vid.



2 THE MEN'S UK DEBUT

Milk Music may still be happy staying local to their US roots, but their gig buddies The Men are spreading their wings by announcing their debut UK shows. Playing at Madame JoJo's on December 13 and at Shacklewell Arms on December 14, and with a new record on Sacred Bones out in March, you may as well start getting excited now.



3 BEING THERE

The Young And Lost Club newbies - who recently opened for Noah & The Whale - release new single 'The Radio'/'Back To The Future' on November 21, with a launch party at London's Shacklewell Arms on November 29. They're joined by Brooklyn-based labelmates Little Racer for that, fresh from a hype-educing appearance at CMJ last month.



4 I CHING

Vehicular fetishism is nothing new, but I Ching (AKA Rollo Smallcombe and Kevin Emre) kick it into high gear with their first offering 'Drive'. Synths burn to a high-gloss shine on that one, but the London duo have got more than just one trick up their sleeve - 'It's Me' is gleefully disco, right down to the handclaps...



5 LOVED ONES

From the same stable as Outfit, the Wirral-based collaboration between Nik Glover (The Seal Cub Clubbing Club) and Richard Hurst (The Laze) is a ragbag of dubby psych brilliance. Head to NME.COM/newmusic to hear Loved Ones' new song 'Hell', taken from their forthcoming debut album 'The Merry Monarch'.

BAND CRUSH



Florence Welch on Alpines

"I really like Alpines, I'm obsessed with their song 'Drive'. They're a boy and a girl from London who sound like The xx crossed with Kate Bush."

SCENE
REPORTBEATS AND
BANGERS
WITH
TODDLA T

The yappy Sheffield electro maestro introduces some of his fave new acts



Let's kick things off with **Sam Frank**. This guy's a singer, songwriter, producer and general don who's been behind the scenes for some time and is now stepping out on his own as an artist. I think he's set to probably go Top 10 with Skream with 'Anticipation' – an amazingly written

song about the arrival of his child. Both him and Skream have recently been through that!

Moving on and we have **New Look**. One man, one women – replace the guitars with synths in The xx and you're kind of in their ballpark. They've got that soulful experimental pop thing coming through which is refreshing to hear right now.

If you've been to see Magnetic Man, Skream, Benga or Breakage the chance is you've seen a fella called **Youngman** holding the mic onstage. He's actually an artist in his own right – signed to Shy FX's Digital Soundboy Label – and he could soon be the male version of Katy B... My favourite track of his is 'Choose 1' with Benga: BANGAAA.

I can't really not mention **Azealia Banks** right now,

TODDLA'S
TOP 5

SAM FRANK
'Anticipation'

NEW LOOK
'Janet'

YOUNGMAN
'Choose 1'

AZEALIA BANKS
'212'

JESSE WARE
'Strangest Feeling'

even though I know you've done a bit about her already. What can I say? She's currently got major label A&Rs throwing cheque books around like she's their saving grace. She's actually been doing her thing for a couple years but I guess her time is now for cross over action! Her tune '212' is *filthy*. **Jesse Ware** has been knocking about for a minute now, collaborating with Young Turks' Sampha and SBTRKT, and it would appear she is on to a winner. An undeniably brilliant voice with interesting production, 'Strangest Feeling' is out on November 28.

NEXT WEEK'S COLUMNIST:
Rhys Webb from The Horrors

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

ISLET
Green Door
Store, Brighton
15 Nov

KING KRULE
(pictured)
Corsica Studios,
London, 15 Nov

**JEFF THE
BROTHERHOOD**
Start The Bus,
Bristol, 13 Nov

VISIONS OF TREES
Arches, Glasgow,
12 Nov

EXITMUSIC
XOYO, London,
9 Nov

SISSY AND
THE BLISTERS

02 SHEPHERDS BUSH EMPIRE, LONDON
THU, 27 OCTOBER

CAUGHT
LIVE

They're young. They wear black. They've got teeth. As in 'stained by nicotine'. They are the latest young black nicotine-stained thing to come

out of the Guildford nightclubbing scene. Depending on your frame of reference, they are either: a) "a refreshing taking up of the baton of unadorned garage-ghoul, now that The Horrors have pissed off to pastures Neu! and stopped calling themselves things like Cryptic Phil or Embalming Fluid Brian". Or b) "a refreshing revival of the sort of unadorned garage-soul last seen accompanying

Joe Lean as he retreated to a spec on the musical horizon". Whichever: recording at the retromaniac ToeRag Studios with Liam Watson, insisting loudly that 'bands should look like bands', taking turns playing the organ during their live shows... you get the general drift as to who they are.

They are here for the short, sharp, rockets from the crypt. Within one song, Australian import singer James Geard has thrown

himself to the ground, like he's been hit by the weighty realisation that there's still plenty more room for well-wrought garage rock in medium-sized venues up and down Britain. Not having a bass player, the stupidly-named four-piece have occasionally been criticised for being tinny, but onstage Geard is a bass of his own: his booming vowels playing out a stark counterpoint to all that trebly buzz. The best stuff – the gang-chant of 'Let Her Go', or the wailed orientalisms of 'The Wolf' – has as much fluidity and sense of vinyl-history to the songwriting as some of The Horrors' early efforts. 'We Are The Others' is probably a mid-noughties band comparison too far,

The best stuff has as much sense of vinyl history as The Horrors' early efforts

but it has a blast of fury at its core that is probably their strongest suit, as underlined by 'Gang Of Three', a similarly shouty trump card that sees Geard bark his derangements at full volume, like an Australian Nick Cave. They're no parasites. They is the new thing. **Gavin Haynes**



“WILL I EVER STOP MAKING MUSIC? NEVER. NOT UNLESS THE WHOLE FUCKING WORLD WANTED ME TO”

OASIS REUNION RUMOURS ARE SWIRLING, BLOODY REVENGE IS BEING PLANNED FOR PRETTY GREEN LOOTERS, AND THERE'S THE FUTURE OF **BEADY EYE** TO BE OUTLINED. **EMILY MACKAY** PUTS YOUR QUESTIONS TO **LIAM GALLAGHER** AND HIS BAND – AND STEERS CLEAR OF THE CORIANDER...

Portraits by Andrew Whitton



One of the many things Amsterdam is famous for – along with clogs, tulips, canals, ladies of ill repute and jazz cigarettes – is for being one of the cities (Montreal being the other) in which John Lennon and Yoko Ono staged

their Bed-In for peace in 1969. Liam Gallagher, although he named his son after Lennon, is not much of a one for a lie-in. A full 20 minutes before we're due to start our early doors interview with him, he's already bounding up the stairs, scoping out the room, shaking our hands and then going politely downstairs to wait in the hotel bar until we're ready. It's a little unnerving.

Beady Eye are just about to begin their latest UK tour and recent days have seen the back-and-forth spat between the Gallagher brothers ricochet between headlines like it's the men's final at wibbling Wimbledon. Liam does not appear fazed. He's a professional, these days. He doesn't drink as much, rise to the bait as easily, or fly off the handle. But can he and Beady Eye keep their cool in the face of the questions garnered from *NME* readers, staff and a few famous faces? The band are in japey mood, laughing and joking. Gem Archer's worried, though, that something smells... mousy. "It fucking smells of dead mice in here man!" he protests. "It smells of candles and cream!" splutters Liam incredulously. "Maybe I've been going to the wrong spas..." ponders Gem.

Rodent aromas to the back of your minds though, gents, for it is time to face the fannish inquisition: topics will range across riots, Pretty Green prices, Viva Brother, Twitter and, yes, one Mr N Gallagher. But first, a question of world-shaking gravity. The future of humanity hangs suspended above the Beady summit table as we ask...

What's the most awful thing you've eaten?

Raven Van Daal

Chris Sharrock: "Coriander."

Liam Gallagher: "Yeah, I fucking hate coriander."

Gem Archer: "Celery. It's Satan's vegetable."

Andy Bell: "Whatever made me have an allergic reaction on the plane to South America. I went purple and swelled up."

Liam: "It was coriander. Or nuts."

What were your thoughts on the riots in Manchester?

Tom Nonely

Liam: "Thieving little fuckers, if you ask me.

Robbing my clothes. I'll have 'em. I'll see 'em. Nah, good television. Just people being bored, innit. That's what happens, you know what I mean? No one died."

NME: Well, they did. Those three men were run over in Birmingham.

Liam: "Oh, right. Well, that's a shame."

Gem: "It's a massive, massive topic. A massive question. And it doesn't deserve a small answer. It shouldn't have happened in the first place, but it did."

Chris: "They burned Greggs, I've got absolutely no sympathy. Fuckers."

Liam: "They burned Greggs?"

Chris: "There was a Greggs burning, live on telly."

Andy: "Oh, the humanity."

What would you say to a Pretty Green looter if you could?

Liam: "I'd just say, 'It's gonna look fucking shit on you, you dick. Put it back.'"

Liam, when will you reduce your Pretty Green prices? You said you weren't doing them for the cash. You need a loan and to sell your body parts to buy it.

Chris Gillies

Liam: "I'm never gonna reduce 'em.

I'm gonna put them up now, for that, you cheeky little cunt. If you can't afford it,

get out of the fucking kitchen, mate. No-one's forcing you to buy it."

Chris: "If he's selling his body parts, the clothes aren't gonna look good on him anyway."

Andy: "You won't need the trousers..."

Liam: "They'll be falling off you."





Liam models the
brand new None
More Black
range from
Pretty Green





How is your Beatles film going?

Danna Guo

Liam: "Well, it's not started yet, but it's gonna be mega, man. Script's finished, and we're just waiting to tie a few things up with Apple, to see if we can use some of their tunes. And then we'll be able to see what kind of actors we wanna get. But it's gonna happen, man, definitely, next year. All I really want is to get [journalist and Beatles press officer] Derek Taylor so red. I reckon Johnny Depp would play a mega Derek Taylor. Whether he'd do it or not, those are two different things..."



Liam, we share the same birthday, September 21. Next year, if you aren't too busy, can I get you a pint?

James Allan, Glasvegas

Liam: "Alright young man, you can buy me a fucking pint any time."

What new bands have you got your beady eye on at the moment?

Juliette Russell

Liam: "I like that Cults record. I don't really like a lot of music so it takes a lot to get me going. But I like some of the tunes on that one."

Andy: "Cults are great, yeah."

NME: They're not the sort of band people might expect you to like, with them being so blogtastic.

Gem: "I haven't got a clue how they go about their business. It's just the music. The melodies are just fucking mega."

Liam: "It's like Lennon, man, New York Lennon."

Andy: "There's a few of them as well, like Sleigh Bells, boy-girl duos."

Liam: "Is there a girl in the Cults? Have you heard of Tribes?"

Liam: "Nope"

Well, they're quite good. They're from Camden.

Liam: "They can't be any good if they're from fucking Camden."

Well, we've got a question from them...



What advice would you give your 16-year-old self?

Johnny Lloyd, Tribes

Liam: "Just fucking turn it up, man, and crack on, and don't change, ever. There's enough of them fuckers around, changing every two minutes."

NME: Would you warn him about anything that was coming?

Liam: "Nope. I'd probably get better security gates on the Pretty Green store in Manchester and that. Sniper on the building and that. But other than that... Whenever you're feeling bored, just shake it up a bit. Because life's what you make it and not what other people make it."

Imagine meeting John Lennon at the gig in the sky. What do you say?

Pia Brown

Liam: "Er... fuck knows. Dunno man. You'd just have to lick him, wouldn't you? From head to toe."

Andy: "A lick's worth a thousand words, innit?"

Liam, what will you do when you stop making music?

Megan Gwinesley

Liam: "Er... I'm never gonna stop making music, man, never, ever. Never. Not unless the whole wide fucking world wanted me to."

NME: But if the whole world wanted you to, would you?

Liam: "(Pauses) No."

The Stone Roses are getting back together, is there ever a chance Oasis would?

Jack Ball

Liam: "Yeah, there's every chance, man. I know our kid's desperate to. And with this thing in 2015 [Liam's talked about being open to an Oasis reunion then] I think me and him can put our issues aside and do it without a doubt. But I still think there's room for Beady Eye and the High Flying Birds, whatever they're called. Without a doubt..."

Do you feel pressure to make Beady Eye as successful as Oasis?

Melissa Murphy

Liam: "Nope. Not at all. Beady Eye is already a success in my eye. Because we're doing it. And we've got plans to do it again next year. So if it becomes as big as Oasis, it does. If it doesn't, then it doesn't."

NME: So you don't feel any disappointment when gigs don't sell out?

Liam: "Nope. Thrive on it more, man. The less people the better. No seriously, man. It's great when it's sold out and all that tackle, but it's a bit more of a challenge when there's no cunt there."

Liam, Adam Ant challenged you to a fight. Any words?

Harry Scoffin

Liam: "Bring it on, any time, you fucking cowboy."

NME: You were never a fan back in the day?

Liam: "Adam And The Ants? No. Not into a geezer who wears make-up. Especially fucking nutty ones. And tell him, 'You're not the only cunt who's off his tits.'"

Liam, why don't you tweet as much as you used to?

Jamie Fotherton, NME Features Editor

Liam: "Because I hate fucking tweeting, it's for dicks. I only do it when something needs to be cleared up. I hate it. It's rubbish."

Gem: "They should just call it 'pointing out a few things'. If they called it that, a lot less people would do

SEE YOU IN 2015...?

THEY GET ASKED ABOUT IT EVERY WEEK, BUT THIS 2011 TIMELINE SHOWS AN **OASIS** REUNION IS GETTING MORE LIKELY

MAY 27

Liam tells the *Evening Standard*: "I'll always be Oasis, it's in my genes."

JULY 6

Noel announces the '...High Flying Birds' album at a press conference in London, claiming Oasis cancelled their 2009 V Festival performance because Liam was hungover. Liam takes to Twitter with a single-word comment: "SHITBAG".

AUGUST 17

Noel on the Oasis split: "It was a hasty decision and we could maybe have all gone off and done other things for a few years. The 2015, 20-year anniversary of '(What's The Story) Morning Glory?' is looming and we could have maybe come back."

AUGUST 19

Liam issues a statement saying he's suing Noel over the V claims, saying they're "way beyond rock'n'roll banter".

AUGUST 22

Noel admits in a webchat with fans that Liam did pull out of V because of laryngitis, saying: "If he gets offended by my opinions on such things then I apologise." Liam drops the lawsuit two days later.

OCTOBER 18

In an interview to a *Sunday Telegraph* interview in which Noel describes Oasis' latter years as "a bit of a sham, really",



@liamgallagher
Liam Gallagher

SHITBAG



Liam tweets: "A sham? Speak for yourself, I never faked anything, go to bed and give me a shout in 2015."

OCTOBER 20

Liam tells *Rolling Stone* that he'd be open to a reunion in 2015: "I'd be up for that, if it's on our terms. There's got to be two-way respect."

OCTOBER 22

Noel appears on *The Jonathan Ross Show*, and says he'll get Oasis back together when Ross returns to the BBC. A few days later he tells the BBC "I left that band for a reason and that reason still stands."

NME verdict: Noel's denials are much less vitriolic than The Stone Roses' before they reunited, and look what happened there. See you at Heaton Park in 2015!



Telegraph magazine



Noel Doolan

"I know our kid's desperate to get Oasis back together"
Liam



it. 'Have you pointed out a few things today?'
NME: Talking about your lunch wouldn't really fall under that category, would it. So it might drive standards up.

Gem: "Well, that's exactly it, innit."

Liam: "About all that, though, talking about your lunch, it's like, come on... people need to be lined up and fucking shot, man, people who do that. It's like, close the door behind 'em, mate. Who gives a fuck, man?"



How about me playing on a track on the new album?

Bonnie I. e. Oasis guitarist

Liam: "Yeah man. Why not? He's gotta bring his Freddie Starr wig along with him though. He's a geezer, Bonehead, he's been to see some of the gigs."

Andy: "Yeah, he's been to a lot of gigs, man. He's a lovely man. He's always welcome."

I haven't spoken to my brothers for over 30 years and I no longer regard them as my family. Do you think your relationship with Noel will ever reach this point?

Gwyneth Harding

Liam: "Nah. 30 years is a long time, man - 29, maybe! Nah, man, no way, man, nah. Because you think about it, don't you - you think life's too fucking short. All this bollocks."

NME: Do you kind of see the end of it coming already, then?

Liam: "Yeah. I suppose so, yeah. Because I spoke to his kid the other day on the phone. I thought it was Anais [Noel's daughter], but it was the little one. And it was like, 'Oh, alright uncle Liam,' and you think to yourself, it's all bollocks [fighting between families], innit. But, I still stand by everything that went on. And I think I've changed a little bit... I wouldn't, y'know... I'm still me, so Noel's gonna have to get over

it. I'm not gonna fucking change, and I'm sure he's not gonna change. And there you go. He already has changed from what... he talks a lot of shit doesn't he, these days."

Why did you drop the lawsuit?

Liam: "Why? Because I think I got my apology in the end. Even though it was half-arsed and all that, but I had to do it man, simple. I wanna be onstage as much as people wanna see us onstage, so I had to do it for the band, I had to do it for me. We're not fucking... we don't pull gigs because we've got a hangover. And they'll all realise, management and everyone in the long run, that I was doing it for us all, because I ain't getting fucking sued."

He seemed to suggest recently that he can't talk about it, or you'd start it up again...

Liam: "He's just being a silly cunt, isn't he? Of course he can talk about it 'Cos he has talked about it, hasn't he? He lied, he was making up fucking lies at his press conference. So he needed to be put in his place. And I think he's been put in his place. And if he fucking carries on again, he'll get a-fucking-nother one."

But the legal nastiness is over for the time being?

Liam: "It wasn't nasty though. I don't think it was nasty. Quite enjoyed it, to be quite honest."

How do you feel about Noel singing Oasis songs live?

Liam: "They're his songs, man. He can do what he wants with them."

Would you reform Oasis if Manchester City win the Premier League this season?

Lisa Luong

Liam: "I'm not working if and when they win the league, man. I'd be off on a proper fucking binge. I'd find Adam Ant and I'd fucking go hide the cunt. There'd be no time for working."

Gem: "And this is actually possible apparently."

[NB - this interview took place just before Man City beat Man United 6-1]

Liam: "We're two points clear at the top of the league, we're gonna fucking run away with it now."

Gem: "So pack your fucking suntan..."

Andy: "We're going on a binge."

NME: What do you make of the whole Carlos Tevez situation - with him being in exile from the team after allegedly refusing to come on as a sub against Bayern Munich?

Liam: "Right... Tevez is our mate, isn't he, he's lent us his box and that a few times, so he's always been cool. But what I would say is no-one's bigger than fucking Man City. So, at the end of the day, I hate to say it, but... fuck 'im, you know what I mean? If you don't get on and help your team out when they're 2-0 down then there's something fucking wrong with you. Plus, you're getting paid £250,000 a week. And I'd hate it if it was another player for another team, I'd be pissed off even if it was some geezer at Ipswich. It's just not cool, that shit like that... But I still think he's a mega player."

You'd be prepared to forgive him?

Liam: "(Munificently) Yeah. He is forgiven."

Did you really say sorry to Viva Brother in Japan? I heard you apologised for slugging them off...

Tom Deacon

Liam: "No. I didn't say sorry to them. I said hello to

"Anyone who tweets about their lunch should be lined up and fucking shot"
Liam



Chris (left) gets punished for drumming with Robbie Williams, while Andy (right) tries to make a 'Vap' T-shirt



WHAT'S NEXT FOR THE EYE?

THEY'VE GOT 11 "FUCKING CLASSICS" READY FOR ALBUM TWO – WITH STRINGS, TRUMPETS AND HENRY THE HOOVER

them. I ain't got a problem with no band, man. I'm just seeing what they're made of."

NME: You came to some kind of understanding, presumably?

Gem: "They're young lads, they're watching our gig on the side, and then we come off and they're calling us legends. It's like, 'Steady on.' And then they were like, 'Oh, it's his birthday' so we said 'Happy birthday.'"

Liam: "Had a little chat with them."

Gem: "It's just normal life."

Liam: "Apparently we burst into their dressing room and were like, 'You're amazing, get your cock out.' So, no. That didn't happen. I'm fucking winding these little fuckers up, man, that's all. And they come back with a bit of shit, so... I forgive them. (Pauses) They're not very good though, are they?"



I like things that smell weird. Have you smelled anything weird recently?
Kyle Falconer, *The View*

Liam: "Well, we are in the 'Dam... I smelt his breath once. That was pretty fucking weird."

NME: What did it smell of?

Chris: "Coriander."

Liam: "I don't know, like someone had left the gas on or summat. No, I like him, he's a little fucking lunatic, isn't he? The whole band are good lads, they just talk really fast, like 'Nanananana' like that, and you're like 'What the fuck have you just been saying?' For half an hour. You're like that, (Nods blankly) Cool, man."

Have you still not had a drink? How long until you fall off the wagon?

The Cyster, *NME.COM* Deputy Editor

Liam: "Ffff that's long gone, that, man. I *am* the wagon. I just don't decide to go and tell anyone. I've had a couple of beers.. I'm just not drinking as much, but I'm drinking as much as I'd *like* to drink"

After Christmas, Liam says Beady Eye will be "messaging about with what tunes we've got". They've got more than an album's worth of material ("Too much," laughs Gem). "This one's gotta be like... 11 fucking classics on there, man. It's gotta be a life-changing record," says Liam. "Looking back on the first one, we know how we can improve it. I still love it, I still think it's great, but we can better it," agrees Andy.

In terms of how the sounds might develop from 'Different Gear, Still Speeding', Liam says: "I just think it's gonna be a bit more of a grand affair." Gem concurs: "Without sounding too up our own arses, it's just gonna be more of a constructed piece of work, whereas with this one, we knew it

was a debut record." Beady fans can expect "massive" sounding songs, complete with strings, and even – despite Noel's assertion that Liam had vetoed them in Oasis days – trumpets. And maybe even something stronger. "Noel's all like, 'I'd mention trumpets to Liam and he'd fucking spin out' and all that," scoffs Liam. "I wanted Henry The Hoover on 'Better Man' and on 'Born On A Different Cloud' as well. I remember our kid going 'What the fuck are you doing?' like that. I was like, 'We're fucking... experimenting, man'. And he was just like that (looks disapproving), tutted and walked out. And it's just like, a Hoover's always good. Henry The Hoover, man..."



If you could be any kind of lizard what would you be and why? And are Pretty Green planning to bring out a range of underwear?

Tom Meighan, *Kasabian*

Liam: "The Lizard King, Thomas, and I thought you'd stopped taking drugs? And yeah, but not the rubbery sort *you* wear."

Ask Andy Bell to get Ride back together!

Amanda H

Andy: "Thanks, Amanda... Is that Amanda Holden?"

NME: Well, it doesn't specify beyond the 'H', so you never know.

Liam: "Student."

Have you heard Noel's album? Do you like it?

Daniel Kelly

Gem: "Well, I haven't heard the album, but I've heard bits. I heard Noel demo some of them songs at the time. I liked them then and I like them now."

Liam: "They'd be fucking better with me singing, though, wouldn't they? They would be! They're good, man, but they'd be *proper* if I was on there."

NME: Which leads us onto our final question...

Whose music gets played in your mum's house out of yours and Noel's?

Michelle Bray

Liam: "Not sure, man. Dunno. Gotta be ours though, hasn't it. She's a big fan of the Eye. Although I'm sure she plays his a lot as well. Just before she goes to bed."



Win tickets to Beady Eye's show at London's O2 Academy Brixton on November 17, only on NME Extra.

Go to NME.COM/extra, or see p10 for more info

Read Liam's 50 funniest quotes at NME.COM/photos



THE MOST DEPRAVED ALBUM OF ALL TIME

Ten years ago, in a cauldron of drugs, orgies and self-harm, *Slipknot* redefined metal and debauchery standards with their second album 'Iowa'. *Louis Pattison* relives the darkness.

PHOTOS: NEIL ZLOZOWER

Ten years ago, *NME* flew across the Atlantic to Virginia Beach, a few hundred miles down the coast from New York. For all its sleepytime exterior, Virginia Beach was a hotbed of hardline Christian evangelism. Dumping our bags at the hotel, The Founders Inn, we discovered it was owned by televangelist Pat Robertson, figurehead of the Christian right who, just a few months later, would blame 9/11 on "the pagans and the abortionists and the feminists, and the gays". What this meant for us was no alcohol onsite or indeed for miles around, although early-morning Bible study was a tempting alternative.

The next day, we would experience the kind of people Virginia Beach's "healthy body, healthy mind" ethic bred. Down the road, 15,000 kids gathered at the local amphitheatre, a sea of black and red boilersuits. The maggots were out in force, and they were here to see their rulers: metal's breakout band of evil clown bastards, Slipknot.

In the summer of 2001, unless you were a 14-year-old boy losing the acne wars, you probably viewed Slipknot as an amusing novelty. They were better known for their panoply of masks and their onstage antics than their tunes – singer Corey Taylor was known for inhaling the fumes of a decomposing crow to get 'in the mood' for shows. Still at the time, The Strokes were yet to release their debut album, and the big hopes of British indie, the likes of Starsailor and Travis, were a bag of wet fucking blankers. Suddenly, a group of mentally suspect Iowans raised on Slayer, slashier movies, and the meat daddy brought home from night shift at the local abattoir didn't sound like such a bad idea.

What we weren't banking on, though, was an album as good as Slipknot's second, 'Iowa'. It was sick. Genuinely repulsive. Like a glimpse inside the mind of a serial killer. But it was also huge. 'Iowa' topped the UK album charts, Slipknot graced the cover of *NME*, and the tale of this record carved itself into the face of rock history. Ten years on, we caught up with Taylor, Shawn 'Clown' Crahan and producer Ross Robinson for their guide to making the most depraved album of all time.

HATE THE MUSIC INDUSTRY

Shawn: "It was the toughest of times. There was a lot of talk about our sophomore record, 'the sophomore curse'."

Corey: "We were starting to turn a wary eye towards our management. It felt like we were killing ourselves and making peanuts. Something weird was going on."

Shawn: "I remember some kid from the record company saying, 'What we need for this record is three 'Wait And Bleed's!' [the breakthrough single from their debut album]. They wanted to milk the cash cow. But this wasn't a cow, this was a bull. And the bull wanted to kill."

HATE YOUR BANDMATES

Following rehearsals, the band decamped to Los Angeles' Sound City to record with Robinson, the

producer who facilitated their signing to Roadrunner. Things quickly turned ugly.

Shawn: "A little success brought in all that crap, chemicals and alcohol, women, fucking egos. There are certain members of the band I didn't look at once onstage during the entire fucking tour cycle. I think everyone wanted to hurt each other at one time. I know they would have fucking crucified me."

Ross: "Working with a band like Korn [who Robinson has produced four albums with to date], everything was equal, everything was happy, no fights. With Slipknot, there was a separation – there's the songwriters, the singer-songwriter, all these members... not everyone was equal. I tried

to pull the band together, have these big meetings and restructure. But it was none of my fucking business, man."

Shawn: "We chose Sound City because it's got the biggest, best drum room in the city. But we got there, and Joey [Jordison] was

like, 'Fuck that.' He went to the smallest room and said, 'I'm doing my drums in here.' He was against everybody and everything."

GET FUCKED UP

Corey: "We set up a tiki lounge in the studio – this weird bamboo lounge full of booze, pills, coke. I didn't touch the cocaine, I'd gone through that in my youth,

"WE SET UP A TIKI LOUNGE IN THE STUDIO FULL OF BOOZE, PILLS, COKE. WE'D GET THE WORK DONE AND GO PARTY"

Corey Taylor



Clown and (right) Corey Taylor: those masks must really stink by now



but I was on Vicodin, whiskey... we'll get the tracking done and go party." **Shawn:** "We staying were in these little apartments in Los Angeles, and suddenly you could hide what you were doing." **Corey:** "My drinking was escalating. I spent as much time at the bars as I did at the studio. I was almost banned from the Rainbow [bar on Sunset Strip] for throwing shot glasses at people. My apartment was like Caligula's house – orgies, fucking crazy shit. Out back was a parking lot and, right behind it, the LA river. We spent one night throwing furniture off the balcony, trying to get it into the river. We got all of the dishes in and one plastic chair. The couch landed on a car. I paid for the damage."

EXPLORE YOUR DARKNESS

Shawn: "I remember Corey handing me lyrics scribbled on pieces of paper and I was like, 'Yeah man, you're pushing the buttons.' Songs like 'Skin Ticket' – 'I want to slit your throat and fuck the wound' – like, get the fuck out of here! I remember laughing like a little schoolgirl." **Corey:** "It's the soundtrack to a burnout. Nobody ever talks about the downside of achieving a dream. I remember nights, especially on the road touring, feeling so fucking gone that I wanted to end it all. Sad to say, my best lyrics come from those spots."

CHANNEL YOUR PAIN

Corey: "Ross was out motorcycling and broke his back." **Ross:** "I took Monday off, came in Tuesday and said, 'Let's get the fuck on with it.' It actually brought the band together." **Corey:** "Ross was laying on a mattress in front of me while I was tracking. I'd be doing vocals, and I could hear him screaming." **Ross:** "The harder they would play, the more the pain would go. When it was going right, it was like a painkiller." **Corey:** "I remember us all getting fucked up and doing the tracking for the song 'Iowa'." **Ross:** "That day, the band had a bottle of NyQuil each. It's codeine, like a ghetto high." **Corey:** "Clown and Ross were in the control room, I was alone in the big room. I was wasted, naked, cutting myself up with glass. I got the song done in two takes, and I just remember stumbling back to my apartment and passing out. Often, I'd wake up with an empty box of Frosted Flakes in my lap."

BLAME THE PARENTS

What graces the cover of this work of sick genius? Why, the symbol of Slipknot's home state: a goat. **Shawn:** "Hey parents, you want to ban our records? Well, look, there's a picture of a goat:



ban that. And if you're a good parent – which most of you aren't – you'll grab that CD and look at what's inside. The first thing you'll see is a mirror. A twisted circus mirror. See yourself in that? Good. This is about you. Your kid likes it, and you gave birth to your kid. So shut the fuck up. Don't ever judge us."

Ten years have passed since 'Iowa', but it still sounds like a landmark in metal. Slipknot dragged their big, bloodthirsty goat into the mainstream and it ate the competition alive. Dense, intense, as visceral as viscera, it's hard to imagine its like again.

"Iowa was a fight – a fight on life, a fight on the world and a fight on ourselves," says Shawn. "You're doing things you might not wake up from. You're fighting against your brothers. I wouldn't go back there in a minute, but it has a special place in my heart. It says: I am against ALL OF YOU."

NME EXTRA

Win one of three sets of 'Iowa – 10th Anniversary Edition' reissues and Corey Taylor's book only on NME Extra. Go to NME.COM/extra, or see pro for more info

HEROIN! SUICIDE! CRACK! MURDER!

Four more albums almost as depraved as 'Iowa'

THE ROLLING STONES – EXILE ON MAIN ST (1972)

You wouldn't think so, but a villa in the South of France, visits from notoriously well-behaved sorts like Gram Parsons and William Burroughs, and a guitarist too busy taking heroin to play guitar is a recipe for one of the greatest albums of all time.

MAYHEM – DE MYSTERIIS DOM SATANAS (1994)

The making of Mayhem's debut proper encompassed the suicide of their lead singer, Dead, the alleged burning of several churches, and the murder of guitarist Euronymous by his former friend, bassist Varg Vikernes. Fun times!

HAPPY MONDAYS – YES PLEASE! (1992)

The Mondays decamp to Barbados to record an album and kick heroin. They failed to do either, but in the process, they got hooked on crack, Bez broke his arm flipping a hire car and they bankrupted Factory Records. So what did you do on holiday?

MOTLEY CRUE – THEATRE OF PAIN (1985)

All the Crüe's '80s albums were recorded in a haze of booze, heroin, fake tits and hairspray. This, though, was the one they were making when Vince Neil crashed his car on the way home from the liquor store, killing Hanoi Rocks' Nicholas Dingley.

WIN A ROCK STAR NIGHT OUT WITH BLACK XS

The true spirit of rock'n'roll is a blend of strength and spontaneity, power and prowess. It's an elixir that's as delicately balanced as the perfect setlist, composed as skillfully as the notes of a fine fragrance.

To complement this potent balance, Paco Rabanne has the answer: Black XS For Him and For Her, the ultimate rock fragrances. Bold and original, the fragrances were designed for artists wanting to leave a lasting impact and for these ready to live the rock star life.

To bring the magic right to you, Paco Rabanne Black XS has joined up with Universal Music to bring you OFF SHOWS, musical

content exclusive to Black XS' be-a-rockstar.com.

Up until the end of 2011, OFF SHOWS will be bringing you nine short films where you can watch intimate behind-the-scenes footage and incendiary live shows from the likes of Two Door Cinema Club, Kaiser Chiefs and Cold War Kids, with many more great names still to be announced.

Visit be-a-rockstar.com to claim your place in rock history and discover the allure of Black XS.



Have you ever dreamed of living the life of a **rock star**?

In association with Black XS and NME, one lucky reader and a friend will win the chance to spend one wild night partying backstage with The Wombats, for a Night Of XS that you'll never forget.

You'll get a pair of VIP tickets to their last date of the year, a homecoming show at the O2 Academy Liverpool on December 9, get the chance to hear the band soundcheck, drink with Murph and co at the VIP bar and live the dream at their exclusive entourage-only afterparty. To top it off, travel and a hotel are included.

To be in with a chance of winning, head to NME.COM/bearockstar

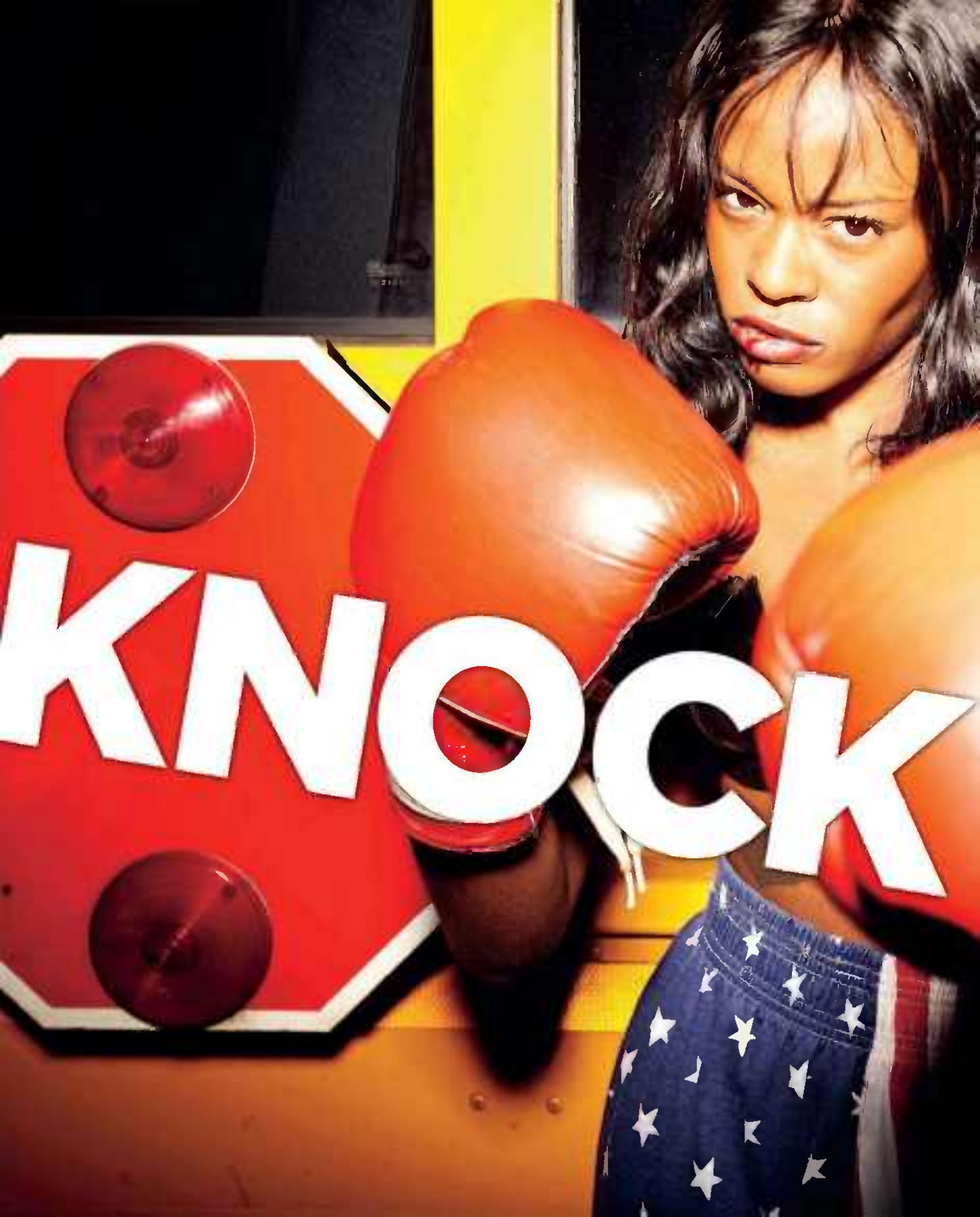
The competition is only open to readers aged 18 and above.




paco rabanne

BE A ROCKSTAR

**JOIN ^{The} WOMBATS
FOR A NIGHT OF XS**



KNOCK



Put up your dukes, world:
Azealia Banks is coming
out swinging. **Sam Wolfson**
spars with the foul-mouthed
19-year-old firecracker
who's taking on the industry
— and isn't afraid to work up
a sweat in the process

PHOTOS: MATT BARNES

When was the last time a teenager changed your life in under three minutes and 30 seconds? With reunions and greatest hits dominating music, it's probably been a while. The Stone Roses reunion will be historic, but when they're the hottest ticket in the world and Steps are the Number One album, it's difficult to remember what year it is, never mind be bowled over by something new.

Enter, Azealia Banks. On September 21 this 19-year-old from Harlem uploaded '212' to YouTube. The song is a bitch slap of obscenities, pure filth spat across an impetuous beat. Azealia grins villainously, and rolls four-letter words in her mouth like snogs in the locker room. It's as rebellious as punk, lascivious as gangsta rap, giddy as Ed Banger electro. But best of all, it's none of those things. It's the start of something different.

We've had these belly-flutters before, but pop stars have a tendency to disappoint us just as we're falling in love with them. Tyler, The Creator, Nicki Minaj, even Rihanna — all have songs that made us tremble. Yet in conversation, they've struggled to explain their own brilliance or slid into just want-to-thank-my-fans interview speak. So when we call Azealia in a Brooklyn hotel, we're dreading it — about to go the same way.

"Hey, hello?" Her valley girl inflection is halfway between *The OC*'s Marissa Cooper on a bender and Daria in a sulk. "I'm just doing some ironing and..." She cuts off. Oh well, good while it lasted, see you tonight at the Shed Seven reunion. But minutes later we get a text: "I'm sorry, my phone's retarded. Call the hotel. Lolz."

"ONCE MY FUCKING UNDERARMS ARE SOAKED I'M LIKE, 'I GOT MY LYRIC'"

Azealia Banks

This time we get straight into how she made our new favourite song. "When I first got the beat, like a year and a half ago, all I had was that one line: 'I was in the 212'. From there I just started like, massaging it, working out what goes where. Even if I've been working on a line for like hours, I kind of perspire a bit and that's how I know that that's the one. Once my fucking underarms and the back of my shirt are soaked and my make-up is running I'm like, oh shit, I got it."

For a new artist working on their first major track, any one of the five different choruses would have been enough. What made her work on it so long? "Because otherwise it would have been wack, you know? I wanted it to be a statement. If you have a really awesome hat, you're gonna wear that hat with the right outfit. You can't just put it on with sweatsuit and trainers. You got to do it right or not do it at all."

There it is. Determination, sweaty armpits, hats. All that banging on about what 'the X factor' is, and Azealia's spewed the formula right out on day one.

Before we spoke, we'd got wind of some music industry whispers: XL Records had heard some demos and gave her money to record stuff properly. When nothing came back, Richard Russell (head of XL and legendary dance producer) flew out to New York to meet with her and she hadn't bothered to do anything. So XL dropped her. We relay this version of events to Azealia. It's fair to say she's not impressed.

"That's a fucking lie," she screeches. "Let me tell you exactly what happened now." We barely get a word in for the next 14 minutes.

"This one's dedicated to XL Recordings"



Azealia in the '212' video

AZEALIA IN NUMBERS

"So, XL flew me out to London to work with Richard Russell. I was like, yo, this guy's cool. He's got MIA on the label. He knows about all this bullshit, and he's gonna steer me in the right direction."

Azealia worked on four tracks with Russell and flew back to New York with a bit of cash from XL to record some more stuff. She went back to school, worked in a coffee shop. "And I didn't hear a fucking peep out of that office. None of the songs got mixed, they didn't send me the roughs, they didn't say anything." So she started to work on songs on her own.

"My family's not rich. I was literally working at Starbucks and spending my cheques on getting songs made." Azealia says she sent at least 10 tracks to XL. (Russell chose not to comment when we asked for his take). "I had mad flow, that I would send them and they wouldn't say shit, naaathing, you know? But over that summer there was nothing I could really do, because I was working my job, boom boom, whatever."

"Then I go back to London and he [Russell] is like, what have you done? And I'm like nothing, I didn't have any money to get anything done over the summer. What did you think? You know what this asshole has the nerve to tell me?"

What?

"OK, so backtrack," she replies. "While I was in New York he was sending me all these beats that were fucking wack. Not to say shit on him but he doesn't make very good music. Whatever. So now he's sat me down and he's like, 'I've been listening to your old stuff and I sort of think it sounds kind of... amateur.'"

She starts shouting down the phone. "Ooooh OK. So what the fuck did you sign me [on a development deal] for? Now I'm amateur. Am I amateur because I don't want to use these wack-ass beats? Richard Russell, are your feelings hurt? I didn't go there for a fucking date, I went there to make some fucking music."

Right now, in a record label somewhere, the same conversation is taking place. New artists get told they're amateur all the time because, well, they are. XL saw her as a young girl in development who they expected to go off and make stuff happen. She saw herself as a star-in-waiting being messed around by the powers that be.

Azealia doesn't care that she's just called one of the most powerful people in music an asshole in an *NME* article. She's not trying to shimmy her way up to the top of the greasy pole. She's cocky, bratty and shows little respect

for what went before her. Which could be tiresome, except she's on track to prove them all wrong.

But at the height of the XL drama, she wasn't so sure of herself. "I'm deciding, maybe I'll go back to school,

maybe I don't want to rap anymore. I'm like this 17-year-old girl from New York and all these grown men who've been in the industry forever are like [old curmudgeon voice] 'No little girl, don't do that.'"

She had a bust up with her manager, another with her boyfriend, and moved from Brooklyn to Montreal to recoup. "I got my heart broken really bad. I've been very single since then. It's weird because I rap about sex and all that stuff but I don't really have a lot of sex. Or male interaction, full stop. I spent

"I RAP ABOUT SEX, BUT I DON'T HAVE A LOT OF IT"
Azealia Banks

Big and small - she's got them all

Her age. It's still two years before she'll have her first legal drink in the US.

212

The NYC dialing code which inspired '212'. She's planning an '020' UK version (not really)

The number of times in '212' that's an average of one every 4.8 seconds.

27,200

The number of blogposts that Google reckons have been written about Azealia

Number of times she's said 'fuck'. You'll never hear me use it in a lyric. She tweeted

my summer up in Montreal, drinking wine, listening to Adele and crying. There was kind of like a point where everything that I had was gone. I was in this very dark place. Then I got everything together and wrote '212'."

We listen to '212' again. That hoodlum locution starts to take on meaning. The "tall tales" whispered round the industry. The put downs: 'Why you procrastinating, girl?' Then her declaration of revolution: 'The end of your lives is near. This shit is mine'. This isn't just swearsy ranting, it's a terrorist attack on the music establishment.

"Writing '212' was all of that anger and frustration, all these people not knowing the fucking truth. Y'all need to shut the fuck up because y'all look stupid right now. Y'all don't have Azealia Banks on your roster."

Azealia is not about to settle down in any musical landscape constructed by other people. When she gets there, she wants to mess it up. "Like, 'City With No Children' by Arcade Fire could very easily be a contemporary rock song by whatever generic white guy is the shit at the moment. Coldplay or whatever. But they've played with those aesthetics and turned it into something amazing. That's what I want to do."

Rather than work with established producers, she's forming her own gang of bright talents from the international underground. New track 'Runnin' is a collaboration with Montreal rapper Lunice, who has remixed The xx and Deerhunter. She's also planning collaborations with Jacques Greene, singer Ango ("He's like the white male Sade") and female rapper Maluca.

Even once '212' was released, Azealia didn't get an easy ride. The song samples a track by Belgian producer Lazy Jay. Azealia tried to contact Jay about working together but got no response. When the track went up as a video and free download, Jay got his lawyers to have it taken down. At the time of writing, it's still impossible to watch it online. "His name is Lazy Jay for a reason," she spits. "He obviously hasn't been doing his part in terms of his career and he sees this as a vehicle."

One song and fierce words do not a popstar make. But with Azealia you get the sense that this is just the beginning. If 2011 is clogged by nostalgia, the rude, insolent and brilliant Azealia Banks could be the girl to prise it free.

Hear Azealia Banks' 'Barbie Shit' on NME.COM/blogs now

SPECIAL CHRISTMAS SUBSCRIPTION OFFER



WWW.MAGAZINESDIRECT.COM/IFE2

OR CALL 0844 848 0848 AND QUOTE AFE1

Offer only open to new subscribers. Final closing date for all orders is 1st February 2012. Orders purchased as a gift before the 8th December 2011 will start with the February 2012 issue published in January. All weekly titles will begin with the first available issue in January. All gift orders purchased after this date will begin with the first available issue. Orders purchased for yourself will start with the next available issue - please allow up to six weeks for delivery, 8 weeks for overseas orders. For enquiries and overseas rates call +44 330 3330 233, or email ipcsubs@quadrantsubs.co.uk. NME, published by IPC Media Ltd (IPC), will collect your personal information to process your order and to gain a better understanding of our readership. NME and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐ IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching products and services. If you want to receive these messages please tick here ☐

NME'S SUMMER SOUNDTRACK



We asked **NME's Laura Snapes** for the top 10 songs that made her 2011 festival season one to remember forever

METRONOMY

THE BAY

Arguably the whole point of spending daft money on going to Glastonbury is to achieve that ephemeral, soaring sensation at the heart of Metronomy's best song yet.

PULP

COMMON PEOPLE

Despite seeing Pulp three times on their reunion shows this summer, I can only remember witnessing the set closer once. And how glorious it was...

THE NATIONAL

BLOODBUIZ OHIO

Topping the bill at Latitude was a highpoint in The National's career – with this beautifully awkward tale of their journey from the Midwest to New York its most glittering firework.

CARIBOU

SUN

It may have been released last year, but the shimmering groove of Dan

Snaith's 'Odessa' continued to slink through the tents of this summer's festivals.

DELS

SHAPESHIFT

Norwich's Dels and his charming debut album 'Gob' provided the perfect antidote to the controversy that surrounded much rap royalty this year.

HURTS

STAY

Hurts' sublime melodrama at Glastonbury was the perfect fit for the epic rainy landscapes that marred the summer's shindigs. And thanks, rain, for handily disguising the fact that we were secretly weeping into our anoraks

ELECTRELANE

ON PARADE

The Brighton quartet's reunion was brief, but the krautrock dream of 'On Parade' gave polite folk the chance to yell "I bet I'd like your underwear!" at each other at London's Field Day.



Hurts' Theo Hutchcraft

ISLET

RINGERZ

Witnessing Islet unleash their tribal, unpredictable skronk at Leeds Festival this August was giddily great enough before witnessing the crowd's baffled looks turn to beams when they realised what genius was afoot

MARINA & THE DIAMONDS

RADIOACTIVE

With its sun-bleached video and euphoric chorus, 'Radioactive' was made for soundtracking intense summer flings. Or scarily painful sunburn, whichever.

BATTLES

ICE CREAM

The wicked and appropriately titled first single from Battles' long-awaited second album marked the New Yorkers' transformation from bearded math rockers to full-blown party boys, and oh, how we danced to celebrate.



With the Sensation XL with Beats Audio, you can share memories like this

KEEP THE SUMMER ALIVE WITH HTC SENSATION™ XL WITH BEATS AUDIO™

Long after the mud has been rinsed off and the tent's gone back in the cupboard, your memories of festival fun will live on, whether it be going nuts to The Vaccines at Reading, bonkers to Bombay Bicycle Club at Glastonbury or swooning to Spector at Latitude

Getting back to the real world is

disheartening, making the songs which soundtracked your summer a potent time travel machine back to some of the best times of your life. To get that raw

emotional hit, you'll need to hear the songs at their most visceral, in top quality sound – on a phone like The HTC Sensation XL with Beats Audio. The crystal clear quality lets you hear the music as the artist intended you to – and coupled with the phone's stunning HD video capabilities, an 8 megapixel camera and impressive 4.7" screen, it makes for the ideal gadget. The phone comes complete with Twitter, Facebook and YouTube built in, making it easy for you to share your memories. With playlists like Laura's, videos of your mates and crisp shots of your favourite bands in a festival-perfect setting that lets you capture dozens of shots per second, the HTC Sensation XL with Beats Audio can make it feel like summer all year round. www.htc.com/uk



htc
quietly brilliant™

FOR THE COMPLETE BEATS AUDIO EXPERIENCE, BEATS BY DR DRE™ HEADPHONES REQUIRED, INCLUDED IN THE BOX



Metronomy's mainman Joe Mount

NINE

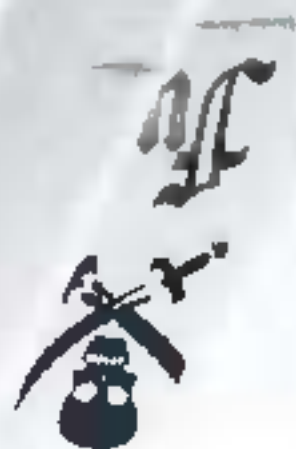
**NO
BALL
GAMES**



ANY WINEHOUSE

*Photo by Dean Chalkley - Winner of
Outstanding Contribution To Music Photography*

NME



IAN BROWN

*September 2007
Photo by Dean Cbathley - Winner of
Outstanding Contribution To Music Photography*



NME



NOEL GALLAGHER

November 2001

*Photo by Dean Chalkley - Winner of
Outstanding Contribution To Music Photography*

NME



PETE DOHERTY

October 2004

*Photo by Dean Chalkley - Winner of
Outstanding Contribution To Music Photography*

FROM THE ARCHIVES OF NME & UNCUT

THE SMITHS

THE FULL STORY OF THE ULTIMATE INDIE BAND!

FEATURING
CLASSIC
MORRISSEY
AND MARR
INTERVIEWS

EVERY ALBUM
REVISITED
RARE
PHOTOGRAPHS
THE STORIES
BEHIND
THE SLEEVES

PLUS
WHAT
THEY ALL
DID NEXT
AND
THEIR
PRE-SMITHS
BANDS!

SPECIAL
100-PAGE
COLLECTORS'
ISSUE

ON SALE NOW

AVAILABLE IN ALL GOOD NEWSAGENTS & AT NME.COM/STORE

Bloody twee pop bands, eh? Twee pop bands, with their sexless posturing, old folks' home smells and steadfast refusal to engage with the modern world. Lucky for us, then, there's way more to Veronica Falls than that: taking a screwdriver to the C86 compilation tape slapped on the cover of *NME* in 1986 – considered a blueprint for twee-pop since, and featuring the likes of The Pastels and Half Man Half Biscuit – the London quartet played a blinder with their self-titled debut album last month, adding dark, lusty riddles, morbidly funny overtones to the scuffed-I-needs-brigade that inspired them.

Then again, it did take the band (comprised of Royal We Sexy Kids refugees Roxanne Clifford and Patrick Doyle, ex-Your Twenties guitarist James Hoare and bassist Marion Herbain) two bites at the cherry getting there, with the record's first take scrapped in its entirety because it sounded "sterile". You've got to admire their cojones for doing that, and the gamble paid

off: 'Veronica Falls' is driven by James and Roxanne's guitars, which skulk and skip in equal measure, Patrick's drums, which have a ragged, Mo Tucker-ish thump about them, and Roxanne's voice, which isn't so much twee as it is eerily detached, primly haunting songs like 'Beachy Head' and 'The Box', with wafty aplomb.

The lyrics, too, are generally gloomy affairs, fatalistic tales of falling for ghosts, falling off cliffs and, on 'Stephen' and 'Wedding Day', falling for married men. Holed up with them in an east London boozer, we ask them about the latter topic. "You'd have to ask Patrick about that," says Roxanne, a chatty Mancunian lass with a serious passion for polka dots. "Ermmmh," squirms Patrick. "'Stephen' was about a guy I drunkenly made a pass at in a bar. It was one of those moments where you meet someone who's unobtainable, so they immediately become 500 times more desirable, especially when you've had a few. It was just wishful thinking, I met him in a gay bar and I guess you make assumptions. But it turned out he was married!"

Onstage the band bring punkish energy to their songs, recently snapping and snarling through a string of brilliant headline shows, and set to head out on tour with Dum Dum Girls later this month. In fact, forget the

twee factor, live they're more like Sonic Youth than any limp-necked fey-popsters we could name, so we decided to dig deep on their influences – which go far beyond the C86 stacks, as it turns out.

SCUZZY US COLLEGE ROCK

REM might finally have jangled off their mortal coil and Sonic Youth are on the rocks, but the sound of US college radio in the '80s and '90s is rarely far away from Roxanne's stereo. "I'm really into stuff like Galactic 500, Guided By Voices, REM... I love REM's early stuff, like their first EP, 'Chronic Town'," she explains.

What else? "I'd love to sound more like Sonic Youth, but I don't think I'm punk enough! I guess 'Come On Over's' quite Sonic Youth-y, it's got those guitar bends and open strings, you know, that droney sound? I was so sad to hear about Kim and Thurston splitting, that pretty much destroyed my faith in true love."

THE FLYING NUN LABEL

At the weirdier end of the '80s indie-pop explosion were the bands gathered on the Flying Nun label, a Dunedin, New Zealand-based imprint whose output stands as some of the most eccentric and brilliant of the era. Cult releases from The Clean, Tall Dwarfs and The Verlaines, among others, were on Veronica Falls' radar from the outset, according to Roxanne:

"When we started making music I was really into Flying Nun stuff. It just felt very raw and honest and primal."

THE ROOTS OF VERONICA FALLS

Forget their twee tag – Alex Denney finds Veronica Falls are too busy listening to noisy New Zealanders and psychedelic Texans to bother with being cute

PHOTO: ROBIN SILAS CHRISTIAN

"Or The Clean, that wasn't really twee at all but had a similar sound so it got saddled with that same tag," says Patrick. "There's something about the sentiment of an upbeat song with dark lyrical themes that makes you sit up and pay attention, like 'Pink Frost' by The Chills – it's got this soaring melody but it's about accidentally killing your girlfriend, which just sends shivers down my spine every time."

ROKY ERICKSON

A cult icon situated somewhere on the nuttier outskirts of '60s psychedelia's lunatic fringe, Erickson was initially known as a founding member of garage psych kids The 13th Floor Elevators until a stint in a mental institute led to him embarking on a weird and wonderful solo career, which in turn influenced Roxanne to write the lyrics to 'Found Love In A Graveyard'.

"He got arrested for having some weed on him," she says. "He was told he could either go to prison or a mental institute, so he chose the mental institute. He came out changed – I mean, he'd been doing drugs for a while but it was the institute that sent him over the edge, really. He got really paranoid and started writing about demons and stuff like that. But he's great, I love the way he talks about really extreme emotions to do with love and death in quite a childlike manner."

FELT AND LAWRENCE

An influential indie outfit from Birmingham led by eccentric frontman Lawrence Felt released ten albums and ten singles in ten years before splitting in 1989. James Hoare got pally with Lawrence through a filmmaker friend who made a documentary about the frontman, *Lawrence Of Belgravia*, premiered as part of the BFI film festival in September.

"I'd liked Lawrence's music for a long time," says James. "I'm quite influenced by his guitar player in the early years, Maurice Deebank, who does this very ornate, Spanish-style guitar playing, and I've always respected his songwriting. But he's also an ambitious guy, and I guess he thinks his work should have been more successful."

"Wasn't he obsessed with Kate Moss for a while?" asks Roxanne.

"Err! I don't know if he was obsessed, but he was definitely interested, yeah," says James. "I think he had it in his mind that if Felt had made it he would have had to go out with Kate Moss, or something. But he gets so much respect from bands coming up now, it's great."

THE VELVET UNDERGROUND, AND 1960S GUITAR POP

Something Veronica Falls do share in common with the C86 bands is a love of '60s guitar-pop, and in particular the perkier end of The Velvet Underground songbook, often considered a kind of year zero for twee.

"We're influenced by The Byrds, Phil Spector girl groups and especially

VERONICA FALLS' TOUR HIGHS AND LOWS

Best touring moment ever?

Patrick: "Portland was great. I saw this middle-aged couple in an SUV smoking a fat spliff, which was a bit too chilled for me!"

Worst touring moment?

Roxanne: "I'm making the effort to say a bit more onstage. The other night I asked if anyone was excited about the Stone Roses, and one guy booed."

Catch them yourself at:

Manchester FAC251 (November 13), Newcastle Cluny (14), Leeds Brudenell Social Club (15), Wrexham Central Station (16), London ULU (17), London Lexington (December 8)

the Velvets,' says James. "It's basic songwriting done well – if you can make that sound good you know it's down to the song, something we try and keep in mind with our own music. It's not something people have picked up on much, possibly because the C86 bands were into the same things."

"The trouble with the C86 reference is a lot of bands in that [revivalist] scene play up to that image, like The Pains Of Being Pure At Heart – not to slate those people or anything, but I've seen bands licking lollipops in photoshoots and trying to look like kids who've just come off the school bus. We don't want to be that cutesy."

No need to worry, James. Never mind the lollipops – it seems that Veronica Falls have rather more bite to them than that.

NME EXTRA

Win signed copies of Veronica Falls' debut album. Go NME.COM/extra, or see p10 for more details



So then, is that a 'twee' they're standing beside? (l-r): Roxanne, Jamie, Patrick, Marlon

REVIEWS

THE FALL, SNOW PATROL, BILL RYDER-JONES

Edited by Emily Mackay



LOS CAMPEBINOS!

HELLO SADNESS WICHITA

Gareth's romantic problems may be distressing, but they've helped the Welsh indie poppers morph into an altogether different beast



Despite all the billions the Simon Cowell Institute For Contestant Mutation Research has thrown at saving Ronan Parke from the career slaughterhouse that is puberty, you just can't fight it: everything grows up. Even eternal toddler-pop combo Los Campesinos!, once Cardiff's twee-core tearaways blitzed off their wheelie-sneakers on choruses made of cherryade and crackling candy. There were dark and demented undercurrents to songs like 'We Throw Parties, You Throw Knives', but musically their 2008 debut 'Hold On Now, Youngster...' fizzed along with a youthful effervescence you either found

as adorable as the YouTube baby who thinks a magazine is a broken iPad or made you feel like you were having acid jelly poured into your eyeballs while a hyperactive kitten clawed wildly at your testicles/ovaries.

With their idyllic/naïve views on life and love muddled by 2010's 'Romance Is Boring' and having lost ludicrously fragrant violinist Harriet Campesinos! to university, the ogre of adulthood had crept from under the bed and started to throttle them. For with age and wisdom has come ennui, agonies. This fourth studio album isn't just named like an undergraduate essay on Sylvia Plath, it's drenched in bleak romantic imagery and existential dolour.

'Life Is A Long Time', 'Every Defeat A Divorce (Three Lions)', 'Hate For The Island': the song titles alone read like chapter headings of a Lou Reed autobiography ghost-written by Lars Von Trier. LC! still cling to their childish trappings, but with a morbid slant – witness the funereal anthem 'Baby I Got The Death Rattle'.

We need to talk about Gareth. Sweet, yelpy wee Gareth Campesinos!, now a churning urn of angst. We spotted him on a bus in 'By Your Hand' ("spitting cusses at my face reflected in the windscreen pane") and predicting his own murder of passion. We've heard him bemoaning that "This dripping from my broken heart is never running dry" on the title track and expounding desolate philosophies on 'Life Is A Long Time': "Life is a long time/Too long, to my mind. . It starts pretty rough and ends up even worse". Nurse! The Cipralex!

As the album progresses, his mania spirals. Come 'Every Defeat...' he's gazing at old family photos and seeing made-up corpses. On 'Hate For The Island' he tells of an insane ex-lover being buried on a beach. On 'The Black Bird, The Dark Slope' he imagines aviary enemies feeding on his flesh like a cross between Hitchcock and *Hostel*: "The blackbird dips his beak in blood and writes his thoughts and curse across the bones that are his jailer and my ribcage". If you're reading this within frisking distance of Gareth, we'd recommend you calmly remove from his person any sharp items and shoelaces.

Not that Gareth's descent into derangement makes 'Hello Sadness' a *sad* album. The kids of the LC! still bristle with a fundamental melodic vibrancy, and the hand-in-hand maturing of music-writer Tom Campesinos! into the realms of Sonic Youth thrashes, cranky synthetics and handclaps, harmonium, violin and bar-room piano gives the record a gravitas to counterpoint Gareth's lyrical anguish. So 'By Your Hand' fuses Arcade Fire grandiosity with Grouplove gang-chants, 'Every Defeat...' cloaks itself in a graceful grunge fug redolent of Death Cab For Cutie and closer 'Light Leaves, Dark Sees Pt II' combines Jeff Buckley guitar delicacies with steam-engine percussion and gospel chorals.

Surprises? Oh, *plenty*. That 'To Tundra' is as atmospheric as its title. That 'Baby I Got The Death Rattle' could be Bright Eyes clattering around Tom Waits' junkshop. And that Los Campesinos! could well be a British The National. 'Hello Sadness', goodbye childlike obscurity. **Mark Beaumont**

7

DOWNLOAD: 'By Your Hand', 'Baby I Got The Death Rattle', 'Every Defeat A Divorce (Three Lions)'

NME EXTRA

For exclusive bidden content, including the chance to win one of three signed 'Hello Sadness' CDs, go to NME.COM/extra. See pro for details

JOHN BERSMAN

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
-------------------------	------------------------------	------------------------	---------------------------	-------------------------------	----------------------	--------------------------	------------------	-------------------------	-----------------------	--------------------------

THE SOUND OF ARROWS

VOYAGE SKIES ABOVE



Enigmatic boy-boy duos. Synthesizers. Glacial melancholy. Sweden. The Sound Of Arrows tick as many boxes as your average clothing chain marketing meeting, but nobody outside the '27 club' ever died from being obvious. The chafe between blubbing and binary code just works. And so this album is the finest addition to the canon since Hurts – and they weren't even Swedish. Better still, 'Voyage' is just that in the finest of senses, gliding you through its phases in metallic pastel shades from romantic euphoria ('Magic'), the crush of heartbreak ('Hurting All The Way') through to an epic closer called 'There Is Still Hope'. This is basically what Coldplay were shooting for. **Dan Martin**

DOWNLOAD: 'Conquest'

8

THOMAS DOLBY

A MAP OF THE FLOATING CITY

LOST TOY PEOPLE



This first album in over 20 years from the British synthpop legend was trailed by an elaborate online game set in an imaginary city. It's nice to see Dolby still in mad scientist mode, but he's populated his metropolis with a set of country twangers, Arabesque bangers, lounge ballads and quirky lyrics (aided by the theatrical pipes of singers Imogen Heap and Regina Spektor) whose relentless eccentricity grates somewhat. The brainiac pop that established Dolby as a kind of funnier, friendlier Gary Numan in the '80s was often tinged with a bleakness that offset the wacky stylings; it only really emerges here on closer 'To The Lifeboats'. **Frances Morgan**

DOWNLOAD: 'To The Lifeboats'

5

BILL RYDER-JONES

IF... DOMINO



IF Alex T, Noel G and Graham C are among those who have gusted praise towards former Coral guitarist Bill Ryder-Jones, who's been hailed the best British guitarist of his generation. So it's a surprise of sorts to see him emerge after four years in the Wirral wilderness with a largely guitar-free, mainly instrumental solo album that's stylistically closer to *The Snowman* soundtrack than the early Scouse-psych of his old gang. Still, he wields the Liverpool Philharmonic Orchestra as deftly as he did his spliff-stained six-string – you can't help thinking that if he'd never left The Coral they'd have made their 'Ladies And Gentlemen...' rather than their 'The La's' (again) for the last outing. **Jamie Fullerton**

DOWNLOAD: 'Enlace'

8

BIRDY

BIRDY ATLANTIC



Jasmine Van den Bogaerde, you might think, doesn't get it. The New Forest 15-year-old's take on Bon Iver's 'Skinny Love' may offend because it does not plumb the depths of Real Indie Music, but she's actually damn smart. By putting out a tasteful set of sorrow-wallowing wet-indie covers produced by James Ford just before Christmas, she's building a profile that'll allow her considerably more control over album number two. The sole original, 'Without A Word', is pretty overegged, but hey, the world is overegged when you're 15. As to the rest, the likes of Phoenix's '1901' were hardly things of life-changing gravitas to begin with. Get over it and give the kid a chance. **Duncan Gillespie**

DOWNLOAD: '1901'

5

FACES TO NAMES...

What the reviewers are doing this week



BEN HEWITT

"This week, I've been moving into my best friend's house and watching him lift weights without his shirt on. If that sounds rather homoerotic, it's because it most definitely is."



FRANCES MORGAN

"I caught the end of the London Film Festival with the brilliant *Lawrence Of Belgravia* film and have been on a Felt binge ever since."



MARK BEAUMONT

"I've been reading a biography on Jay-Z and considering how lucrative and exciting his life sounds from his lyrics. I'm seriously considering jacking in this journalism mug's game to take up hustling large quantities of crack."

THE RUM DIARY

FILM REVIEW

Johnny Depp goes gonzo in Hunter S Thompson's tale of lazy days and large measures in colonial Puerto Rico

The Rum Diary already arrives with a sheen of notoriety, emerging as the most catastrophic flop of Johnny Depp's career. Almost as if to reassure the world that the man who continues to magic up millions for the Disney corporation as Captain Jack Sparrow still has a self-sabotaging edge, his passion project took just £3 million in the US, having cost £28 million to make.

But this passion project is of course more passionate than most. Having portrayed the heroic *Rolling Stone* journalist in 1998's adaptation of *Fear And Loathing In Las Vegas*, Depp and Hunter S Thompson became the genuine best of friends. When Thompson shot himself in 2005, Depp financed his funeral. He's been trying to get this project – adapted from a '60s book unpublished until 1998 – off the ground for years. In the best ways, it shows.

Where *Fear And Loathing* took Ralph Steadman's vivid illustrations, emulsified by Terry Gilliam's visual language, as its jumping off point, *The Rum Diary* takes, to commit a genocide of semiotics, a more sober tone. It's sleek, classy, soft-focus in presenting something of a more innocent world. And as an often-sentimental buddy movie, it bears more in common with director Bruce Robinson's (tempted out of retirement by a tenacious Depp) *Withnail And I* than simply the fact that everybody spends the whole time pissed.

If Hunter S Thompson really was a superhero

then you'd call this his origin story. So we visit the colonial capitalist outpost of Puerto Rico, a haven for tax exiles of a pre-'60s, pre-counter cultural America, through the eyes of Thompson's alter-ego of Paul Kemp, a barely functioning alcoholic and failed novelist who takes a job writing horoscopes for a nonsense expatriate news rag. Among the rum-soaked hacks and jaded editors and bloated cruise-ship tourists, he nevertheless cuts the figure of an exotic outsider. So he falls into the company of Aaron Eckhart's weasley property magnate, has a thing with his flighty girlfriend (Amber Heard), drinks a staggering volume of rum with few apparent consequences, and finds his conscience in a *Jerry Maguire* moment – albeit a *Jerry Maguire* moment that also involves an education in drug abuse.

By the end of the swoonsome rite of passage, the stage is set for all the things that would happen in the world that Thompson would come to represent (the '60s, basically). It's a smart, moving, emotional little film, unashamedly a love letter to a friend who comes over, in Depp's eyes, as more of an idol. Maybe the fact that there wasn't, in the end, much of an audience for *The Rum Diary* suggests that that world has changed again, not for the better, and that little bit too much. For that reason alone, this was a film that needed to be made. And for containing the line, "Your tongue is like an accusatory gilet." That too. **Dan Martin**

7





THE FALL

ERSATZ GB DOMINO

Mark E Smith and co's 28th studio album is a chaotic record that shows the rockers are still ahead of the game



"I'm so sick of Snow Patrol/ And where to find Esso lubricant", growls a phlegm-riddled throat atop of a riff so caustic it could corrode asbestos. And there's not even the

faintest chance that such a stonking non sequitur could have germinated anywhere but the noggin of Mark E Smith. For while lesser mortals still pilfer from The Fall's handbook, he remains forever several pages ahead. Of all the things that could be deemed *ersatz* – a German word for 'substitute' used mockingly by British POWs in WWII for the piss-poor imitations of bread and coffee they received in captivity – The Fall are not among them.

Like 2010's 'Your Future Our Clutter', 'Ersatz GB' sees Smith and co perpetually moving forwards. The rumbling riffs of 'Mask Search' and 'Taking Off' are Fall-like, yet elsewhere they continue to lob the occasional hand grenade into the mix and revel in the resulting chaos – just witness 'Greenway', which sees aimless piano explode into mushroom cloud-

heavy guitar, while Smith blindly chokes through billowing fogs of brown smoke.

Yet it's his words that are truly inimitable – jumbled images with snatches of meaning floating amidst the din, with disparate nods to gum-healing ointment Bonjela ('Taking Off') and US teen drama *Gossip Girl* ('Nate Will Not Return'). Perhaps most oddly of all, on 'Greenway', he's confronted with his own doppelgänger staring back at him from a Danish TV station before he surreally barks: "I had to wake up the cat just to feed the fucking dog". It's hard to decipher fact from fiction; or, as he grumbles on 'Laptop Dog', "Life was there but life disappeared/Searches all the bins", the remnants of lucidity buried amongst the litter. But then, there's really only one salient truth about 'Ersatz GB' – that The Fall, even at nearly 30 albums old, still stand alone and aloft. Sometimes, however much you meddle with the ingredients, you can't improve upon the original. **Ben Hewitt**

8

DOWNLOAD: 'Greenway', 'Taking Off', 'Nate Will Not Return'

LUKE HAINES
NINE AND A HALF PSYCHEDELIC
MEDITATIONS ON BRITISH
WRESTLING OF THE 1970S AND
EARLY '80S FANTASTIC PLASTIC



The title doesn't lie. Here, Haines pens an album about those long-lost Saturday afternoons, when the nation gathered to watch an overweight pensioner pretend to beat up a masked man who was pretending to be Japanese. As frontman for The Auteurs, Haines plied a fine trade in delicately brutal rock songs. Here, he's more a David Peace-style storyteller, crooning about coiffed impresarios and "liver-sausage sandwich" over twanging guitars and curdled synth. Few properly great songs, but in capturing the grim patina of '70s Britain, it's a prickly success. **Louis Pattison**
DOWNLOAD: 'Linda's Head'

6

JAH WOBBLE & JULIE CAMPBELL
PSYCHIC LIFE CHERRY RED



"A post punk album in the original PIL mode," is what Jah Wobble – PIL's original bass player – was aiming for on this hook up with LoneLady, and in the sense of melding dub-heavy, club-ready grooves with unsettling lyrics ("I'm not adapting to the machine" goes the very first line of 'Tightrope'), he and she have succeeded. In truth, though, it's the less controlled, less sleek excursions – only a DJ wanting to go home early will be spinning the disjointed 'Phantasms Rise' or 'Isaura' – that are more exciting. Oh, and be sure to avoid the two-part 'Slavetown', which is Jools Holland-slick...

Hamish MacBain
DOWNLOAD: 'Isaura'

7

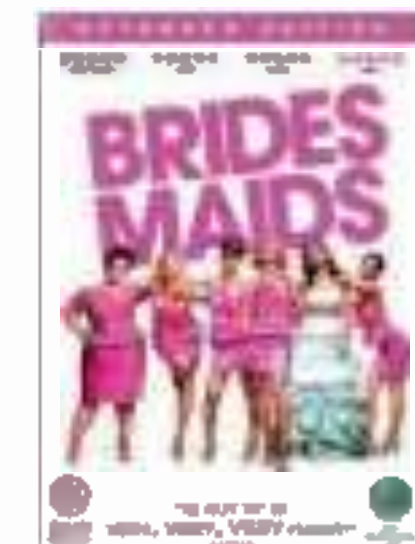
THE RIDER

What we're watching and wearing this week



Book

Death Of A Polaroid: A Manics Family Album
Visual histories don't come much lusher than this beautiful hardback that draws together test shots, tour snaps and revealing off-guard moments from across the Manics' history.



DVD

Bridesmaids
Without a doubt the funniest film of the year, Kristen Wiig's *Bridesmaids* played the bromancers at their own game, and with one impeccably timed food poisoning scene showed the makers of *The Human Centipede* that less is definitely more.



Shoes

Chuck Taylor All Star Classic Boot
Converse began as a rubber company, making boots for outdoorsmen. This new boot from their autumn line celebrates that legacy with work boot-like details, rugged rivets and fasteners, and it's available in dark canvas or leather.

THIS WEEK'S SINGLES

reviewed by NME's
RICK MARTIN



THE TWILIGHT SAD



SICK FAT CAT

The Human Centipede 2 and those Jodie Marsh photos aside, there's nothing we're less keen to see again this year than the twisted sadface on 'Sick's' sleeve. The tune's not much cheerier either, sounding like 'Amnesiac'-era Thom Yorke peering 10 years into his future, seeing Flea windmilling his cock-sock at an Atoms For Peace rehearsal and dishing out a dreary remix album as cynical retribution.

RED HOT CHILI PEPPERS



MONARCHY OF ROSES WARNER

Flea, on the other hand, would have been delighted to have known 10 years ago that he'd still be wringing filthy funk-rock lucre out of his infuriating slap-bass wankery in 2011. By the way, the question 'Are you a RHCP fan?' remains one of the simplest, most effective moron tests, perfect for blind dates, freshers' week and awkward cellmate introductions.

HYDE & BEAST

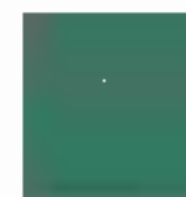


YOU WILL BE LONELY

TALL FEATHER

So, a quietly acclaimed north-east indie supergroup? We know the drill here: kick-off by namedropping the member everyone's vaguely heard of (The Futureheads' Dave Hyde), then make brief passing reference to now-defunct 'local heroes' Golden Virgins before paying homage to to 'scene genius' Peter Brewis from Field Music. Mildly pleasing, but hardly worth crossing the Wear for.

BETH JEANS HOUGHTON AND THE HOOVES OF DESTINY



LILIPUTT RCA

Hoof sounds used as percussion – a bad idea? Neigh! Not enough songs utilise the aural possibilities of horses, be they real or simply imitated like in The Osmonds' 'Crazy Horses' (a bonkers-brilliant pop song). Top marks to Beth and her Hooves then, not just for this ace folk-pop ditty but also the clippity-clopping at 1:43.

WILD BEASTS



REACH A BIT FURTHER DOMINO

And from one wild beast to... OK, you can see what we're trying to do here, there's no point being coy. Which, of course, is a sentiment these Lake District lotharios infamously concur with – to the point that they've loaded this with the line "I was crude/I was lewd/I was rude/I was not in the mood" purely to give sexually frustrated music journos an interview jump-off point. Which is as thoughtful as taking the sticky corner of the duvet.

OH MY!



DIRTY DANCER 679

More than a decade on from Daphne and Celeste (ask your dad.... Or maybe don't), this threatens that deliberately dreadful, funny-for-five-seconds pop duos are ripe for regurgitation. Which is at least good news if you're The Ting Tings looking for something – anything – to align yourselves with for your big comeback next year. Good luck with that guys, by the way...

LIVE

ARCTIC MONKEYS, WU LYF, GLASVEGAS

Edited by Emily Mackay

NOEL GALLAGHER'S
HIGH FLYING BIRDS

ROUNDHOUSE, LONDON MONDAY, OCTOBER 31

Oasis devotees flock as the elder sibling spreads his wings in the capital

If Noel Gallagher ever *really* had any wavers about his skills as a frontman, you'd never know tonight. "Everyone in?" he inquires, casual and impassive as the sweaty venue heaves with embarrassing anticipation. It must, as Noel's wickedly chosen choice of Oasis B-side opener notes, be good to be free right now, not that his characteristic scowl betrays it. A week after his debut stamped Matt Cardle's hat into the mud, Noel's on the last night of his first tour proper. The vibe, though, is heads-down, get-on-with-it.

Showmanship isn't, as Gallagher Jr himself would tell you, always about "working the crowd" (Liam named Noel his favourite frontman last year, noting that what makes a good one is "behaving yourself, and not jumping around like a bastard"). One thing the

brothers share is still, sullen *presence*. As soon as they walk on to a stage, you want to know what they're going to do or say. Generally, not much. But then you want to know what they're *thinking*. It's an evil bastard trick, but one that has the effect of focusing you on now. What *is* there in the High Flying Birds' songs, rather than fretting about what, or who, isn't.

Take 'The Good Rebel', with its Americana feel, jubilant, sunburst chords and beautiful Byrdsian harmonies. While hardly a dubstep reinvention, it's the kind of thing you'd imagine might struggle at Oasis committee stage. The driving 'disco' of 'AKA... What A Life!' and the stirring, moody melancholy of 'Everybody's On The Run' find air punched, while the vaudevillian organ vamps of newie 'Freaky Teeth' nail the

Halloween vibes. Subtle they might be, but they're also stuffed with slow-burn riches. To have a whole gig of Noel's expressive voice, too, is a treat. When he leans back, eyes closed, on the held notes of the gorgeous 'If I Had A Gun', it's like he's hauling on a rope, trying to loosen something from the depths of the crowd, yanking hearts into mouths. The way he deliberately twists the melody of 'Wonderwall' towards Ryan Adams' version and the making of 'Supersonic' into a plaintive acoustic thing while 'Talk Tonight' gets full-band treatment suggest he's dodging box-tick moments. But when, on 'Little By Little', whatever he was tugging at comes loose and the whole venue takes flight, though, who even cares about old or new or Liam or Noel or will-they-won't-they as everyone howls their adoration at this

small, surly-looking man to whom the expectation of millions is familiar. Whether the High Flying Birds can roost comfortably in stadiums remains to be seen; the likes of 'AKA... Broken Arrow!', 'Soldier Boys And Jesus Freaks' and '(Stranded On) The Wrong Beach', lovely as they are, might struggle to command a bigger space, but for now, Noel's eggs remain golden. Maybe we should all stop worrying about 2015 and just enjoy today, eh?
Emily Mackay

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
- Little By Little
- The Importance Of Being Idle
- Don't Look Back In Anger

Check out
Alex's arse!
Sorry, his
duck's arse...



ARCTIC MONKEYS/ THE VACCINES

O2 ARENA, LONDON SATURDAY, OCTOBER 29

With Alex's showmanship and Cooky's skills, the Monkeys are now more than a match for stadiums

No-one mentions Cooky. Ever. Has it never occurred to anyone how weird it is that the guitarist in one of Britain's biggest bands is so completely anonymous? What's his story? What does he stand for? And what does he make of Miles Kane strolling on for '505' like a last minute sub scoring the winner?

Don't hold your breath for answers to any of these questions. Sorry. The odd superfan might know he was an apprentice tiler in his teens. Tabloid readers will be, er, familiar with his Page Three stunnah beau. But otherwise?

Well, actually he's far more important than that intro might have you believe. Get this: he's the central reason why the Monkeys sound so at home in arenas these days. They couldn't be doing this

without him. How so? We'll get onto that later – first we've got to work out what tonight means for The Vaccines.

They could just be happy to be along for the ride, to see how 'Post-Break Up Sex' and 'If You Wanna' sound bouncing around the enormodome walls. But given the current state of British guitar music, you'd really hope they're peering into their future and sizing up venues for 2014. Let's not overstate this – it takes more than three great riffs, some Strokesian swagger and that Screech-from-*Saved By The Bell* bubble perm to catapult a band anywhere near this level. But for now it's enough that The Vaccines look at home on every stage they're stepping up to.

Which is a good sign, obviously. Especially given the same could more than be said for the Monkeys over the past five years. Putting the sarcasm and wilful contrariness to one side, the one thing you've always been able to count

It's Jamie Cook's guitar that ensures the Monkeys sound arena-sized tonight

on is that they'd sound brilliant smashing Sheffield Boardwalk or the O2 Arena – and anywhere in between.

But, to return to Cooky, the bigger the venue, the louder the contrast between the band's frontman and lead guitarist. Just stop for a second and think how

Alex has morphed from a super-cynical cherub in a common room polo shirt to a young Richard Hawley pulling arena tricks at every turn. And then consider that, the odd trip to the barbers aside, Cooky hasn't outwardly changed one iota during the same period. Anyone who lines up next to one of indie's all-time magnetic frontmen is going to struggle for elbow room. But it's as if Jamie – like similarly anonymous bassist Nick O'Malley – deliberately repels attention, willing the crowd's eyes away.

But as we said before, underestimate Cooky's contribution at your peril. It's his guitar that ensures the Monkeys sound positively arena sized tonight, even on the lithe tracks from earlier in their career. Just check how 'The View From The Afternoon' now convulses like a stoner rock behemoth. Or how 'I Bet



You Look Good On The Dancefloor' continues to grow in stature with each passing enormo-gig. 'Don't Sit Down 'Cause I've Moved Your Chair', meanwhile, opens the set with an almost metal-like heaviness. It sounds awesome.

The showbiz stuff? That can be left to Alex, who's grown into quite the showman in recent years. Tonight he does all the bollocks you have to grudgingly expect in venues like this – starting clalongos, refereeing cheering contests between sides of the arena, talking about the band in the third person. All with that trademark sarcasm.

So what else do we learn tonight? Well, for a start all four of them look majorly bored by some of their older material – you can practically hear the yawns during 'Fluorescent Adolescent', one of the few fan-favourite bones they toss to the crowd (the other being a stripped-down 'Mardy Bum'). It's also clear that they use the much-maligned stuff from 'Humbug' to restore equilibrium and keep themselves amused – frankly, no-one but them came to hear the likes of 'Pretty Visitors' or 'Dance Little Liar'. And we're also no clearer to working out what the fuck to make of 'Brick By

Brick', the Helders-led rock-by-numbers curveball on 'Suck It And See', especially after Alex introduces it thus: "Love it or hate it, you're wrong."

And one final unanswered question – when will Miles Kane finally be allowed to join the Monkeys full-time? After being hailed as the band's (well, Alex's) "hero" earlier in the set, he strolls on for his customary turn during '505', walks straight into a Butlins gag from Alex due to his dreadful red jacket and punches the air like he's the main man.

Along with the usual widescreen solo, Miles also brings a bit of emotion to proceedings, embracing Alex as the final notes chime out. Jamie, of course, barely flinches. Nods to where his parents are probably sitting. And exits stage right with a shrug that belies the fact that he's just smashed one of Britain's biggest indoor venues. There goes no-one's hero. He's ordinary. But his influence on the Monkeys' past, present and future remains incendiary. **Rick Martin**

O2 customers can get Priority Tickets to The O2, up to 48 hours before general release. Just register at o2.co.uk/priority. After Priority Tickets are gone, they're gone. Terms apply.

WU LYF

O2 SHEPHERDS BUSH EMPIRE, LONDON

WEDNESDAY, OCTOBER 26

After the hype has faded, the band's genius is clear

Ellery Roberts is a madman. A chest-beating, fire-breathing, quasi-religious nutjob with a dangerous hold over his congregation and a burning fuck-the-world intensity that starts in his eyes and fizzles through his fingertips. He's also an idiot, spitting out post-modern nonsense like "this one's got a steady rhythm, perfect for MP3 downloads and blogs", like he's the first person to ever notice the vacuousness of hype and the cleverest man to ever dissect it. That he delivers his dumb sermons in the gruff tone of a clichéd northern comic goofing on Tom Wats only adds to the horror. Basically, he's the perfect frontman.

Not convinced? Witness the carnage as he struts onto the stage at the O2 Shepherd's Bush Empire – WU LYF's biggest UK show so far – and, with hardly a glance at the crowd, hammers his hands down onto the organ in front of him and yelps the first words of 'LYF'. "I woke up todaaaaay..." rings around the high walls of the old west London theatre and the throng in front of him – in a brainwashed fervour – widen their eyes like they've just been born again.

This isn't confined to the crowd. There's an onstage awakening too. Pounding into 'Cave Song', Ellery bangs his fist against his heart. Squint and for

a second he could be Freddie Mercury. Plug your ears a little and he could be The Jesus Lizard's David Yow, though while Yow "sounds like a kidnap victim trying to howl through the duct tape over his mouth" (thanks, Michael Azerrad), Roberts sounds like the perpetrator, chanting wildly as the legion of doom clatter away behind him. This is the birth of WU LYF v2, ready to kick the shit out of the hype of 18 months ago. Then, you always felt that they'd play a bum note and contrive to mess things up, whereas now they feel like the real deal.

'Summas Bliss' is huge, Roberts cockily introducing Tom McClung's guitar solo like he's ushering on Tony Iommi. 'Concrete Gold' is a stand-off, the singer bouncing on his heels like a prizefighter. But it's on 'Spitting Blood' where things reach tipping point as a topless bear/man mounts his mate's shoulder and claws at the air to the heavy beat of Joseph Manning's afrobeat. Seconds later and a floor tom is in the crowd, the front row hammering it as a growling Roberts stagedives and the barrier between band and fans tumbles.

Where do WU LYF go from here? Hopefully they go away, move their sound on and come back with the album of the decade. They've already got the frontman. **Mike Williams**





"Right guys, do you know 'Tracy Jacks'?"

ANOTHER HONEST JON'S CHOP UP

BARBICAN, LONDON SATURDAY, OCTOBER 29

Damon Albarn gets to show off what eclectic taste he has – but it's the return to his songwriting roots which is the evening's highlight

Back when he was pulling up at *Top Of The Pops* aboard a milk float, you wouldn't have bet that 16 years hence, the Barbican would feel like the natural home of Damon Albarn. But the favoured venue of the Peter Gabriel and Brian Eno classes, where brows are set to 'high' so regularly that everyone wanders round baked into a permanently stunned expression, is indeed now the perfect slot for all the Chinese opera, English folk and globe-pop needs he specialises in servicing.

Albarn is here as curator and 'front' for magpie west London world music label Honest Jon's. But he's only playing on a handful of numbers. Instead, he spends a fair bit of time side-of-stage, nodding appreciatively in the manner of a man trying to project humility in the face of the fact that as many of the audience are probably watching him nod side-of-stage as are watching the carousel of global talent. Fatou Diawara, a Malian songlady, does a mournful ballad with Damon, but

he's an accessory to her, not vice versa. The Hypnotic Brass Ensemble specialise in beautifully woozy psych-jazz, and provide much of the connective tissue of the evening. There's 208bpm's worth of Shangaan electro, presented by Nozinja's sort of Bantu-speaking Juggalos: clown masks, orange boiler suits, and synthetic bottoms. Then, tucked shyly into the start of the final quarter: the debut song

were doing anything other than grinding 'Hump De Bump' round the world's larger stadia arcadia.

The song itself is a slender, grower of a thing called 'Poison', hinging on the line "*All that we are wishing for is poison/Poison is a part of love*". It's neither very world nor particularly esoteric, its melancholy

piano chords and shuffling jazz drums sat halfway between The Good, The Bad & The Queen's 'Green Fields' and Robert Wyatt's 'Shipbuilding'. As the most keep 'em

Damon spends a fair bit of time side-of-stage nodding appreciatively

by Rocket Juice And The Moon, the supergroup that reunites Damon with Good, Bad & The Queen collaborator Tony Allen, and throws in the name on no one's lips: Flea. The cock-socking slap-basser has looked giddy to be here all evening whenever he's filled in on other performances, as you might be if you

guessing thing Damon could do, going back to his songwriting roots is up there. If that's his plan, then Rocket Juice And The Moon's album, due early next year, could be a treat for all those who've kept faith through so many digressions. 2027: it's probably rap-metal at the Hollywood Bowl, isn't it? *Gavin Haynes*



Flea's just realised his top's been attacked by moths...



...while Damon's just heard Flea's slap-bass

GLASVEGAS

O2 ABC, GLASGOW MONDAY, OCTOBER 31

Black of garb and back on course, it looks like it's goodbye label and hello future

James Allan is – literally – back in black. That's the first thing you notice: James has spent much of 2011 dressing like a photographic negative of himself, but tonight he's finally back in the colour that's always been oddly integral to Glasvegas. It may seem strange to take comfort from something as mundane as a change of clothes, but in an uncertain time for the band and their fans, the sight of James dressed head-to-toe in threads as inky as Rupert Murdoch's heart is still a weirdly reassuring one.

The second thing you notice is the renewed sense of purpose that's come with being dropped by their label.

James is dressed head-to-toe in threads as inky as Rupert Murdoch's heart

We're not only talking about the clothes on James' back, but the guitar that's around his neck, the new song (a propulsive, Talking Heads-referencing number called 'If') that they preview, and the old songs that sound tighter and more focused than before. Case in point: since January, Glasvegas have been closing sets with a stripped-back 'Flowers & Football Tops' that robbed the song of its drama and gut-punch intensity. Tonight, it's been reconstructed into the cathedral of sorrow it once was, and is the first track they play, followed by 'Geraldine', followed by 'It's My Own Cheating

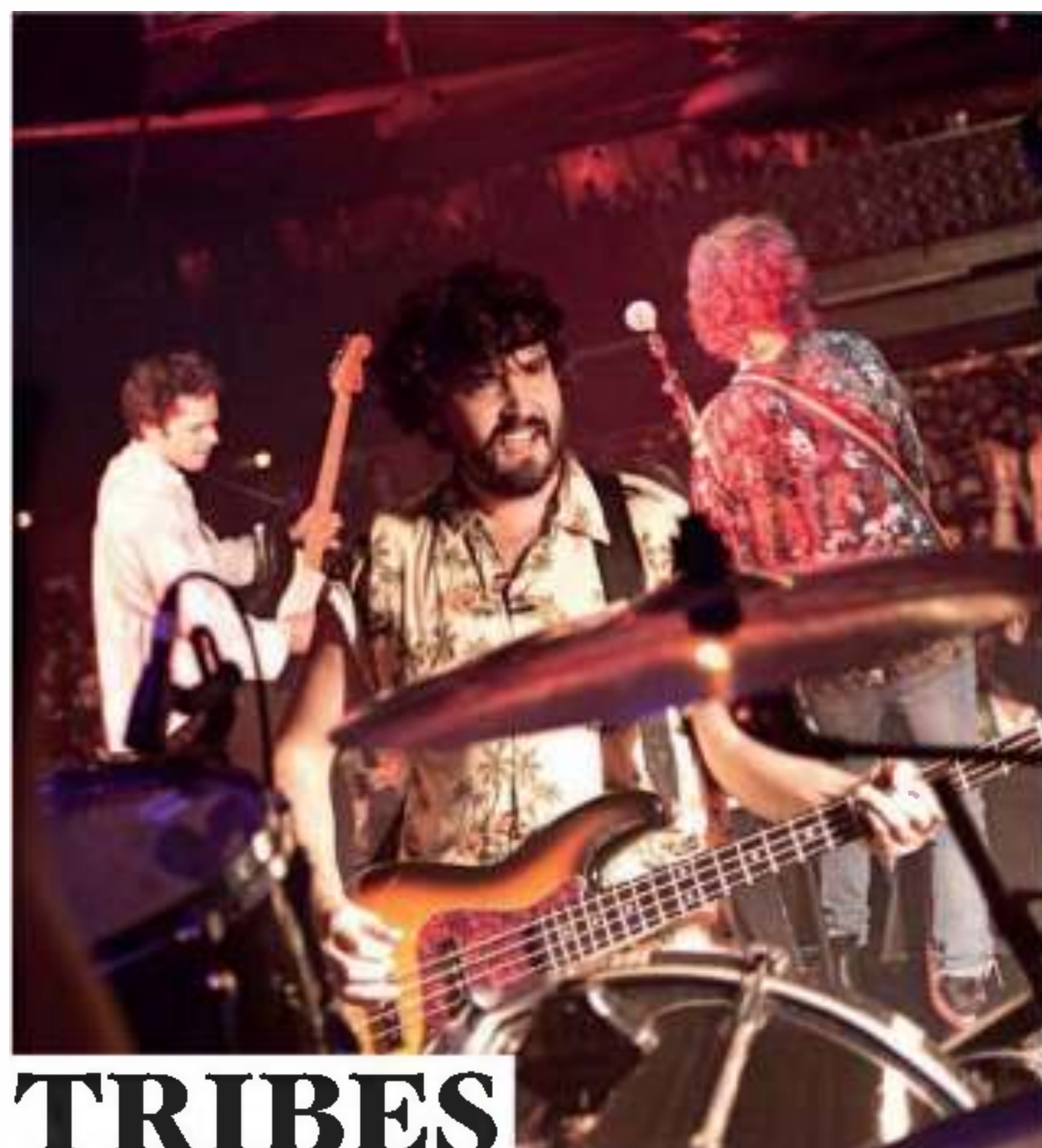
Heart That Makes Me Cry'. Not a bad way to begin a set, all told.

It's James' return to playing guitar that's most significant, though. At times this year, Glasvegas seemed to have hamstrung themselves by recording an album as epic (and ultimately divisive) as *'EUPHORIC /// HEARTBREAK ///* and then trying to play it with one guitar, a bassist and a stand-up drummer. Now, songs like 'I Feel Wrong' and 'Lots Sometimes' have a depth and muscularity that wasn't there before; the former, especially, sounds stunningly beautiful tonight.

When Glasvegas falter it's always through trying to do too much; a reprise of 'Stabbed' is ambitious, but ultimately a bit muddled, while by the end of the night, James' voice sounds

in need of a Strepisil or two. They've always been a band for hearts rather than heads, though, and when James tells the crowd that, "These gigs mean everything to me," you're inclined to believe him: he's certainly thrown everything at it. It's been a testing year for Glasvegas, but they've survived it and ended on a high tonight. The future is black once again. **Barry Nicolson**

O2 customers can get Priority Tickets to The O2, up to 48 hours before general release. Just register at o2.co.uk/priority when retail tickets are gone, they're gone. Terms apply.



TRIBES

ELECTRIC BALLROOM, LONDON
FRIDAY, OCTOBER 28

Guitars, sweat and the sense of a genuine phenomenon... what more do you need for 2012?

In these sweaty surrounds, there's something very familiar going down. Rewind about nine months and *NME* would have been stood in about the same place, in the same venue, watching a very similar scene unfold; kids going feral despite only knowing a handful of songs, a soundtrack that understands that you don't necessarily have to reinvent the wheel to capture people's interests and a tangible sense that this could be the tipping point when things start to get pretty big pretty quickly. Back then it was The Vaccines and now, with the resurgence of old-fashioned British guitar music in full swing, Tribes seem like the next big successors to the indie throne.

Tonight is an impressive feat. With their debut not due to land until early next year, the four-piece have sold the place out through sheer word of mouth, incessant touring and being about as quintessentially Camden as the crusty old punk on the corner leafletting for his back-street tattoo lair. Fundamentally, though, it's pretty evident that the excitement moshing around the front rows is genuinely

more than just hype; the crowd might only know about three songs but they'll be damned if a little thing like that is going to cut into the requisite 45 minutes of thrashing about.

From the opening strains of 'Whenever' the quartet are greeted with utter youthful adulation, the kind that curses their parents daily for giving birth to them 10 years too late for The Libertines but may have finally found

an adequate consolation prize. 'Sappho' rolls along wrapped up in Blur-recalling guitar lines and musings about girls – the understated sonics of its recorded form growing a hefty pair of epic, live balls – while 'When My Day Comes' kickstarts with a giddy guitar charge like the little brother to 'Don't Look Back Into The Sun', a paean to a present youth rather than a lost one. Of course, it's 'We Were Children' that rallies the biggest reaction, but there's really very little in Tribes' celebratory arsenal that's greeted with anything less than fervent excitement. They may not be the most original proposition, but if that's your criticism then you're totally missing the point. **Lisa Wright**

VIEW FROM THE CROWD



Helen, London

"It was loads busier than I thought it would be – I've seen them before and it was nowhere near as crazy as this. The new stuff sounded good, though, people seemed really into it."



On The Road With **THE MACCABEES**

The indie kids are touring their new material up north. The first thing they do? Knock up an amuse-bouche. You can take the boys out of Brighton



Leeds, Sunday, 7pm
Just one more game of Minesweeper and Felix and Sam will get to work on tonight's setlist



It looks like the band is actually these guys are parked on a double yellow

LEEDS, COCKPIT SUNDAY, OCTOBER 30

From smartphones and iPods, to apps for albums, apps that make decisions for you and apps that wipe your arse – in 2011, technology is king. This is the age of the internet and the download, a generation where convenience is key and if you can do it without leaving the comfort of your sofa then all the better. Unless you're in a band adored to the extent of The Maccabees, that is, in which case you stick two fingers up to the whole idea and make your tickets only available from local record shops. Needless to say they sold out. Quickly. And the fervent excitement buzzing around the venue is only further testament to the fact that kids really, really give a shit about this lot.

Rewind a few hours and the lads (joined by touring band member and third point of the White brothers' triangle, Will) are slowly working their way through their rider and singing along to The Beatles, while Felix puts together a playlist of 'Number Ones when you were born' and forgets each of his brothers' birthdays in turn. It's almost spookily full of total classics, from Prince to Stevie Wonder; there clearly must have been something in the water. Orlando meanwhile, having invented a new 'amuse-bouche' consisting of a Dorito and some coleslaw – classy – is getting confused about zoos. "I've started to think that maybe they're just a bit... horrible?" he tells us, looking genuinely worried. "I mean, it's not even like buying a jumper and then finding out

ages after that it was made in some horrible sweatshop, I think I might just be directly handing money over to something a bit terrible..."

Within about five seconds of meeting the singer it's pretty easy to see where The Maccabees' particular niche of wide-eyed lyrical hopefulness comes

from. Prone to coming out with endearing ponderings ("I quite like not really knowing anything... The world is scary... I'm scared of everything"), he's as truly good an egg as you'd expect someone who writes about love and family and being nice to people to be. It may not be the most rock'n'roll of accolades to give out but it's pretty easy to see why the band have collected such a devoted group of fans throughout the last half decade – they're a genuinely decent bunch and it shows through in every track.

Tonight then, the aforementioned devoted group are out in full force. There's a circle pit, crowd-surfers barrel themselves onto the stage, people literally stand on each other's shoulders and tour support 2:54 declare it the best night

so far. Despite slight post-show worries ("I played the wrong guitar part for an entire verse," Orlando sighs), from the front it sounds HUGE. The likes of 'Can You Give It' and 'X-Ray' may still be as fresh as ever, but glimpses into forthcoming third album 'Given To The Wild' knock the band into a whole other level. If set closer 'Grew Up At Midnight' isn't one of the

highlights of next summer's festivals then we're not fit to call ourselves hacks.

Show over and, after a big one the previous night in Nottingham (although the whole tour is pretty much one big 'big one' it seems), half the band retire while we head off with Hugo and Orlando for a relaxed night cap, some sentimental tales of old-fashioned romance and an accident involving a lot of smashed glass and red wine. What was that we were saying about rock'n'roll...?

MANCHESTER, SOUND CONTROL MONDAY, OCTOBER 31

The next day is Halloween and, to celebrate, Tom our snapper almost accidentally directs the whole band to jump into the canal (luckily, things are cleared up before we have six deaths on our hands). A woman passes us in head-to-toe medieval garb, Orlando invents the soon-to-be-classic drum'n'bass anthem 'Man In White Shorts' and things don't really get any less bemusing from here on in.

After a quick soundcheck it's off to get turned away from two successive Pizza Expresses before settling for dinner at a local Italian restaurant with a nautical pasta window display and a dead dove (fake, we hope) above the door. Plans are jokingly made to build an entire set out of pasta for their next tour and Felix recounts the time he caused a full on security lock-down at HMV after running out of the shop to speak to a distinctly unimpressed Noel Gallagher while still holding an armful of CDs. "We met again once after though and he was sound," he assures us.

Back in the dressing room the Halloween spirit is starting to kick in for the crew at least, who've all bought the most ridiculously hot all-in-one outfits

and are sweating red and white face paint by the bucketload. Drummer Sam has also invested in a skeleton ensemble but opts out as, he forlornly tells us, "everyone's doing it now", while Hugo chooses a subtle black eye. The main prize, however, unequivocally goes to tour manager Nick – who has to sternly evict a fan from the dressing room while looking like a skeletal panda. Then it's another night, another sold out show and an endless slew of crowd-surfers covered in blood that we really hope is fake. 'First Love' is sung back word-for-word, newie 'Feel To Follow' slays everyone with the most epic chorus imaginable and, after we joke that his mumbled stage banter is totally unintelligible, Orlando segues between songs with "I don't know why I'm talking, none of you can understand what I'm saying anyway" and random noises – which the crowd, just to prove our point, respond to with an army of whoops and screams.

Post-gig and everyone is sweaty ("I'm pretty sure my brain isn't meant to get this hot"), exhausted but happy. Friends are rallied and a rainy exodus is made to local club South – which seems to only play songs by northern bands – to meet up with Bombay Bicycle Club, who the band nickname The Biscuits because "it sounds nice and suits them better". With only two nights left you'd imagine everyone would be a bit knackered by now, but The Maccabees seem backed by the kind of excitable enthusiasm that comes from knowing that the future's looking pretty bright indeed. When the tour resumes in January it'll be in much, much bigger venues but, with the finishing touches just being put to what will surely be the first great album of 2012, now is the drunken calm before the manic storm. It couldn't happen to a more worthy bunch. *Lisa Wright*

SUPPORT REPORT



Nick, Tour Manager

"Our sound guy was sat mixing a song for someone else in the middle of the night when all the other guys were having a party, and they started crowd-surfing over his head in the bus. He's got loads of photos but I was asleep, missed the whole thing. Oh well."

TOM MARTIN



Leeds, Sunday, 8.30pm

Boys in the corner (l-r): Hugo, Rupert, Orlando, Sam, Felix, Will. (below) It's tradition in Leeds to crowd-surf between songs



Leeds, Sunday, 9.30pm
Felix onstage, showing off a little something he threw together in woodwork class



Manchester, Monday, 8pm
Hugo and Felix, oblivious to the presence of purest evil. Purest evil that has somehow snagged an AAA pass; below, Orlando admires Hugo's Halloween shiner



Manchester, Monday, 10.30pm
Nothing to do with Halloween - Orlando hunts and kills Pokemon, Dory Crockett-style



ON SALE FRI NOV 11 @ 9AM
EXCLUSIVE NME.COM PRESALE
BEGINS WED NOV 9 @ 9AM

TWO DOOR CINEMA CLUB

METRONOMY TRIBES AZEALIA BANKS

GLASGOW O₂ ACADEMY 08 FEB
NEWCASTLE O₂ ACADEMY 09 FEB
MANCHESTER ACADEMY 10 FEB
NOTTINGHAM ROCK CITY 14 FEB
LEEDS O₂ ACADEMY 15 FEB
NORWICH UEA 17 FEB

18 FEB BIRMINGHAM O₂ ACADEMY
19 FEB CARDIFF UNIVERSITY
20 FEB BRISTOL O₂ ACADEMY
22 FEB BOURNEMOUTH O₂ ACADEMY
23 FEB BRIGHTON DOME
25 FEB LONDON O₂ ACADEMY BRIXTON

TICKETS AVAILABLE FROM: WWW.NME.COM/TICKETS OR 0844 858 6765 | WWW.GIGSANDTOURS.COM | WWW.TICKETMASTER.CO.UK
24HR CC HOTLINE 0844 811 0051 / 0844 826 2826 | MAXIMUM FOUR TICKETS PER PERSON

AN SJM CONCERTS PRESENTATION IN ASSOCIATION WITH DF CONCERTS AND METROPOLIS MUSIC
ALL TICKETS INCLUDE A 50P DONATION TO TEENAGE CANCER TRUST (REGISTERED CHARITY 1062559 IN ENGLAND & WALES, SC039757 IN SCOTLAND)



Boxfresh®



hmv
hmv.com



WWW.NME.COM/AWARDS

#NMEAWARDS

THE MAC CABEES

ON TOUR IN JANUARY

MON 23 GLASGOW QMU
08444 999 990

TUE 24 NEWCASTLE O2 ACADEMY
0844 477 2000

THU 26 LONDON O2 ACADEMY BRIXTON
0844 477 2000

FRI 27 BIRMINGHAM HMV INSTITUTE
0844 248 5037

SAT 28 MANCHESTER HMV RITZ
0844 248 5117

GIGSANDTOURS.COM | TICKETMASTER.CO.UK | GIGSINSCOTLAND.CO.UK
0844 811 0051 | 0844 844 0444 | 08444 999 990

TICKETS ON SALE FRIDAY 11 NOVEMBER AT 9AM

A METROPOLIS MUSIC, SJM CONCERTS & DF CONCERTS PRESENTATION
BY ARRANGEMENT WITH 13 ARTISTS

NEW ALBUM 'GIVEN TO THE WILD' RELEASED 09.01.12
WWW.THEMACCABEES.CO.UK

EXCLUSIVE BUNDLE ON SALE WEDNESDAY 09 NOVEMBER AT 9AM,
INCLUDING TICKET + SIGNED NEW ALBUM
PRE-ORDER FROM WWW.TICKETS.HMV.COM

Fiction

The WOMBATS

PLUS GUESTS



WEDNESDAY 07 DECEMBER
LIVERPOOL O2 ACADEMY
0844 477 2000

THURSDAY 08 DECEMBER
LIVERPOOL O2 ACADEMY

FRIDAY 09 DECEMBER
LIVERPOOL O2 ACADEMY

NEW DATES ANNOUNCED
TICKETS ON SALE 9AM FRIDAY 11 NOVEMBER
MONDAY 20 FEBRUARY
PORTSMOUTH GUILDHALL
023 92 2 111

TUESDAY 21 FEBRUARY
WARWICK UNIVERSITY
0844 871 8803

WEDNESDAY 22 FEBRUARY
LONDON O2 ACADEMY BRIXTON
0844 477 2000

24 HOUR TICKET HOTLINE 0844 811 0051 | 0871 230 0338
THEWOMBATS.CO.UK/STORE | GIGSANDTOURS.COM | ARTISTTICKET.COM

THE WOMBATS PROUDLY PRESENT... THIS MODERN GLITCH OUT NOW
THEWOMBATS.CO.UK | FACEBOOK.COM/THEWOMBATSUK

A METROPOLIS MUSIC, SJM CONCERTS, KUMAMURO & PVC PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

THE

SJM Concerts and Live Nation by arrangement with CMA present

SMASHING PUMPKINS

THE OTHER SIDE OF THE KALCIDYSCOPE TOUR

plus special guests **RINGO DEATHSTARR**

NOVEMBER 2011

Fri	11	MANCHESTER O2 APOLLO	0844 477 7677
Sun	13	GLASGOW O2 ACADEMY*	0844 4999 990
Mon	14	NEWCASTLE O2 ACADEMY	0844 477 2000
Tue	15	LONDON	
Wed	16	O2 ACADEMY BRIXTON	0844 477 2000
Fri	18	SHEFFIELD O2 ACADEMY	0844 477 2000
Sat	19	BIRMINGHAM O2 ACADEMY	0844 477 2000

www.gigsandtours.com • www.ticketmaster.co.uk • www.gigsinscotland.com* • 24 hr CC Hotline: 0844 811 0051 & 0844 8262 826
New album OCEANIA coming out soon! www.smashingpumpkins.com

SJM CONCERTS BY ARRANGEMENT WITH CMA PRESENTS

THE WHIP

FEBRUARY

FRI	24	NEWCASTLE RIVERSIDE	0191 230 1813
SAT	25	LEEDS COOP PIT	0113 245 5570
SUN	26	BIRMINGHAM THE HARTLOW	BIRMINGHAMFROMMOTERS.COM
MON	27	BRIGHTON GREEN DOOR STORE	01273 606 312
TUE	28	LONDON IDYO	020 7403 3331
WED	29	MANCHESTER CLUB ACADEMY	0161 832 1111

buy online at gigsandtours.com • 24hr cc hotline 0844 811 0051

theordinaryboys



December		
01	Leeds Codsipit	0113 244 4600
02	Manchester Club Academy	0161 832 1111
03	Aberdeen Lemon Tree	0844 499 9990
04	Glasgow King Tuts	0844 499 9990
06	Newcastle The Cluny	0844 477 1000
07	Nottingham	
	Rock City Basement	0845 413 4444
09	Birmingham O2 Academy2	0844 477 2000
10	Bristol Thekla	0845 413 4444
11	Portsmouth Wedgewood Rooms	0239 286 3911
12	Falmouth Princess Pavillion	0132 621 1222
14	London O2 Academy Islington	0844 477 2000
15	Southend Chinnerys	0170 246 7305

An Academy Events presentation
by arrangement with X-ray

Tickets: www.ticketweb.co.uk / www.seetickets.com

by arrangement with X-ray present

THE TING TINGS SHOW

UK TOUR

November 2011

Wed 23 Bournemouth Old Fire Station
Fri 25 Birmingham Academy
Wed 30 Newcastle Academy2

0844 477 2000
www.ticketweb.co.uk / www.seetickets.com

WWW.THETINGTINGS.COM

Lanterns On The Lake

plus special guests Pattern Theory

Sunday 20 November

The Forum
Hertfordshire, Hatfield

Tickets: lanternsonthelake.co.uk / 0844 771 000
Tickets also available from The Forum Hatfield Office in person
DEBU ALBUM 'THE ACID' OUT NOW
WWW.LANTERNSTHETAKE.COM
An Academy Events presentation by arrangement with Fr. Trade Agency

Heartbeats AND Brainwaves!

ELECTRIC SIX

PLUS GUESTS **SWOUND!**

NOVEMBER 2011		
WED 23	INVERNESS IRONWORKS	0871 789 4173
THU 24	GLASGOW O2 ABC	0871 220 0260
MON 28	LIVERPOOL O2 ACADEMY	0841 477 2000
TU 29	BIRMINGHAM O2 ACADEMY2	0844 477 2000
WED 30	YORK FIBBERS	0841 477 1000
DECEMBER 2011		
THU 01	MANCHESTER CLUB ACADEMY	0161 832 1111
FRI 02	NEWCASTLE O2 ACADEMY	0844 477 2000
SAT 03	SHEFFIELD O2 ACADEMY2	0844 477 2000
MON 05	CARDIFF GLEE CLUB	0871 230 2360
TUE 06	BRIGHTON CONCORDE2	0127 367 3311
WED 07	BRISTOL O2 ACADEMY	0844 477 2000
THU 08	LONDON O2 ACADEMY ISLINGTON	0844 477 2000
FRI 09	BOURNEMOUTH O2 ACADEMY	0844 477 2000
SAT 10	OXFORD O2 ACADEMY2	0844 477 2000

WWW.ELECTRICSIX.COM

www.academy-events.co.uk / www.myspace.com/academyevents

Leptothecad

It's a shame about Ray

performing

wednesday 07 december Liverpool O2 Academy2
saturday 10 december Birmingham O2 Academy2

0844 477 2000
An Academy Events presentation by arrangement with ITB

ACADEMY EVENTS & EMP BY ARRANGEMENT WITH THE AGENCY GROUP PRESENT

SAINT JUDE

PLUS SPECIAL GUESTS Fighting wolves

DECEMBER

THU 15 **ST. JAMES** Academy 3
FRI 16 **THE SOUND OF MUSIC** O2 ACADEMY
SUN 18 **BIRMINGHAM** O2 ACADEMY2
MON 19 **LONDON** Scala

TICKETS: 0844 477 2000, TICKETWEB.CO.UK & USUAL OUTLETS
THE STUNNING ALBUM 'THE SOUND OF MUSIC' OUT NOW
SAINTJUDEMUSIC.COM / FACEBOOK.COM/SAINTJUDEMUSIC

friends

Plus Special Guests

MANCHESTER
DEAF INSTITUTE
Monday 6 February

LONDON
LEXINGTON
Tuesday 7 February

Buy online at Livenation.co.uk
and seetickets.com

New Single 'I'm His Girl'
Available Now.

www.afriendzone.com



A live Nation presentation
in association with The Agency Group

THE SMITHS INDEED

A brilliant tribute to The Smiths - 10 Magazine

THE QUEEN IS DEAD

25th Anniversary Tour

OCTOBER 2011	
28	LIVERPOOL - GUILD OF STUDENTS
29	SHEFFIELD - O2 ACADEMY
NOVEMBER 2011	
03	GLASGOW - KING TUTS
04	DUNDEE - THE DOGHOUSE
05	ABERDEEN - THE LEMONTREE
10	BIRMINGHAM - HMV INSTITUTE
11	BOURNEMOUTH - OLD FIRE STATION
12	OXFORD - O2 ACADEMY
17	LONDON - THE GARAGE
18	BRIGHTON - KOMED A
19	LEICESTER - O2 ACADEMY
24	NEWCASTLE - O2 ACADEMY
26	MANCHESTER - HMV RETZ
30	BUXTON - OPERA HOUSE
DECEMBER 2011	
08	LEEDS - O2 ACADEMY

Tickets £10-£13.50

thesmithsindeed.com



LONDON'S NEW LIVE MUSIC VENUE

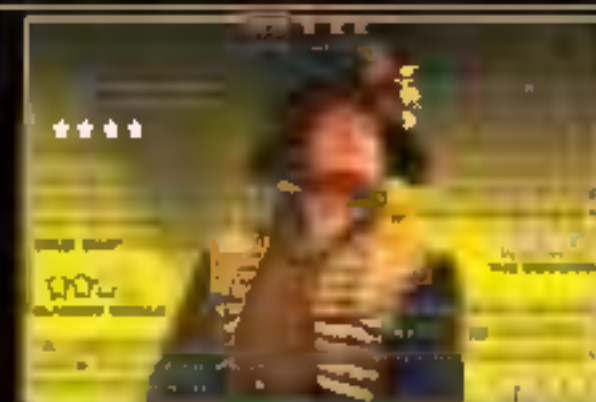
TROXY

ADAM ANT

& THE GOOD THE BAD & THE LOVELY POSSE

SUNDAY 20TH NOVEMBER

BUY ON LINE VIA
WWW.TICKETLINE.CO.UK | 0844 888 0440



NEW ORDER

SATURDAY 10TH DECEMBER

SOLD OUT



THE RIFLES

SATURDAY 31ST MARCH

BUY ON LINE VIA
WWW.TICKETLINE.CO.UK | 0844 888 0440



www.troxy.co.uk

EVERY
FRIDAY

KOKO

EVERY
FRIDAY



11 NOVEMBER

PIPPA MARIAS
VENUS IN FURS
DJ ED THE SAINT

MONARCHY
BRITT LOVE

18 NOV

THE DANCERS
THE STATIC JACKS

25 NOV

DEXTERS

2 DEC

9.30pm - 4am FIRST 100 FREE ENTRY
£5 before 11pm £7 after
Students (with card) £2 b4 10.30pm £4 b4 12pm

TICKETS - 0844 847 2258
WWW.KOKO.UK.COM

1A Camden High Street
London NW1 7JE
Mornington Crescent Tube



NEVER MISS
AN ISSUE OF
UNCUT

ONLY £8.95 BY QUARTERLY
DIRECT DEBIT

CALL 0844 848 0848

www.uncutsubs.co.uk/subsoffer

Subscribe from 1 issue for £3.95, 3 issues for £10.95, 6 issues for £20.95, 12 issues for £39.95. Direct Debit is only available to new UK subscribers. Please allow 4-6 weeks for delivery. We will honour the number of issues you subscribe to. If you change your mind, please contact us on 0844 848 0848 or email info@uncutsubs.co.uk

Smith & Burrows



Plus SPECIAL GUESTS

MONDAY 12 DECEMBER 2011
UNION CHAPEL • LONDON

TICKETS: CROWDSURGE.COM

SMITHANDBURROWS.COM

FUNNY LOOKING ANGELS - ALBUM OUT NOVEMBER 28TH

AN SPC LIVE PRESENTATION • SPC.LIVE.CO.UK

INTRODUCING...

NME SUNDAY
SESSIONS with
MARLEY'S
MELLOW MOOD
RELAXATION DRINKS

FREE GIGS!

The gig is **free** and you don't need a ticket
— come and chill with us nice and early to
grab your spot. Sunday Sessions start
early afternoon. For more info head to
NME.COM/sundaysessions

A NEW AFTERNOON CHILL-OUT EXPERIENCE



MANCHESTER NIGHT AND DAY, NOVEMBER 20

THE HEARTBREAKS
JAMES MUNRO

GLASGOW BREL, DECEMBER 4
RACHEL SERMANNI
ADMIRAL FALLOW

KOKO®

PRESENTS



CLUB NME

NYE BALL

DOG IS DEAD (LIVE)

ICONA POP (LIVE)

DJ ED WILDER / DJ ALANA B DEVOTION

ADM. £12.50 ADV.

MORE ON THE DOOR

DOORS 9PM / NO ENTRY AFTER 11PM

TICKETS • 0844 847 2258

WWW.KOKO.UK.COM/NYE

BAND SERVICES

RECORDING STUDIOS

Mill Hill Music Complex
0208 906 9991
London NW7

Established 1979
Rehearsals from £3.50-£18 per hr (inc PA and full backline)
Recordings: Large live rooms, great drum sound, Apple Mac G5 & Soundtrax desk all from £16-25 per hour
PA's, & Backline for hire
Main Dealers for Fender, Ibanez, Laney + many more at great prices
Storage available - cupboards to shipping containers
Free Strings, Drumsticks, Soft Drinks or Pringles for New Customers (Check website for full details of offer)
10 Minutes from M1/M25
5 mins walk from Mill Hill Bway
Thameslink, 20 mins by Train from Kings Cross. No stairs & Ample Parking
www.millhillmusic.co.uk

www.thephonic.co.uk

BRAND NEW SITE
COMING SOON
info@thephonic.co.uk



BonaFideStudio

recording and rehearsal studio
London EC2; open 24/7
demos + singles + albums + voice
overs + SE tutorials + Live and midi +
Production + Mixing + Red book
mastering + more.
Recording from £12.50 ph incl engineer
Rehearsals from £5 ph incl btl
www.bonafidestudio.co.uk
020 7684 5350 or 020 7684 5351

STATION STUDIOS

North London premier rehearsal
studios.
Backline, storage, ground floor, air
conditioning. Best deals for new
bands?
Ask about our special
Saturday rate
020 8 361 8114
www.stationstudios.co.uk

**LEADING
VOCAL
COACH
TO THE FAMOUS**
www.punk2opera.com
Tel: 020 8958 9323

NME

CLOTHING & ACCESSORIES

50% OFF EVERYTHING
AWESOME MERCHANDISE
THE UK'S BEST AND MOST AFFORDABLE
SOURCE OF FAIRY
AND DRAGON
COLLECTABLES
AND MORE
STICKERS, TOTE BAGS, BOTTLE DEFENDERS, RYERS, BUSINESS CARDS, PVC BANNERS, PLECTRUMS, AND MUCH MORE
AWESOME MERCHANDISE
WWW.AWESOMEMERCHANDISE.COM
TELEPHONE: 0113 243 5667
83 BARSTON HOUSE - EDDYHOE STREET
LEEDS - LS11 1NT - UNITED KINGDOM

CHAT

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944

18+. Helpline 0844 944 0844.
0871 + 10p per min. Network extras
apply. Live calls recorded. SP: 40.
WOMEN CALL FREE
0800 075 9128
*0800 = Free from BT Landline

**CHAT OR
DATE**
10p
PER MIN
0872 100 1002
18+ Helpline 0844 944 0844. Network
charges apply. Live calls recorded. SP: 40

**GAY
CHAT**
10p
PER MIN
Call now and start chatting!
18+. Helpline 0844 944 0844. Live calls recorded.
0871 + 10p per min. Network extras apply. SP: 40

**FREE
TEXTCHAT**
18+ Only. Helpline 0844 944 0844. Standard
network charges apply. Women: Network charges
only. Send SMS to 49868 to Stop. IP: X-On



Stockists of Nemesis Now Fairy
and Dragon collectable Gothic
figurines, Alchemy Gothic
jewellery and Living Dead Dolls.
Plus loads more.

sales@gothiclegends.co.uk
www.gothiclegends.co.uk

Proud sponsors **tc electronic** **TCHELICON** **Blackstar** **Amplifier** **Feature** **Copyright** **UK**

WANT TO PLAY AT THE O2?

WWW.LIVEANDUNSIGNED.UK.COM

DOWNLOAD
FREE 'BOWIE LITE'
VERSION NOW!

FROM THE MAKERS OF **UNCUT**



DAVID BOWIE

THE ULTIMATE MUSIC GUIDE

*A thrilling journey exploring Bowie's legacy,
in over **600** interactive pages*

- Hundreds of rare and unseen photos
- Every album revisited, with audio clips and original album artwork
- Classic interviews from *NME*, *Melody Maker*, *Uncut* and more
- Iconic music videos

Available on the iPad
App Store

➤ **LIMITED OFFER - ONLY £2.99** ◀

UNCUT.CO.UK



Also available as a special
limited edition print issue

To buy, visit www.nme.com/store

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

FOR
TICKETS
GO TO
[NME.COM/
TICKETS](http://NME.COM/TICKETS)
NOW!

BOOKING NOW



NME AWARDS TOUR

STARTS: O2 Academy Glasgow, February 8

DON'T
MISS

It's stating the bloody obvious, but at *NME*, there's never a dull moment in the calendar. As soon as the festival tent's packed away, it's time to start thinking about Chrimbletide, followed by the finest season of them all: that of our annual awards. It's where we reward the best in music, put on a month of spectacular shows (announced next week) and give you the legendary *NME* Awards Tour. Headlining this year are Two Door Cinema Club, just before they retire to the studio to write their second album. Following are the quiet champions of 2011, Metronomy, and Camden's scruffy stadium-botherers Tribes, with the outrageous Azealia Banks closing the bill. Get scrawling this in your 2012 calendars, pronto.



THE TING TINGS

STARTS: Leeds
Cockpit, Nov 21

Jules de Martino and Katie White finally get their asses in gear, and ask students to design posters, merchandise and mixes for their first tour in yonks!



ELEANOR FRIEDBERGER

STARTS: London
Bethnal Green Working Men's Club, Dec 1

The Fiery Furnace brings her superb solo album, 'Last Summer', to the less summery Bethnal Green.



THURSTON MOORE

STARTS: London
Union Chapel, Dec 3

Thurston adds a second Union Chapel date, this time to play his 'Psychic Hearts' LP in full as part of ATP's Don't Look Back season.



REAL ESTATE

STARTS: London
Scala, Dec 6

Newly signed to Domino, Real Estate's gorgeous second album, 'Days', is a hazy, absorbing wonder, made for road trips and romance.



CSS

STARTS: London
Heaven, Dec 7

What better way is there to celebrate the onset of Chrimbletide than to get down with Lovefoxxx and the gang's carnival of perennial festivity? None, that's what.



JUNIOR BOYS

STARTS: London
Concrete, Dec 12

The dreamy, blippy electronic duo Jeremy Greenspan and Matt Didemus follow their stint at ATP's Nightmare Before Christmas venue with this one-off London show.



A WINGED VICTORY FOR THE SULLEN

STARTS: Manchester
Academy 3, Jan 14

A winged victory, and a quiet one too - the drone duo's self-titled debut has been winning plaudits from all corners this year.



LAURA VEIRS

STARTS: London
Queen Elizabeth Hall, Jan 30

Her new album of folk songs for children, 'Tumble Bee', is a gorgeous thing that'll please whatever your age. Veirs has been long underrated - here's your chance to change that.



NOEL GALLAGHER

STARTS: Manchester
MEN Arena, Feb 13

He said he'd never play arenas, but we'll forgive him: Noel and his flock flap through the UK's enormodomes next spring.



THE WAR ON DRUGS

STARTS: Liverpool
Kazimier, Feb 23

Everyone's slowly seeing sense and falling for the Philly boys' narcotic-laced jams, and rightly so too - 'Slave Ambient' is a gem.



YOU ME AT SIX

STARTS: Belfast
Ulster Hall, Mar 14

The Surrey punks have added extra dates in Manchester (March 28, 29), Birmingham (March 31) and London (April 2, 3) due to incredible demand.



ORBITAL

STARTS: Manchester
Academy, Apr 5

The godfathers of bosh and Glastonbury mainstays have a new album out in April, which coincidentally is when they're hitting the road too. Funny, that.

PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. When Priority Tickets are gone, they're gone. Terms apply.

O₂

PICK of the WEEK

What to see this week? Let us help



ST VINCENT

STARTS: London Queen Elizabeth Hall, November 10

NME
PICK

Unlike certain popstars we could name, St Vincent's Annie Clark doesn't need to play around with haggard tropes of womanhood in order to get heard. Make a crack about the demureness of her appearance versus the gnarliness of her guitar, and you'll be met with a steely gaze. And anyway, with the release of third album 'Strange Mercy', Clark has become less man or woman, more full-blown *beast*. Her guitar is knottier and more fraught, her lyrics have moved from the periphery of social niceties to the darkness of S&M, depression, depravity and cold cruelty – never mind letting down her guard, Clark has ripped through the hinges for album three. In recent live sets, she's been amplifying the evil with covers of scabrous Bristol post-punks The Pop Group, relishing the line, "Our only defence is to gather like an army/I'll hold you like a gun". We know which side we're on.



Everyone's Talking About SUMMER CAMP

STARTS: Liverpool Mojo, November 10
Over two years to the month since we first heard them, Elizabeth Sankey and Jeremy Warmesley have finally got around to releasing their debut album, the glitzy, wickedly immersive 'Welcome To Condale'. It's miles from the cutesy songs with which they first made their name, packing both punches and pouts in equal measure.



Don't Miss CONSTELLATIONS FESTIVAL

STARTS: Leeds University Union, November 12
The Leeds music, art and film festival is back for its second year, and thriving, going by the line-up. Wild Beasts headline at the end of their best year yet, Stephen Malkmus brings his Jicks along, and you can get an exclusive taste of The Big Pink's second record. Further down the bill, there's Islet, Spector, Zulu Winter, Bos Angeles and heaps of star-spangled hot tips.



Radar Stars KING KRULE

STARTS: Glasgow Captain's Rest, November 11
Over 18 months since we first heard the luxuriant, echoing wonder that was 'Out Getting Ribs', the artist formerly known as Zoo Kid is hitting the road for his first headline UK tour. Having already wielded his mini Screamin' Jay Hawkins voice on the likes of CMJ and France's MIDI festival, hopefully that means he's saving the best 'til last.

WEDNESDAY

November 9

ABERDEEN

Lacuna Coll/Straight Line Stitch
Lemon Tree 01224 642230
Mind Set A Threat/Verona/Lions
Cafe Drummond 01224 624642

BELFAST

John Cooper Clarke Black Box
00 35391 566511
The Webb Sisters Errigle Inn
028 9064 1410

BIRMINGHAM

Bon Iver O2 Academy 0870 477 2000
Guillemots HMV Institute (Library)
0844 248 5037
Jester O2 Academy 3 0870 477 2000
The Moons/Gardens & Villa Hare &
Hounds 0870 264 3333
Switchfoot HMV Institute
0844 248 5037
Switchfoot O2 Academy 2
0870 477 2000

BOURNEMOUTH

Turin Brakes Old Fire Station
01202 503888

BRIGHTON

David J Roch Hobgoblin
01273 602519
Filpron Latest Music Bar
01273 687 171
Madina Lake Concorde 2
01273 673 311

BRISTOL

The Antlers Thekla 08713 100000
The Damned O2 Academy
0870 477 2000
The Naked And Famous/Alex
Winston Anson Rooms 0117 954 5810
Slabdragger/Sons Of The Sand Croft
(Front Bar) 0117 987 4144
Vessels Louisiana 0117 926 5978

CARDIFF

Los Campesinos! The Globe
07738 983947
Mark Eitzel/Richard Buckner
Buffalo Bar 02920 310312
Omega 66 10 Feet Tall 02920 228883
Turbowolf/Hawk Eyes Clwb Ifor
Bach 029 2023 2199

DUNDEE

Oswald Doghouse 01382 227080

EDINBURGH

Amy LaVere Voodoo Rooms
0131 556 7060
Arcane Roots/22 Sneaky Pete's
0131 225 1757
The Darkness HMV Picture House
0844 847 1740
Declan O'Rourke Bongo Club
0131 558 7604
Ghostface Killah/Nasty P Liquid
Room 0131 225 2564
Hyde & Beast Electric Circus
0131 226 4224
Natty Cabaret Voltaire 0131 220 6176

GLASGOW

Acid Mothers Temple Nice'n'Sleazy
0141 333 9637
Adam Cohen Oran Mor 0141 552 9224
Ane Brun King Tut's Wah Wah Hut
0141 221 5279
Boyce Avenue O2 ABC 0870 903 3444
The Last Dance/Die So Fluid Classic
Grand 0141 847 0820
Twin Sister Captain's Rest
0141 331 2722

GUILDFORD

Exit Ten Boilerroom 01483 539 539

HATFIELD

Katy B University Of Hertfordshire
01707 285008

LEICESTER

Alrship Nation Of Shopkeepers
0113 203 1831
Marcus Foster Brudenell Social Club
0113 243 5866

LEICESTER

Mary Coughlan Musician
0116 251 0080

LIVERPOOL

Arctic Monkeys/The Vaccines Echo
Arena 0844 8000 400
Gardens & Villa Mojo 0844 549 9090
Tinchy Stryder O2 Academy
0870 477 2000

LONDON

Braids XOYO O2 7729 5959
Cancer City Garage 020 7607 1818
Chipmunk Cafe De Paris
020 7734 7700
Dharma Sunset/Soul Manifest
Dublin Castle 020 7485 1773
The Electric Soft Parade/Ty Hoxton
Square Bar & Grill 020 7613 0709
Fountains Of Wayne Scala
020 7833 2022
Girls Electric Ballroom 020 7485 9006
Goldheart Assembly Spice Of Life
020 7437 7013
Japanese Voyeurs Barfly
0870 907 0999
KT Tunstall Union Chapel
020 7226 1686
LMFAO O2 Academy Islington
0870 477 2000
The Parlotones O2 Shepherds Bush
Empire 0870 771 2000
Red Hot Chili Peppers/Fool's Gold
The O2 Arena 0870 701 4444
Red Kite The Lexington 020 7837 5387
Rise Against/Tom Morello O2
Academy Brixton 0870 477 2000
Stevie Jackson Heaven
020 7930 2020
Z54/Bos Angeles/Novella Corsica
020 7288 1495

MANCHESTER

Agnes Obel Ruby Lounge
0161 834 1392

Cashier No 9 Deaf Institute

0161 330 4019
Dog Is Dead Sound Control
0161 236 0340
Givers Academy 3 0161 832 1111
Gorgoroth/Vader Moho Live
0161 834 8180
Horny HMV Ritz 0161 236 4355
Incubus/Fin O2 Apollo
0870 401 8000
King Charles Roadhouse
0161 228 1789
Within Temptation Academy 2
0161 832 1111

MILTON KEYNES

Cerebral Bally Crauford Arms
01908 313 864

Kate Walsh Stables 01908 280800

NEWCASTLE

Opeth O2 Academy 0870 477 2000

NORWICH

Maverick Sabre/Dellah Waterfront
01603 632 717

NOTTINGHAM

Foreign Beggars Rescue Rooms
0115 958 8484

OXFORD

William Fitzsimmons Jericho Tavern
01865 311 775

POOLE

Fish Mr Kyps 01202 748945

PORTSMOUTH

The Rifles Wedgewood Rooms
023 9286 3911

READING

Edge Of Ruin Face Bar 0118 956 8188
Ghostpoet Sub89 0871 230 1094

Nils Frahm/The Pawnbroker South
Street Arts Centre 0118 960 6060

SHEFFIELD

Alkaline Trio Leadmill
0114 221 2828

Dana Gillespie Greystones
0114 266 5599

Magazine/In Fear Of Olive Plug
0114 276 7093

Yes City Hall 0114 278 9789

SOUTHAMPTON

Blackfoot Brook 023 8055 5366
Wiz Khalifa Guildhall 023 8063 2601

ST ALBANS

Telstar Horn 01727 853 143

TUNBRIDGE WELLS

Shakin' Stevens Assembly Hall
01892 530613

WOLVERHAMPTON

Todd Sharpville Band Robin 2
01902 497860

WREXHAM

Turisas/Chthonic/Khuas Central
Station 01978 358780

YORK

Fozzy/JettBlack Fibbers
01904 651 250



TIM COCHRANE, EMILIE BAILEY, DAN DENNISON, ANDY WILLISHER, DAVID EDWARDS

THURSDAY

November 10

ABERDEEN

Oswald The Tunnels 01224 211121
Will Young Music Hall 01224 641122

BELFAST

Acid Mothers Temple Auntie Annie's
Porter House
Manowar Queens University
028 9097 3106
The Secret Sisters Spring & Airbrake
028 9032 5968
Shapes Limelight 028 9032 5942

BIRMINGHAM

Ane Brun HMV Institute (Temple)
0844 248 5037
The Damned O2 Academy
0870 477 2000
Sevendaze O2 Academy 3
0870 477 2000
Wild Beasts/Brakls HMV Institute
0844 248 5037

BRIGHTON

Stevie Jackson Concorde 2
01273 673 311
Tralls The Hope 01273 723 568

BRISTOL

Friendly Fires/SBTRKT/Chad Valley
O2 Academy 0870 477 2000
Funeral Throne/Absinthropy Croft
(Front Bar) 0117 987 4144
The Parlotones Fleece 0117 945 0996
Ringo Deathstarr Start The Bus
0117 930 4370
Trophy Wife/Motherhood/Coasts
Croft (Main Room) 0117 987 4144
Zen Arcade Thekla 08713 100000

CAMBRIDGE

Moishe's Bagel Junction 01223 511511

CARDIFF

Alkaline Trio University
029 2023 0130
The Miserable Rich Clwb Ifor Bach
029 2023 2199
Tall Ships/Cuba Cuba/R Seillog
Undertone 029 2022 8883

DUNDEE

Lacuna Coil/Straight Line Stitch
Doghouse 01382 227080

EDINBURGH

Fred Morrison/Matthew Watson
Voodoo Rooms 0131 556 7060
Opeth/Pain Of Salvation HMV
Picture House 0844 847 1740
Switchfoot Liquid Room
0131 225 2564
Twin Sister Sneaky Pete's
0131 225 1757

GLASGOW

Cashier No 9 The Arches
0141 565 1000
The Darkness O2 Academy
0870 477 2000
Declan O'Rourke CCA 0141 352 4900
Givers King Tut's Wah Wah Hut
0141 221 5279
Los Campesinos! Oran Mor
0141 552 9224
Meursault Nice'n'Sleazy
0141 333 9637
Richard Buckner Captain's Rest
0141 331 2722
Tom Vek The Arches 0141 565 1000
Within Temptation Barrowlands
0141 552 4601

GLOUCESTER

Matt Schofield Guildhall Arts Centre
01452 503050

GUILDFORD

Foreign Beggars Boilerroom
01483 539 539

HOVE

Hollywood Assassins Brunswick
01273 735254

LEEDS

Bon Iver O2 Academy 0870 477 2000
Michael Kiwanuka Hifi Club
0113 242 7353
NewVillager Brudenell Social Club
0113 243 5866



LEICESTER

The Chapman Family Lock 42

LIVERPOOL

Ghostface Killah Kazimier
0871 230 1094
Gorgoroth/Vader/Valkyrja Masque
0151 707 6171
Summer Camp Mojo 0844 549 9090
LONDON
Airship/Young British Artists Hoxton
Square Bar & Grill 020 7613 0709
The Antlers KOKO 020 7388 3222
Black Cloud Island Bull & Gate
020 7485 5358
Caan Barfly 0870 907 0999
Cerebral Ballzy MacBeth
020 7739 5095
Chic HMV Forum 020 7344 0044
Chipmunk Indigo @ The O2 Arena
0870 701 4444
Colorama Slaughtered Lamb
020 8682 4080
Date Palms/Alexander Tucker Cafe
010 0871 230 1094
DC Fontana Dublin Castle
020 7485 1773
The Good The Bad & The Queen
Coronet 020 7701 1500
Jeff The Brotherhood Old Blue Last
020 7613 2478
King Charles Scala 020 7833 2022
Madina Lake/Chlodos/My Passion
Electric Ballroom 020 7485 9006
Magazine O2 Shepherd's Bush Empire
0870 771 2000
The Naked And Famous/Alex
Winston Roundhouse 020 7482 7318
Orlando Seale Favela Chic
020 7613 4228
Phantom Limb The Bowery
020 7580 3057
Red Hot Chili Peppers/Fool's Gold
The O2 Arena 0870 701 4444
Rival Sons O2 Academy Islington
0870 477 2000
Simon Lynge Borderline
020 7734 5547
St Vincent Queen Elizabeth Hall
020 7960 4242
Tinie Tempah/Nero/Labrinth
Wembley Arena 0870 060 0870
Totally Enormous Extinct Dinosaurs
XOYO 020 7729 5959
Wild Palms The Lexington
020 7837 5387

MANCHESTER

A Me Be/Nikki Garnett/Drunken
Monks Dry Bar 0161 236 5920
Blackfoot Academy 3 0161 832 1111
Cancer City Satan's Hollow
0161 236 0666
Friends Electric Night And Day Cafe
0161 236 1822

MILWAUKEE

Incubus/Fin O2 Apollo
0870 401 8000
Misty's Big Adventure/Stella
Marconi Moho Live 0161 834 8180
Natty Deaf Institute 0161 330 4019
The Pigeon Detectives Academy
0161 832 1111
Stephen Malkmus & The Jicks/
Girls/Gardens & Villa HMV Ritz
0161 236 4355
Tinchy Stryder Academy 2
0161 832 1111
NEWCASTLE
The Electric Soft Parade O2 Academy
2 0870 477 2000
NORWICH
Adrian Edmondson & The Bad
Shepherds Waterfront 01603 632 717
Rise Against/Tom Morello/The
Polar Bear Club UEA 01603 505401
NOTTINGHAM
Exit Ten Rock City 08713 100000
Hyde & Beast Bodega Social Club
08713 100000
OXFORD
Dananananaykroyd Bullingdon Arms
01865 244516
Doom O2 Academy 0870 477 2000
Philip Selway Pegasus Theatre
01865 722851
PLYMOUTH
Evanescence/The Pretty Reckless/
Fair To Midland Pavilions
01752 229922
PORTSMOUTH
Scroobius Pip Wedgewood Rooms
023 9286 3911
PRESTON
Ghostpoet Mad Ferret 07919 896 636
READING
The Beat Sub89 0871 230 1094
SALFORD
The North Sea Radio Orchestra St
Philip's Church 0161 834 2041
SHEFFIELD
Turisas/Chthonic/Kluas Corporation
0114 276 0262
SOUTHAMPTON
Marcus Foster Joiners 023 8022 5612
Zebrahead Talking Heads
023 8055 5899
SWANSEA
Dodgy Garage 01792 475147
WREXHAM
Fuzzy/JettBlack Central Station
01978 358780
YORK
Arcane Roots/22 Fibbers
01904 651 250
Chris Helme/Mark Morriss Stereo
01904 612237
Kristina Olsen Black Swan Inn
01904 686 911

MILWAUKEE

Incubus/Fin O2 Apollo
0870 401 8000
Misty's Big Adventure/Stella
Marconi Moho Live 0161 834 8180
Natty Deaf Institute 0161 330 4019
The Pigeon Detectives Academy
0161 832 1111
Stephen Malkmus & The Jicks/
Girls/Gardens & Villa HMV Ritz
0161 236 4355
Tinchy Stryder Academy 2
0161 832 1111
NEWCASTLE
The Electric Soft Parade O2 Academy
2 0870 477 2000
NORWICH
Adrian Edmondson & The Bad
Shepherds Waterfront 01603 632 717
Rise Against/Tom Morello/The
Polar Bear Club UEA 01603 505401
NOTTINGHAM
Exit Ten Rock City 08713 100000
Hyde & Beast Bodega Social Club
08713 100000
OXFORD
Dananananaykroyd Bullingdon Arms
01865 244516
Doom O2 Academy 0870 477 2000
Philip Selway Pegasus Theatre
01865 722851
PLYMOUTH
Evanescence/The Pretty Reckless/
Fair To Midland Pavilions
01752 229922
PORTSMOUTH
Scroobius Pip Wedgewood Rooms
023 9286 3911
PRESTON
Ghostpoet Mad Ferret 07919 896 636
READING
The Beat Sub89 0871 230 1094
SALFORD
The North Sea Radio Orchestra St
Philip's Church 0161 834 2041
SHEFFIELD
Turisas/Chthonic/Kluas Corporation
0114 276 0262
SOUTHAMPTON
Marcus Foster Joiners 023 8022 5612
Zebrahead Talking Heads
023 8055 5899
SWANSEA
Dodgy Garage 01792 475147
WREXHAM
Fuzzy/JettBlack Central Station
01978 358780
YORK
Arcane Roots/22 Fibbers
01904 651 250
Chris Helme/Mark Morriss Stereo
01904 612237
Kristina Olsen Black Swan Inn
01904 686 911

Incubus/Fin O2 Apollo
0870 401 8000
Misty's Big Adventure/Stella
Marconi Moho Live 0161 834 8180
Natty Deaf Institute 0161 330 4019
The Pigeon Detectives Academy
0161 832 1111
Stephen Malkmus & The Jicks/
Girls/Gardens & Villa HMV Ritz
0161 236 4355
Tinchy Stryder Academy 2
0161 832 1111
NEWCASTLE
The Electric Soft Parade O2 Academy
2 0870 477 2000
NORWICH
Adrian Edmondson & The Bad
Shepherds Waterfront 01603 632 717
Rise Against/Tom Morello/The
Polar Bear Club UEA 01603 505401
NOTTINGHAM
Exit Ten Rock City 08713 100000
Hyde & Beast Bodega Social Club
08713 100000
OXFORD
Dananananaykroyd Bullingdon Arms
01865 244516
Doom O2 Academy 0870 477 2000
Philip Selway Pegasus Theatre
01865 722851
PLYMOUTH
Evanescence/The Pretty Reckless/
Fair To Midland Pavilions
01752 229922
PORTSMOUTH
Scroobius Pip Wedgewood Rooms
023 9286 3911
PRESTON
Ghostpoet Mad Ferret 07919 896 636
READING
The Beat Sub89 0871 230 1094
SALFORD
The North Sea Radio Orchestra St
Philip's Church 0161 834 2041
SHEFFIELD
Turisas/Chthonic/Kluas Corporation
0114 276 0262
SOUTHAMPTON
Marcus Foster Joiners 023 8022 5612
Zebrahead Talking Heads
023 8055 5899
SWANSEA
Dodgy Garage 01792 475147
WREXHAM
Fuzzy/JettBlack Central Station
01978 358780
YORK
Arcane Roots/22 Fibbers
01904 651 250
Chris Helme/Mark Morriss Stereo
01904 612237
Kristina Olsen Black Swan Inn
01904 686 911

Incubus/Fin O2 Apollo
0870 401 8000
Misty's Big Adventure/Stella
Marconi Moho Live 0161 834 8180
Natty Deaf Institute 0161 330 4019
The Pigeon Detectives Academy
0161 832 1111
Stephen Malkmus & The Jicks/
Girls/Gardens & Villa HMV Ritz
0161 236 4355
Tinchy Stryder Academy 2
0161 832 1111
NEWCASTLE
The Electric Soft Parade O2 Academy
2 0870 477 2000
NORWICH
Adrian Edmondson & The Bad
Shepherds Waterfront 01603 632 717
Rise Against/Tom Morello/The
Polar Bear Club UEA 01603 505401
NOTTINGHAM
Exit Ten Rock City 08713 100000
Hyde & Beast Bodega Social Club
08713 100000
OXFORD
Dananananaykroyd Bullingdon Arms
01865 244516
Doom O2 Academy 0870 477 2000
Philip Selway Pegasus Theatre
01865 722851
PLYMOUTH
Evanescence/The Pretty Reckless/
Fair To Midland Pavilions
01752 229922
PORTSMOUTH
Scroobius Pip Wedgewood Rooms
023 9286 3911
PRESTON
Ghostpoet Mad Ferret 07919 896 636
READING
The Beat Sub89 0871 230 1094
SALFORD
The North Sea Radio Orchestra St
Philip's Church 0161 834 2041
SHEFFIELD
Turisas/Chthonic/Kluas Corporation
0114 276 0262
SOUTHAMPTON
Marcus Foster Joiners 023 8022 5612
Zebrahead Talking Heads
023 8055 5899
SWANSEA
Dodgy Garage 01792 475147
WREXHAM
Fuzzy/JettBlack Central Station
01978 358780
YORK
Arcane Roots/22 Fibbers
01904 651 250
Chris Helme/Mark Morriss Stereo
01904 612237
Kristina Olsen Black Swan Inn
01904 686 911

Incubus/Fin O2 Apollo
0870 401 8000
Misty's Big Adventure/Stella
Marconi Moho Live 0161 834 8180
Natty Deaf Institute 0161 330 4019
The Pigeon Detectives Academy
0161 832 1111
Stephen Malkmus & The Jicks/
Girls/Gardens & Villa HMV Ritz
0161 236 4355
Tinchy Stryder Academy 2
0161 832 1111
NEWCASTLE
The Electric Soft Parade O2 Academy
2 0870 477 2000
NORWICH
Adrian Edmondson & The Bad
Shepherds Waterfront 01603 632 717
Rise Against/Tom Morello/The
Polar Bear Club UEA 01603 505401
NOTTINGHAM
Exit Ten Rock City 08713 100000
Hyde & Beast Bodega Social Club
08713 100000
OXFORD
Dananananaykroyd Bullingdon Arms
01865 244516
Doom O2 Academy 0870 477 2000
Philip Selway Pegasus Theatre
01865 722851
PLYMOUTH
Evanescence/The Pretty Reckless/
Fair To Midland Pavilions
01752 229922
PORTSMOUTH
Scroobius Pip Wedgewood Rooms
023 9286 3911
PRESTON
Ghostpoet Mad Ferret 07919 896 636
READING
The Beat Sub89 0871 230 1094
SALFORD
The North Sea Radio Orchestra St
Philip's Church 0161 834 2041
SHEFFIELD
Turisas/Chthonic/Kluas Corporation
0114 276 0262
SOUTHAMPTON
Marcus Foster Joiners 023 8022 5612
Zebrahead Talking Heads
023 8055 5899
SWANSEA
Dodgy Garage 01792 475147
WREXHAM
Fuzzy/JettBlack Central Station
01978 358780
YORK
Arcane Roots/22 Fibbers
01904 651 250
Chris Helme/Mark Morriss Stereo
01904 612237
Kristina Olsen Black Swan Inn
01904 686 911

FRIDAY

November 11

BATH

Beth Marwood Green Park Tavern
01225 400050

BELFAST

Gorgoroth Spring & Airbrake
028 9032 5968
Twin Sister Limelight 028 9032 5942
BIRMINGHAM
The Antlers Rainbow 0121 772 8174
Crossroad Collision Hare & Hounds
0870 264 3333
Entropy Wagon & Horses
0121 772 1403
Friendly Fires/SBTRKT/Chad Valley
O2 Academy 0870 477 2000
Mallory Knox The Ballroom
Simon Lynge Glee Club 0870 241 5093
Yes Symphony Hall 0121 780 3333

BRIGHTON

Bastions The Haunt 01273 770 847
Bellowhead Dome 01273 709709
Django Django The Hope
01273 723 568
Nils Frahm Green Door Store
07894 267 053
Scroobius Pip Coalition 01273726858

BRISTOL

Adam Ant O2 Academy
0870 477 2000
Blaxar Golden Lion 0117 939 5506
Bon Iver/Kathleen Edwards Colston
Hall 0117 922 3683
Flights/The Perfect Crime/Ktunk
Croft (Main Room) 0117 987 4144
Knifeworld/Crinkle Cuts Croft (Front
Bar) 0117 987 4144
Koreless Thekla 08713 100000
MC Dizrael Start The Bus
0117 930 4370
Stevie Jackson Thekla 08713 100000
St Vincent Fleece 0117 945 0996
Those Crazy Horses Thunderbolt
07791 319 614

CAMBRIDGE

The Damned Corn Exchange
01223 357851
Switchfoot Junction 01223 511511
CARDIFF
Boyce Avenue University
029 2023 0130
The Chapman Family/These Black
Shores Buffalo Bar 02920 310312
Foreign Beggars Clwb Ifor Bach
029 2023 2199
Kutosis Clwb Ifor Bach 029 2023 2199
Madina Lake/Chlodos/My Passion
University 029 2023 0130

CARLISLE

Arcane Roots/22/The Sun Explodes
Brickyard 01228 512 220
DUNDEE
Shaun Ryder Fat Sam's 01382 228181
EDINBURGH
Davey Home Electric Circus
0131 226 4224
Jack Beats Cabaret Voltaire
0131 220 6176
Pixie Lott/Rizzle Kicks/Cover Drive
Liquid Room 0131 225 2564
The See See/By The Sea Sneaky
Pete's 0131 225 1757
FALMOUTH
Date Palms Miss Peapod's
0871 230 1094
GATESHEAD
The Fractured Valves Three Tuns
0191 487 0666
Givers Sage Arena 0870 703 4555

GLASGOW

Friends Electric King Tut's Wah Wah
Hut 0141 221 5279
Girls Stereo 0141 576 5018
Incubus/Fin SECC 0141 248 3000
King Krule Captain's Rest
0141 331 2722
Mark Eitzel The Arches 0141 565 1000
Runer Royal Concert Hall
0141 353 8000

HATFIELD

Stephen Malkmus & The Jicks The
Arches 0141 565 1000
We Are The Physics/Otherpeople
Nice'n'Sleazy 0141 333 9637
William Fitzsimmons School Of Art
0141 353 4530
Will Young/Jodie Marie O2 Academy
0870 477 2000
GUILDFORD
The Hype Theory Youth & Community
Centre 01483 533942
HANLEY
Exit Ten Sugarmill
01782 214991

Stephen Malkmus & The Jicks The
Arches 0141 565 1000
We Are The Physics/Otherpeople
Nice'n'Sleazy 0141 333 9637
William Fitzsimmons School Of Art
0141 353 4530
Will Young/Jodie Marie O2 Academy
0870 477 2000
GUILDFORD
The Hype Theory Youth & Community
Centre 01483 533942
HANLEY
Exit Ten Sugarmill
01782 214991

Stephen Malkmus & The Jicks The
Arches 0141 565 1000
We Are The Physics/Otherpeople
Nice'n'Sleazy 0141 333 9637
William Fitzsimmons School Of Art
0141 353 4530
Will Young/Jodie Marie O2 Academy
0870 477 2000
GUILDFORD
The Hype Theory Youth & Community
Centre 01483 533942
HANLEY
Exit Ten Sugarmill
01782 214991



HATFIELD

Doom University Of Hertfordshire
01707 285008
Goldie Lookin' Chain University Of
Hertfordshire 01707 285008
HOVE
Killing Fields Of Ontario Brunswick
01273 735254
LEEDS
Los Campesinos! Cockpit
0113 244 3446
Theme Park/Alt-J/Jeff The
Brotherhood Brudenell Social Club
0113 243 5866
Wiz Khalifa O2 Academy
0870 477 2000
LIVERPOOL
Ghostpoet/Dutch Uncles/Visions Of
Trees CUC 0151 708 3510
Hyde & Beast CUC 0151 708 3510
Little Miss Strange/The Suzukis/
Oxygen Thieves Masque 0151 707 6171
Tom Vek Masque 0151 707 6171
LONDON
Ane Brun Scala 020 7833 2022
Bok Bok Counter Culture
Catherine Ringer Bush Hall
020 8222 6955
Church Of Synth/Mater Suspiria
Vision Electrowerkz 020 7837 6419
Com Truise/Plant Plants Shacklewell
Arms 020 7249 0810
Crushed Beaks Old Blue Last
020 7613 2478
Driphack/Graten I Halsen/
Trenchhead The Unicorn
020 7485 3073
Frank Ocean XOYO 020 7729 5959
Frontline Fire/The Mariana Hollow
Nambucca 020 7272 7366
The Howling/The Dirty Truth Barfly
0870 907 0999
J Cole Electric Ballroom
020 7485 9006
Karma To Burn Boston Arms
020 7272 8153
Kid Canaveral Wilmington Arms
020 7837 1384

LEEDS

Stephen Malkmus & The Jicks The
Arches 0141 565 1000
We Are The Physics/Otherpeople
Nice'n'Sleazy 0141 333 9637
William Fitzsimmons School Of Art
0141 353 4530
Will Young/Jodie Marie O2 Academy
0870 477 2000
GUILDFORD
The Hype Theory Youth & Community
Centre 01483 533942
HANLEY
Exit Ten Sugarmill
01782 214991

LONDON

Stephen Malkmus & The Jicks The
Arches 0141 565 1000
We Are The Physics/Otherpeople
Nice'n'Sleazy 0141 333 9637
William Fitzsimmons School Of Art
0141 353 4530
Will Young/Jodie Marie O2 Academy
0870 477 2000
GUILDFORD
The Hype Theory Youth & Community
Centre 01483 533942
HANLEY
Exit Ten Sugarmill
01782 214991

Misdirectors Barfly 0870 907 0999
Neverstar O2 Academy Islington
0870 477 2000
Nine Below Zero Borderline
020 7734 5547
Paul White CAMP Basement
0871 230 1094
The Rifles HMV Forum
020 7344 0044
The Smoking Hearts South Of The
Border 0207 739 4202
Sound Of Arrows/Fear Of Tigers 93
Feet East 020 7247 6095
Turin Brakes KOKO 020 7388 3222
The Ukrainians Bull & Gate
020 7485 5358
Within Temptation O2 Academy
Brixton 0870 477 2000
360 Dublin Castle 020 7485 1773
MANCHESTER
A Certain Ratio Band On The Wall
0161 832 6625
Catfish & The Bottlemen/Dan Drury
FAC 251 0161 27 27 251
Colorama Kings Arms 0161 832 3605
Fountains Of Wayne Academy 2
0161 832 1111
Islet Deaf Institute 0161 330 4019
John Dahlback Sankey's
0161 661 9668
NewVillager Ruby Lounge
0161 834 1392
Opeth Academy 0161 832 1111
The Parlotones Academy 3
0161 832 1111
Peter Frampton Bridgewater Hall
0161 907 9000
The Smashing Pumpkins/Ringo
Deathstarr O2 Apollo
0870 401 8000
NEWCASTLE
Dressed To Kill Legends
0191 232 0430
Marcus Nasty World Headquarters
0191 261 7007
Summer Camp Dog & Parrot
0191 261 6998
NORWICH
Motorhead/Anti Nowhere League/
UK Subs UEA 01603 505401
NOTTINGHAM
Devil's Advocate Tap & Tumbler
0115 941 3414
Tinie Tempah/Labrinth Capital FM
Arena 0115 948 4526
OXFORD
DJ Yoda O2 Academy 2 0870 477 2000
Philip Selway Pegasus Theatre
01865 722851
Totally Enormous Extinct Dinosaurs
Ashmolean 01865 278 000
Wild Beasts O2 Academy
0870 477 2000
PLYMOUTH
Fuzzy/JettBlack White Rabbit
01752 227522
PORTSMOUTH
3 Daft Monkeys Cellars 0871 230 1094
SHEFFIELD
The Deadstring Brothers Greystones
0114 266 5599
The Pigeon Detectives Leadmill
0114 221 2828
TUNBRIDGE WELLS
Cyrano The Forum 0871 277 7101
Spencer Davis Group Assembly Hall
01892 530613
WOLVERHAMPTON
The Miserable Rich Newhampton
Arts Centre 01902 572090
WREXHAM
Three Trapped Tigers/Tall Ships/
Morfe Central Station 01978 358780
YORK
Dananananaykroyd Fibbers
01904 651 250
Imelda May Barbican Centre
01904 656688

Misdirectors Barfly 0870 907 0999
Neverstar O2 Academy Islington
0870 477 2000
Nine Below Zero Borderline
020 7734 5547
Paul White CAMP Basement
0871 230 1094
The Rifles HMV Forum
020 7344 0044
The Smoking Hearts South Of The
Border 0207 739 4202
Sound Of Arrows/Fear Of Tigers 93
Feet East 020 7247 6095
Turin Brakes KOKO 020 7388 3222
The Ukrainians Bull & Gate
020 7485 5358
Within Temptation O2 Academy
Brixton 0870 477 2000
360 Dublin Castle 020 7485 1773
MANCHESTER
A Certain Ratio Band On The Wall
0161 832 6625
Catfish & The Bottlemen/Dan Drury
FAC 251 0161 27 27 251
Colorama Kings Arms 0161 832 3605
Fountains Of Wayne Academy 2
0161 832 1111

SATURDAY

November 12

ABERDEEN

Hard Cash & The Folsom Four
Lemon Tree 01224 642230

BELFAST

Annie Mac Stiff Kitten
028 9023 8700

BIRMINGHAM

Arcade Parade The Ballroom
Dirty Minutes O2 Academy 3
0870 477 2000
King Charles HMV Institute (Temple)
0844 248 5037
Madina Lake/My Passion O2
Academy 2 0870 477 2000
Opeth/Pain Of Salvation O2
Academy 0870 477 2000
The Parlotones HMV Institute
(Library) 0844 248 5037

BRIGHTON

Ghostpoet Digital 01273 202407
The Miserable Rich Green Door
Store 07894 267 053

BURBANK

The Beat Fleece 0117 945 0996
The Chapman Family/The Naturals
Louisiana 0117 926 5978
**Erol Alkan/Hudson Mohawke/
Friendly Fires (DJ Set)** Motion Ramp
Park 01179 723111

John Player Specials/Spanner Croft
(Front Bar) 0117 987 4144

The Loft Thunderbolt
07791 319 614

Rise Against/Tom Morello O2
Academy 0870 477 2000

Turin Brakes Thekla
08713 100000

Vince Ray & The Boneshakers Croft
(Main Room) 0117 987 4144

CAMBRIDGE

Peter Dinklage Corn Exchange
01223 357851

CARDIFF

Glenn Tilbrook The Globe
07738 983947
Turisas/Chthonic/Kluas University
029 2023 0130

COVENTRY

Alkaline Trio Kasbah
024 7655 4473

Charlie Parr Taylor John's House
024 7655 9958

DUNDEE

Utah Saints Reading Rooms
01382 228496

EDINBURGH

Azari & III The GRV 0131 220 2987
Eddi Reader Queens Hall
0131 668 2019

KT Tunstall Liquid Room
0131 225 2564

Rois Iron DNA/Capt'n Pole Electric
Circus 0131 226 4224

EXETER

The Beacons Corn Exchange
01392 665866

Scratch Perverts Phoenix
01392 667080

FALMOUTH

Sean Taylor Miss Peapod's
0871 230 1094

GLASGOW

Dressed To Kill Garage 0141 332 1120
FTW O2 ABC 0870 903 3444

Kate Walsh King Tut's Wah Wah Hut
0141 221 5279

The Moons Stereo 0141 576 5018
Red Hot Chili Peppers/Fool's Gold
SECC 0141 248 3000

The See See/By The Sea Captain's
Rest 0141 331 2722

Showtek/Allure/Kodex O2 Academy
2 0870 477 2000

United Fruit Nice'n'Sleazy
0141 333 9637

Visions Of Trees The Arches
0141 566 1000

LEEDS

Black Moth/Bears Killing Bears
Cockpit Room 2 0113 244 3446

Brigade Cockpit 0113 244 3446

China Shop Bull/Crashed Out Fenton
0113 245 3908

**Evanescence/The Pretty Reckless/
Fair To Midland** O2 Academy
0870 477 2000

**Wild Beasts/Yuck/Stephen
Malkmus & The Jicks/The Big Pink/
The Antlers/Big Deal/Bos Angeles/
Braids/Dutch Uncles/Summer
Camp/Islet/Spectrals/Gross Magic/
Fear Of Men/Three Trapped Tigers/
Zulu Winter** Constellations Festival
0113 244 4600

LEICESTER

Caspa/Trolley Snatcha O2 Academy
0870 477 2000

Hold Your Horse Is Firebug
0116 255 1228

LONDON

Anaal Nathrakh/Altar Of Plagues
Underworld 020 7482 1932

Basement Jaxx Alexandra Palace
020 8365 2121

**The Beabowbelles/The Blind
Hearts** Barfly 0870 907 0999

Buffo's Wake/The Beautiful Game
Hope & Anchor 020 7354 1312

The Cash-In Pumpkins Windmill
020 8671 0700

Clp Stamp Fold Roadtrip
020 7253 6787

The Damned Roundhouse
020 7482 7318

Dead Social Club/Western Borders
Garage (Upstairs) 0871 230 1094

Dirty Little Secret Camden Rock
0871 230 1094

Fossil Fools/The Florida Recounts
Dublin Castle 020 7485 1773

Holy Coves Bull & Gate 020 7485 5358

The Hostiles New Cross Inn
020 8692 1866

Johnny Foreigner Hoxton Square Bar
& Grill 020 7613 0709

Kissy Sell Out Electric Brixton
020 7274 2290

Knifeworld/Thumpermonkey Lives
The Unicorn 020 7485 3073

The Last Dance Nambucca
020 7272 7366

The Lightwings The Shoreditch
020 7033 0085

Luke Unabomber/Jamie Bull
Shacklewell Arms 020 7249 0810

Maria & The Mirrors Power Lunches
Arts Cafe

Mary-Anne Hobbs/Shackleton
Rhythm Factory 020 7247 9386

**Motorhead/Anti Nowhere League/
UK Subs** HMV Hammersmith Apollo
0870 606 3400

Orphee's Cry The Lexington
020 7837 5387

Patrik Fitzgerald Milfords
020 72401441

Pendragon Jamm 020 7274 5637

The Reasoning Borderline
020 7734 5547

Trophy Wife Nest 020 7354 9993

T Love O2 Shepherds Bush Empire
0870 771 2000

Tinchy Stryder,
Waterfront,
Norwich



Ulysses Storm Wilmington Arms
020 7837 1384

MANCHESTER

Arcane Roots/ZZ Alter Ego
0161 236 9266

A Certain Ratio Band On The Wall
0161 832 6625

Imelda May O2 Apollo 0870 401 8000

Jeff The Brotherhood The Castle
0161 237 9485

King Krule Trof Fallowfield
0161 224 0467

Lacuna Coil Academy 2 0161 832 1111

St Vincent Deaf Institute
0161 330 4019

Van Morrison Bridgewater Hall
0161 907 9000

MILTON KEYNES

The Little Kicks Watershed
07935 641 660

Scroobius Pip Craufurd Arms
01908 313 864

NEWCASTLE

Dananananaykroyd Cluny
0191 230 4474

The Darkness O2 Academy 2
0870 477 2000

Ryan Keen Cluny 0191 230 4474

NORWICH

Adam Cohen UEA 01603 505401

Tinchy Stryder Waterfront
01603 632 717

NOTTINGHAM

Girls Rescue Rooms 0115 958 8484

Purescence Bodega Social Club
08713 100000

Turbowolf/Hawk Eyes Rock City
08713 100000

Zen Arcade Stealth 08713 100000

OXFORD

Karma To Burn/Fujiya & Miyagi
Jencho Tavern 01865 311 775

PORTSMOUTH

Mama's Gun/Tremain Cellars
0871 230 1094

READING

Never Cry Wolf/Fallacies Face Bar
0118 956 8188

South House Daze/Mellor
Plug'n'Play 0118 958 1447

SHEFFIE

Beady Eye O2 Academy
0870 477 2000

King King Greystones 0114 266 5599

Mercury Rising/We Are Animal
Harley 0114 275 2288

The Naked And Famous/Alex
Winston Leadmill 0114 221 2828

Rumer City Hall 0114 278 9789

The 48 Ks/Littlecrazy/Resonate
Plug 0114 276 7093

SOUTHAMPTON

Friendly Fires/SBTRKT/Chad Valley
Guildhall 023 8063 2601

Senser Joiners 023 8022 5612

STOKE ON TRENT

Faux Feet Underground
01782 219944

Mire Harry's Bar 01782 416 567

ST ALBANS

The Bohemians Horn 01727 853 143

3am Rose & Crown 01727 831607

TRURO

Everything Burns/I Divide/Fathom
Fifteen Threemilestone Social Club
01872 271 347

TUNBRIDGE WELLS

3 Daft Monkeys The Forum
0871 277 7101

WOLVERHAMPTON

Bellowhead Robin 2 01902 497860

YORK

Minnie & The Victors Roman Bath
01904 620455

SUNDAY

November 13

ABERDEEN

John Mayall Music Hall 01224 641122
Lloyd Cole Lemon Tree 01224 642230

Tinie Tempah/Nero/Labrinth AECC
0870 169 0100

BELFAST

Maverick Sabre Stiff Kitten
028 9023 8700

BIRKENHEAD

Bellowhead Pacific Road Arts Centre
0151 666 5023

BIRMINGHAM

Evanescence/The Pretty Reckless
O2 Academy 0870 477 2000

Johnny Foreigner Flapper
0121 236 2421

Mike Peters O2 Academy 3
0870 477 2000

Thomas Dolby O2 Academy 2
0870 477 2000

Yuck HMV Institute (Library)
0844 248 5037

BOURNEMOUTH

Adam Ant Pavilion 01202 456456

BRIGHTON

The Damned Centre 0870 900 9100

Darren Hayman Unitarian Church
01273 330520

Fozzy/JettBlack Concorde 2
01273 673 311

Papa Le Gal Latest Music Bar
01273 687 171

BURBANK

Fish The Tunnels 0117 929 9008

Jeff The Brotherhood/Empty Pools
Start The Bus 0117 930 4370

Kutosis Croft (Front Bar)
0117 987 4144

Senser/Cars On Fire/Rock In Your
Pocket Fleece 0117 945 0996

Yomir/Iron Fist Of The Sun Croft
(Main Room) 0117 987 4144

CARDIFF

J Cole University 029 2023 0130

Lacuna Coil/Straight Line Stitch
University 029 2023 0130

DUNDEE

The Twilight Sad Doghouse
01382 227080

EDINBURGH

Billy Bragg/Sound Of Run Queens
Hall 0131 668 2019

Kate Walsh Electric Circus
0131 226 4224

Shawn Ryder Liquid Room
0131 225 2564

GLASGOW

Gorgoroth/Vader/Valkyrie Classic
Grand 0141 847 0820

Haight-Ashbury Nice'n'Sleazy
0141 333 9637

Jim Lauderdale Oran Mor
0141 552 9224

KT Tunstall The Arches
0141 565 1000

Red Sky July King Tut's Wah Wah Hut
0141 221 5279

**The Smashing Pumpkins/
Ringo Deathstarr** O2 Academy
0870 477 2000

Vessels Captain's Rest 0141 331 2722

LEEDS

Alkaline Trio Metropolitan University
0113 283 2600

The Deadstring Brothers New
Roscoe 0113 246 0778

Guillemots Cockpit 0113 244 3446

LEICESTER

Cashier No 9 Musician 0116 251 0080

Danny & The Champions Of The
World Donkey 0116 270 5042

LIVERPOOL

Frankie & The Heartstrings Mojo
0844 549 9090

King Charles Masque 0151 707 6171

Portico Quartet Capstone Theatre
0151 291 3578

LONDON

Arthur Rigby & The Baskervilles
The Lexington 020 7837 5387

Catherine MacLellan Slaughtered
Lamb 020 8682 4080

Liz Green Rough Trade East
0207 392 7788

Mallory Knox/Tu Amore/These
Days Garage 020 7607 1818

Opeth/Pain Of Salvation O2
Academy Brixton 0870 477 2000

Orphee's Cry/Anarcord Dublin
Castle 020 7485 1773

Paul Kalkbrenner KOKO
020 7388 3222

MONDAY

November 14

ABERDEEN

Shaun Ryder Forum

01224 633336

The Twilight Sad The Tunnels

01224 211121

BIRMINGHAM

Arcane Roots The Ballroom

Beady Eye O2 Academy

0870 477 2000

Ellen & The Escapades Kitchen

Garden Cafe 0121 443 4725

Exit Ten HMV Institute (Temple)

0844 248 5037

Portugal The Man Rainbow

0121 772 8174

Turbowolf Vudu 0121 643 0859

BRIGHTON

Adam Cohen Komedia

01273 647 100

Dimmu Borgir Concorde 2

01273 673 311

Imelda May Dome

01273 709709

Kling Krule/Native Roses/

Goodluck Jonathan Prince Albert

01273 730 499

BRISTOL

The Darkness O2 Academy

0870 477 2000

Hyde & Beast Louisiana

0117 926 5978

Rosa Valle/Crocus/Witch Cult Croft

(Main Room) 0117 987 4144

Tom Vek Thekla 08713 100000

CARDIFF

The Virginmays Clwb Ifor Bach

029 2023 2199

EDINBURGH

Red Sky July Electric Circus

0131 226 4224

Wild Beasts Liquid Room

0131 225 2564

EXETER

Lacuna Coil/Straight Line Stitch

Phoenix 01392 667080

Senser Cavern Club 01392 495 370

GATESHEAD

Bellowhead Sage Arena

0870 703 4555

GLASGOW

Laki Mera King Tut's Wah Wah Hut

0141 221 5279

Tinie Tempah/Nero/Labrinth SECC

0141 248 3000

HATFIELD

Atmosphere University Of

Hertfordshire 01707 285008

LEEDS

A Day To Remember/August Burns

Red/The Ghost Inside O2 Academy

0870 477 2000

The Low Anthem Irish Centre

0113 248 9208

Samiyam/Bambooman HiFi Club

0113 242 7353

Washed Out Brudenell Social Club

0113 243 5866

LEICESTER

Turlin Brakes O2 Academy

0870 477 2000

LONDON

Axis Of/Our Lost Infantry Old Blue

Last 020 7613 2478

Brother & Bones MacBeth

020 7739 5095

Cake Roundhouse 020 7482 7318

Charles Bradley XOYO 020 7729 5959

Gabrielle Aplin Borderline

020 7734 5547

Gorgoroth/Vader/Valkyrja

Underworld 020 7482 1932

Jeff The Brotherhood/Bo Ningen/

Design A Wave The Lexington

020 7837 5387

The Mastersons Slaughtered Lamb

020 8682 4080

Matthew Halsall Barfly

0870 907 0999

Planes/Dry Riser/Buildings Hoxton

Square Bar & Grill 020 7613 0709

Rihanna/Calvin Harris The O2 Arena

0870 701 4444

The Secret Sisters Union Chapel

020 7226 1686

The Spills/Electricity & Lust

Windmill 020 8671 0700

Stephen Malkmus & The Jicks KOKO

020 7388 3222

This Empire Dublin Castle

020 7485 1773

Yomir Grosvenor 0871 223 7992

MANCHESTER

Anna Calvi Cathedral 0161 832 1111

The Antlers Sound Control

0161 236 0340

Jake Hertzog Night And Day Cafe

0161 236 1822

Red Hot Chili Peppers/Fool's Gold

Evening News Arena 0161 950 5000

Trophy Wife/Yuksef Deaf Institute

0161 330 4019

Will Young O2 Apollo 0870 401 8000

NEWCASTLE

Dum Dum Girls Cluny 0191 230 4474

The Smashing Pumpkins/

Ringo Deathstarr O2 Academy

0870 477 2000

NORWICH

Alkaline Trio Waterfront

01603 632 717

The Damned UEA 01603 505401

The Deadstring Brothers Olives

01603 230500

NOTTINGHAM

Band Of Jackals Maze 0115 947 5650

Friendly Fires/SBTRKT/Chad Valley

Rock City 08713 100000

Yuck Rescue Rooms 0115 958 8484

OXFORD

Guillemots/Kyla La Grange O2

Academy 2 0870 477 2000

Thomas Dolby O2 Academy 2

0870 477 2000

PLYMOUTH

Motorhead/Anti Nowhere League/

UK Subs Pavilions 01752 229922

SHEFFIELD

Madina Lake/Chiodos Corporation

0114 276 0262

SOUTHAMPTON

J Cole University 023 8059 5000

Summer Camp Joiners 023 8022 5612

WOLVERHAMPTON

Fish Robin 2 01902 497860

YORK

Portico Quartet The Duchess

01904 641 413

TUESDAY

November 15

ABERDEEN

Wild Beasts Lemon Tree

01224 642230

BEDFORD

The Chapman Family Esquires

01234 340120

BIRMINGHAM

Cashier No 9 O2 Academy 3

0870 477 2000

The Pigeon Detectives O2 Academy

2 0870 477 2000

Wire HMV Institute (Temple)

0844 248 5037

BOURNEMOUTH

Imelda May/Big Boy Bloater & The

Southside Stompers O2 Academy

0870 477 2000

BRIGHTON

Islet Green Door Store 07894 267 053

Jono McCleery Audio 01273 624343

Senser The Haunt 01273 770 847

Yes Dome 01273 709709

BRISTOL

Acid Mothers Temple Thekla

08713 100000

Doom/Madvillain/Dangerdoo

Motion Ramp Park 01179 723111

Evacuees/The Comrades/

In The Pacific Croft (Front Bar)

0117 987 4144

Gorgoroth/Vader/Valkyrja Fleece

0117 945 0996

King Mob/The Bermondsey

Joyriders Croft (Main Room)

0117 987 4144

CAMBRIDGE

The Fall Junction 01223 511511

CARDIFF

Ellen & The Escapades/Evening

Chorus 10 Feet Tall 02920 228883

Square Game Buffalo Bar

02920 310312

EDINBURGH

Trophy Wife Electric Circus

0131 226 4224

GATESHEAD

Kate Walsh Sage Arena

0870 703 4555

GLASGOW

Anna Calvi Oran Mor 0141 552 9224

The Antlers King Tut's Wah Wah Hut

0141 221 5279

KMFDM Classic Grand 0141 847 0820

Madina Lake/Chiodos/My Passion

Garage 0141 332 1120

The Naked And Famous/Alex

Winston O2 ABC 0870 903 3444

Portugal The Man Captain's Rest

0141 331 2722

The Secret Sisters Old Fruitmarket

0141 287 5511

St Vincent Stereo 0141 576 5018

LEEDS

Dum Dum Girls Brudenell Social

Club 0113 243 5866

Kris Drever Brudenell Social Club

0113 243 5866

Lianne La Havas Nation Of

Shopkeepers 0113 203 1831

The Moons Empire 01132 420868

Turbowolf/Hawk Eyes Cockpit

0113 244 3446

LIVERPOOL

Exit Ten/Fei Comodo/Never Means

Maybe Masque 0151 707 6171

Summerlin/Next Stop Atlanta/

Harbour Season Picket

0151 708 5318

LONDON

Alkaline Trio Electric Ballroom

020 7485 9006



Catherine Ringer Bush Hall

020 8222 6955

Cults XOYO 020 7729 5959

The Cure Royal Albert Hall

020 7589 8212

Flavour Mag Hoxton Square Bar &

Grill 020 7613 0709

Insomnium/myGrain Underworld

020 7482 1932

J Cole O2 Shepherds Bush Empire

0870 771 2000

Kling Krule Corsica Studios

0207 703 4760

NewVillager Madame Jojo's

020 7734 2473

Rihanna/Calvin Harris The O2 Arena

0870 701 4444

Rob Bravery Enterprise

020 7485 2659

Roxette Wembley Arena

0870 060 0870

Shrag/Pocketbooks/This

Many Boyfriends The Lexington

020 7837 5387

The Smashing Pumpkins/Ringo

Deathstarr O2 Academy Brixton

0870 477 2000

Sweet Sweet Lies Monto Water Rats

020 7837 4412

TheCityIsOurs/The Rocket Dolls/

Crowne Dublin Castle 020 7485 1773

Washed Out/The Sandwiches

Heaven 020 7930 2020

MANCHESTER

A Day To Remember/August Burns

Red/The Ghost Inside Academy 3

0161 832 1111

Brother & Bones Dry Bar

0161 236 5920

Cake HMV Ritz 0161 236 4355

David's Lyre Deaf Institute

0161 330 4019

Rainy Boy Sleep Night And Day Cafe

0161 236 1822

Red Hot Chili Peppers/Fool's Gold

Evening News Arena 0161 950 5000

Runer O2 Apollo 0870 401 8000

Yellowjackets Band On The Wall

0161 832 6625

Yuck Academy 2 0161 832 1111

NEWCASTLE

Friendly Fires/SBTRKT/Chad Valley

O2 Academy 0870 477 2000

NORWICH

Guillemots/Kyla La Grange

Waterfront 01603 632 717

NOTTINGHAM

The Damned Rock City

08713 100000

Fish Rescue Rooms 0115 958 8484

Heather Peace Glee Club

0871 472 0400

King Charles Bodega Social Club

08713 100000

READING

Scroobius Pip Sub89 0871 230 1094

SHEFFIELD

Arcane Roots/22 Corporation

0114 276 0262

Billy Bragg/The King Blues/Sound

Of Rum Leadmill 0114 221 2828

Dutch Uncles Harley 0114 275 2288

THIS WEEK IN 1975

BRUCE AND BOB, THE PERFECT KISS, MAC ARE BACK



GENE GENIE

Writer Jaan Uhelszki gets the opportunity to participate as a living, (fire) breathing member of KISS. "Forgetting completely that I am in front of 5,000 people, I no longer hear the music, just a noise and a beat. On cue I strut over to Simmons' mic and lean into it and sing. Singing loud without hearing myself, oblivious to everything but those four other beings onstage. Gene whispers for me to 'shake it', and I loosen up a little more, until I feel like a Vegas showgirl going to a go-go. Then, suddenly, it strikes me: I like this!"

SAVING LIVES TONIGHT

To LA, for two shows at Dodger Stadium, headlined by "far and away the '70s' most successful record maker". Elton John is the first rocker to play there since The Beatles in 1966, but his gigs gross 1.1 million dollars "which is probably a lot more than the Fab Four earned all those years ago, even when you take inflation into consideration". The reception is "tumultuous, one bound to impress the most hardened cynic", while "the after-gig party doesn't take place until the Monday, at Le Restaurant, favourite place of Rod Stewart's when he's in town".

BOB & THE BOSS (& NILS)

Featured this week are the two biggest of hitters: this year has seen the release of 'Blood On The Tracks' and 'The Basement Tapes'

from Bob Dylan, who this week began the Rolling Thunder Revue; Springsteen, meanwhile, has finally broken through with the 'Born To Run' album, which came out in August.

Of the former, Charles Shaar Murray writes. "It seems as though Dylan's merging the totality of his past and his present into one unified whole, a final synthesis of *everywhere* he's been so far telescoped into one place." The latter, meanwhile, is interviewed under the headline 'Bruce Springsteen & The Wall Of Faith'. He says he "likes to do things with integrity. And since the media is not set up for integrity but for their own ends, my idea of how things should be done and their idea of how things should be done clash. So I'm the guy they focus all their hate on."

His comments come in the aftermath of an onslaught of press coverage, which means that Nick Kent's piece on Nils Lofgren—in his eyes an equal—is nowhere near top billing. "I'm worried that while Springsteen is getting all the *Newsweek* and *Rolling Stone* covers," he writes, "Nils is still scuffling for the Big Connection." In fact, he is near his peak, and none of his albums will match the self-titled one he's just released.

In 1984, he will go on to join Springsteen's E Street Band.

ALSO IN THE ISSUE THAT WEEK

• There's another Nick Kent piece, headlined: "Is it possible, too, that Syd has risen from the grave?" He notes that, "Syd was sighted outside Harrods maybe two weeks ago. He was wearing a large Yogi Bear bow tie."

• Single Of The Week is Mataya Clifford's 'Star Fell From Heaven'.

• Leonard Cohen's 'Greatest Hits' is "recommended only to sensitive virgins who cry easily and live in bedsits".

• It's reported that Fleetwood Mac are in negotiations to complete the line-up of a New Year's Eve show at the London Olympia, which will be their first appearance in the UK for three years.

• Dr Feelgood are caught live at Hammersmith Apollo, with Charles Shaar Murray noting that "something is definitely up".

NME

NME EDITORIAL
(Call 020 3148 + ext)

Editor Krissi Murison
Editor's PA Karen Walter (ext 6864)
Deputy Editor Mike Williams (ext 6854)
Assistant Editor Hamish MacBain (ext 6894)
Features Editor Jamie Fullerton (ext 6871)
Reviews Editor Emily Mackay (ext 6866)
Assistant Reviews Editor Laura Snapes (ext 6860)
News Editor Rick Martin (ext 6858)
Deputy News Editor Leonie Cooper
New Music Editor Matt Wilkinson (ext 6856)

Art Director Giles Arbery
Deputy Art Editor Tony Ennis
Designer Kat Goddington, Kieran O'Shea

Picture Director Marian Paterson (ext 6889)
Picture Editor Zoe Capstick (ext 6889)
Picture Researcher Patricia Board (ext 6888)
Picture Desk Assistant Frances Wright

Production Editor Sarah Lotherington
Acting Production Editor Simon Collis (ext 6879)
Senior Sub-Editor Alan Woodhouse (ext 6857)
Sub-Editors Nathaniel Cramp (ext 6881),
Tom Pincock (ext 6875), Louis Pattison,
Mollie McGuigan

NME.COM

Editor Luke Lewis
Deputy Editor Tim Chester
Assistant Editor Priya Elan
Picture Editor Sarah Anderson (ext 6852)
Senior Video Producer Phil Wallis (ext 5374)
News Reporter Tom Goodwyn (ext 6877)

ADVERTISING

6th Floor, Blue Fin Building, 110 Southwark Street,
London SE1 0SU
Group Trading Director Kate Mackenzie (ext 3670)
Group Trading Director's PA Laura Cillo (ext 3670)
Head Of Agency Sales Rob Freeman (ext 6708)
Ad Manager Chris Dicker (ext 6709)
Display & Online Sales/Record Labels
Adam Bulfield (ext 6704),
Hollie-Anne Shelley (ext 6725), Tim Collins (ext 6703)
Live Ads Executive Emma Martin (ext 6705)
Creative Media Director Matt Downs (ext 6881)
Creative Media Director's PA Tribha Shukla (ext 6733)
Head Of Creative Media - Men & Music
Rob Hunt (ext 6721)
Deputy Head Of Creative Media Neil McSteen (ext 6707)
Creative Media Managers
Jade Bousfield (ext 6706),
Alex Fletcher (ext 6722),
Sally Knight (ext 6723)
Creative Media Project Co-ordinator Kylie Wallis (ext 6726)
Head Of Insight Andrew Marrs (ext 3645)
Insight Manager Verity Amos-Piggott (ext 6732)
Regional Business Development Manager
Oliver Scull (0161 872 2152)
Ad Production Alec Short (ext 6736)
Classified Sales Manager Nicola Lago (ext 2608)
Classified Sales Executive Nicky Da Silva (ext 2989)
Classified Ad Copy Chloe Woodling (ext 2612)
Syndication Manager Nicola Beasley-Suffolk (ext 5478)
Senior Subscriptions Marketing Executive
Rochelle Gyer (ext 6299)

INNOVATOR - INSERT SALES

Ad Manager Zoe Freeman (ext 3707)
Account Executive Roxanne Billups (ext 3709)

PUBLISHING

Group Production Manager Tom Jennings
Production Controller Lisa Clay
Head Of Marketing Tim Pearson (ext 6773)
Marketing Manager Ellie Miles (ext 6775)
Marketing Assistant Tom Dobbs (ext 6778)
International Editions Bianca Foster-Hamilton (ext 5490)
Publisher Tracy Cheesman
Publishing Director Paul Cheal
PA to Publishing Director Hollie Bishop (ext 6848)

© IPC Inspire
Production of any material without permission
is strictly forbidden

IPC INSPIRE Recycle

SUBSCRIBE TO NME, Call +44 (0) 344 848 0848. Subscription rates:
one-year rates (51 weekly issues) UK £12.30; Europe £14.00; United
States (direct entry) \$19.50; rest of North America \$26.00; rest of the world \$34. (Prices include contribution to postage. Payment
by credit card or cheque (payable to IPC Media Ltd).

Credit card hotline (UK orders only): 0844 848 0848. Write to:
NME Subscriptions, IPC Media Ltd, PO Box 272, Maylands Heath, West
Sussex, RH16 3PS. All enquiries and overseas orders:
+44 (0)330 3330 233 (open 7 days a week, 9am-9pm UK time),
fax +44 (0)845 675 9101, email ipcsubs@quadrantsubs.com.
Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes
to: NME, 365 Blair Road, Avenel, NJ 07001, USA.

BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, \$6.50 in
the rest of the world). Including postage and are available from John Derriman
Services, The Back Issues Department, PO Box 772, Peterborough PE3 6WL.
Tel 01733 383170, email backissues@johnderrimanservices.com or visit
magazines-uk.com/IPC

LEGAL STUFF NME is published weekly by IPC Inspire, 6th Floor, Blue Fin Building,
110 Southwark Street, London SE1 0SU. NME cannot be sold at more than the
recommended selling price shown on the front cover. Registered at the Post Office
as a newspaper. All rights reserved and reproduction without permission strictly
forbidden. All contributions to NME must be original and not duplicated to other
publications. The editor reserves the right to shorten or modify any letter or material
submitted. IPC Media or its associated companies reserves the right to reuse any
submission, in any format or medium. Printed in England by S4 News Ltd. Originated by
Wydman Press. Distributed by IPC Media/Force. © 2010 IPC Media Ltd, England
US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

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+4A In a way, this was the finish for The Drums (3-2-5)
 9 "Let's dance to Joy Division and celebrate the ____/ Everything is going wrong, but we're so happy", The Wombats (5)
 10 Condition affecting both Kings Of Leon and Marina And The Diamonds (11)
 11 'Asleep In The Back' with Elbow album, so snored a bit to this track (3)
 12+26A Fronted by Claire Ingram, they dealt with 'Chat And Business' (5-4)
 13+20D Might perhaps be nice if sent copy of UNKLE album (7-7)
 14 (See 31 down)
 15 "____ you, you and no one else, you do it to yourself", Radiohead (4)
 16 Liverpoolians from Glasgow (3)
 20+28D Dear fan, yep, it's all gone wrong for me since number one hit with 'Band Of Gold' (5-5)
 22 Problems with distributions of editions of Korn album (6)
 23 "We'll scare the skies with tiger's ____", from Suede's 'So Young' (4)
 24 (See 33 down)
 26 (See 12 across)
 27 "When I was younger, so much younger than today", 1965 (4)
 30 TLC album written by their followers (7)
 32 As I'm in no different position, here's a Feeder number (8)
 34 So someone put a Stereophonics' song on? Not guilty (8)
 35 Foo Fighters' to perform in 2012 (4-4)

CLUES DOWN

- 1 A painful performance from Friendly Fires (7)
 2 Not at all tired of listening to Twang (4-5)
 3 The person you need to work hard like to set up a reggae record label in the UK (6)
 4 Jane's Addiction new album 'The Great ____ Artist' possibly didn't need a release (6)
 5 Both The Seahorses and Ian Dury decided against someone else working on their albums (2-2-8)
 6+18D Madonna's theme song to 2002 James Bond movie (3-7-3)
 7 Namely a connection between The Libertines and Razorlight (7)

- 8 Their biggest hit was a cover of Bob Dylan's 'Mr Tambourine Man' (5)
 17 'Dead ____' by Muse or '____ Guitar' by The Chemical Brothers (4)
 18 (See 6 down)
 19 A bit of selfishness from Mystery Jets' bassist (4)
 20 (See 13 across)
 21 Marcella ____, formerly of Shakespears Sister or US city, home of Tamla Motown (7)
 25 A line's re-written as ex-members of The Beta Band get together (6)
 28 (See 20 across)
 29 Roy Harper studio album recorded in concert! (4)
 31+14A With her debut album she remarked 'On How Life Is' (4-4)
 33+24A Crystal Castles given a bit of an unfair warning (3-3)

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

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, November 15, 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!

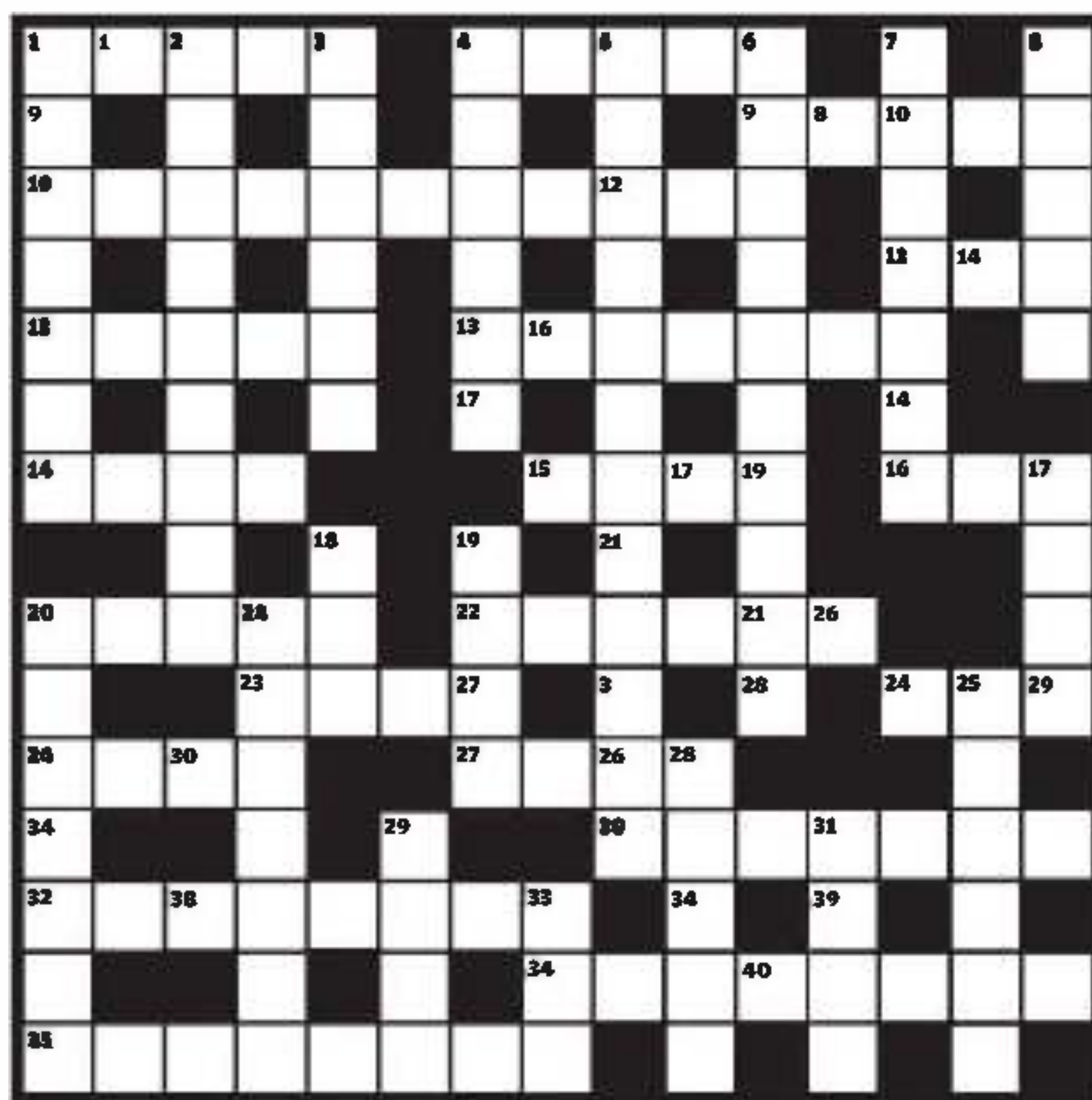
OCTOBER 22 ANSWERS

ANSWERS ACROSS

1+18D I Can See Through You, 10 Re-Wired, 11 Rihanna, 12+28A This Song Is About You, 14 Barat, 15+30D Give Blood, 20 Shop, 22 Oil, 23+34A Lou Reed, 24+7D It's Grim Up North, 25 LA, 26 Help, 32+17A Pictures Of Lily, 35 Yellow, 36 Dare

ANSWERS DOWN

2 Cowgirl, 3 No Rest, 5 Torn, 6 Rehab, 9+8D Brittle Heart, 13 Girls, 16+25D Ever So Lonely, 19 Alibi, 20 Sim, 21 Pilau, 23 Lie, 26+40D Happy Ending, 27 Local, 29 Stern, 31 Three, 33 Uno



COLLECTORS' CORNER PRINCE

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



THE SCANDALOUS SEX SUITE (1991)



Extended version of the track 'Scandalous!', taken from his soundtrack to Tim Burton's Batman film, released the same year. The three-part 'suite' features an appearance from Kim Basinger (who plays Vicki Vale in the film). During 'The Crime' she has a naughty conversation with Prince, with the chat ending at the close of 'The Rapture', the final part of the suite.

Need To Know: 'Scandalous!' was Prince's final single of the '80s.

GIRL 6 OST (1996)



The soundtrack to the Spike Lee film of the same name consists of songs by Prince and related artists such as The Family and The New Power Generation. There are also a trio of previously unreleased tracks featured, including the movie's title track, which was the only song featured that was specially written for the soundtrack.

Need To Know: The previously unreleased 'She Spoke 2 Me' was originally meant to feature on the soundtrack to the 1994 film *I'll Do Anything*.

NEWS (2003)



This is an instrumental album containing just four tracks, all of which are 14 minutes in length. The tracks were recorded over a single day at Prince's Paisley Park studios in Minnesota. The record was originally available only through Prince's NPG Music Website before getting a full commercial release shortly afterwards.

Need To Know: Despite being one of Prince's lowest selling albums, it got a Grammy nomination for Best Pop Instrumental Performance.

INDIGO NIGHTS (2008)



Live album featuring a collection of songs Prince played at his many aftershow party performances at London's IndigO2 nightclub during his sold-out 21-night run at the adjacent O2 Arena in 2007. The compilation features a host of Prince classics, new tracks and a bunch of covers, including his take on Led Zeppelin's 'Whole Lotta Love'.

Need To Know: The CD is only sold alongside the 21 Nights coffee table book, which also documents the London performances.

FANMAIL

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

Edited by Jo Fuertes-Knight



LETTERS@NME.COM



FACEBOOK.COM/
NMEMAGAZINE



TWITTER.COM/
NMEMAGAZINE



NME.COM/BLOGS

The Big Issue

What everyone's talking about this week

Win!
THE LETTER OF
THE WEEK WINS
£50 TO SPEND AT
ZAVVI.COM



A LOVE AFFAIR WITH LANA

From: Ian B
To: NME

Is there some new music byelaw that states every two-bit indie outfit must have a crack at Lana Del Rey's insta(gram) classic 'Video Games'? First, Bombay Bicycle Club (passable), then Kasabian (less so) (*Odd Future too - Pedantic Ed*). Indeed I wouldn't be that surprised to learn that The X Factor is getting in on the act this week, with a special 'Video Games' edition, in which each act gets the opportunity to massacre the song in their own eminently imitable way. Janet Devlin warbling it is one thing, but control your gag reflex at the thought of Coccozza's pox-ridden leather kecks getting anywhere in its vicinity. Nightmarish. In short, world, leave 'Video Games' to la Del Rey. Thanks.

NME's response...

Poor old 'Video Games'. It started life on a quiet, hipster pedestal before being snatched down and passed around by music goons of the highest order. I mean, just imagine being sleazed over by Sergio Pizzorno - doesn't bear thinking about does it? Surely now it's only a matter of time before Cher

Lloyd releases her own take on Lizzy Grant's sultry hit, but with added Auto-Tune robotics and her standard ham-fisted crowbaring of references to 'swagger'. But can you blame them? 'Video Games' is one of those rare, furiously internet-hyped tracks that crops up once a year and is blogged

and tweeted and remixed more frantically than Justin and his Beliebers could ever dream of. Maybe readers should ride out Kasabian and co, getting their dirty mitts on it, and take consolation in the fact Ms Grant is not so much throwing her second single out to the covers hyenas, but sitting back,

watching the cogs firmly in motion on the LDR "hood rat Lolita" beast she's unleashed and sticking a middle finger up to her past lives as a whimpering, simpering chancer - JFK

Get in touch at the above addresses. Winners should email letters@nme.com to claim their voucher

STONE THE ROSES

From: Annalijse Keech

To: NME

As much as I love The Stone Roses, I do have a slight complaint to make about them being on your cover twice. There's no doubt that their comeback is a big deal, but surely one cover suffices? Coldplay have just released an amazing album and considering NME stands for 'New Musical Express', and Coldplay just released new music, I believe it is your duty to do a cover on them. After their success and all that they have done for the music industry, it is only fair.

From: Harisa

To: NME

Why would you put The Stone Roses on your cover AGAIN and not Coldplay, who incidentally, are 100 times better anyway and just released one of the best albums of the year?

From: NME

To: Annalijse Keech, Harisa

I'm actually reeling in shock that more than one person felt compelled to write to NME about Coldplay. But you're right, Chris Martin and co have weathered accusations of being beige, corporate rock flogging bores to the point where it is somewhat admirable, so props where props are due - even if they have decided to name their latest album after the sound of someone choking - JFK

PLEASE SPEAK BECAUSE YOU CAN

From: Jamie

To: NME

My friend and I, Geordie as we are, are lovers of a certain Laura Marling,

so gained tickets to the cathedral tour at York Minster. Had a great day, got the train down, seeing the sights of York (pubs) and what have you, went in with the highest of hopes. A certain decorum was expected, yes - sit down, have a bit of respect for the building in whence we were sat. But without sounding like a yob, there was deathly silence there. My mate got shushed when he sang along to a song. I can understand a quiet crowd is great, but this was pure torture - pin drop city! Please tell me if I'm wrong in thinking a minute bit of crowd interaction would have pushed the boat out.

From: NME

To: Jamie

Er, hear hear?! You're right though - who in their right mind shushes people at gigs? It isn't a fucking nativity play. Regardless of whether it was Laura Marling or My Bloody Valentine playing, a deathly quiet audience drums up memories of that enforced silence you get when some bellend breaks out an acoustic guitar at a house party and everyone has to listen politely as they strum away at their frustrated music career - JFK

NO PORN IN POP

From: Chris Bond

To: NME

Role models in popular culture today are quite disturbing. With Rihanna bursting out of giant wombs, Katy Perry blaring out fireworks from her breasts or Lady Gaga wearing her latest piece of 'art' which looks nothing more than the idle doodle of a bored A-level textile student, I can't help but

think we've lost sight of something important here. When these 'icons' use such extreme methods to encapsulate their audience, perhaps to detract from the fact the songs themselves are quite one-dimensional, the modern female role model is starting to turn into nothing but a cabaret performance. Don't get me wrong, I like *Chicago* as much as the next person, but what of the inspiration? What do these people have for young girls (or boys) to look up to? Sure, you could argue Lady Gaga raises some important themes of perception of beauty and social acceptance, but when it's wrapped in a sexualised and warped manner it's hard to see how sincere it is. The music is catchy, the clothes are wacky, but I feel like something is missing.

From: NME

To: Chris Bond

It must be tough being an über-famous pop princess these days. Everything post Madonna's crucifix dry-humping and conical tits heyday seems to pale in comparison, but it's important to remember the likes of Katy Perry and RiRi's tunes are built for fist-pumping to at 3am while smeared in body glitter. Sadly, they're not exactly about depth and



STALKER

From: Pendo

To: NME

"My mate Kim with Miles Kane at Y Not Festival, after he'd been on the dodgems!"

contextual analysis. No matter how many girl power anthems the likes of Gaga churn out, any lady willingly engorged by the massive pornifying fanny that is the pop industry are probably not all that fussed about new wave feminism. Have a butchers at our own chart princesses like Katy B or Yasmin. Stellar pop singers and they won't ever rock up to the Brits wearing beef offcuts... - JFK

LA WHO?

From: Ashley Ray

To: NME

NME, you're doing a great job of covering a decent bit of good pop, as we all know that the 2006-8 days when guitar bands were spewing pop tunes out their arses are over. But the thing is, you've pretty much managed to ignore the one underground singer who's

Web Slingsing

The highlight of this week's NME.COM blogs

STEPS: THE MOST COMPELLING REUNION OF THE YEAR

A heroic return for one of the grandest totems of '90s popular culture after a split so fractious that nobody had hitherto dared to dream it could ever be mended. And now, from the precipice, 2011's most long-awaited and controversial reunion. But enough about The Stone Roses. We are living through extraordinary times, because Steps are back. And not even just back, they're Number One in the album chart. More people like Steps

than Ed Sheeran, Adele, Evanescence and James Morrison. But let's not worry ourselves too much with music. As we know, the true catalyst behind this revival is the *Steps Reunion* documentary on Sky Living. It's one of the most cringe-inducing, compelling things you will ever see - and has fast become the cult hit of the year. I wouldn't like to predict what this means for the future of society, but I can't take my eyes off it. *Read Dan Martin's blog in full at NME.COM*



Best of the responses...

Steps are better than The Stone Roses.
James Moodle

Well, it's fair to say they have more of a back catalogue than The Stone Roses.
Alex John Croft

Regardless of what people's opinions are of Steps, I can see where this reunion adds a ray of sunshine to a very dark place in many people's lives. We have Thatcher's children (like Gary Barlow) making Britain as valuable

as a third world country and people's form of escape has been music. It's happiness stuffed in a repackaged greatest hits. A Number One album speaks volumes! The public want Steps back.
Tony Harding

Seen it all now, trying to convince us Steps are good. Geez peace ya plumb.
Paul Gray

You're all twats of the worst kind.
Josh Gray

writing and performing the most danceable, exiting and plain fun pop: Florrie. Her last EP was rife with more cred-pop goodness than Sophie Ellis-Bextor's entire career, and anyone who's seen her perform her still-unreleased anthem 'Call 911' can vouch for me when I call her 2012's *La Roux*. Unless Elly Jackson hurries the fuck up.

From: NME

To: Ashley Ray

Why would you encourage any kind of *La Roux* comeback? Do you not remember the po-faced, only-one-OK-track-and-it-was-the-remix miserablist the first time round? - JFK

SUCK ELVIS AND SEE

From: Reiss Mahon

To: NME

Arctic Monkeys really have hit an all time high. With the release of their fourth LP, 'Suck It And See', earlier this summer being labelled "album of the year" by various critics, their new

rock'n'roll sound is ever growing. But with the exception of the slightly more 'lovestruck' half of their album, the recent B-side 'Evil Twin' really does show their progression from the early sounds of 'Whatever People Say I Am, That's What I'm Not'. I don't think anyone was expecting what they heard with 'SIAS' - a kick arse rock'n'roll sound that easily would've gone down a storm in the '50s. But the one mistake Turner has potentially made? Why waste such a brilliant song as a B-side?

BANDS: YOU LOOK SHIT

From: Amy

To: NME

At the risk of being denounced as a silly 15-year-old girl who doesn't understand what's really important in music and made to go listen to One Direction for the rest of time in disgrace, I have to ask... why are good bands so rubbish looking these

days? As my mother will tell anyone who'll listen, in the '70s/'80s (or "her day" as it is affectionately known) bands made an effort. Look at Bolan. Look at Bowie. Look at Robert Smith. Bands had an aesthetic. Seeing The Stone Roses on the cover this week... they could've made a bit more of an effort, no? It seems the only choice is between scruffy looking indie bands (hello BBC, Tribes, Maccabees etc) or twat-trousered, man-scarf wearing The Wanted-types. Is it really so shallow of me to wish that all great music should be presented in Horrors-esque, eyeliner-smeared, leather-wearing packages? But I know you want it too.

From: NME

To: Amy

Now, I'm just as cruel, shallow and critical of men's looks as most young women, but I have to say that, yes, maybe you

should pipe down a bit. For every Bolan and Bowie there was a Noddy Holder stomping around with mutton chops and for every Robert Smith there was a, umm, Robert Smith (please don't make out that was ever a strong look). Though maybe you should start your own band makeover show and road test tailored, never-before-seen styles? Stuff like Congo-chic, perhaps? Pleather onesies? - JFK



STALKER

From: Sally Hurst

To: NME

"I met Josh from The Horrors outside Rock City, and I told him how much I loved his hair!"

SUBSCRIBE TO NME FOR ONLY £19.49!

THE PERFECT CHRISTMAS GIFT

Go to **WWW.MAGAZINESDIRECT.COM/12DX**
or call 0844 848 0848
and quote code BDX1

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

ANDY BURROWS

QUESTION 1

Name three bands you are not in, who you follow on Twitter

"Ash. Can I have We Are Scientists?

No, that's a bit silly, I'm in them.

I can't think of anyone I follow."

Half a point. You could have had The Divine Comedy or Muse

"Do I follow Muse? They obviously haven't tweeted for a while."



QUESTION 2

You've been working with Melanie C on her new album...

"Well, not really. We're quite good chums and we tried to do some writing but it didn't really work, we ended up in the pub. Does that mean I win and you lose?"

No. That's not the question. The question is: Name all five Spice Girls when they released 'Wannabe' in 1996

"Well, Melanie Chisholm. Emma Bunton. Geri Halliwell. I don't know Victoria's maiden name; it wasn't Beckham. And Mel B. But B for...?"

Half a point. Melanie Brown and Victoria Adams

QUESTION 3

You co-wrote Razorlight's 'America' [with Johnny Borrell, left]. How many states make up the United States Of America?

"50?"

Correct
"Phew."



QUESTION 4

Name the tracklisting in order from your debut album, 'The Colour Of My Dreams'

"I know it starts with 'Boxes'. But after that

I have absolutely no idea."

Wrong. 'Boxes', 'Big Chief Grandad', 'The Colour Of My Dreams'... need we go on?

"The title track and I couldn't even get that! That's appalling."

QUESTION 5

What instrument is the rabbit playing on the front cover of 'The Best Party Ever' by The Boy Least Likely To, on which you feature?

"Banjo?"

Wrong. Xylophone

QUESTION 6

Which of the TV Gladiators features in the video to Razorlight's 'Before I Fall To Pieces'?

"I've no idea. Guy Pearce from Neighbours (He played Mike Young from 1986 to 1989 - Soap Ed) is in it, I know that much. But I didn't know a Gladiator was in it. That's total news to me."

Wrong. Nikki Diamond, aka Scorpio

QUESTION 7

Johnny Borrell featured on the front cover of which newspaper and for what reason?

"The Independent. Was it something to do with Live8?"

Half a point. He wrote an essay on climate change, apparently

"He wrote an essay? I didn't know that."

QUESTION 8

If Razorlight's song 'Don't Go Back To Dalston' is about Pete Doherty, which Libertines song is about Johnny Borrell?

"Er... Er... I don't know why I'm saying 'Er...' I have no idea."

Wrong. 'The Boy Looked At Johnny'

"Well, that makes sense."

QUESTION 9

You also drum for We Are Scientists, who have created a TV show called Steve Wants His Money. What changes to NME do characters Keith and Chris propose when they come in to meet NME editor Krissi Murison in one episode?

"Oh no. I've only seen one episode."

Wrong. They propose that NME should be on edible paper

"Ha! That's not a bad idea."



QUESTION 10

Why did Razorlight get a bad press after performing at Live8?

"I'd imagine somebody said we didn't give any money to charity or something."

Correct. Other artists who performed also donated royalties from their albums because it was contentiously suggested that artists only appeared to raise their own profiles, but Razorlight didn't bother
"I do remember. There's a still a bit of a cloud over what actually happened."

Total Score
3.5/10

"That's pretty lame. That's quite a frightening score. My memory must be shot away!"

Coming Next Week

OUT
WEDNESDAY
NOVEMBER
16

**WILD BEASTS
ON TOUR**

TURNS OUT EUROPE LOVES THEM
EVEN MORE THAN WE DO

LEGENDS OF PUNK

AMAZING FREE RAMONES, SID VICIOUS
AND CLASH POSTERS

**"WE WERE TAKING
TOO MANY DRUGS"**

BRIAN WILSON ON THE BEACH BOYS'
INSANE 'SMILE' SESSIONS

ARENA ROCK!
THE VACCINES

THE BAND WHO'VE OWNED 2011 HIT THEIR BIGGEST STAGES YET

*Plus: Jay-Z & Kanye, Hurts and Azealia Banks caught live,
and the UK's biggest and best gig guide*



☆ FALL / WINTER 2011 STREETMEAT SUPERSTARS ☆

HERE'S TO THE AFTER HOURS ATHLETE


PUMA SOCIAL
puma.com

PROFESSOR GREEN

PUMA MENSWEAR AVAILABLE AT
ASOS

