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"TRON LEGACY" BLASTS AWAY ALL OTHER SOUNDTRACKS
FRENCH DANCE GENIUSES DAFT PUNK HAVE MADE ONE OF THE ALBUMS OF THE YEAR

THAT'S CHRISTMAS SORTED, THEN!

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COVER IMAGE: DIAN CHALLEY; POSTERS: DAN CHALLEY, TOM GUNLEY, ANDY WILLSHER

ON REPEAT

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



WILD FLAG

Racehorse

Dullard faux-Spectorite girlbands: pay attention to Wild Flag, the ferocious supergroup comprised of Sleater-Kinney's Carrie Brownstein and Janet Weiss along with Mary Timony and Rebecca Cole. "PONY UP!" yells Carrie. We're already in the saddle.

Laura Snapes, Assistant Reviews Editor

On twentyfourbit.com now

BANJO OR FREAKOUT

105

It's November, it's freezing, and there are only two ways to keep warm: a) Work up a sweat by fashioning daggers from your icy tears and attacking random strangers, b) Write a hazy summer feelgood song and watch the world defrost with a smile on its face. Alessio Natalizia chose B.

Mike Williams, Features Editor

On pitchfork.com now

AUSTRA

The Beat And The Pulse

The wailing banshee on Fucked Up's 'Royal Swan', Katie Stelmanis launched a solo career last year, but, like White Hinterland or Zola Jesus, she needed to lose her name to really find herself. As Austra, she's a chill-hearted coldwave goddess, listlessly eyeing your soul.

Emily Mackay, Reviews Editor

On saidthegramophone.com now

RICHARD HAWLEY

The River

Many songs have been born of whisky sessions, few of distillery day trips. But this elongated instrumental (bankrolled by an alcohol company) makes us wish a few more acts would visit booze factories if the results were as stunning as this.

Jamie Fullerton, News Editor

On guardian.co.uk/music now

BRAIDS

Lemonade

Fresh from dropping jaws at last month's CMJ, Montreal-based Braids step up yet another gear with 'Lemonade', the first taster from next January's debut album 'Native Speaker'. Like all their best stuff, it slips by in a mesmeric mesh of dreamy

pop vox and FX-gone-loopy brilliance
Matt Wilkinson, News Reporter
On flemisheye.com now

THEOPHILUS LONDON FEATURING DEV HYNES AND SOLANGE KNOWLES

Flying Overseas

Music's other Theo re-releases his slow jam ode to Alan Whicker (well, that or Ryanair), a slice of mellow gold about bugging abroad that includes Beyoncé's lil' sister tagging along
Tim Chester, Assistant Editor, NME.COM
On guardian.co.uk/music now

BRUCE SPRINGSTEEN & JIMMY FALLON

Whip My Hair

Best thing about this duet on *Late Night With Jimmy Fallon* is not the fact the pair chose to cover a song by 10-year-old Willow Smith. Nope, it's The Boss' good-humoured impersonation of his own '70s self – jacket, beard and all.
Luke Lewis, Deputy Editor, NME.COM
On YouTube now

BODIES OF WATER

I Don't Believe In The Sun

Swoonsome couple David and Meredith Metcalf bluster back to life in their original vocation as fantastical show-tune shmudies, Bodies Of Water. As a taster, here's their decidedly less sardonic reworking of a Magnetic Fields standard
Jaimie Hodgson, New Music Editor
On gorillavsbear.net now

TRACK
OF
THE
WEEK

CHAPEL CLUB

Widows

Chapel Club's new EP, 'The Wintering', is a pretty massive progression for them production-wise – which is a mean feat considering they've not released much from which to progress. The EP is much dreamier than the spike of their singles, the pace slowed to a somnambulistic drift, guitars all a-shimmer, and Lewis Bowman's voice treated with distortion and echo. It's Chapel Club shedding the Joy Division-isms and moving

purely into the heavy pop atmospherics of Echo And The Bunnymen. It's special. And not in that way. 'Widows' is the finest song on the EP; a stately, glittering eight-minute stroll that

It's a stately, glittering eight-minute stroll with wind-tunnel guitars

never once drags, mostly because it dramatically bursts into a wind tunnel of guitars when it hits the chorus. It's got an outstandingly odd solo, like a jealous guitar trying to choke a cheating synth, but it's Bowman's voice that really does the business. Unlike on the rest of the EP, here it's left alone to richly bellow out and melt your bones. "Oh darling... I want you to want me, again", he mourns with conviction. This guy is turning into an impressive frontman; having told *NME* earlier this year that "The tree of arrogance bears the finest fruit," it seems the cocky bugger may be right. **Martin Robinson, Deputy Editor**
Stream exclusively on NME.COM for one week only



FLORRIE

Give Me Your Love

Like cred-pop's very own Phil Collins, Florrie was Xenomania's in-house drummer – check out her boom-booms on Girls Aloud's 'The Promise' – before convincing the Kent pop factory to let her in front of the mic. Now she's their employee of the month thanks to her way with classy club monsters like this
Krissi Murlison, Editor
On florrie.com now



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UPFRONT

HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Jamie Fullerton



HURTS' RECOVERY

One man down, Hurts still make it to church on time – smelling of white roses

FRONT
ROW

"He was moving a new piano into his house on Sunday night," says Theo Hutchcraft of Adam Anderson, the keyboard-playing half of Hurts who is tonight (November 17) absent. "His back just went. The chiropractor saw him, and just told him he couldn't move. We had to make a call on it this afternoon, and Adam just said, 'Do it without me – the cause is too important, we can't cancel.'"

The cause is Mencap; the event is Jo Whiley's Little Noise Sessions at

London's Union Chapel, where bands strip down their sound to its barest bones. So the layered, grandiose songs on 'Happiness' become fragile piano-violin-minimal percussion affairs, and it suits them. "We purposely made it small," Theo notes of the performance, which lacked opera singer David Burrows, quite fantastically, featured Annie Lennox's

daughter Tali at the front of the stage pulling petals off a bunch of white roses throughout. "It was seeing whether the songs would stand up alone, and it really felt like they did. Amazing crowd, wasn't it?" It was. But not, by the sound of things, as amazing as the crowds in Europe. "Germany, paparazzi coming off the plane," smiles Theo. "At the Bambis –

the German Oscars – we won a Bambi! And we were sat with Sarah Jessica Parker and Orlando Bloom. Greece, Russia, Spain – all crazy. We got an offer today to do *The X Factor* on Christmas Day in the Ukraine. And Polish *Dancing On Ice*. We actually *did* 'Wonderful Life' on the German *X Factor*. Which was amazing."

The rest of the year now involves a UK arena tour supporting Scissor Sisters, then working out how to build on a great first year in existence. Theo: "We're at a point now where it's working out. Now we need to move forward creatively. We have a few little surprises in store, which I'm sure you'll find out about soon."

"Adam said, 'Do it without me – the cause is too important, we can't cancel'" **Theo Hutchcraft**

PJ HARVEY: 'I INHABIT A DIFFERENT WORLD'

Polly's first fully solo album since 2007 may contain lyrics about corpses "falling like lumps of meat", but she claims it's her most uplifting effort yet

IN THE WORKS

The last time we saw PJ Harvey, she was debuting 'Let England Shake' from her forthcoming album – of the same name, *NME* can reveal – on *The Andrew Marr Show*. It

was the middle of the election campaign, and Gordon Brown was there, listening as Polly sang "England's dancing days are gone" while strumming a retuned autoharp.

As odd scenarios in which to debut your new material go, it's on a par with Trash Talk playing *Love Woman*. But then PJ Harvey's never been predictable, instead naturally inclined, as she says, "to jump into very different territory" as soon as one album's completed. And in every way 'Let England Shake' is miles apart from the last record released under her own name, 2007's ghostly, introspective 'White Chalk'.

"Lyrically, this album inhabits a very different world," she tells us on the phone from her Dorset home after a day of rehearsals for her forthcoming tour. "It's dealing with more universal themes of conflict, war, loss, loyalty, friendship and love – not just for one's brother, but for one's country. Waste, suffering – but much more outward-looking than focusing on one's own inner world".

Written between late 2007 and 2008, John Parish (who she recorded 2009's collaboration effort 'A Woman A Man Walked By' with), former Bad Seed Mick Harvey, previous collaborator Jean-Marc Butty, producer Flood and Polly recorded the album over an intensive five-week period in "a remote, disused Dorset church in a beautiful situation on top a hill that looks out over the sea; very wild, very windblown."

Polly continues. "Recording in that church lent an atmosphere that has made the unique sound. Even though I've worked with these men for years, we worked in a very different way, which I encouraged. I spent a long time just singing the words before I touched instruments. We played most of the music live, and I didn't set down any rules. For some reason, we were all in a very good place, with a lot of energy, intensity and vitality in us at that time. It was a really enjoyable experience, and I think the record's ended up full of energy and quite an uplifting experience because of it."

The instrumentation is a long way from the chilling piano that formed the spindly backbone of 'White Chalk',

featuring several creepily archaic vocal samples – though The Four Lads' 'Istanbul (Not Constantinople)' sample that backed 'Let England Shake' on Marr's show has gone. Polly: "I wrote about half the body of work on an autoharp – I had three all-tuned-in unusual chord sequences, so that I had more colour to the palette. And when you sing in unusual keys, it can also bring about very different melodies, so I was trying to push myself with that. The other half of the record was written on guitar, again using unusual tunings."

And unlike the first-person perspective of 'White Chalk', 'Let England Shake' plots distance between her "instinctive reflections upon the world we're living in" and Polly herself.

"There are a whole range of different narratives on the record," she explains in her warm west country accent. "I used first-person – but adopting different lives and inhabiting different characters – and third person. I was trying to find different voices to make a record that can connect on many levels." So troops march across the fertile countryside while bugles blare 'Reveille', a bereaved mother wails piercingly, and a detached onlooker sings of soldiers that "fall like lumps of meat" – much of it sung in a slightly choked rattle, her male collaborators chanting along.

Even though the Dorset countryside where they recorded is near to RAF Lyneham, where the UK's military dead return to home soil, Polly insists that it didn't influence her.

"I wasn't aware of that while we were recording there. But, you know, this album's not solely about war. War is just part of the world we live in, and I think we live in quite extraordinary times."

THE DETAILS

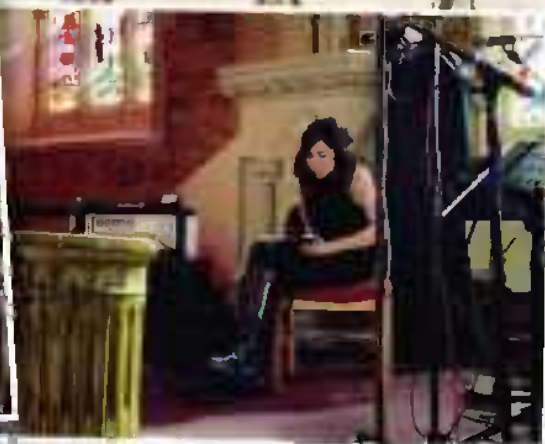
Title: 'Let England Shake'

Released: February 14

Recorded: disused church, Dorset

Produced by: Flood (The Bad Seeds, The Killers, Depeche Mode)

Featuring: John Parish, Mick Harvey, Jean-Marc Butty



Polly Harvey back in black
and (inset) recording in
the church in Dorset





NME AWARDS SHOWS 2011 ANNOUNCED

Warpaint, White Lies and Les Savy Fav among acts gigging for us in February

Next February's NME Awards Shows have been announced, with Warpaint, White Lies, Yuck, Edwyn Collins and Carl Barât among those confirmed to play London shows.

See right for the full line-ups. The gigs run throughout the month at various venues in the capital in the lead-up to the NME Awards ceremony on February 23.

Fresh from selling out their recent UK tour, Warpaint have vowed to return with a few surprises for their show at O2 Shepherd's Bush Empire on February 21, which will see them supported by *Radar* favourites Twin Shadow. Bassist Jenny Lee Lindberg says the band will be jazzing things up for the gig.

"We always jam new stuff in soundcheck," she explained, adding that it's likely some new material will find its way into their set. "You never know what you're gonna get with us. It's fun, because it means we always have to be on our toes." After musing that the gig will be "the biggest show Warpaint have ever played", Jenny admitted: "We haven't really done bigger shows like this where people are actually there to see us!"

Meanwhile, Frankie & The Heartstrings singer Frankie Francis has staked a claim for why people should also be hot on his band's show at Heaven.

"You're going to get an energetic performance," the Sunderland-born singer proclaimed. "I guarantee we'll be giving it a million per cent."

We should think so too, Frankie.

NME AWARDS SHOWS 2011

Metronomy

(Heaven, February 1)

Los Campesinos!/Summer Camp

(O2 Shepherd's Bush Empire, 2)

The Duke Spirit (Heaven, 3)

Mystery Jets

(O2 Shepherd's Bush Empire, 9)

White Lies/Crocodiles

(O2 Shepherd's Bush Empire, 10)

Isobel Campbell & Mark Lanegan/
Cherry Ghost

(O2 Shepherd's Bush Empire, 15)

The Naked And Famous (Heaven, 15)

Edwyn Collins

(O2 Shepherd's Bush Empire, 16)

Noah And The Whale (ROCK, 17)

Miles Kane

(Hoxton Square Bar & Kitchen, 17)

Yuck/Cults (Bush Hall, 18)

Carl Barât/The Heartbreaks/Foreign

Office (O2 Shepherd's Bush Empire, 20)

Alex Winston (New Players Theatre, 21)

Warpaint/Twin Shadow

(O2 Shepherd's Bush Empire, 21)

Frankie And The Heartstrings/
Veronica Falls (Heaven, 21)

Mona/Neon Trees (Refinery Garage, 21)

Caribou/Factorio Floor/Walls

(O2 Shepherd's Bush Empire, 22)

Les Savy Fav (Heaven, 22)

Tickets on sale at 9am on Wednesday,

November 24 at NME.COM/tickets



EXCLUSIVE

BEADY EYE TO MAKE LIVE DEBUT

Liam Gallagher's band will finally start gigging in March

Liam Gallagher's finally come good on his promise that Beady Eye will play live soon(ish) - the band are set for their first live shows in March, NME can exclusively announce.

The band will play Glasgow Barrowland on March 3 and 4, O2 Apollo Manchester (6 and 7), then London's Troxy (9 and 10). Tickets go on sale at 10am on Friday (November 26). See NME.COM/artists/beady-eye for details.

News ROUND-UP

FINAL STUDIO STROKE?

Looks like The Strokes are finally seeing the light at the end of their new album tunnel - Julian Casablancas has said they're now at the mixing stage and it'll be out in "a few months". Well in time for UK summer festivals...



You WHAT?

"Scars, pockmarked skin, physical abnormalities or deformities are welcomed!"

Kings Of Leon plead for fans to star in their next music video. Likely to be as politically correct as "Radioactive", then.



KLAXON, CLOTHES OFF

Band get their arses out for 'arty' video

Klaxons have selflessly stripped off and taken part in a bums-and-boobs-out orgy scene for their new video.

Jamie, Simon, James and Steffan's peach-soft rears and all manner of other writhing body parts, along with those of a selection of female models, make up the new promo for latest single 'Twin Flames', directed by Saam Farahmand (who's worked with These New Puritans and The xx previously). Jamie, heavily involved in a French-kissing moment with a model in the video, seemed particularly pleased, declaring the clip Saam's "finest work to date".

Watch the video at NME.COM/artists/klaxons

SPEED DIAL BOBBY GILLESPIE

Primal Scream are preparing to play 'Screamadelica' live in full
— but their frontman insists this is no nostalgia trip

You're reissuing 'Screamadelica' and playing it live — why lapse into nostalgia?

"It's not really reliving the old days, a lot of the songs we recorded in the studio and never played them live. 'I'm Comin' Down', 'Shine Like Stars' and 'Inner Flight', those are like new songs. It's not nostalgic at all, it sounds fresh."

You got Kevin Shields in to work on the reissue — are you trying to create some kind of musical Large Hadron Collider to recreate the '90s noise pop Big Bang that never was?

"Nah, he's just really good with sound and frequencies, we thought it was a fun thing to do. Kevin, Andrew [Innes, Scream guitarist] and myself went down to the mastering room. Kevin's the one person in the world that all remastering engineers hate to see walking into the studio. When we walked in the guy nearly had a fucking heart attack!"

Some people wrote on NME.COM that 'Screamadelica' was really an Andrew Weatherall record...

"It's a great collaboration with Andy — he was the producer and the producer has to make suggestions, that's what producers do. In Britain people really want to pull you down and pull you apart. We've made a lot of great records since 'Screamadelica' so I think we've more than fucking proven ourselves. We went into the acid house dance world,



Now it doesn't really mean so much but back then bands never did that, they were stuck in the past. Independent rock music back then was really fucking dreary, it had no rhythm or sex and you couldn't dance to it. We used the dancefloor knowledge and rhythmic sensibilities of Andy Weatherall and The Orb, their sense of space, and we married that to our rock'n'roll attitude and music and it created a new thing. It's similar to when we did 'XTRMNTR' and everyone went, 'Oh, Kevin Shields played guitar all over it and produced it', but someone like Andrew Innes is

playing guitar all over that record and it never gets mentioned. We know what we play, we know what we write, we know what we do, so it didn't bother us."

Will you be taking the same drugs as you did in '91 to recreate the era properly?

"I don't need anything else except the music. It's like me saying, 'Are you going to go and shag the same girl you were shagging 20 years ago?' Bad example, but we're somewhere else now."

With these shows selling out far quicker than your usual gigs, would you consider doing 'XTRMNTR' next time?

"Anything's possible, I can't think that far in the future. The band's sounding great and there's gospel singers coming in next week, it's a big full production."

When you see Blur, Suede, Pulp et al playing massive shows, do you think it would've been more

profitable for the band to have split up then reunited for a cash-in?

"What? Primal Scream kept going and Primal Scream kept releasing albums every couple of years and Primal Scream kept touring. We never gave in. In a couple of years' time we'll have a brand new album. I've got a lot of respect for those guys, they've got to feed their families and I'd never criticise any band that got back together again. We've stayed out there doing our thing come rain or shine, we'll never give up. We're a rock'n'roll band, that's what we do."

Finally, Beady Eye's first tune sounds very mid-'90s Primals — happy to be an influence?

"Oh, really? I haven't heard it. I don't know anything

that's going on in modern music. I love Liam and I love Noel and I wish them both the best of luck in their new musical explorations. I don't understand measuring people against what they did formerly. Either it rocks or it doesn't rock. I hope it's successful for Liam."

'LOADED' WITH EXTRAS

'Screamadelica' reissue: exclusive details

Release date: March 7

Remastered by: The band and My Bloody Valentine's Kevin Shields
Collectors' edition features: Four CDs and heavyweight gatefold double LP including 'Live in LA 1991' album, mix CD and remastered 'Dixie-Narco' EP, plus a 30-minute making of the album DVD documentary

Grinderman Morm Tamer

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PIECES OF ME NATHAN WILLIAMS

The Wavves frontman is inspired by Looney Tunes, Afrofuturists, hardcore rap and middle-class Los Angeles suburbs

My first gig EVERCLEAR

"I saw Everclear and Third Eye Blind in San Diego. My mom wouldn't let me go into the moshpit. She came with me to chaperone, and my sister gave the tickets to me as a present. I think I cried, I was 10. I was really sobbing. In a good way though, I did enjoy it."

My favourite lyric 'SHOOK ONES PART II'

BY MOBB DEEP

"'Ain't no such things as halfway crooks' - that's my favourite lyric. It's just so deep. I just love all the thought that goes into Mobb Deep's lines."

My style icon SUN RA

"Rappers dress cool. Ghostface Killah wears a shitload of gold, so that's pretty cool. But most of all I'd say Sun Ra dressed the coolest of all and he wasn't a rapper. Sun Ra is my answer. I don't model myself on him - that would be ridiculous. I just think he looks really cool."

Right now I'm loving ARIEL PINK

"Ariel Pink's not really a new band but I love the new record. It took a little while for it to catch on but I'm glad that he's getting the credit. We all like Smith Westerns too. They're a great band who we played with a little bit ago. They don't do anything revolutionary, they just write good songs. It's simple."

My favourite film SPACE JAM

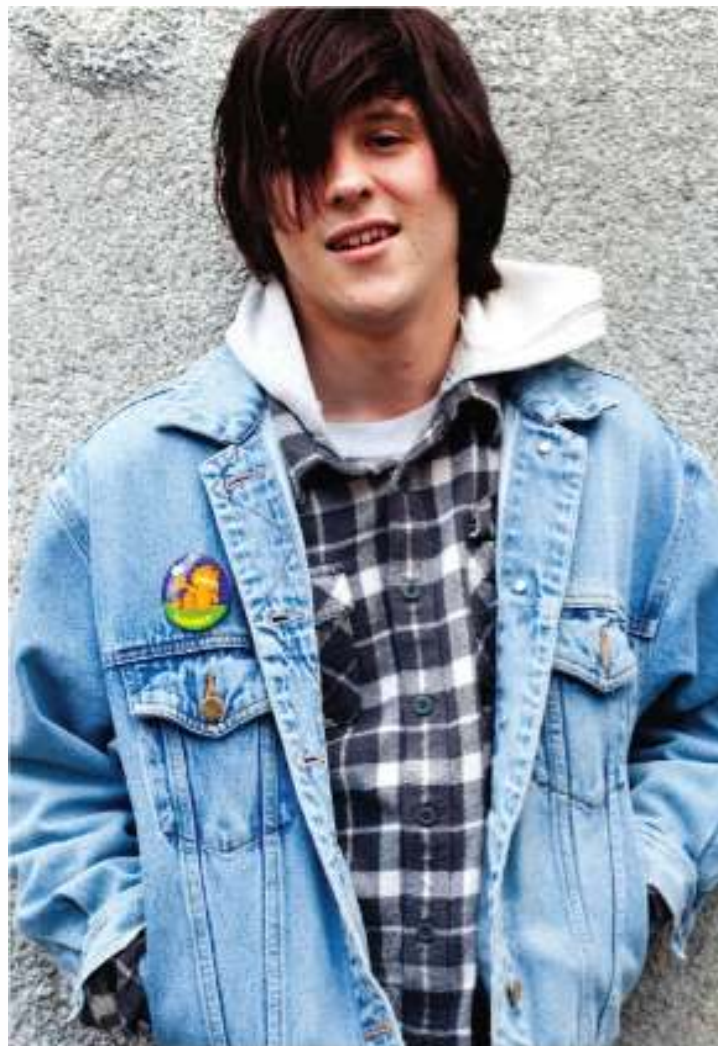
"Or *Looney Tunes: Back In Action* is a good one too. It's a tough call. I'm looking at the DVDs on our bus. *Moses Jones*, that's got a really funny joke on the front - 'he's one sell of a guy'. And then there's *Funky Monkey*, which is apparently about a monkey that's funky. Bill Murray is in *Space Jam*. I'd forgotten about that."

My favourite place LA

"Los Angeles, California. What's so great about LA? I can buy weed there, that's a good enough reason. My neighbourhoods out there are Eagle Rock and Echo Park and Silver Lake. But I think Eagle Rock is my favourite part of LA. It's just like a suburb. But a really cool super-hip one. No, don't put that in there."

My favourite fictional character GARFIELD

"I think that Garfield is my favourite fictional character, and I like Bugs Bunny too. But



Garfield's a real cat and Bugs is a fake rabbit. Daffy's pretty good for a duck, I suppose. And Taz is pretty funny."

My favourite album artwork 'KING OF THE BEACH' BY WAVVES

"That Wavves record's got a pretty funny looking cat on it. That 'King of The Beach' guy, I've heard he's a pussy. And an asshole."



Clockwise from main: Mr Wavves himself; the cover of the band's 'King of The Beach' album; Mobb Deep; Eagle Rock in Los Angeles; Sun Ra; Everclear's Art Alexakis; Space Jam; Ariel Pink's Haunted Graffiti; Garfield the cat

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FABLE III

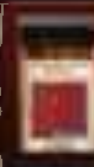
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VERSUS

PETER ROBINSON Vs EXAMPLE

The dance, electro, dubstep and drum'n'bass star wants you to eat his yoghurt



FYI

• Do you think Example will receive a phonecall from a yoghurt manufacturer in the next few days?

• We hope he does

• Perhaps to celebrate the deal he could go out and get mullered

How are you?

"I'm good, thanks. You've actually interrupted me in the middle of playing *Call Of Duty*"

And how much time have you pissed away on that so far this week?

"Three sessions, about four hours each. But I've worked hard as well. I've written loads of songs."

But are they all about *Call Of Duty*?

"[Laughs] No, that's the grime MCs, they chat about *Call Of Duty* and Xbox. I talk about falling in love. Although I have fallen in love with *Call Of Duty*. I need it to take my mind off things. It's the only escapism I've got."

Oh dear, is there something stressing you out? Can I help? Do you want to talk through it?

"Well, you know, I really don't like being recognised and I don't like loads of attention on me and, er, I don't like doing interviews [roars with laughter]."

Oh dear.

"I don't mind *NME* Versus. This is my favourite interview to do. But the 20 interviews all asking about how I got my name and that sort of stuff"

At least with the whole Elliot Gleave/eg/Example thing there is a good response.

"No, most people say, 'Oh, I thought it sounded good.'"

Are you having an existential pop star crisis?

"Well, it's not really a crisis, it's just that *Call Of Duty* has become my reality and being onstage has become a dream. When I'm in Chechnya fighting people on the battle front, that's become real life for me."

Do you think there would be mileage in some sort of fining system for musicians who repeatedly use phrases such as 'in the club' and 'on the floor' in an effort to sell music to people who have never actually been clubbing?

"Yes"

Will there be some tunes about The Club on your next album?

"No. I've done 12 songs for the record already. Do you want to know some song titles I've got for it so far? There's 'Shot Yourself In The Foot Again', 'Lying To Yourself', 'Swallowed Up By The Floor'..."



Is 'the floor' the sort of 'floor' on which you might find a 'shorty' in 'the club'?

"No, it's more like taking shitloads of ketamine. And there's one called 'Let Your Eyes Do The Talking' which is my big power ballad. Long after I've been fixample I want to be a songwriter for the rest of my life. Or maybe do a children's book."

A children's book?

"Yes. All you have to do is take an inanimate object and give it a personality. Then all of a sudden it's cute. Like, er, Larry The Lampshade. I'm looking at Larry now and I can see he's smiling"

How can you tell he's smiling?

"Erm... Well, because I just gave him his personality. Also, I could launch a range of yoghurts. If I did a yoghurt it would probably do really well because everyone would be like, 'Fucking hell, Example's got a yoghurt'"

What sort of yoghurt would it be?

"It would be a smooth digestive one, to ensure easy bowel release. I mean, all yoghurts are the same really, aren't they, but if you put a picture of a fig on the front everyone feels a lot better about it"

Let me tell you what to steer clear of. Set yoghurt with that watery stuff on top of it that you have to mix in.

"Oh, I don't like that at all. Disgusting. If someone approached me now about a yoghurt I'd be bang up for it."

Would you move into fromage frais or would it be strictly yoghurt?

"Strictly yoghurt"

THIS WEEK'S TOP 20*

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CHART



NEW TO NME RADIO PLAYLIST

- VAMPIRE WEEKEND 'Run'
- SKY LARKIN 'Year Dot'
- FRANK TURNER 'I Still Believe'
- GIRLS 'Heartbreaker'
- FLASHGUNS 'Come And See The Lights'

- 1 1 CEE LO GREEN 'FUCK YOU' Atlantic
- 2 3 HIRTS 'STAY' Mercury
- 3 2 MY CHEMICAL ROMANCE 'NA NA NA...' Reprise
- 4 13 FLORENCE + THE MACHINE 'HEAVY IN YOUR ARMS' Nonesuch
- 5 3 KINGS OF LEON 'RADIOACTIVE' Capitol
- 6 NEW KANYE WEST FT PHAROS 'RUNAWAY' Capitol
- 7 5 MARK RONSON & THE BUSINESS INTL 'SOMEBODY TO LOVE ME' Columbia
- 8 NEW HUMANOID FT EMINEM 'LOVE THE WAY YOU LIE (PT 2)' Aftermath
- 9 7 KINGS OF LEON 'PYRO' Capitol
- 10 NEW DAF PUNK 'DEREKED' Wichita
- 11 8 MARK RONSON & THE BUSINESS INTL 'THE BICE SONG' Columbia
- 12 11 BRANDON FLOWERS 'ONLY THE YOUNG' Mercury
- 13 19 PARAMORE 'PLAYING GOD' Five Star
- 14 14 ARCADE FIRE 'READY TO START' Sony
- 15 9 KANYE WEST 'POWER' Capitol
- 16 12 KID CUDI FT KANYE WEST 'ERASE ME' Capitol
- 17 24 PLAN B 'LOVE GOES DOWN' Atlantic
- 18 15 MANIC STREET PREACHERS 'IT'S NOT WAR (JUST THE END OF LOVE)' Mercury
- 19 16 SLEIGH BELLS 'INFINITY ON MY MIND' Atlantic
- 20 17 FOALS 'BLUE BLOOD' Atlantic

*The new chart is compiled on a weekly basis from charts we presented and voted on by our readers. It is based on the most popular new releases and digital downloads in the previous week. The chart is updated every Monday at 7pm.

OFFICIAL
charts company



a mercury music prize
album of the year

PAUL WELLER

WAKE UP THE NATION

THE ESSENTIAL ALBUM OF 2010

"After three decades he's still at the top of his game." ★★★★★ **Godlike Genius - NME**

"Wake Up The Nation shows just how lucky we are to have Weller" **NME**

"His solo masterpiece" ★★★★★ **Q**

"Another incredible offering, fast paced, floor filling rock n roll. Not only will it be on our playlist for ages, it will continue to sound fresh and that is the sign of a true legend" **Clash**

"The sound of a man making the most daringly magnificent music of his life" ★★★★★ **The Times**

"A force of nature, ever keen to seek out like minded rebel rousers" **The Daily Mirror**

"Back to his best" ★★★★★ **Sunday Times**

"A triumphant album" ★★★★★ **The Sun**

"Eclectic, hard-hitting brilliance at a breathless pace...he is now officially on a hot streak" ★★★★★ **Uncut**

"Dazzling....showing more invention and hunger than most newcomers" ★★★★★ **News of the World**

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WELLER LIVE AT THE ROYAL ALBERT HALL 2010 PLUS THE ACCLAIMED DOCUMENTARY "FIND THE TORCH, BURN THE PLANS"

A DELUXE DVD AND CD PACKAGE OUT 29/11/10

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

JESSIE J

British bump'n'grind is back, and this time it's personal

Jessie J adjusts her grey beanie, pokes a lock of hair behind her massive hooped gold earrings. "You know," she grins, "it's like *Popjustice* said: 'Jessie J – 500 years in the making...'"

The name on the tip of too many tongues for too long, Jessie's been waiting in the wings for so many years that she's watched whole pop civilisations rise and fall in the time it's taken her to get to the launch platform. 'Do It Like A Dude' will change all that. Real bump'n'grind R&B pop in the Rihanna/Pink/Gaga mould, in it she's managed to synthesise all three of these totems into a writhing slab of raunch that sounds very big indeed. "I think people miss the wit in that song. It's meant to be funny too!" she laughs.

It's easy to see why record execs kept getting the wrong idea about Jessie J over the last five years, because *The Voice* is what hits you first. "Who is the best singer?" Justin Timberlake pondered. "Jessie J." So vocal was his vocals enthusiasm that he took her into the studio for a week ("A

sweetie. Gave me lots of great advice"). And in its power, the voice has an air of jazz hands to it. She was barred from the choir at the age of 11 for "singing too loud". Really, she makes Florence seem like Jack Steadman singing through a straw.

Now, after battles with those trying to tar her with the 'diva' brush, she's managed to find a way of transmitting her self-written real-me thing. There's a vulnerability, a proper confessional quality to a lot of her stuff that could appeal to a nation of self-examining teenage girls, in a soul Kate Nash way. "My song 'Who You Are,'" she admits, "is like therapy for me. I can't sing it half the time because I start crying."

Jessie J knows what she's got is special – that's why she's invested so much energy in incubating it for so long. She's certainly not your manufactured toy.

Are there any big surprises on the record?

"Well, Uh, there are some bits where I rap"

Oh, kinda like that Cher Lloyd girl off of *The X Factor*?

"No," she frosts over, "not like that..."

The conversation peters out. *Gavin Haynes*

NEED TO KNOW

- An ex-'topline' writer, Jessie co-wrote US Number One 'Party In The USA' for Miley Cyrus
- She had a small stroke aged 18 as the consequence of a minor heart condition, and hence doesn't drink alcohol or caffeine, or stay up late
- She enjoys games evenings – especially ones involving *Scattergories* and *Scrabble*

The Buzz

The rundown of the music, videos and scenes setting the blogosphere on fire this week



1 THE RISE AND RISE OF OH LAND

Formerly a ballerina at the Danish Royal Academy, injury forced Nanna Øland Fabricius - aka Oh Land - to hang up her ballet shoes and try her hand at music. Her debut album 'Fauna' (only released in Denmark) sparked, but it's her new self-titled EP that's getting some well known people hot under their dapper collars. The syncopated vocal loops and dubstep wumps of 'Sun Of A Gun' rocketed straight to the top of *Hype Machine*, tickling a certain Pharrell's fancy. On listening to the rest of the euphoric EP, he got her into his Miami studio for a session. John Legend also came knocking, and together they've written a track that Kanye's producing. Nanna's no producer puppet, though - she's written every song on her forthcoming album.



2 POMEGRANATES' '50S'

Pomegranates are the name on everyone's lips as heirs to Modest Mouse's shambolic indie throne. This first single from the Cincinnati band's masterful new album may not adequately cover the breadth of their sound, but its insistent groove is sure to silence the sceptics - assuming there are any left, that is.



3 MAZES

If Alan McGee-approved slacker squawk-punk featuring one of Graffiti Island excites you, say hello to Mazes. It's not just pedigree and accolades in the London band's favour - songs like 'Go-Betweens' are FUCKING BRILLIANT enough to warrant excitement. The smart among you will buy the seven-inch, out now on Suffering Jukebox.



4 STARLINGS' 'WEIGHT IN GOLD' REMIXES

Sorry Delphic, but it feels like ruddy ages since there was a fresh blast of breaking indie synth-pop coldness. So rejoicing is due on hearing the icicle toplines of London four-piece Starlings' debut single. Remixes from Drums Of Death and Starkey should set the lyrically name-checked *Hype Machine* alight.



5 BOY & BEAR'S DECEMBER TOUR

B&B are essentially Mumford's Communion Club Aussie cousins. Two of them used to back-up Marling onstage, and they're the go-to support guys for Marcus' gang, or any other trendy visiting nu-folksters for that matter. Hopefully they'll bring a bit of December Sydney weather with them.

BAND CRUSH



Christopher Owens, Girls

"I love Dominant Legs. It's actually the guitarist from Girls [Ryan William Lynch] recording project. It sounds kind of weird but it's really good. Check out the 'Young At Love And Life' EP."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

ZEF

Any of Die Antwoord's disciples will need no introduction to the meaning of zef. It's the term introduced by DA's Watkin Tudor Jones to coin their surreal South African rap-rave fusion. Coming from the SA term for chav/white-trash culture, other zef standard bearers can be found in the likes of Jack Parow and Jitsvinger.



ALICE GOLD

MONTO WATER RATS, LONDON
THURSDAY, NOVEMBER 11

CAUGHT LIVE

Two songs in and *NME* spills a pint down itself in a spasm of surprise. Her recordings so far have suggested a radio-friendly pop

rock star, but Alice Gold live is a different proposition. In leather hot-pants and Robert Plant's haircut, she's an impressive blues-rock banshee belting out psychedelic heaviosity to the Water Rats' weeds.

Opening song 'How Long Can These Streets Be Empty?' sets the tone, basically, how are we supposed to get a handle on these tunes? OK, so it's got a hooky melody and a big chorus, Alice's voice is kinda Joan Jett, kinda Tina Turner, but then it turns in on itself, disappears under the weight of furious guitars, and suddenly you're watching Kim Gordon in 'Goo'-era Sonic Youth. It's an excitingly unpredictable mix, and her band is outstanding in the way they switch between subtlety and claw hammering.

'Runaway Love' sounds like it could be the one to deliver her onto the telly, 'Conversations Of Love' the one you'll like better because it's got more of a sultry midnight swagger, and 'Kill The Lights' the one to nudge your mate to and go. "This sounds like the shutting Pixies now" The latter is particularly great, all searing noise with Alice chanting, "Kill kill kill" like the crappiest serial killer ever (you've got to keep it quiet in that game, FYI).

Part Joan Jett, part Tina Turner, she's an excitingly unpredictable mix

She closes with recent single 'Orbiter', dance-funk with a soaring Rapture-esque chorus. It'll be interesting to see who'll adopt Alice Gold as their own, but whether it's going to be a hipster, rock or mainstream thing, she's going to be dive-bombing into the music pool next year and many many more pints are going to be spilled onto crotches.

Martin Robinson

SCENE
REPORT

CHIMPS WITH EVERYTHING

Simian Mobile Disco will have you dancing like a flea-bitten monkey



I Hello, SMD here again with our round-up of what's happening in the world of techno. Let's start with a quiz: what do you get if you combine the pumping goodness of Psychatron, Paul Woolford, and the always-stellar Cocoon label? Probably just released by the time you read this,

'Thunder' is nine minutes of choppy drumbreak oddness and Juno keyboard stabs. Let's hope that everyone doesn't start doing it though, as although this is ace, it's potentially a recipe for a return to graphic designer 'breaks' culture, and really, no-one wants to see or hear that.

'No Way' by Shed is, like most of his work, hard to describe. Certainly it's indebted to dubstep, but not the bullshit 'wobbly' stuff but the more adventurous and odder type of dubstep that you tend to find on labels like Hyperdub, but also it taps into Detroit techno and the sort of clicky soundscapes that you find on Raster-Noton.

Speaking of Detroit, 'Clash' by Detroit veteran Robert Hood shows that it's still an interesting scene, not just a reference for new acts. The simplicity of 'Clash' shows a confidence and understanding of techno that's rare. It's just a simple drum pattern over and over, but somehow manages to hold your attention perfectly.

The total opposite, not in terms of attention-holding but instrumentation, is 'Computer Vision' by Oneohtrix Point Never. No drums at all, just synth sequences. If you like this, you should check out their album 'Returnal'.

To finish up this week, Art Department's 'Without You' is not the cheeriest of records but it's made us very happy. Apparently made by a pair of Canadian producers, Kenny Glasgow and Jonny White, it's actually the B-side to a 12-inch they put out earlier this year. As is often the case, the B-side is the best cut. That's it for this month... hope to see you at an upcoming Delicatessen party.

**SMD'S
TECHNO TOP 5**

**PSYCATRON &
PAUL WOOLFORD**
'Thunder'

SHED
'No Way'

ROBERT HOOD
'Clash'

**ONEOHTRIX POINT
NEVER**
'Computer Vision'

ART DEPARTMENT
'Without You'

NEXT WEEK'S COLUMNIST:
Trash Talk's Lee Spielman

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

**JONQUIL/RHOSYN/
PET MOON**
CAMP Basement,
London,
November 24

**TWIN SISTER/THE
ABC CLUB**
Brudenell Social Club,
Leeds,
November 24

**HYPE WILLIAMS/
HONG KONG IN
THE 60s**
Portland Arms,
Cambridge
November 24

JAMES BLAKE
(pictured below)
Buffalo Bar, Cardiff,
November 25

GOLD TEETH
Deaf Institute,
Manchester
November 30



GET RICH OR TRY DYEING

Details of the new Smith Westerns album

RADAR NEWS

As exciting a band as the Smith Westerns are, the Chicagoans' self-titled 2009 debut was so full of retrospective influence - Bowie,

Bolan, 'Nuggets', all that - we half-expected the three-piece to have constructed their forthcoming second outing, and their first on Fat Possum, using guitars strung with pig gut, with a drum set fashioned out of a penny farthing.

"No, no, that's not the case at all," says singer Cullen Omori, "our intention this time was definitely

to make a very modern-sounding record. We wanted it to sound like a record being released now, not a couple of decades ago. There are a lot of very bad guitar bands around right now very consciously making records that sound old. We don't want to be pegged as one of those revival acts."

Thankfully, this doesn't mean that Smith Westerns have binned the raunchy glam pop that endeared them to us in the first place. Nor that they've started dressing like the cast of the new Daft Punk *Tron* soundtrack.

"Don't worry," says Cullen, giggling, "we haven't become a laptop band. We all think that if a group goes onstage with a MacBook, then things have probably gone a little bit too far. We just wanted to make a record that sounds like what a guitar

rock band's record should sound like if it's released in 2011."

To do this they recruited Chris Coady (TV On The Radio, Yeah Yeah Yeahs, Beach House) and decamped to the producer's New York base, where Coady fired the band's drummer Coldby just one day in. This wasn't, says Cullen, because the sticksman had a wacky nickname, but because "he couldn't really play well enough - there'd been infighting for a while".

Two session drummers were flown in to replace Coldby. The band bashed the songs out in 10 days. Then they flew to New Jersey for another 10 days to finish them. What they

It's modern-sounding, but they haven't binned their raunchy glam pop

ended up with is 'Dye It Blonde'. You can hear it for yourself on January 18, next year.

If you can't wait that long, allow Cullen to describe his favourite song on the record, closing tune 'Dye The World': "It's like a song off a soundtrack. It's really powerful. It would sound great in arenas. The lyrics were written as if they were for a Michael Jackson song. It's pretty crazy - it's not garage-rock."

Wow. If it weren't enough that this interview was conducted on the telephone and not via two paper cups and string stretched over the ocean, we're pretty damn impressed, not to mention damn eager to hear it, now.

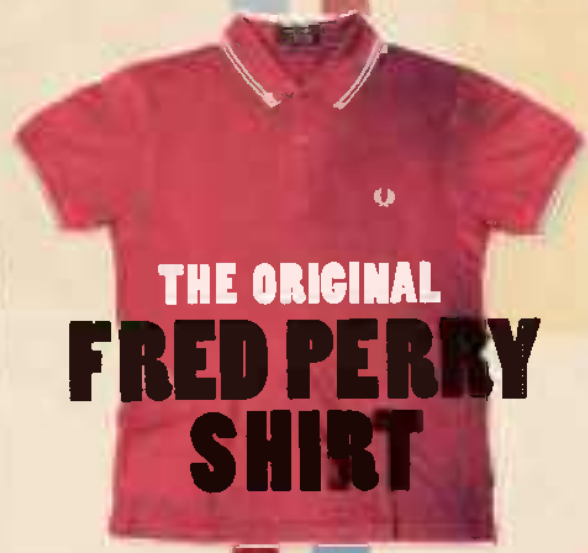


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1952



A VERY ENGLISH MAN IN NEW YORK

Paul Weller has had a truly amazing year. Hamish MacBain joins NME's Godlike Genius 2010 in New York to talk creative rebirths, future plans and his attempts to wake up the American nation





HI-MI-GAWD! OH-MI-GAWD! OH MI-GAWWWWID. IT'S HIM!"

Maybe not everyone in the US of A knows Paul Weller's name, but Sarah from Boston certainly does. Having driven all the way from her hometown (over four hours) to see 'her God' at Harlem's legendary Apollo, she's stood waiting, with her kid, at 6.30pm when tonight's star attraction wanders right out front with his band for a photo underneath the entrance's famous flashing lights.

"Last time he played in Boston," she says, looking down at the child next to her, "I was jumping around at the front so much I went into labour!"

We continue our walk around the streets of Harlem – alive with all kinds of amazing soul music – and more American Wellerophiles make themselves known.

There is Mike from Florida, who has flown in with his wife, and has made a T-shirt featuring Paul's face next to a sum totting up how much it has cost him to be here (Total: "WGAF", as in "Who gives a fuck?"), and space for "his hero" to sign (which he does). There's Erzen, a local R&B DJ who has brought along his import vinyl copy of Weller's first solo album to get scribbled on. He tries to convince the band to come down to his night afterwards, saying it would be "his dream" to play music for them. As we approach the Apollo's stage door, there are more people. Many more than you might expect.

"Sometimes I get disheartened with doing the States," says Paul Weller, now back inside, making a very English tea (PG Tips are on the ride) for all his band, his wife of two months Hannah, and NMI. "I do sometimes think, 'I can't keep doing this.' I mean, it's not like at my age I'm expecting to 'make it' over here. But then you come over and see that there's still a really devoted fanbase here, and that just keeps

"I THINK FACEBOOK IS THE NEW OPIUM OF THE MASSES. THERE'S JUST A LOT OF TIME WASTED"

seeming like a good enough reason to do it."

Certainly, the reaction the set gets from a full, (supposedly) seated house is nothing less than rabid. Weller beforehand confesses he finds it difficult, as the records "don't really sell over here", to work out which songs people know, so what they get is the full spread. The first to songs are made up of four from 'Wake Up The Nation', his 19-year-old debut solo single ('Into Tomorrow'), one Jam ('Pretty Green'), one Style Council ('Shout To The Top'), one each from '22 Dreams' and 'As Is Now', and one brand new song – a chugging, psychedelic thing called 'Paper Chase'. On this song, and also on 'Pieces Of A Dream', Steve Cradock plays a Theremin app on his iPhone 4 ("He just showed it me a bit back in the van on the way to a gig," Weller says, "and it sounded great, so we use it").

The clothes are, of course, immaculate (someone having been dispatched earlier to go and buy an iron, which Weller uses himself), but the band are sharper still. They do a cover of Marvin Gaye's 'How Sweet It Is (To Be Loved By You)' in tribute to all the soul



Main Image: (l-r) Andy Crofts, Steve Pilgrim, Weller, Andy Lewis, Steve Cradock. Right from top: Weller onstage; relaxing backstage with his family; putting together the setlist



WHAT'S WELLER LISTENING TO?

ERLAND & THE CARNIVAL

'Erland & The Carnival' Specially selected support on Weller's US tour, featuring Simon Tong of The Verve/Blur/The Good, The Bad & The Queen' but centred around one Erland Cooper. Their self-titled debut album, recorded at Damon Albarn's Studio 13, is a weirdly beautiful record that takes several bits of existing poetry and folk songs and concocts their own bewitching psych-folk brew. **KEY TRACK:** 'The Derby Ram'

BROADCAST & THE FOCUS GROUP

'Broadcast & The Focus Group Investigate Witch Cults Of The Radio Age' A perfect marriage: the sensual textures of Broadcast (best exhibited on their amazing second album, 2003's 'Haha Sound') meets the library music soundtracks of The Focus Group (project of designer Julian House who, as well as creating Broadcast's distinctive sleeves, did Oasis' 'Dig Out Your Soul', Primal Scream's 'XTRMNT' and, er, Razorlight's 'Up All

Night'). As enjoyably out-there as you might well expect.

KEY TRACK: 'The Be Colony'

TAME IMPALA

'Innerspeaker' Australian psychedelic faves of everyone from Noel, Serge, The Horrors and a couple of Klaxons. Awash with phaser'd guitars, hippy grooves and echoing vocals. Sounds like it was recorded in a beach shack on a shilload of LSD (because it actually was).

KEY TRACK: 'Desire Be, Desire Go'

greats that have trodden the same boards they're on now. They do 'Art School' from The Jam's '77 debut album, with lead guitarist Andy Crofts coming forward to play guitar and sing on a song released in the year he was born. The set is cut short because of the strict 11pm curfew (other rules: no smoking, drinking or chewing gum onstage), but this just means they end with a sprawling version of Stanley Road's 'Porcelain Gods' rather than 'That's Entertainment'.

"I think we hit the right mood, really," Weller says afterwards. This is an understatement.

It hardly needs reiterating, but what a year 2010 has been for Paul Weller. Aside from the NME Godlike Genius award, the across-the-board glowing reviews for his 10th solo album, the Mercury nomination ("I thought I deserved to win, but it was just great for an old git like me to be nominated with all the young bands"), he's also got married ("We just nipped off and did it on the quiet. Capri, off the coast of Italy"), given up drinking ("Been clean for about four months. I just need to stop for a bit") and still has an enormous UK arena tour starting later this month. You'd think that might be enough, but no: Lord knows when he found time, but there are also the 10 new songs that Paul Weller has finished recording (and which he has no hesitation in playing to us off a laptop), that demonstrate this much-discussed purple patch is far from over.

He starts with 'Starlight', an upbeat, electronic soul tune propelled by synthetic handclaps; followed by the frenetic krautrock of 'Around The Lake' (of which Paul is getting Neu's Michael Rother to do a remix); followed by the aforementioned 'Paper Chase' and the heavy, cyclical riff-driven 'Dangerous Age', which will make tomorrow night's set at the Best Buy Theatre in Times Square.

There are two brief, abstract instrumental soundscapes called 'Sleep Of The Serene' and the noisier 'Twilight' ("Horrible" his wife says of the latter); a sweet, soft ukelele and mandolin lullaby called 'No Need To Be Alone'; the frenetic 'Kling I Klang' (featuring the line "I can't undo what I don't know how"), the brilliant slow funk of 'When Your Garden's Overgrown' and the aggressive, waltz-like 'Drifters'. There is also a slow, spacious ballad called 'Be Happy Children', which features, on backing vocals, his daughter Leah and his five-year-old son, Mac, who as a photo Weller shows us demonstrates, has copied his dad's famous locks impeccably. "He did it [the singing], with the headphones on and everything," the proud father smiles. "Then kept saying he weren't happy with the way his voice sounded and wanted to do it again. A little diva!"

These songs – incredibly disparate in style but continuing the sense of effortlessness that permeates his recent work – Weller hopes will come out next year. He may even just press up a limited single himself, noting, "I don't wanna wait a year. I'm fired up about it now." The theme of 'Wake Up The Nation' was "something urban and tough, and quite metallic sounding," but he's not yet sure what this next one's will be. "It seems to be taking its own character this time," he says. "Sonically it's still pushing things, but still with good melodies, and lyrically I'm trying to stretch myself. I've tried to make the words more... impressionistic, tried to write in different ways. As much as I'm trying to expand the music, I'm trying to change the way I write words as well. It's gonna be another move on from 'Wake Up The Nation'."

It's clear: this is not a man who even knows what ➤



laurels are, let alone how to rest on them. He talks about how the krautrock thing came about because he read one of his reviews, saw the word and so went out and got the first three Neu! albums. He enthuses about Tame Impala, Broadcast, Erland & The Carnival (who have been handpicked to support on this US jaunt), has recently been listening to Lou Reed's 'Metal Machine Music' ("Played it in my car driving around town") and John Cage, and wants to know all the new bands he should be looking out for in 2011. Yes, minutes prior to the show in Times Square the next night, you'll still hear him backstage singing 'I Can't Explain' or The Beatles' 'Think For Yourself', but Paul Weller's

appetite for the new – or indeed, Neu! – is as voracious as it is for his more celebrated interests. "I'll never learn everything I need to know, probably. All the time I'm learning new things still, and I don't think that's a process that stops, as long as you don't want it to stop. I will get excited by finding new things, new music."

You wonder whether the 24-year-old Paul Weller who split up The Jam because he wanted them to always stand for youth imagined he'd still be feeling this way nearly 30 years later. "No. Not at all. I didn't have any vision at all of getting older. When I was 17, I never had thoughts of making it to 52. I remember my 21st birthday, around the time of 'All Mod Cons', just

thinking, 'It's all over.' But it just goes so quickly."

And what does he think the 17-year-old Paul Weller would make of the 2010 Paul Weller?

A pause.

"Even if I thought I was an old git, I'd still be out buying 'Wake Up The Nation', definitely. Some of '22 Dreams' I wouldn't have got, but the new album I definitely would have got it. I mean, all the people I really loved as a kid – all me musical heroes, for want of a better expression – they kind of lost it into their 30s. I didn't understand Pete Townshend's rock operas, it didn't make any sense to me. There's been very few role models for me who've kept on doing what they

JANUARY

Releases compilation 'Lost & Found - Real R'n'B And Soul' with Keb Darge. First details of 'Wake Up The Nation' revealed.

MARCH

Announces giant arena tour of the UK for November and December, culminating with a show at London's Wembley Arena.

MAY

Weller is reunited onstage with The Jam's Bruce Foxton at the Royal Albert Hall. The pair blast through 'Fast Car/Slow Traffic' and 'Eton Rifles'.

JULY

Alongside efforts by The xx, Wild Beasts et al, 'Wake Up The Nation' is nominated for the Mercury Prize.

SEPTEMBER

Ties the knot with Hannah Andrews in an intimate ceremony on the island of Capri.

NOVEMBER

Plays shows in LA and New York, releases *Live At The Royal Albert Hall* DVD, begins massive UK arena tour.

• 2010 THE TRIUMPHANT YEAR OF PAUL WELLER •

FEBRUARY

Collects Godlike Genius Award at the NME Awards, playing at the ceremony, aided by Gem Archer of Oa... sorry, Beady Eye.

APRIL

'Wake Up The Nation' is released to rave reviews. Plays intimate launch gig at the Relentless Garage in Islington, north London.

JUNE

Puts out second single from 'Wake Up The Nation', 'Find The Torch, Burn The Plans'. Returns to Woking to play a charity show.

AUGUST

New single 'Fast Car/Slow Traffic' is announced, featuring a remix by Primal Scream.

OCTOBER

Makes Number Six on NME Cool List. Least cool thing he's ever done? 'Fell over in my own sick. That's not very cool, is it?'

DECEMBER

Relaxes at home for Christmas, before plotting another triumphant year.



Main images onstage at the famous marquee Apollo. Right from top: Weller in from main; The Modfather stops the traffic in NYC

do into their middle ages, and kept on sounding fresh and exciting and different. Bowie, maybe. But I don't suppose there's any form to follow anyway, because everyone's just making this up as they go along. When I got into my late-30s/40s, I was a bit like, 'Fucking hell, should I still be doing this?' But I don't feel like that now. I just feel like the sky is the limit now, and that I can go anywhere and do anything. This is just what I do, and I still absolutely love it."

It is precisely this conviction that will ensure Paul Weller's continued relevance. Consider: 'Wake Up The Nation' is an album whose title track contains the line "Get your face out the Facebook" – a line that couldn't be more perfect ammo for those who still subscribe to the caricature view of Paul Weller as a living-in-the-past dadrock overlord – yet that song in particular has convinced rather than repulsed many previous doubters. In fact, it is sticking so vehemently to such views that *makes* it so convincing.

"I do think that technology is good for certain things, but I do also think that the arse end of that is there's just a lot of time wasted, staring at a screen, talking to cyber-friends. And I don't get that, really. I think it's a way of distracting people from what's really happening. I do think there's an element of that. I think it's the new opium of the masses, personally. All the things that I don't like about that. I would have thought that would be enough for any new generation to kick against."

So it should, in his eyes, be a young band telling

"IT WAS GREAT FOR AN OLD GIT LIKE ME TO BE NOMINATED FOR THE MERCURY PRIZE THIS YEAR"



people to get their face out of Facebook?

"Yeah. I do think that. I don't know how that sounds in print to people, but I think that's fucking true. I'd like to see a young band saying 'Wake up the nation.'"

Another line on the album, from '7&3 Is The Striker's Name': "Curse those fuckers in their castle/They're all bastards too". One more thing that dissatisfies Paul Weller about the young generation is their seeming reluctance to challenge the accepted order. He thinks NME's treatment of Tom Clarke from The Enemy around the time of their second album was unfair, that he was chastised for trying to say something. He thinks more bands should be trying to say something.

So what kind of band does the world need right now? "I'd like to see a young band singing about their life and their times. I haven't heard any bands saying something about these times. Like, with The Enemy, they seemed to get stick for trying to say something – I think the byline or whatever in your magazine was 'Tom Clarke shouts his mouth off.' But isn't that good? That's what we want, isn't it? Isn't that what all the great bands have done? Isn't that what it's all about?"

Fresh from spending the day shopping with his kids who are in town to see him play Paul Weller arrives at the Best Buy Theatre in Times Square. Outside are all the same devotees from last night's performance, back for what will be their last dose for a long time.

As we walk around Times Square, Weller happily posing for more photos next to a hot dog stand, more disciples approach. A bunch of English sailors all on shore and coming to the show, ask for a shout out. As Weller tries to cross the road back to the venue, he's stopped by more American autograph-seekers.

The second NYC set, when it begins, is a vastly different animal to the one the previous night. Whereas there it was deemed appropriate to begin in a more laid-back, slinky fashion with 'Aim High' and 'Into Tomorrow', tonight the feeling is that it's time to tear the roof off. Thus the set is frontloaded with five in-er-face firecrackers: 'Peacock Suit', followed by '7&3...', 'Moonshine', 'From The Floorboards Up' and 'Pretty Green'. There is barely a pause for breath. Newie 'Dangerous Age', having gone through numerous fine-tuning takes in soundcheck is aired, as is 'Stanley Road's 'Woodcutter's Son', which the band haven't played "for about a year", but sounds great when they warm up with it, so in it goes. It's the full set tonight, ending with 'That's Entertainment', which the previous night's audience were cruelly denied.

Two ridiculously high-energy sets in two nights; all those new songs – more of which should make the setlist on the UK arena tour next month – that show no sign of the vein of form ending; the fighting talk. How long can this all continue? Can Paul Weller see himself still doing all this when he is 70?

"If I can still stand up, I will be fucking doing it. Definitely. I don't think there is any end to it, until I drop dead."

Or lose your hair?

"Or lose my hair, yeah. There is no end to it for me, until you physically can't do it any more. I can't think about the end. I used to when I was younger. But not any more. No way."

For more on Weller, including quotes and video clips, head to NME.COM. Plus tune into NME Radio on Monday November 29, for a backstage interview and listen out for a Weller special over Christmas



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LITTLE MAN, BIG IDEAS

Colombian hookers and superfans – not what you'd expect from a modest electro genius with a PhD in maths, but **Caribou** is

not your average artist. **Mark Beaumont** meets the pioneer of the melodic rave revolution



In China, to avoid silence, the speakers spewed flames. "There's us playing in between these two flaming speaker stacks, at the end of the show no-one knew what to do." In Russia they were repeatedly stage-invaded by the world's biggest Sonic Youth fan. "These huge KGB-style security guys would tackle him off the speakers and all he could say in English was 'THURSTON MOORE! THURSTON MOORE!' and try to hug us." In Ethiopia they almost died from ➤

rabies. "I got bitten by this dog on the way into this compound and ended up sitting in a hospital in the middle of the night with a suppurating wound on my leg and a doctor telling me, 'The best case scenario is you're going to be fine, the worst case scenario is you're going to die an extremely painful death.'"

Dan Snaith – aka Caribou, the most vital and adventurous Doctor Of Danceology this side of DFA – shakes his bespectacled, slightly balding, equation-crammed head.

He's forgotten about the brothel in Bogotá.

"We played in a brothel in Bogotá," he recalls as he and *NME* roam the streets of Munich searching for a gigantic red ring – eerily reminiscent of the hypnotic cover of Caribou's fifth album 'Swim', recently voted album of the year by legendary indie record store Rough Trade, and considered a new benchmark in electronica's human/machine interface – by which to photograph him. "It was an active brothel. It was called Las Vegas 2000 and we played on a stage with a stripper's pole down the middle. Our dressing room had a bed and a heart-shaped mirror on the ceiling. The staff informed us that if we wanted to use the bed they would charge us – if we met a groupie at the show we'd get a bill at the end of the night. There were some staff around that, on other nights, may have fulfilled other functions."

"A girl burst into our dressing room after the show and was thrusting her breasts around going, 'Dan, you have to sign my breasts!' This isn't my vibe at all, I'm a married man, I can't go signing breasts. I had to talk her down and signed her arm, but her way of convincing me was saying, 'But I'm 17!'"

He shakes his head again. "It used to be bearded guys with rucksacks and anoraks at our shows, but with this album that's all changed."

The calculations whirr in his head. $17 \div (xy)(a-c)$ – where 'x' is a clubful of Colombian hookers, 'y' is a spontaneously combusting PA, 'a' is a fatal disease of the nervous system and 'c' is the KGB beating the crap out of a man at the wrong gig – equals a life far removed from that of the average PhD in mathematics. While the closest most Imperial College doctorate graduates of 2000 will have got to the above scenario is spelling 'BOOBS' when you turn the calculator upside down, the last decade of sonic exploration and relentless off-the-beaten-track touring has shown Dr Dan Snaith PhD a world of wildness and wonder. And all because, many have assumed, his mathematical training has made him electronica's own *A Beautiful Mind*, cramming his chalkboard studio walls with dense beat equations and 'seeing' music as an endless stream of calculations and algorithms.

And 'many' would be talking rubbish. "People get it



"I CAN'T GO AROUND SIGNING BREASTS! THIS ISN'T MY VIBE AT ALL – I'M A MARRIED MAN! I SIGNED HER ARM INSTEAD"

exactly wrong," Dan smiles. "They want me to say that I make my music using some sort of a formula. I just type in some numbers and out comes a pop song. Actually, the mathematics is more musical than people imagine. After a certain point mathematical research becomes about intuition and having to play around with ideas. People's conception of mathematics is high school mathematics, a dry engineering accountancy type of process, but it becomes more philosophical, more artistic at a certain point."

You were discovered by Kieran Hebden of Four Tet and you're mates with Hot Chip and Junior Boys – do you all sit around in some Bostronic Boutique club

having wild sudoku parties or drinking along with the *Countdown* numbers game?

Dan laughs. "No and no. Ha ha! I see those guys at clubs, or we end up somewhere else in the world playing at the same festivals."

We saunter past one of Munich's less salubrious casinos. Come on Dan, you must be a master of card-counting! You do that 21 thing and we'll walk out rich! Rich, I tells you!

"I wish I could go down the casino and rinse them," Dan shrugs. "But you're backing the wrong horse."

The Caribou story is a tale of two Londons. Born in the Canadian backwoods of London, Ontario, Dan was raised in frustrated isolation in the Toronto suburb of Dundas: "I was stuck out in the country knowing if I could get a ride to town I'd be in a band." He attended a school with somewhat "hippy" credentials: "Everyone was taking acid, smoking weed, doing hippy drugs rather than taking E. More kids listened to the Grateful Dead at our school than Nirvana."

The (now teetotal, non-drug-taking) son of a mathematician, Dan's natural aptitude for the subject meant that his maths studies developed hand-in-hand with the music he started producing at around 13. By the time he'd moved to London, UK, to study for his PhD at Imperial he had half a debut album under his hard drive, which caught the ear of Kieran Hebden when Dan ran into him at an electronic festival in Bristol's Fridge club while on a placement at a

Hewlett Packard math lab. Cue his unique transformation from Frink to plink.

"The last year of my PhD was more and more me disappearing to go on tour opening for Stereolab," he says, breathless at his own luck. "I thought, 'Fuck this, I'm not going to sit around

listening to these lectures.'"

Over four years, under the moniker Manitoba, Dan forged three albums of beat-based psychedelia heavy on the Four Tet and Spacemen 3 until, in 2004, Dictators frontman Richard 'Handsome Dick' Manitoba threatened legal action. "It was frustrating because this improbable thing was happening, then it seemed like everything was going to get shut down by this stupid bureaucratic process. I thought I'd change my name and no-one will notice and that'll be the end of it."

Dan changed his name, and everybody noticed. His next album – 2007's '60s-tinged 'Andorra', pegged as an electronic homage to The Zombies' classic

MUSIC MATHS THE CARIBOU EQUATION



Four Tet minimalism



Spiritualized space throbs



MIA eclecticity



Postal Service fragility



Hot Chip pop knock



Caribou



Socks appeal: Caribou shows us some pink. Facing page: knob-twiddling in Hansa 39, Munich, November 8, 2010

'Odyssey And Oracle' – won copious global plaudits as well as the Polaris Prize, Canada's equivalent of the Mercury.

"I'm a guy in Canadian music now," he fathoms. "That was a weird thing to take on board, because I never felt part of the Canadian music industry or community. I always feel I'm on the periphery. I'm somehow tangentially connected to dance music and I've got these friends who make indie music but I feel I'm in neither group. My favourite people have always been the people who don't fit in – a dance producer like Theo Parrish or a band like Neutral Milk Hotel. So always thinking of myself as the outsider and then being in the middle of [the Polaris Prize storm], doing a press conference, it was amazing, genuinely heart-warming, but hard for me to absorb."

Caribou's outsider tendency – coupled with a desire to stop recreating his favourite noises and have "every synthesizer sound built by me from the ground up" – sent him back to his roots for new album 'Swim', fuelled by a renewed excitement for the club scene. "Five years ago it seemed like all the risks were being taken by live bands like Black Dice or Animal Collective or Lightning Bolt. Now the new bands don't have that thrill for me. It seems like all the people pushing things further are predominantly in dance music."

As Dan's self-indulgent attempt to make "music that makes people dance, but is also weird and eccentric and slips that stringency in by the backdoor", 'Swim' crams all of his influences into one dense, personal conundrum, from the MIA worldtronica of 'Bowls' to the all-out rave choon 'Sun' and the filthy subterranean whoomps of 'Odessa'. All nipped off with his ghost-in-the-machine vocals spinning secrets, lies, infidelities, divorces and humanity's decay, both inside and out. "My grandparents passed away while I was making this record, so I was drawn to reflecting on illness and ageing and the people around me going through the clichés of adulthood. They are love songs but a lot of them are about people being out of love."

Why does he think it has been taken as such a boundary-pushing record?

"It's somehow timely," Dan argues. "The intersection of two strains of music that hadn't met in that particular way before, that captured people's imaginations. I like the contradiction of total dance music like 'Sun' next to this more human, frail-sounding side. It's the album that encapsulates what I'm doing."

Indeed, there's talk of Dan as dance music's newest visionary, a pioneer of the melodic rave revolution. Talk which Dan laughs off like string theory. "People want to see me as knowing what I'm doing but I don't. After ten years of making music, that's the exciting thing about it. I'll sit down to make another record next year and think 'how the fuck do I do this again?'"

If Munich's crazed reaction to Caribou's dazzling fractals and shapeshifting psychtronica at club Hansa 39 is anything to go by, mind, Dan sure knows how to pull some elemental human strings. As 'Sun' sends München's most blissed and blessed out into the November chill with supernovas bursting in their bellies, he settles backstage regaling *NME* with a tour story involving the Franco-Swiss border police, a large stack of Colombian pesos, a roadside strip search and Dan accidentally claiming in dodgy French that a plate of old cheese is somehow 'drugs'. Like Caribou, it has to be heard to be believed.



LIVE! TONIGHT! INSANE!

*Porno-loving Japanese psych-metallers **Bo Ningen** are the wildest live act of 2010. **Gavin Haynes** heads down to their album launch to hear their five-point plan for brutal domination*

Climb down the rickety iron stairs round the back of CAMP, open the basement door, tread the Sambuca-sticky carpets, beat your way through the rabid circle pit comprised equally of hipsters and hardcore fans, and survey the stage. A Japanese man is hanging upside-down from the exposed plumbing, bashing the drumkit with as much righteous fury as he can leverage from his inverted position. Another Japanese man, also clad in some insane hair-metal jumpsuit, is pushing his guitar into the rafters and banging the mic for sound. And yes, another Japanese man, also wearing some seriously wiggly threads, also owner of a haircut that seemingly came free with Pete Dinklage's autobiography, is writhing, frothing and generally spazzing out on the floor. There's a fourth Japanese man here too. Nope... can't see him right now. Hmm...

It takes a lot to outdo your support act when your support act is Invasion – a band famous for a singer

whose party piece involves taking off her top while setting fire to the bass drum. But then again, it takes a lot to be Bo Ningen – the baddest live band of 2010, a psych-metal ramrod and an east London secret for not so much longer.

The Horrors – always close to the pulse, especially if that pulse is a motorik one – were early-adopters, and a whole tranche of bands have since cited them as their new favourite band. With their self-titled debut album launching tonight – nine tracks of gnashing, wailing, flailing guitar brutality, summing up the 15 minute Mars Volta-like symphonic sprawl of *Y* – Bo Ningen are set to take their effeminately screamed gospel to the wider audience they deserve.

After the carnage of the gig, we pick through the husks of burnt-out guitars, the hollow, smoking skulls

FACTS ABOUT BO NINGEN

- Taigen's mother is a folk singer sometimes described as the 'Joan Baez of Japan'
- Three of the band work at a Japanese restaurant on the Essex Road in north London
- Mon-chan's family are aubergine farmers

and cries of the mortally wounded that now dot the CAMP's emptying caverns, and encounter the band. Singer and bassist Taigen sports his trademark two-different-haircuts-simultaneously – a smart girlish bob and lank girly locks. Kohhei, with his beanpole posture and goofy grin, could've played Dee Dee in a Japanese Ramones tribute act. Yuki, more of a New York Dolls porcelain-pretty, has picked up a vaguely unsettling English accent – the sort of cockney dropping-of-his-itches they don't teach you in TEFL. Mon-chan, the slightly-bearded drummer, is the most stoically silent offstage, but the most energised on it. We ask them to talk us through their mission statement for rocking out – the poka yoke of being live music's most brutally efficient practitioners. This is what they tell us:



POINT ONE LIVE IN THE PAST'S FUTURE

The question of what exactly Bo Ningen are is one that no-one has quite got sorted. It leads to all kinds of awful hyphenations. Psych-prog. Avant-mental Japa-noise. Winky-wanky-woo. It's Can eating King Crimson. It's Neu! beating the bejesus out of MC5. It's Guns N' Roses if they had served an apprenticeship in Polysics. It's a thought experiment in what would've happened if the two radical elements of the early '70s era – motorik and proto-punk, had met and signed an entente cordiale. "I remember when someone told us that we sounded like 'what the early '70s would think that music would sound like in 2010'," Taigen contemplates. "I liked that. It's a sign that we take a lot from that era, but without being retro... I wouldn't call us a retro band at all."

POINT TWO EMBRACE GIG TRANSCENDENCE

Sort of like listening to a machine assemble itself onstage, they jam around a theme, reworking their own songs in the order of the day. There's looseness

there, but also the piston tightness that comes from being powerfully gifted musicians working in lock-step with the moment, and whatever the moment demands. At their show at The Macbeth in Hoxton on September 2, Kohhei managed to knock his amplifier down the stage together with his beer, sending sparks flying. Mon-chan was found making a death-defying climb into the rafters at Offset. There's a regular line in Who-like guitar breakage. But crucially, this doesn't ever feel staged.

Yuki: "What we're doing is not about the music. There's more something to it. It's like experience. People call us a psychedelic band, but we're not interested in psychedelia as a genre, so much as a way of experiencing the world. There's this kind of transcendence when we play."

Taigen: "It's not one plus one plus one is three. Something incredible happens when we're together. Those are the kinds of moments when I think I'm really happy to do music as Bo Ningen."

POINT THREE EAST OR WEST, LONDON IS BEST

They are aliens – legal aliens; Japanese rockers living in Dalston. While they look made to order, the four only met three years ago, when they were hanging out in other East End bands, occasionally crossing paths, gradually being drawn into each other's orbits via shared interest in Black Sabbath and King Crimson. Taigen had been studying for a degree in musical improvisation. The others were studying visual art. None ever got round to leaving the city.

Taigen: "The thing about playing in London is that you're free to do your own thing. Back in Japan, the difference between the underground and the mainstream is very harsh. The underground is very underground. Gigs tend to finish very early. And there isn't really a drinking culture – Japanese tend to drink at the *izakaya*, like a pub, but where you also have food. So people only go to gigs for special occasions. There is no culture of just dropping by a show every night."

Yuki: "In London, we can play as much or as little as we want. We're much more free to do what we want to."

Taigen: "You get to meet a lot of creative people from all over the world here in a way that you don't in Japan. Tokyo's a creative city, but it's more structured than that."

They still cherish the age-old dream of being Big In Japan. **Taigen:** "Because the underground is so small in Japan, a lot of Japanese bands that are pretty big here – like Boris or Melt-Banana – don't have much of a following back home."

Kohhei: "Ideally, we'd like to build it up so that we can spend six months of the year in Japan and six months in Britain. Not a lot of bands get to do that. Because of the way that the music scene is set up, I think it is much easier to become widely known over here, and then become famous in our home country."

POINT FOUR WRITE ABOUT LOVE. OR OTHER SUCH WEIRDER STUFF

"Write about love" sang Stuart Murdoch on Belle & Sebastian's popular ballad 'Write About Love'. "It can be in any tense, but it must make sense". To which Bo

Ningen might reply, "No. Write about what the bodies of train-jumpers look like as they lie on the tracks. Or about girls who just lie there while you're doing them... Or about a thirst for murder." Given that they express themselves solely in Japanese, it's hard to get a fix on the meaning of Taigen's banshee-wail, except to intuit that it's probably pretty bad stuff. One song's title: 'Korositai Kimochi' means the feeling you want to kill. Another, 'Maguro', means tuna. "Or also when you have sex with a sex partner and the sex partner isn't moving much. Or when someone commits suicide by jumping in front of a train. We say that it looks like *maguro*."

'Bo Ningen' means 'stick men'. The words are as unfixed and transcendent as the rest, though... **Taigen:** "Recently, I was getting my friend to translate my lyrics into English – at least, to check that my grammar was all correct. And he suggested that much of it was about memories of the past. Which was interesting to me, because they come from a very unconscious place. I don't write my lyrics down, normally. It's all born in the moment. It was only because we were making our album that I had to."

POINT FIVE HAVE A SHARED HOBBY. PREFERABLY ONE THAT INVOLVES PORNO

It is a truth universally acknowledged that the Japanese have got some way-out ideas when it comes to filming people having sex with trees, or beating off anonymous transvestites on packed bullet trains. Or intercouraging a loofah made of little girls' tears, or whatever the hell it is they're into this week. And Bo Ningen, it transpires, have turned this tradition into something of a team sport.

"We all collect pornography," Yuki states.

What, in a sort of a swap-meet fashion?

Taigen: "In Japan, it's a part of life. It's like the difference between Japanese underground and overground music. You may also have strange fantasies, but Japanese people try and make those fantasies into something real."

Yuki smiles beatifically. "For me, the passion with which Japanese people make pornography is really wonderful."

So there's a distinct social separation between the

private and the public – day-to-day life and the fantasy world that allows each to thrive?

Yuki: "Yes. It's a really different culture but really effective. My friend was 18 years old when he first played in Japan. The people he was with brought him to those kinds of sex industry places on a night out – I think he was quite

freaked out by it..."

Maybe they've got a point. After all, creativity can't be turned on and off. The fact that they have the same all-in attitude to sexual voyeurism as the rest of life is fuelling their work, exhorting their weirdness to ever greater heights. Despite being soft-spoken offstage (prompting them for their albums of the year evokes a seven-minute deep-thought lull, punctuated only by the occasional blurted titles of hopelessly obscure psych records), there's clearly something burning within, something fuelled by these raging libertine attitudes to express and explore. Bo Ningen are the free-est spirits you'll meet all year. Channel them.



**"WE SOUND LIKE WHAT
PEOPLE FROM THE '70S
THOUGHT MUSIC WOULD
BE LIKE IN 2010..."**

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CRYSTAL CASTLES

TOM OXLEY

BACKSTAGE AT
O2 ACADEMY BIRMINGHAM
SEPTEMBER 2008



BLUR

LEICESTER UNIVERSITY
MAY 1993



THE HORRORS

SHOREDITCH, LONDON

MARCH 2009



REVIEWS

NICKI MINAJ, TAKE THAT, TEETH OF THE SEA

Edited by Emily Mackay



away childish things and elevate to a plane far grander than the humble disco. Through 'Homework', 'Discovery' and 'Human After All', Daft Punk have built an unimpeachable body of work, all the canner for being so sparse. Like the greats of every genre, they

only do things when there are things that need to be done. For the past few years they've looked like an outfit planning to evolve into the next level of artistic purpose. The soundtrack format allows them to move into that separate sphere, and recording an avant-garde suite of Wagnerian [the other one - Composer Ed] rave with a 100-piece orchestra at London's Air Studios sounds like a rather genius way of doing it. The results, of course, sound exactly like you'd imagine Daft Punk going classical would do (which is no guarantee that what you expect is actually going to work). The brilliance here is how seamlessly they weave the dynamics of the dancefloor in with the blueprint theatrics of a soundtrack. You can hear it in 'Adagio For Tron', a moody and mournful set-piece that unfolds with the sound of Gatecrasher awakening beneath. Where this

TRON LEGACY: THE MOVIE

Disney's 1982 movie *Tron* broke new ground in special effects and proved ahead of its time with its hero Kevin Flynn (Jeff Bridges), battling through a digital landscape of video games made real and battling nefarious counter-programs. It spawned games, comics and theme park rides. Its sequel *Tron: Legacy* sees Flynn's son Sam investigating his father's disappearance 20 years ago, a quest which pulls him into a more stunning and dangerous digital world.

could have sounded proggy, in practice it's impossibly sleek.

There are tracks that work better in isolation, like the bongy techno of 'Derezzed', but watch that track married to the visuals on the trailer that's doing the rounds online and you can see quite how next-level this shit actually is. Just as the movie promises to be a wet dream of retro futurism, Daft Punk have taken their French house trademark, one which in any other context might sound dated by now, and moved it somewhere timeless and placeless, something approaching the same tech-dreamscape as the one in the movie. There's enough evidence of that on the buzz track 'Tron Legacy (End Titles)', a formidable, heaving house behemoth that actually gleams with grace and regal stature. It's as groundbreaking as it is spleen-shaking.

Tron plays on a rich seam of nightmarish fantasies about the gap between humanity and technology, and the threat of digital sentence. But this is no *Terminator*-style wrecking ball. On the evidence of this stunning piece of music, we'd all do well to give a bit more of ourselves over to the machine. **Dan Martin**

8

DOWNLOAD: 'The Game Has Changed', 'Derezzed', 'Tron Legacy (End Titles)'

Watch a trailer for *Tron Legacy* that includes Daft Punk's track at NME.COM/movies

DAFT PUNK

TRON LEGACY SOUNDTRACK VIRGIN

The much-anticipated movie sequel is finally here. But it's the brilliant soundtrack that is proving really worth the wait



There are some pieces of casting so perfect that if you were to believe in destiny, you would say that somebody's life had been inexorably leading up to that moment and that moment alone. Johnny Depp as Captain Jack Sparrow. Barbara Windsor as Peggy Mitchell. Wagner as the UK's unlikely Saturday night folk hero. And now, midway through the insanely exciting *Tron* sequel, in a sequence inside the virtual End Of The Line nightclub, we find Thomas Bangalter and Guy-Manuel De Homem-Christo as two living MP3 sound files reimagined as robot DJs. This, of course, is the natural conclusion of everything that Daft Punk have ever been. And commissioning Daft Punk to do the soundtrack for *Tron Legacy* is perhaps the best idea that anyone within the Disney Corporation has had since

somebody thought that drawing those three circles in that order looked a bit like a mouse.

The sequel to 1982's seminal sci-fi computerscape tech-romp *Tron* has long been the stuff of fable. Visitors to San Diego's annual geek mecca Comic Con have been teased with short clips from the movie for the past three years now. And if *Tron Legacy* is among the most anticipated sequels in all of history, this score blasts away all previous frontiers of excitement for what a movie soundtrack can be, more than James Murphy's work on *Greenberg*, Kimya Dawson's on *Juno* and all of the *Twilight* movies combined. There hasn't been a more perfect thematic marriage in pop music since Oasis allied themselves with booze and fags.

But there's more to this than just box-ticking. There comes a time in every robotic house duo's life when they will need to put

NICKI MINAJ

PINK FRIDAY ISLAND

Hip-hop's A-list guest but rap's new filthy-mouthed First Lady outshines them all



NICKI MINAJ *Pink Friday* AV

"First things first, I'll eat your brains", deadpanned Nicki Minaj earlier this year on Kanye West's 'Monster'. She continues with that same cannibalistic

orderliness on her debut, 'Pink Friday'. Within the first two minutes she's summarised her entire life so far in a robust, reasoned account of why she's the greatest in history, concluding, "I'm the bestest".

On the next track, she proves it, setting her alter-ego Roman Zolanski against Eminem's Slim Shady. Both Minaj and Marshall are on their worst behaviour, violently barking quick-witted and brutal attacks at one another before the song climaxes with Nicki screaming in a cockney accent.

It's at that moment you realise that you're listening to one of the most startling rap records in years. Minaj's volatility and quirks are reminiscent of heyday Lil Wayne, but while Weezy was never more than a bottle of Calpol away from his next blackout, Nicki's addiction is her pop sensibility, teetering

constantly on the brink of the mainstream while being far too insane to ever get there.

Following Minaj's appearances on some of the biggest tracks of the year, Eminem, Drake and Kanye bring their A game to the Minaj album, making the record a crucial cross-section of hip-hop's new decade. Her happy-clappy ballad with Rihanna seems misplaced, and the grating, Buggles-sampling single 'Check It Out' dances too close to the same MTV mannequins that elsewhere she's made to look cheap. For every dud, though, there are two skull smashers. 'Did It On 'Em' – a post-dubstep cry to defecate on her haters in which Nicki assures "If I had a dick I would pull it out and piss on them" – should keep her on the Teen Choice Awards blacklist.

Her style, with its demented ticks and knowing re-appropriation of "bitch", is already verging on the iconic. One hopes that with the confidence this record brings, she'll take a more permanent seat at hip-hop's high table. Because when she's at her best, she's the bestest there is. **Sam Wolfson**

DOWNLOAD: 'Roman's Revenge', 'Did It On 'Em', 'Blazin'

8



MUNCH MUNCH

DOUBLE VISIONS

UPSET THE RHYTHM



Sleep is a cruel mistress. While it's off playing hooky with deeper snoozers, most of us whimper and contort under duvets. Not Bristolian thrash-pop

quartet Munch Munch, however, who wrote much of their batshit-crazy debut while mired in self-induced late-night lucubrations. Unsurprisingly, it's as odd as a dream, a left-brain noise freakout where Klaxons intone ritualistic curses 'pon your damned soul, Man Man's Honus Honus uses your teeth for organ keys and Islet-authored *A Brief History Of Time*. Their reluctance to commit to choruses or hooks wears a little, but there's promise in spades; no cause for further sleepless nights, anyway. **Laura Snapes**

DOWNLOAD: 'Car Wash In The Street'

7

FOREST SWORDS

DAGGER PATHS

NO PAIN IN POP



Had dub first emerged from the muted surrounds of Merseyside rather than the heat-blasted haze of Kingston, it might have sounded a little like Forest Swords. On this reissue of his debut EP, Matt Barnes' techniques are as simple as they are effective: thin slivers of sound, all stacked up to create an illusion of vertigo-inducing depth. 'Hjurt' and 'Glory Gongs' are highlights, both electrified lullabies that send shredded female vocals skating across backdrops of sultry, acid-fried guitar. A triumph of atmosphere, then, and a welcome second chance to get hold of one of 2010's finest underground records. **Rory Gibb**

DOWNLOAD: 'Hjurt'

8

N-DUBZ

LIVE LOVE LIFE

UNIVERSAL



What N-Dubz try to express as anthemic wisdom always seems to come out braggier and shoutier than they mean it to, especially when Dappy – a self-righteous storm in a tea cosy – takes the mic.

His intense need to be seen as a grown-up man's man pushes him to write macho tommymot like 'Toot It And Boot It', but it leaves him too proud to call out for a soulmate ('Best Behaviour') without accidentally suggesting that this is because he can't cook ("I need some kind of lady that will feed me daily"). This is, of course, both crackers and compelling, like a philosophy lecture in a chimps' tea party. **Fraser McAlpine**

DOWNLOAD: 'So Alive' (ft Skepta)

5

SIMIAN MOBILE DISCO

DELICACIES DELICACIES



If last year's 'Temporary Pleasure' LP sounded suspiciously like James Shaw and James Ford phoning in guest-strewn rent-paying attempted chart humpers, 'Delicacies' just about fesses up to the whole sorry mess. Binning commercial concerns to instead boot us headlong into a dark, dirty techno dive, the duo regain stride, collating eight choice bangers from the nosh-themed 12-inch series they've issued over the past year on their own imprint.

Whipping up a surplus of creeping, insistent sophistication – climaxing with ping-ponging head-wrecker 'Aspic' – you can once again envisage techno overlords such as Sven Väth dropping SMD, rather than daytime radio DJs. **David Westle**

DOWNLOAD: 'Aspic'

7

FACES TO NAMES...

What the reviewers are doing this week



LUKE TURNER

"This week has been spent attending new stern acid house night Zone, and then following up the hate dance with two unctious stews."



DAN MARTIN

"I spent hours playing *Sonic The Hedgehog 4*, got a bit too overexcited about *Def Jam Rapstar*, stayed up all night listening to the 'Danger Days...' stream and belatedly got into Laura Marling."



SAM WOLFSON

"This week I've had a Christmas sandwich everyday for lunch. Last night I listened to Destiny's Child's Christmas album. Cranberry sauce is literally running through my veins."

WBEZZA

VOID THIRD EAR

In a world awash with excess, where fascist animal puke porn is available on tap, it's tempting to write about the nobility, restraint and patience of Wbeeza's music as if such traits were a kicking against the pricks. Tracks like 'The World Is Yourz' and 'Southern Girl' sound surly and insubordinate enough, sure, but to write them off as grand gestures of negation would be to miss 'Void's' point. South London producer Wbeeza's solemn, lonely take on house music flips traditional Chicago euphoria on its head. The modest high is a track called 'Hang On': nothing flashy, just yearning synths that circle their target and a loyal kick thud to leave subtle bruises on your vital organs. **Kevin Kharas**

8

McFLY

ABOVE THE NOISE ISLAND

How many bands who emerged in 2004 are still going strong, having "parted company" with a major label, put out an album independently, then had the major beg them to come back? In fact, has any band ever actually done this? Also, how many bands whose sound is "impossible to pigeonhole" go from four-guys-in-a-room garage-rock to hi-gloss Prince-pop in the space of two albums, and show no signs of fading? People used to think McFly were a boyband, but 'Above The Noise' is not boyband turf. This is commendable stuff. I mean, the music is absolute shite - see 'Party Girl's' attempt to emulate 'Bad Romance' - but still... well done! **Hamish MacBain**

5

MIDDLE CLASS RUT

NO NAME NO COLOUR BRIGHT ANTENNA

This Sacramento power-duo looked like exploding into something spectacular about two years ago, but life and bad luck got in the way and so their album has only just been released now. Whatever has gone on, the experience has clearly given them some potent fuel for their spiteful brand of heavy duty melodic rock. This sounds like Jane's Addiction stamping their feet extra hard and howling lovestruck torch songs into a massive quarry. Song-wise it doesn't quite get better than 'New Low', the power-pop blood curdler that first caught our attention, but this epic fusion of soul and heaviness will still leave you with the best kind of shakes. **Dan Martin**

7

HER NAME IS CALLA

THE QUIET LAMB DENOVALI

Written after songwriter Tom Morris' breakdown, Yorkshire post-rockers Her Name Is Calla's debut proper charts a psycho-geographical map where the band's headspace scales the manic contours of the equally beautiful and punishing Dales. Though there's little here in hock to Mogwai or Godspeed, this is definitely massive, pastorally apocalyptic music, often creeping through negative space rather than sprawling guitar weft. It's occasionally a little subtle for its own good - especially considering its 80-minute length - but when they storm in, as on the final song trio, HNHC smash the compass that flickers between rage and timid frustration and become conquerors of all. **Laura Snapes**

8

FACES TO NAMES...

What's the reviewers are doing this week



KEVIN KHARAS

"I've spent this week reading Richard Pryor's autobiography and *The Ginger Man* by JP Donleavy and realising how well they would have got on with each other."



LOUIS PATTISON

"This week I've interrogated Danger Mouse about his new 'Rome' project, eaten a roast pig's ear and listened to a lot of coldwave."



EMILY MACKAY

"I've been fighting the Domsday Cold and enjoying *Ancient Worlds* - Richard Miles looks like a creepy young Paddy Ashdown."



TAKE THAT

PROGRESS POLYDOR

Coxless, but this is a surprisingly ballsy album



Robbie Williams' once invincible solo career was held to ransom by little green men. The other four's lucrative tours were merely a kind of all-singing, clothes-on

Chippendales show. Take That's reunion, really, was as predictable as the monthly cycles of the majority of the 1.35 million who broke the internet buying tickets for next summer's whopping tour.

Yet since the five-piece dominated the early '90s, the pop landscape has shifted, claimed by Simon Cowell and the lurid artifice of Gaga. Musical tribalism, which in 1995 made Robbie Williams' Glasto hang-out with Oasis front page news, now feels like a quaint prejudice from a bygone age.

Take That have dealt with this curious situation by doing the unexpected and writing 'Progress', a deranged, triumphant and quite crudely banging stadium synth-pop record. Forget it - this is all wallop, driven along by Stuart Price's production, paddled-

buttock wobblebeats and hard, expensive synths. 'Progress' was written as such a departure. Take That even considered changing their name to The English.

Anyone heading to Wembley will be in for a shock. Opener 'The Flood' is as unrelenting as a biblical deluge, before the even more bizarre 'SOS', where a pile-up of about three choruses take on Muse in the bombast stakes.

You can hear the influence of Bowie on 'Progress' best track, 'Kidz', that curiously nasal tone seeping into Mark Owen's voice over the sort of dystopian electronica OMD or Depeche Mode ought to be making. There is a tail-off in quality at the end, but every track still has a chorus that Swedish song factories would sell their grannies for and, most of all, there's a sense that Take That are genuinely challenging themselves here. While those groups who were once on the other side of the '90s indie vs pop divide are content to play their hits at festivals, it's Take That setting the pace. Progress? Embrace it. **Luke Turner**

7

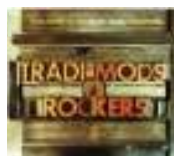
DOWNLOAD: 'SOS', 'Pretty Things', 'Kidz'



VARIOUS ARTISTS

TRADI-MODS VS ROCKERS: ALTERNATIVE TAKES ON CONGOTRONICS CRAMMED DISCS

Indie and dance's finest come together to pay inventive tribute to the Congo's vital electro scene



It is not uncommon to hear a band proclaim they are from 'the street'. But few can claim such with the honesty of the Congolese group Konono No 1. This

musical troupe sprang from the Kinshasa gutter, armed with all manner of scrap metal drums and home-built speakers with debut album, 2004's 'Congotronics'. Konono quickly won fans from Bjork to *Simpsons* creator Matt Groening, who booked them to play his ATP. But 'Tradi-Mods Vs Rockers' suggests that the influence of Congotronics – now a catch-all category for forward-thinking music from the war-torn Democratic Republic Of The Congo – stretches rather further.

In this 26-track compilation, a cross-section of smart indie bands (Animal Collective, Deerhoof, Oneida) and leftfield dance producers (Shackleton, Optimo, Bass Clef) set about a series of covers, reworks, and tracks

'inspired by' Konono and their peers' mix of trad African dance and junk invention. That it doesn't come across as patronising is down to the sheer amount of ideas on display. Deerhoof cover the Kasai Allstars' 'Travel Broadens The Mind', vocalist Satomi Matsuzaki candy-sweet amidst jerky funk rhythms. Animal Collective dismember the same band's 'Quick As White' and take it on a romp.

It's not perfect. Micachu And The Shapes' take on Konono No 1's 'NO K' is a wonky chop-up that loses its way. But it does seem to confirm that the most successful tracks here are the ones that grip a rhythm and don't let go (see the murky chasms of bass drone on Shackleton's 'Mukuba Special' or the twirling, dervish patterns of EYE from Boredoms' 'Konono Wa Wa Wa'). Tasteful? No. Excellent? Indisputably. **Louis Pattison**

8

DOWNLOAD: Shackleton - 'Mukuba Special', Deerhoof - 'Travel Broadens The Mind', EYE - 'Konono Wa Wa Wa'

TEETH OF THE SEA

YOUR MERCURY ROCKET

For London's Teeth Of The Sea – specialists in hypnotic droning mayhem – success is overdue. Sure, debut LP 'Orphaned By The Ocean' garnered underground kudos, but it's the task of this follow-up to make a lasting impact. Accordingly, the quartet take us on a turbo-charged romp through space, during which we're experimented upon with post-rock guitar onslaughts and propulsive whooshing – the stuff a *Doctor Who* composer might hear in their dreams. The astral sparks of Fuck Buttons are made to sound positively amateurish by the otherworldly 'Cemetery Magus' and 'ACRONYM'. TOTs are making some of the most exciting sounds since the Big Bang. **Ash Dosanjh**

DOWNLOAD: 'ACRONYM'

9

DUFFY

ENDLESSLY A&M

Pastiche. Too knowing and it's irritating, too slavish and it's flat, but beware the 'modern twist'. Witness the disco-tango-pop of 'Keeping My Baby', a low point on Duffy's mostly decent second album. Produced with Questlove of The Roots and Albert Hammond Sr (yes, the Stroke's dad), 'Endlessly' is best when it doesn't try so hard. The hip-hop tinged 'My Boy' and the muscular soul pop of 'Well, Well, Well' are perfectly pitched, if at odds with the likes of 'Too Hurt To Dance', which perpetuates the Little Eva-sings-Soul Dusty shtick perfected on 'Rockaway Beach'. That cat-in-a-swing-coat yowl will still be a divider for many, but it's a snag of human individuality in a smooth, if mixed package. **Duncan Gillespie**

DOWNLOAD: 'Well, Well, Well'

5

THE RIDER

What we're begging Father Christmas for...



Book

Jay-Z Decoded

Now everyone's found all the pages, we can finally read the first no-holds-barred account of the Hova's life, as written by the man himself. Except he dissects his life using his most iconic lyrics, the cryptic cove that he is.



Game

Football Manager 2011

This new edition for PSP packs a mighty punch. Test your negotiation skills with players in real time, and boss your team in the new match training area. Prepare for a seriously realistic power trip.



Book

Mad Men: The Illustrated World With *Mad Men* series four about to end, if you're in need of a fix during those lonely, Don Draper-free months, this official illustrated guide provides a tantalising treat for the eyes.

SINGLES

This week reviewed by
ZOLA JESUS



PULLED APART BY HORSES

YEAH BUDDY TRANSGRESSIVE

What is this?! This sounds like every horrible rock trend from the last decade rolled into one song. As if the band was trying so badly to keep up with every yellow journalist's wet buzzword they tried to do it all at once. Is it indie rock? Metal? Screamo? Is it BrokenCyde's cooler older brother? I don't even want to know. This is not going to work. Ever.

ROBYN

INDESTRUCTIBLE KONICHIWA/ISLAND



No-one can touch Robyn. She's been ripping hooks since '95 and time after time comes out with songs that become the soundtrack to so many people's lives. 'Indestructible' is a testament to this. Massive synth arpeggios that would make Philip Glass turn techno with new-disco strings and a chorus that is begging to be the next singalong in clubs all over.

SHAKIRA FEATURING DIZEE RASCAL

LOCA EPIC



I thought 'She Wolf' was the best modern pop song ever, but Shakira has been in much better form than with these goofy Latin horns. She's always been trying to find the balance between globally accessible pop star and Queen Latina, but that is often a thick line, and it is made the most apparent here. Trying to have the best of both worlds is a valiant effort but not always in the way it's executed.

BRANDON FLOWERS

ONLY THE YOUNG VERTIGO



The most interesting part of Brandon Flowers' newly formed solo career is the way it makes you realise just how vital he is when writing the biggest hits of The Killers. Here, he strikes again with an immense ballad. Beautifully delicate verses contrasted by a triumphantly epic chorus that will get stuck in your head and make your heart hurt. This must be our generation's Elton John at work here.

TRICKY

GHETTO STARS DOMINO



I've been wondering how long it would take for trip-hop to come back. Finally it's re-emerged from the bowels of popular music thanks to its great torchbearer Tricky. This is so smooth and syrupy, almost sludgy at its best moments. I only hope it's not a one-off resurgence for a genre that deserved a shelf-life so much longer than it was given.

DARK HORSES

ALONE SINGLES IN THE SUBURBS



Like a more palatable version of the pioneer of minimal synth pop, art rock, and post-punk. But at the same time, in some parts it's more effective than its more groundbreaking predecessors. A driving drumbeat and oscillating synths with an outro that sounds more appropriate for a B-movie from the atomic age. Oh, but I thought this was going to have something to do with comics? No?

LIVE

LIARS, ESBEN & THE WITCH, LCD, HOT CHIP

Edited by Emily Mackay



MIA

THE WAREHOUSE PROJECT, MANCHESTER SATURDAY, NOVEMBER 13

For once, Maya puts the music and the fans before the mouthing off

Musician, political activist, fashion designer: MIA's always made a proud point of her multiple personality, of being hard to pin down and even harder to anticipate. And for a while she was loved for it. With her colourful background and volatile views, she was a refreshing change from the monochrome.

As the Western economy grimly shows, though, investing too much into an erratic quantity means you're likely to get burned. MIA was outspoken about human rights, genocide, greed.

So when the *New York Times* 'outed' her as an aloof, truffle fry-eating prima donna on the release of *AYA*, the backlash was visceral. Greed and

hypocrisy? Look no further, they scorned. Insults were hurled at the new record like empty curses from a jilted lover, reactions to perceived deceit rather than music criticism. Normally resolute, even she seemed shaken, retreating to hurt schoolgirl mode by tweeting the phone number of the incriminating *Times* journalist.

Tonight she seems quietly relieved to no longer be the object of daily discussion. The Warehouse Project has a world-unto-itself aura and she is comfortable here, wandering among the masses before performing, and positively bounding on to 'Meds And Feds', its Sleigh Bells-sampling guitar

cutting through the crystalline night air. Tonight's set mostly comes from the recent album, and in this cavernous clubland dystopia its songs hit home far more convincingly than on

The most remarkable thing about MIA tonight is how unremarkable she is

record. 'Born Free' shakes the venue's archways to their core, while 'Tequilla's' tribalistic rhythms and scattered electronic pulses truly scramble already stretched senses.

The most remarkable thing about MIA tonight, though, is just how unremarkable she is, quiet between

songs, content to tear into her back catalogue rather than her detractors. She gleefully unleashes the likes of 'XR2' and 'Paper Planes' onto a throng who care little for her extra-curricular activities, proving nothing other than her considerable live talent, the end-of-set stage invasion making concrete the bond she shares with her audience tonight.

Where MIA goes from this year will be fascinating; the aforementioned events coupled with an album that, in truth, failed for many despite its audacity have undoubtedly shaken her ego. Then again, hers is a character that's ever shifting. To second guess her is foolish, greatness still lurks within MIA, and tonight's just part of the rehabilitation process. *Simon Jay Catling*

THE SETLIST

- The Message
- Meds And Feds
- Born Free
- Steppen Up
- Bucky Done Gun
- Bamboo Banga
- XR2
- Loyalot
- World Town
- Boyz
- Tequilla
- Paper Planes
- Story Be Told



LIARS

HEAVEN, LONDON

THURSDAY, NOVEMBER 11

One of those rare nights that you'll all be like, 'Yeah, I was there at that gig, honest'...

It's strange to think that Liars and The Flies came to our attention at the same time, opening up a loophole in the space-time continuum for The Strokes to slip through in the process. While most bands born that weird year of 2001 now find themselves the wrong side of a good time, the LA group with the Australian singer have come miles since their debut album was lumped in with New York's early century dance-punk revival scene.

You'd think busman's holidays in Berlin and the forests of New Jersey would only add to the chaos of their identity but tonight something clicks, and it becomes clear that after a decade spent exploring it, Liars are now the best rock band in the world. Just how the fuck did this happen?

They tell Heaven tonight, ignoring latest album 'Sisterworld' for most of an opening 20 minutes they crown with a punch, 'Plaster Casts Of Everything' removing hands from pockets, feet from floor. People are actually slamdancing, provoked by that moment in 'I Still Can See An Outside World' where the guitars come in and it sounds like all the volcanoes erupting at once, spunking

the world's earth into the air, so the ground turns to a slop beneath your feet and you die in a vortex of rubble and screaming.

It's in states like these that Liars reveal If their taste for physical and artistic travel means they've been hard to pin 'til now, that questing taste has now become their defining trait. Tonight they'll haul out the sociopathic blasting of 'Scarcecrows On A Killer Slant', then play the beautiful 'Too Much, Too Much' before losing themselves in 'The Overachievers' happy goon stampede.

BIG MOUTH
What the punters thought



Glen McLeod, London
"Liars were great! The new and old material sit well together. They seem more comfortable playing with the extra live members - but are at their most powerful when a three-piece. You've got to love stomping along with Angus at a Liars gig."

For the most part, they're a quintet tonight, only slimming to a trio for their third encore. Frontman Angus Andrew first bids the crowd farewell 30 minutes in, but their set runs on for a subsequent 40, and at no point does it feel like a drag. As two drummers drum primally in primary lights, the impression of Liars is of a band aliens might think epitomise rock music if you merely described it to them. The volume, defiance and textures are all there, but they're oddly put together. There's nothing polite about Liars. They are scrabblers in rock's rubble, enjoying their own din. *Kev Kharas*



ESBEN AND THE WITCH

DEAF INSTITUTE, MANCHESTER

THURSDAY, NOVEMBER 11

The enchanting Brighton trio preside over a dark and ravishing ritual

Standing behind a battered-looking floor tom, Esben And The Witch's frontlady Rachel Davies needs to finish having a moment before any sort of singing can commence. Side on, she's rocking back and forth, her long, brunette locks swaying under an extreme amount of dry ice as if starring in some other-worldly shampoo ad. She could be a catatonic Native American, contacting a spirit from beyond the smoke in a ceremonial bollocking. The words to 'Argyria' bellow from her tiny frame, summoning our attention as though she's been doing so for centuries. Pounding, transient blasts on pulped drum skins entwine through a maze of sounds akin to Florence Welch fronting an operatic Indian Jewellery during an '80s goth-pop explosion. Guitarists Tom Fisher and Dan Copeman build the strongest of

platforms for Davies during 'Battletory' which, in all its post-stoned intelligence, is quite ravishing.

"Be quiet!" our seducer Davies demands on set finale 'Eumenides'. Ever commanding, she herself gets louder and louder until this spookiest of fairytale endings becomes an edge-of-seat, semi-acoustic techno trance. There's body convulsions, making their silhouettes look like this is some kind of ritual occurring. A stage set of glowing skulls and street lanterns wrestle with our imagination against a rapidly increasing joy wrought from doomy sounds.

The Brighton trio may not be the easiest listen for mainstream audiences, but with this radical amount of stage presence and an all-knowing artistic accuracy, they're certainly welcome to break a tom or two around us. *Kelly Murray*

LCD's James Murphy and
Nancy Whang storm the Palace



LCD SOUNDSYSTEM/ HOT CHIP

ALEXANDRA PALACE, LONDON WEDNESDAY, NOVEMBER 10

If timing scuppers Hot Chip's chance for transcendence, there are no such problems for LCD

Like two laser beams conjoining to form a wall-melting death-ray of gawke dance euphoria, fewer musical combinations make more sense than LCD Soundsystem and Hot Chip's decision to team up for a joint headline tour. And for more than just musical reasons, too.

James Murphy is a shuddering bag of nerves before every show, let alone when he's on last in a cavern the size of Ally Pally. So beyond the pleasure of having one of his favourite bands playing before him and available for tourbus poker sessions afterwards, it must be a comfort to know he's touring with pretty much the only man as remotely close to being an unlikely a frontman as he is.

Not that puppy-voiced crooner Alexis Taylor lacks confidence. Hot Chip, four albums in, are close to precision-tooled. They're masters of pacing, segueing and generally timing their shows like a skin-pricklingly ambient chem-trip. Though yet to make their own 'Sound Of Silver'



album masterpiece, their setlist is a demonstration of how many times they have touched greatness. 'And I Was A Boy From School', 'One Life Stand' and 'Over And Over' all straddle the blade dividing lobe-rush dance sensibilities and massive pop – the latter now with new guitar riff-tweaks spiking through

it, keeping a song that could sound over-exposed flower-fresh.

Impressive stuff, but coming onstage at 7.50pm, Alexis' introduction to the sold-out crowd acknowledges a problem – he thanks people for leaving work early to make the show. It really does need to be past two 'pint-o'-clock for this kind of

thing, the band's impeccable momentum is only hindered by the lack of late-night crowd surges required to properly fuel it.

That's not a problem for LCD Soundsystem – the opening twangs of 'Dance Yrself Clean' instantly put everyone in a dark, jam headspace. James, hunched and not knowing quite where to look when holding his mic, has his usual endearingly clumsy onstage presence, shot through with vulnerability and a sharp sense of truth that underlines the songs. And what songs – pumped to life by his deliciously tight and powerful band, harnessed by Pat Mahoney's wall-shatter drum thumps, the likes of 'I Can Change' and set-closer 'Home', played in front of light bursts resembling Manhattan skyscrapers, fly us to James' New York as thrillingly as Jay-Z did with 'Empire State Of Mind' on the same stage last November. Although his merch was slightly better. *Jamie Fullerton*

Watch video interviews with both bands at NME.COM/video

ON THE ROAD WITH WICHITEN TOUR

Never mind the bumps – Les Savy Fav, Sky Larkin and Cloud Nothings give Wichita a jolly good birthday thrashing

GLASGOW ORAN MOR, SATURDAY, NOVEMBER 13

If you're Wichita Recordings, how do you celebrate your 10th birthday? By sending three of your favourite charges around the UK on a rather plush coach, of course. We join the tour (dubbed 'Wichiten') on its first night in Scotland and, like several Glaswegian locals, can't help but be impressed by this somewhat imposing means of transportation. It's a luxury you'd probably expect to be new for Cloud Nothings (songwriter Dylan is 19, this is their first time in the UK) and Leeds trio Sky Larkin, but Les Savy Fav?

They're a super-huge rock band, right? "It's actually our first time on a bus," admits singer Tim Harrington as we join the bands at tonight's venue. "We usually use vans. I've got to admit, I'm a little bit embarrassed about it! We did the math though, and this actually works out cheaper."

Everyone seems to be making themselves at home, and despite the bands having met only hours earlier, the mood is relaxed. Cloud Nothings watch Vin Diesel 'classic' XXX in the 'lounge area' to amuse themselves, while the multi-purpose Oran Mor venue hosts their popular 'A Play, A Pie And A Pint' daytime event, which does exactly what it says on the tin. "We had to load all our gear in really quickly this morning," says Tim, "so they could do this theatre-in-the-round thing. I really wanted to stay and check it out, but they wouldn't let us because we didn't have tickets!"

When the main event kicks off at 7.30pm, Cloud Nothings find themselves playing to an audience that comprises NME, LSF and a couple of extremely early birds – but they impress regardless, playing everything twice as fast as on record and twice as loud, which is just what you'd want from a band who sound like the Ramones covering early Green Day. Tim certainly digs it, his clenched fist remaining semi-permanently in the air.



Things get busier for Sky Larkin who, with two albums under their belt to draw from now, are a much fuller and more rounded live proposition, though it's a slightly reworked take on an early track – 'Somersault' (recently covered by Pulled Apart By Horses, who get a shout-out) – that offers the set's standout moment.

VIEW FROM THE CREW



Pete Flinton, sound engineer

"I love this job! It keeps me on my toes – no two shows will ever be the same. Who knows what Tim's going to do next?! It means you have to be very observant, and in the heat of the moment it can get pretty stressful, but it's worth it. Les Savy Fav were a band who I'd always wanted to work with – I feel privileged."

Denied their theatre fix earlier, Les Savy Fav still prove plenty capable of bringing their own drama: audience members are made to sing lines, one cats a banana from Tim's crotch, he gets semi-naked, frenchies another, dons a rhino mask, and that's just the first half of the set. But behind all this, the oft-unsung musical axis of Seth Jabour and Andrew Reuland (guitars), plus Syd Butler and Harrison Haynes (bass and drums), crank out some of the loudest and most thrilling art-core punk-rock you'll ever hear, with 'Patty Lee' from 2007's 'Let's Stay Friends' particularly shining courtesy of Jabour's razor-sharp fretwork. "By the time we get to London,"

says Syd afterwards, "we'll be a well-oiled machine, a locomotive." "Some bands get more bored the more they play. Les Savy Fav gets more excited," concludes Tim. Afterwards, the bands arrange to hook up with some old pals; Sky Larkin head over to Melissa Auf Der Maur's show at The Garage; singer Katie Harkin joins her to cover Patti Smith classic 'Because The Night', while Les Savy Fav arrive to meet us at Nice'n'Sleazy with Local Natives in tow. Cloud Nothings, meanwhile, settle for eating and Skype-ing their friend back home in Cleveland. Bless.

LEEDS UNIVERSITY, SUNDAY, NOVEMBER 14

After a five-hour drive on some unexpectedly snow-covered motorways, the Wichita Three play the inaugural Constellations Festival at Leeds University – each in different rooms, but all to healthy crowds. In front of their hometown audience, Sky Larkin look assured in their early slot while Cloud Nothings race through their set of gloriously snotty-nosed pop-punk even quicker than they did in Glasgow, with a pause only for TJ to lament a snapped bass string ("I've only got one spare left now. If that breaks, I'll have to leave the band!"). Les Savy Fav amuse themselves pre-show by watching their Wichita

brethren, as well as kindred spirits Liars – we spot Tim at the side of the Stylus stage going absolutely nuts. Then, it's showtime.

Now, there's nothing odd whatsoever about seeing a crowd go berserk to the Fav but tonight's set is packed with probably the most incidents we've ever seen at a show – theirs or anyone else's. Comparatively, Glasgow's was a sedate affair and the band's own assessment ("A good warm-up") suddenly seems apt. Tonight, they're not only more raucous than ever, but a couple of belt-notches tighter to boot. It's wild, so much so that we fear the plug getting pulled. There are moments when things get completely out of hand – the University's security look ready to kill. One overenthusiastic punter seems to spend as much time onstage as Tim does, continually clambering up over the throng before hurling himself back in. It's a bit like watching a sexed-up Spider-Man, particularly when he tangles four mic cables into a makeshift swing, hangs it from the lighting rig, and proceeds to suspend himself over the front few rows.

All this madness comes at a price, however: Tim's T-shirt, long since torn from his body and discarded onstage, goes missing – it was a garment he'd customised with his four-year-old son, and an appeal from the band for its safe return, as the set judders to a halt, is ignored. The band troupe off looking unsurprisingly dejected, but equilibrium is restored as the drummer bounds on to the bus, Tim's T-shirt in hand. You've never seen a smile so wide.

Tim's love for Leeds restored, we head out to watch the festival reach its conclusion with headliners Broken Social Scene – joined onstage by Johnny Marr, for one night only. That Tim can't stand in that crowd for longer than about 10 seconds without someone turning round and wanting to shake his hand, kiss him, congratulate him, or all three, says a lot. One idiot aside, there's a lot of love for Les Savy Fav here and it's easy to see why: night after night, they're going to play in your venue and they're going to tear it apart, with smiles on their faces as they do. But more than that, they're an intelligent, hardworking and enduring rock band on a label that rewards such qualities with love, support... and a rather swanky bus. Happy birthday, Wichita! **Rob Webb**



Leeds, Sunday, 10pm
Tim Harrington from Les Savy Fav (with a shirt on for once) chats with *NME* on the luxury tourbus



Glasgow, Saturday, 11.30pm
Cloud Nothings introduce their friend via Skype



Glasgow, Saturday, 8.10pm
Tim dipping into his bag of masks



Glasgow, Saturday, 7.45pm
Cloud Nothings doing their thing



Glasgow, Sunday, 9.15pm
Harrington gets in Tim-ate with a Glaswegian



Glasgow, Saturday, 8.30pm
Katie Larkin in concentration mode



Glasgow, Saturday, 10.30pm
Loading out/pushing the truck up the hill



Leeds, Sunday, 8.40pm
Cloud Nothings should've gone to Spec Savers



Leeds, Sunday, 3pm
Tim keeps it real by sleeping in the luggage compartment



Leeds, Sunday, 8pm
Note the fan having a quick scratch of Tim's balls



Glasgow, Saturday, 8.45pm
Nestor Larkin pulls his trademark drum-face



Leeds, Sunday, 8.45pm
The best way to beat the queue for the bogs



Leeds, Sunday, 10.05pm
Tim prepares for another night in the luggage compartment

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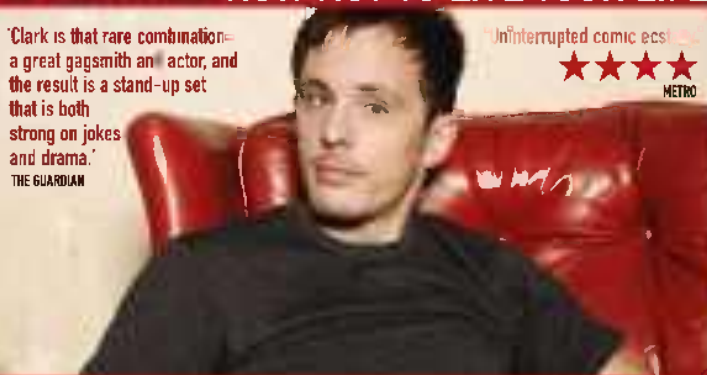
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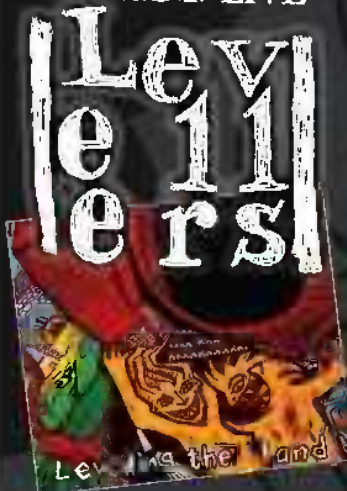
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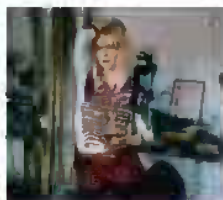
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STARTS: Isle Of Wight Festival, June 11

DON'T MISS

It feels as though every band at the moment is trying to get a boat back into the hazy mid-'90s anyway, so thank goodness for Commander Jarvis and his original band of merry arch wits grabbing the controls and steering us right back to the heyday of it all. People may moan about them jumping on Blur's coat-tails, but this is different. Admittedly, Blur's reformation was amazing, but their songs are as part of the national fabric as red, white and blue cotton. And although Pulp are one of the most quintessentially British bands ever, their music was for the outcast, those who stuttered and started when a girl spoke to them. Siphoning through the grumbles, the joy that's greeted their reunion has proven what we knew all along: that geeks would inherit the Earth. Welcome back.

NME.COM/artists/pulp



THE CONCRETES

STARTS: London
Lexington, Dec 1

The Swedish eight-piece match their warm-hearted disco with that of support act Chad Valley.

NME.COM/artists/the-concretetes



THE PAINS OF BEING PURE AT HEART

STARTS: London 229,
Dec 2

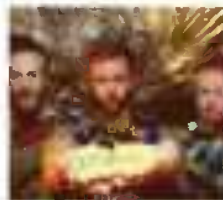
'Tis the season for twee folly. NME.COM/artists/the-pains-of-being-pure-at-heart



IDIOT GLEE

STARTS: London The
Dread, Dec 3

James Friley will be deploying his handsome brogue on some festive covers at this Xmas show. NME.COM/artists/idiot-glee



ARCHIE BRONSON OUTFIT

STARTS: London XOYO,
Dec 16

The Wiltshire three-piece headline End Of The Road festival's Chrimbletide gig. NME.COM/artists/archie-bronson-outfit



COLDPLAY

STARTS: Liverpool
secret location, Dec 19

Kanye West says they're "better than the Beatles". Still humble, though - Coldplay play tiny shows in aid of homelessness charity, Crisis.

NME.COM/artists/coldplay



ROLO TOMASSI

STARTS: London
Bloombury Ballroom,
Dec 19

The Sheffield noiseniks scream their hearts out for a special show to be filmed for a DVD documentary.

NME.COM/artists/rolo-tomassi



DRAKE

STARTS: O2 Academy
Glasgow, Jan 5

Drake's debut, 'Thank Me Later', was released in June this year. Prostrate your gratitude for the seven-month wait on this short UK tour.

NME.COM/artists/drake



CARL BARAT

STARTS: Norwich UEA,
Feb 18

The beautiful Basingstoke bard finally takes that solo album on the road. No Libs dates for the foreseeable future, then.

NME.COM/artists/carl-barat



BEN FOLDS

STARTS: Dublin Vicar
Street, Feb 16

The always-reliable piano player tinkles some British ivories on this tour for new album, 'Lonely Avenue'.

NME.COM/artists/ben-folds



THE STREETS

STARTS: Edinburgh
Picture House, Feb 18

Apparently 'Computers And Blues' will be Skinner's last album as The Streets. Witness the end here.

NME.COM/artists/the-streets



ELBOW

STARTS: Glasgow
SECC, Mar 15

Garvey et al join the burgeoning roster of indie stars capable of filling whopping arenas, including London's O2.

NME.COM/artists/elbow



CHROMEO

STARTS: O2 Academy
Brixton, April 29

Their latest single is a collaboration with La Roux's Elly Jackson. Watch out for guest stars.

NME.COM/artists/chromeo

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

Text PRIORITY to 2020 to register.

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

O₂

PICK of the WEEK

What to see this week? Let us help



THE NATIONAL

STARTS: O2 Academy Bristol, Nov 24

NME
PICK

There are certain bands you don't see live, you experience them. The National are one of those. In every convulsion, throat-shredding plea and perfectly timed guitar swathe, Matt, Aaron, Bryce, Scott and Bryan draw you into the psychogeography of what it means to find yourself awkwardly filling adult shoes whilst fraught with romance and anxieties in a modern city. Over the course of five albums, their priorities may have changed from crapulent bachelorhood to more grown-up concerns, but the recent 'High Violet' is more affecting than their first. Though they're in a category of a scant few when it comes to elegant summations of complex emotions, it's only now they're getting the admiration they deserve. Join them on this victory lap.

NME.COM/artists/the-national



Everyone's Talking About SALEM

STARTS: London St Leonard's Church, Nov 27

It really wouldn't do to have Salem - the witch house, drag, rape-gaze (dear god, no) Chicago trio - embarking on a tour of grubby toilet venues. Instead, they're making their UK live debut in a Shoreditch church, the perfect location for their biblically terrifying sound. Just don't drink the holy water after...

NME.COM/artists/salem



Don't Miss NINA NASTASIA

STARTS: Cardiff Glee Club, Nov 29

It's not hard to see why Nina was one of John Peel's favourites. From her first album, 2000's 'Dogs', there was a senescence of voice and unease of playing that beguiled. With the release of 'outlasted', her sixth album, earlier this year, she pushed that to its limit, imagining the possibilities and wonder of living forever. A special lady.

NME.COM/artists/nina-nastasia



Radar Stars NAIL THE CROSS

STARTS: London Bussey Buildings, Nov 27

You've probably seen that T-shirt that says, 'I like bands that don't even exist yet.' And here's the perfect occasion to wear it. If you've heard of all the bands on the line-up for Nail The Cross then you probably spend far too much time on the internet. Of the less recondite, Seams, Bullion and Chad Valley are safe bets for grand sets.

NME.COM/newmusic

WEDNESDAY

November 24

BATH

Dry The River/A Genuine Freakshow/The Duckworths Moles
01225 404445

BELFAST

Key Of Atlas Stiff Kitten
028 90238700

BIRMINGHAM

Emily Portman Kitchen Garden Cafe
0121 443 4725

Jermy & Johnny O2 Academy 2
0870 771 2000

John Tams Red Lion 0121 444 7258

Mike Fantastic O2 Academy 3
0870 771 2000

Wolf Gang Hare & Hounds
0121 444 2081

Young Guns HMV Institute
0844 248 5037

BRIGHTON

Caribou/John & Jehn Coalition
01273 726858

Cerebral Ballzy Prince Albert
01273 730499

Paul Weller/The Bees Centre
0870 900 9100

Sarah Blasko Audio 01273 624343

BRISTOL

Beach House/Lower Dens Trinity
01179 351 200

The Beaus/Elephant Keys/Emily & The Whiskeys Start The Bus
0117 930 4370

Ben Montague Louisiana
0117 926 5978

Courtney Pine St George's Hall
0117 923 0359

Eamon McGrath/Phil King/Ruth Royall Croft 0117 987 4144

Engineers The Cooler 0117 945 0999

General Elektriks Thekla
08713 100000

Gonga/Howlin' Lord Mr Wolf's
0117 927 3221

Hazel O'Connor Bierkeller
0117 926 8514

Kill It Kid/Nancy Fleece
0117 945 0996

Lupen Crook/Anja McCloskey No 51
07786 534666

The National/Phosphorescent
O2 Academy 0870 771 2000

Ruarri Joseph/Katey Brooks/Alice
Jemima Colston Hall 0117 922 3683

CAMBRIDGE

Alex Cornish Haymakers
01223 367417

Hype Williams/Hong Kong In The
60s Portland Arms 01223 357268

CARDIFF

And So I Watch You From Afar/
Tubelord/Truckers Of Husk Clwb Ifor
Bach 029 2023 2199

EDINBURGH

Lostboy! Liquid Room
0131 225 2564

GLASGOW

Arch Enemy/Grand Magus Garage
0141 332 1120

Atari Teenage Riot The Arches
0141 565 1000

Marc Almond O2 ABC 0870 903 3444

Nicro Cathouse 0141 248 6606

Phide Lotz SECC 0141 248 3000

LEEDS

The Blood Oranges Nation Of
Shopkeepers 0113 203 1831

The Down And Outs Royal Park
Cellars 0113 274 1758

Gallows/33/Dead Swans The Well
0113 2440474

Twin Sister/The ABC Club Brudenell
Social Club 0113 243 5866

We Are Scientists/Goldheart
Assembly Metropolitan University
0113 283 2600

Young Rebel Set/Fox North
Coalition Oporto 0113 245 4444

LIVERPOOL

Battlecry O2 Academy 2
0870 771 2000

Haight-Ashbury/Evol Shipping
Forecast 0871 230 1094

The Wedding Present O2 Academy
0870 771 2000

LONDON

Alex Berger/Naomi Roper Luminaire
020 7372 7123

The Bit Between/The Rifle
Volunteer 93 Feet East 020 7247 6095

Blitzen Trapper/Pearly Gate Music
Garage 020 7607 1818

Born Ruffians/The Acom Scala
020 7833 2022

The Dogbones/Patchwork Grace
Punk 0871 971 5418

The Drums/Violens HMV Forum
020 7344 0044

The Escapists/Dimbleby & Capper
Gramophone 020 7377 5332

Gary Nock Slaughtered Lamb
020 8682 4080

Good Shoes Cargo 0207 749 7840

Jim Bob Dingwalls 020 7267 1577

Johnny Foreigner Barfly
0870 907 0999

Jonquil/Rhosyn/Pet Moon CAMP
Basement 0871 230 1094

Josh Groban Union Chapel
020 7226 1686

Keith Murray/Yungun Plan B
08701 165421

Kids In Glass Houses/Boys Like
Girls O2 Shepherds Bush Empire
0870 771 2000

Laura Marling Conway Hall
020 7242 8032

Louis Le Prince/Albert Ross & The
Others The Lexington 020 7837 5387

Luke Abbott Social 020 7636 4992

Magik Lantern/Bleeding Heart
Narrative Cafe Oto 0871 230 1094

Motorspycho Borderline
020 7734 5547

MNRD/A Place To Bury Strangers
XOVO 020 7729 5959

Nathan Fake/Factory Floor/Bo
Ningen Heaven 020 7930 2020

Rise & Fall/Halls O2 Academy 2
Islington 0870 771 2000

Rogue Male/Ghost Train The Gaff
020 7609 3063

Salem St Leonard's Church

020 7739 2063

The Skatellates Bloomsbury Ballroom
020 7404 7612

Steve Forbert/Joseph Dean Osgood
Bush Hall 020 8222 6955

The Tallest Man On Earth Electric
Ballroom 020 7485 9006

To The Bones Queen Of Hoxton
020 7422 0958

Wilder Nonto Water Rats
020 7837 4412

The Wooden Sky/Artur Dylajinski
Windmill 020 8671 0700

1913/Eliza Newman Bull & Gate
020 7485 5358

MANCHESTER

Cave Islington Mill 0871 230 1094

Drunk Boat & The Squall/The
Fevers Roadhouse 0161 228 1789

The Greenhorns/The Sharp
Tongues Ruby Lounge
0161 834 1392

Inkide Moho Live 0161 834 8180

The Parlotones Academy
0161 832 1111

Steve Harley Waterside Arts Centre
0161 912 5616

NEWCASTLE

Booka Shade Digital 01912 619755

Cast O2 Academy 0870 771 2000

Spokes Cluny 0191 230 4474

NORWICH

Ellie Goulding UEA 01603 505401

Kobra & The Lotus/Tyloids
Brickmakers 01603 441118

NOTTINGHAM

Interpol/Surfer Blood Rock City
08713 100000

Michael Chapman Maze
0115 947 5650

OXFORD

Athlete/Alice Gold O2 Academy
0870 771 2000

Paul Smith Jericho 01865 798794

SHEFFIELD

Thus Andronicus Harley
0114 275 2288

SOUTHAMPTON

Sonic Syndicate Joiners
023 8022 5612

WOLVERHAMPTON

Motorthead/Michael Monroe Civic
Hall 01902 552121



GIG GUIDE KEY:

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

THURSDAY

November 25

ABERDEEN

Autumn In Disguise/Make Out Kids
Café Drummond 01224 624642
Biffy Clyro/The Futureheads/Holy
State AECC 0870 169 0100

BATH

Steve Hackett Komedia
0845 293 8480

BELFAST

Bell X1 Empire 028 9024 9276

BIRMINGHAM

Cast 02 Academy 0870 771 2000

Kindred The Family Soul HMV

Institute 0844 248 5037

Kojak/Khaliq 02 Academy 3

0870 771 2000

Marcusson/Dac69/Jane Powell

Wagon & Horses 0121 772 1403

Straight Lines/For Eyes Flapper

0121 236 2421

Torche Hare & Hounds 0121 444 2081

BOURNEMOUTH

Athlete/Alice Gold 02 Academy

01202 399922

BRIGHTON

Beach House Concorde 2

01273 673311

Chelsea/Alice Pigs Prince Albert

01273 730499

JoJo & The Go Cats Latest Music Bar

01273 687 171

Liam Bailey The Hope 01273 723 568

Soweto Kinch Dome 01273 709709

30 Seconds To Mars/Enter Shikari

Centre 0870 900 9100

BRISTOL

Anika FA6 Studios 0844 432 4642

Aye Aye/In Your Honour/Island

Audio Mr Wolf's 0117 927 3221

Blitzen Trapper/Pearly Gate Music

Thelka 01173 100000

John E Vistic/Beth Rowley/Scarlet

Rascal & The Train Wreck The

Tunnels 0117 929 9008

Nova Robotics/The Fauns/Flights

Band/The Lost Levels/Bearsuit/

Pony Fleece 0117 945 0996

Ono Palindromes/The Naturals/

Camera Culture/Archimedes/

Guiltless Adam The Cooler

0117 945 0999

Ready Set Low/Fine Young

Firecrackers 02 Academy 2

0870 771 2000

Sarah Joy/The Undercover Hippys/

Benjamin Josef Croft 0117 987 4144

The Skatallies Fiddlers 0117 987 3403

Sophia May/Sadica/Frenzee

Metropolis 0117 909 6655

Starghitz Thelka Social (Clubnight)

0117 929 3301

This Is The Kit/Jane Taylor/The

Plines Louisiana 0117 926 5978

Vince Lee/Ulysses Thunderbolt

07791 319 614

Waltrapas/Heather Rose No 51

07786 534666

Wolf People/Necro Deathmort/

Patrick James Pearson Start The Bus

0117 930 4370

CAMBRIDGE

Bellowhead Junction 01223 515111

The Riffles Haymakers 01223 367417

CARDIFF

A-Ha International Arena

029 2022 4468

James Blake Buffalo Bar

02920 310312

Pagan Wanderer/Lu/Stokes

William/The Violas Gwllhw Cafe Bar

029 2039 7933

Splridlon/Bone Mud Clwb Ifor Bach

(Upstairs) 029 2023 2199

Tek One/The Daywalkers Clwb Ifor

Bach 029 2023 2199

EDINBURGH

Jake & Edwin Playhouse

0131 557 2590



EXETER

Ruarri Joseph Phoenix 01392 667080

Sonic Syndicate Cavern Club

01392 495370

GATESHEAD

Marc Almond Sage Arena

0870 703 4555

GLASGOW

The Bluetones Oran Mor

0141 552 9224

Books Shade The Arches

0141 565 1000

Dylan LeBlanc Classic Grand

0141 847 0820

Haught-Ashbury King Tut's Wah Wah

Hut 0141 221 5279

Matt Berry Stereo 0141 576 5018

Spokes Captain's Rest 0141 331 2722

We Are Scientists 02 ABC

0870 903 3444

LEEDS

Hype Williams/Astral Social Club

Nation Of Shopkeepers 0113 203 1831

John E Vistic/Beth Rowley/Scarlet

Rascal & The Train Wreck The

Tunnels 0117 929 9008

Nova Robotics/The Fauns/Flights

Band/The Lost Levels/Bearsuit/

Pony Fleece 0117 945 0996

Ono Palindromes/The Naturals/

Camera Culture/Archimedes/

Guiltless Adam The Cooler

0117 945 0999

Ready Set Low/Fine Young

Firecrackers 02 Academy 2

0870 771 2000

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The Riffles Haymakers 01223 367417

CARDIFF

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James Blake Buffalo Bar

02920 310312

Pagan Wanderer/Lu/Stokes

William/The Violas Gwllhw Cafe Bar

029 2039 7933

Splridlon/Bone Mud Clwb Ifor Bach

(Upstairs) 029 2023 2199

Tek One/The Daywalkers Clwb Ifor

Bach 029 2023 2199

EDINBURGH

Jake & Edwin Playhouse

0131 557 2590

MOLLUSC/ROCK & THE RAVENS DUBLIN

Castle 020 7485 1773

Mother's Ruin/Nevery Hope &

Anchor 020 7354 1312

Nomeansno/The Pack AD

Underworld 020 7482 1932

The Parlotones/Ban Montague

02 Shepherds Bush Empire

0870 771 2000

Passion Ate Dave Barfly

0870 907 0999

Penguin Prison Arts Club

020 7460 4459

Phillip Jeays Midlands 020 72401441

Plain White T's Borderline

020 7734 5547

The Slow 02 Academy 2 Islington

0870 771 2000

Titus Andronicus Scala

020 7833 2022

Turbowulf/Chickenhawk Bull & Gate

020 7485 5358

Twin Sister/Skill Corners/Kotki

DWA The Lexington 020 7837 5387

The Wave Pictures/Idiot Glee Old

Queen's Head 020 7354 9993

9Bach/The Mountain Firework

Company Cecil Sharp House

020 7485 2206

MANCHESTER

Heaven 17 Ritz 0161 236 4355

Kingfishers Catch Fire Fuel Cafe

0161 448 9702

Monster Magnet Moho Live

0161 834 8180

Nick Kelly Academy 3 0161 832 1111

Ringo Deathstarr Night And Day Cafe

0161 236 1822

To The Bones Ruby Lounge

0161 834 1392

Underworld Academy 0161 832 1111

We Have Band/Trophy Wife Deaf

Institute 0161 330 4019

65Daysofstatic/Kong Academy 2

0161 832 1111

NEWCASTLE

Bad Manners Riverside 0191 261 4386

Emily Maguire Cluny 2 0191 230 4474

Interpol/Surfer Blood 02 Academy

0870 771 2000

Kiss Your Commander Trillians

0191 232 1619

The Ragging Sickness/Semper Fire

Head Of Steam 0191 232 4379

Simon McBridge Cluny 0191 230 4474

Squeeze/Lightning Seeds City Hall

0191 261 2606

NORWICH

As I Lay Dying/Heaven Will Burn

Waterfront 01603 632717

Skunk Anansie UEA 01603 505401

Young Guns/The Swellers/Japanese

Voyagers Arts Centre 01603 660352

NOTTINGHAM

Frightened Rabbit/Sky Larkin

Rescue Rooms 0115 958 8484

Good Shoes Bodega Social Club

08713 100000

Necro Rock City 08713 100000

OXFORD

Joe Brooks 02 Academy 2

0870 771 2000

Phil Pickett Wheatheaf

01865 721156

POOLE

Esoteric Mr Kyps 01202 748945

SHEFFIELD

Brigade/Verses/Hitomi Corporation

0114 276 0262

Jack Rabbit/Superfox University

0114 222 8777

SOUTHAMPTON

Engineers Joiners 023 8022 5612

Jedward Guildhall 023 8063 2601

Paige Unit 02380 225612

WOLVERHAMPTON

Arch Enemy Wulfrun Hall

0870 320 7000

FRIDAY

November 26

ABERDEEN

Hedgehog Pie Lemon Tree

SATURDAY

November 27

ABERDEEN

Haight-Ashbury Cafe Drummond
01224 624642

BELFAST

Not Squares Queens University
028 9097 3106

BIRKENHEAD

Steve Hackett Pacific Road Arts
Centre 0151 666 5023

BIRMINGHAM

Allbright/Ten Four Out 02 Academy
3 0870 771 2000

Dark Horses Flapper 0121 236 2421
The Drums/Violens HMV Institute
0844 248 5037

Gypsy Hill Hare & Hounds
0121 444 2081

Jedward Symphony Hall 0121 212 3333

BOURNEMOUTH

Chase & Status 02 Academy
01202 399922

BRIGHTON

Death Pedals/Plague Sermon
Cowley Club 01273 696 104

Femi Kuti And The Positive Force
Concorde 2 01273 673311

Frightened Rabbit/Sky Larkin
Komedia 01273 647100

London Commands You Cobblers
Thumb 01273 605 636

Money Tree/The Muel The Hope
01273 723 568

Omerashli/Standard Lamps Prince
Albert 01273 730499

UK Subs The Hydrant 01273 608313

BRISTOL

An Axe/Deaf Horse Louisiana
0117 926 5978

Blackfire Reckless Engineer
0117 929 0425

The Bones Prom 0117 942 7319

Chris Woods Colston Hall
0117 922 3683

Demon Cabbage/Taz Buckfaster
Black Swan 0117 939 9469

The Moles/Scarlet Rascal & The
Train Wreck Fleece 0117 945 0996

That Fucking Tank/The Mysterical
Injury Craft 0117 987 4144

Zoo For You/The Boot Lagoon Mr
Wolf's 0117 927 3221

CAMBRIDGE

The Rifles Haymakers 01223 367417

CARDIFF

John Cooper Clarke The Globe
07738 983947

Paul Weller/The Bees International
Arena 029 2022 4488

TM Juke/Omega 66 Gwdihw Cafe Bar
029 2039 7933

EDINBURGH

The Draymin/The Dead Sea Souls
Liquid Room 0131 225 2564

Interpol/Surfer Blood Corn Exchange
0131 443 0404

Nuala Kennedy Bongo Club
0131 558 7604

Penguin Prison Sneaky Pete's
0131 225 1757

The Skatallies HMV Picture House
0844 847 1740

SKI Bunny Voodoo Rooms
0131 556 7060

EXETER

The Pines Phoenix 01392 667080

FALMOUTH

Steve Harley Princess Pavilion
01326 211222

GATESHEAD

The Mother Truckers Azure Blue
0191 478 4326



GLASGOW

Biffy Clynn/The Futureheads SECC
0141 248 3000

DC Fontana/Berry Tweed & The
Chasers 02 ABC2 0141 204 5151

Fuck Off Machete King Tut's Wah Wah
Hut 0141 221 5279

Jenny & Johnny Oran Mor
0141 552 9224

Madness/Paul Heaton 02 Academy
0870 771 2000

No Means No The Arches
0141 565 1000

Panico Captain's Rest
0141 311 2722

The Saw Doctors Barrowlands
0141 552 4601

Spear Of Destiny Ivory Blacks
0141 221 7871

LEEDS

Athlete/Alice Gold 02 Academy
0870 771 2000

Blitz Kids Cockpit 013 244 3446

Gogol Bordello University
0113 244 4600

Paul Smith Brudenell Social Club
0113 243 5866

Salem/The Horn The Hunt Nation Of
Shopkeepers 0113 203 1831

We Have Band/Mirrors Faversham
0113 245 8817

LIVERPOOL

Arthur Brown/El Toro Static Gallery
0151 7078090

Laura Marling University
0151 256 5555

LONDON

Nail The Cross Actress/Walls/
Darkstar/Mosca/Becoming Real/
Vondelpark/Echo Lake/Bullion/
Ghost Hunter/Seams/D/R/U/G/S/
Jam City/Patten/Porcelain Raft/
Stopmakingme/Casper C/Chad
Valley/C Powers/Bad Autopsy
Various venues 0871 230 1094

Arch Enemy HMV Forum
020 7344 0044

Beta Rays/Sd-Fi Circus Enterprise
020 7485 2659

Bobby Conn/Viv Albertine/
Barrington Windmill 020 8671 0700

Carousel Cartel/Ruberlars Dublin
Castle 020 7485 1773

Chie Mukai/Michel Henrietz Café Oto
0871 230 1094

Chris Brokaw/Geoff Farina
Luminaire 020 7372 7123

Clock Opera/Citadels/
The Waylayers 93 Feet East
020 7247 6095

Doreen Doreen Fiddlers
020 8347 6516

James Blake/Pariah/Space
Dimension Controller/The Chalm/
Blawan/Bullion XOYO 020 7729 5959

John Legend/The Roots HMV
Hammersmith Apollo 0870 606 3400

Jools Holland/Ruby Turner/Louise
Marshall/Allison Moyet/Rumer
Royal Albert Hall 020 7589 8212

Kensingtons/Horowitz Betsey
Trobwood 020 7336 7326

Les Shelleys/Tom Eno Social
020 7636 4992

Meg Lee Chin/A Body Of People
Hope & Anchor 020 7354 1312

Mick Green 100 Club 020 7636 0933

Mike Dignam Garage 020 7607 1818

Motorhead/Michael Monroe 02
Academy Brixton 0870 771 2000

Newtown Neurotics The Gaff
020 7609 3063

Primal Scream Olympia Exhibition
Centre 0870 903 9033

The Strawbs Borderline
020 7734 5547

Voodoo Hussy/Shabby Garage
(Upstairs) 0871 230 1094

Wah Wah/The Unabombers Scala
020 7833 2022

Wildbirds & Peacedrums/Voices
Union Chapel 020 7226 1686

13 Rixts/Room 300 Barfly
0870 907 0999

MANCHESTER

Adam Lambert Academy 2
0161 832 1111

Alden Roadhouse 0161 228 1789

John Lees' Barclay James Harvest
Academy 3 0161 832 1111

MIAMI Sound Control 0161 236 0340

The National/Phosphorescent
Academy 0161 832 1111

Ratatat Deaf Institute 0161 330 4019

Squeeze/Lightning Seeds 02 Apollo
0870 401 8000

Vitalic/Brodinski/Matt Walsh
Warehouse Project 0161 835 3500

NEWCASTLE

Insert/Warming Head Of Steam
0191 232 4379

The Kicks Star Inn 0191 222 3111

Riff X/Diablo 66 Pumphreys Cellar
Bar 0191 2603312

Young Guns 02 Academy 2
0870 771 2000

30 Seconds To Mars/Enter Shikari
Metro Radio Arena 0870 707 8000

NOTTINGHAM

Matt Berry/Inverse Rescue
Rooms 0115 958 8484

Mumdance/Starsmith Stealth
08713 100000

We Are Scientists/Goldheart
Assembly Rock City 08713 100000

OXFORD

Charly Coombes & The New Breed
Cellar 01865 244761

Picturehouse Wheatsheaf
01865 721156

SHEFFIELD

Bad Manners Corporation
0114 276 0262

Green Mac New Barrack Tavern
0114 234 9148

Pulled Apart By Horses/Young
Legionnaire/Gay For Johnny Depp
Leadmill 0114 221 2828

SOUTHAMPTON

Sponge Joiners 023 8022 5612

WOLVERHAMPTON

As I Lay Dying Wulfrun Hall
0870 320 7000

SUNDAY

November 28

BELFAST

Ellie Goulding Ulster Hall
028 9032 3900

Noisemoose Auntie Annie's
028 9050 1660

The Wedding Present Stiff Kitten
01392 667080

BIRMINGHAM

Marc Almond Alexandra Theatre
0121 643 1231

Pama International Sound Bar
0121 2362220

Paul Smith/Gravenhurst Glee Club
0870 241 5093

Sonic Syndicate 02 Academy 2
0870 771 2000

BOURNEMOUTH

Gallows/Dead Swans Champions
01202 757 000

Paul Weller/The Bees International
Centre 0870 111 3000

BRIGHTON

Geoff Farina & Chris Brokaw
Freebutt 01273 603974

Gogol Bordello Dome 01273 709709

Matt Berry Coalition 01273726858

Motorhead/Michael Monroe Centre
0870 900 9100

BRISTOL

Fair Weather Friends/Tigers That
Talked Louisiana 0117 926 5978

John Cooper Clarke Thekla
08713 100000

The Parlotones 02 Academy 2
0870 771 2000

The Rifles The Cooler 0117 945 0999

Show Of Hands/Miranda Sykes
Colston Hall 0117 922 3683

Spear Of Destiny/The Cheaterslicks
Fleece 0117 945 0996

Voodoo Hussy Craft 0117 987 4144

CARDIFF

The Strawbs The Globe 07738 983947

Haight-Ashbury The Electric Circus
0131 226 4224

Laura Marling Liquid Room
0131 225 2564

Vampire Weekend/Ratatat Corn
Exchange 0131 443 0404

EXETER

Sponge Cavern Club 01392 495370

Villagers/Dark Dark Dark Phoenix
01392 667080

GATESHEAD

Steve Hackett Sage Arena
0870 703 4555

GLASGOW

Adam Lambert 02 ABC
0870 903 3444

Age Of Consent Captain's Rest
0141 331 2722

All That Remains/Soilwork Garage
0141 332 1120

Cast Barrowlands 0141 552 4601

Hype Williams Nice'n'Sleazy
0141 333 9637

Semper Fire 02 ABC2 0141 204 5151

Shrinebuilder Oran Mor
0141 552 9224

Straight Lines Stereop 0141 576 5018

Voodoo Six King Tut's Wah Wah Hut
0141 221 5279

LEEDS

Johnny Foreigner/Bobby Conn
Brudenell Social Club 013 243 5866

Ringo Deathstarr Cardigan Arms
0113 274 2000

LIVERPOOL

Gay For Johnny Depp Shipping
Forecast 0871 230 1094

Kano 02 Academy 0870 771 2000

LONDON

Abaddon The Gaff 020 7609 3063

Blackhole/Phoebe Heroic Barfly
0870 907 0999

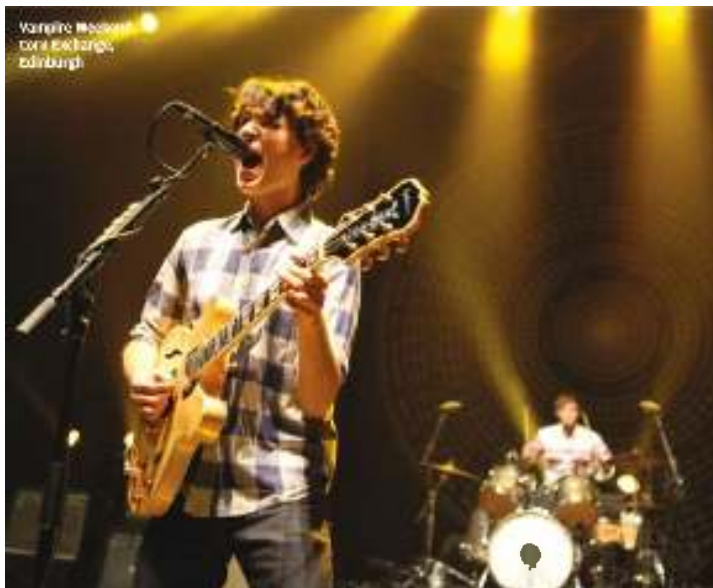
FOCK/Nexus Six/Rhode Island Red
Dublin Castle 020 7485 1773

Heaven 17 HMV Forum
020 7344 0044

Juliet Kelly Royal Albert Hall
020 7589 8212

Lotte Anker/Kase Mori/Steve Noble
Cafe Oto 0871 230 1094

Martyn Joseph Bush Hall
020 8222 6955



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MONDAY

November 29

ABERDEEN

JLS AFCC 0870 169 0100
Laura Marling Lemon Tree
01224 642330

BIRMINGHAM

Engineers O2 Academy 2
0870 771 0000
The Skatalites HMV Institute
0844 244 5111
Voodoo Hussy Flapper 0121 236 2421

BOURNEMOUTH

Steve Harley O2 Academy
01202 399922
BRIGHTON
Born To Lose Prince Albert
01273 730499
Grasscut Dome 01273 709709
30 Seconds To Mars/Enter Shikari
Centre 0870 900 9100

BRISTOL

Dark Dark Dark Louisiana
0117 926 5978
Jim Reynolds Prom 0117 942 7319
Michael Bolton/Mica Paris Ciston
Hall 0117 927 3683
Mouthwash/Dirty Revolution/
Gecko Croft 0117 907 4144
Nick Parker/Samuel Powell Mr
Wolf's 0117 927 7221
Paul Smith Thea 08713 100000
To The Bones/These Black
Shores/First & Last Men Fleece
0117 945 0996

CARDIFF

Meat Loaf International Arena
029 2022 4488
Nina Nastasia/Sons Of Noel &
Adrian Glee Club 0870 241 5099
EDINBURGH
The Energy Cabaret Voltaire
0131 220 6176
Straight Lines/Atlas Sneaky Pete's
0131 225 1757

EXETER

The Fall Phoenix 01392 667080
The View Cavern Club 01392 495370
GLASGOW
Aiden King Tut's Wah Wah Hut
0141 221 5279
As I Lay Dying/Heaven Will Burn
Garage 0141 317 1120
Bobby Conn/Thomas Truax The
Arches 0141 565 1000
Dark Horses Captain's Rest
0141 331 2722
The Drums/Violets/Two Wounded
Birds O2 ABC 0870 903 3444
Ringo Deathstarr 13th Note Café
0141 553 1638

LEEDS

Frightened Rabbit/Sky Larkin
Cockpit 0113 244 3446
Gabrielle Aplin Cockpit Room 2
0113 244 3446
Scout Niblett/Laura J Martin
Brudenell Social Club 0113 243 5866
LIVERPOOL
Cast O2 Academy 0870 771 2000
Squeeze/Lightning Seeds
Philharmonic Hall 0871 230 1094

LONDON

Adam Lambert O2 Shepherds Bush
Empire 0870 771 2000
Aled Jones Cadogan Hall
020 7330 4500
Ailbriht Monto Water Rats
020 771 4412
Archer/Finger Pistols Hope & Anchor
020 7354 1312
Brooke Fraser Scala 020 7839 2022
Cat Matador Social 020 7636 4992

Best Coast, Ruby
Lounge, Manchester



Chris Brokaw/Geoff Farina Windmill
020 8671 0700
Chris Woods Slaughtered Lamb
020 8682 4080
Erland & The Carnival XOYO
020 7729 5959
Get Well Soon Garage (Upstairs)
0871 270 1094
I Am One Project/John McVie 93
Feet East 020 7247 6095
Lulu/Heather Small/Anastacia HMV
Hammersmith Apollo 0870 606 3400
The Magic Numbers George Tavern
020 7790 1763
Matt Berry Kings College
020 7834 4740
Miracle Fortress CAMP Basement
0871 230 1094
The National/Menomema O2
Academy Brixton 0870 771 2000
Phosphorescent Hoxton Square Bar
& Kitchen 020 7613 0709
Sertab Erener/Demir Demirkan O2
Academy 2 Islington 0870 771 2000
Sleepy Sun Borderline 020 7734 5547
Small Black/Pictureplane/Idiot
Glee The Lexington 020 7837 5387
The Slow Cargo 0207 749 7840
The Subterraneans/Kevin Hewick 12
Bar Club 020 7240 2622
The Thing Vortex 020 7439 7250
Tiamat/Stoneman/Lord Of The Lost
Unhivro Id 020 7482 932
Tristram/Laish MacBeth
020 7739 5095

MANCHESTER
All That Remains/Solwork Academy
2 0161 832 1111
Best Coast/Spectrals/Sexbeet Ruby
Lounge 0161 834 1392
Blitz Kids Sound Control
0161 236 0340
Femi Kuti Band On The Wall
0161 832 6625

Gentleman's Dub Club/Janice
Graham Band FAC 251 0161 27 27 251
Hannah Peel/Blue Roses Trof
Northern Quarter 0161 833 3197
Villagers Academy 0161 832 1111
Voodoo Six Moho Live
0161 834 8180
NEWCASTLE
Joe Brooks O2 Academy 2
0870 771 2000
Wolves In The Throne Room/
Wodensthorne Cluny 0191 230 4474
NORWICH
The Human League UEA
01603 505401
NOTTINGHAM
Salem Bodega Social Club
08713 100000
Volbeat/The Black Spiders Rescue
Rooms 0115 958 8484
OXFORD
Heaven 17 O2 Academy
0870 771 2000
SALFORD
Dutch Uncles St Philip's Church
0161 834 2041
SHEFFIELD
Athlete/Alice Gold O2 Academy 2
0870 771 2000
Lulu Reinhardt Boardwalk
0114 279 9090
Missing Andy University
0114 222 8777
The Raccoons New Barrack Tavern
0114 234 9148
Vampire Weekend/Ratatat O2
Academy 0870 771 2000

SOUTHAMPTON
Brigade Joiners 023 8022 5612
WOLVERHAMPTON
Steve Hackett Robin 2 01902 497860
YORK
Shooglenifty The Duchess
01904 641 413

TUESDAY

November 30

BATH

The Fall Komedia 0845 293 8480

BELFAST

The Drums/Violets Queens
University 028 9097 3106
Marissa Nadler Queens University
028 9097 3106
We Are Scientists Spring & Airbrake
028 9032 5968

BIRMINGHAM

Best Coast/Spectrals Glee Club
0870 241 5099
Leftfield Custard Factory
0121 604 7777
Squeeze/Lightning Seeds Symphony
Hall 0121 212 3313
To The Bones Flapper 0121 236 2421
We Have Band/Mirrors O2 Academy
3 0870 771 2000
BOURNEMOUTH
Falthless/Example International
Centre 0870 111 3000

BRIGHTON

Heaven 17 Dome 01273 709709
You Say Party We Say Die! The Hope
01273 723 568
BRISTOL
Die So Fluid/Killing For Company
The Tunnel 0117 929 9008
Fucked Up Fleece 0117 945 0996
Kelley Stoltz/Chuck Prophet St
Bonaventure 0117 929 9008
Salem/Becoming Real Thekla
08713 100000
Small Black/Pictureplane The Cooler
0117 945 0999

CAMBRIDGE

Acoustic Ladyland Haymakers
01223 367417
The Saw Doctors Junction
01223 315111
CARDIFF
Bobby Conn/The Burglers Chw Ifor
Bach 029 2023 2199
Marselle/Exit State The Globe
07736 983947

CARDIFF

Naipam Death Millennium Centre
029 2040 2000
EDINBURGH
Jenny & Johnny Cabaret Voltaire
0131 220 6176
The Wedding Present/Ringo
Deathstarr Liquid Room
0131 225 2564

EDINBURGH

Underworld 020 7482 1932
Marble Faery Enterprise
020 7485 2699
Menomema XOYO 020 7729 5959
The National/Phosphorescent O2
Academy Brixton 0870 771 2000

EXETER

Dead Swans Cavern Club
01392 495370

GATESHEAD

Victory Mansion Three Tuns
0191 467 0666
GLASGOW
Athlete/Alice Gold O2 ABC
0870 903 3444
The Energy King Tut's Wah Wah Hut
0141 221 5279
JLS Braehead Arena 0141 886 8300
Wolves In The Throne Room/Rose
Kemp Classic Grand 0141 847 0820
Young Guns/The Swellers Garage
0141 332 1120

LEEDS

Aiden Cockpit Room 2 0113 244 3446
Colorama/Maggie & Oporto
0113 245 4444
Femi Kuti And The Positive Force/
Quantic University 0113 244 4600
Straight Lines The Well 0113 2440474

LIVERPOOL

Cast O2 Academy 0870 771 2000

LONDON

All That Remains Electric Ballroom
020 7485 9006
Blitz Kids Barfly 0870 907 0999
The Bluetones Heaven
020 7330 2020
Brigade Bull & Gate 020 7485 5358
Chris Woods Slaughtered Lamb
020 7692 4080
Dark Dark Dark The Lexington
020 7437 5387
Eat Off Your Arms Dublin Castle
020 7485 1773
Gabrielle Aplin Monto Water Rats
020 7837 41 12
Grand Pocket Orchestra/Blindness
93 Feet East 020 7247 6095
The Herbaliser Jazz Café
020 7916 6060
The Horn The Hunt Drop
020 7411 5511
The Last Dinosaur/Bright Spark
Destroyer/Troubadour Rose Social
020 7636 4992

Leon Jackson Queen Of Hoxton
020 7422 0958
Lulu/Anastacia/Heather Small HMV
Hammersmith Apollo 0870 606 3400
LA Guns/Pretty Boy Floyd
Underworld 020 7482 1932
Marble Faery Enterprise
020 7485 2699
Menomema XOYO 020 7729 5959
The National/Phosphorescent O2
Academy Brixton 0870 771 2000

New Young Pony Club 100 Club

020 7636 0933
Nina Nastasia/Sons Of Noel &
Adrian Scala 020 7839 2022
The Sadles Garage 020 7607 1818
Scout Niblett Café Oto
0871 230 1094
Shugo Tokumaru Nest
020 7354 9993
Steve Hackett O2 Shepherds Bush
Empire 0870 771 2000
Tamaryn Hoxton Square Bar &
Kitchen 020 7613 0709
Temp & The Tycoon Buffalo Bar
020 7759 6191
Tinie Tempah Koko O2 7388 3222
Tom Fitzgibbon/Abi-May Hope & Anchor
020 7354 1312
The Vaccines/Colours Madame Jojo's
020 7354 2473

MANCHESTER

Aled Jones Bridgewater Hall
0161 907 9000
Gold Teeth Deaf Institute
0161 330 4019
Madness O2 Apollo 0870 401 8000
Sleepy Sun Band On The Wall
0161 832 6625
Voodoo Six Moho Live
0161 834 8180

NEWCASTLE

The Saturdays Metro Radio Arena
0870 707 8000
Sonic Syndicate O2 Academy 2
0870 771 2000
NOTTINGHAM
Giffy Gyro Trent FM Arena
08444 124 624
Engineers/The Spotlight Kid Stealth
08713 100000
Gallows Rock City 08713 100000
The Rifles Bodega Social Club
08713 100000
Villagers Rescue Rooms
0115 958 8484

SHEFFIELD

As I Lay Dying/Suicide Silence/
Heaven Will Burn Corporation
0114 276 0262
Johnny Foreigner Harley
0114 275 2288
Paul Weller/The Bees Motorpoint
Arena 01142 565655
WOLVERHAMPTON
Bad Manners Robin 2 01902 497860
Frightened Rabbit/Sky Larkin Slade
Room 0870 320 7000



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KOKO, London

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FANMAIL

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

Edited by Luke Lewis



LETTERS@NME.COM



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NMEMAGAZINE



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CHEMICAL WARFARE

From: Nathalie
To: NME

After having read your article on My Chemical Romance, I am sincerely and sorely disappointed in the lack of respect you seem to have for these musicians, their fans and their message. I was disgusted by your portrayal of the band in this article (NME, 13 November). Ray Toro is an incredibly talented musician, and I am sickened by the fact that you could not recognise this due to his "love handles". It is totally unacceptable and irrelevant. Furthermore, claiming that Gerard Way and Frank Iero's appearances make you "want to stretch a bin liner over their heads" is a repulsive use of language and totally unnecessary for the given situation. All in all, I am horrified that you consider your magazine to be a professional music publication and hope you rethink the employment of the journalist, as he lacks the ability to write a complete report on a band's music. I have no idea how you considered you could get away with being so rude and you should honestly be ashamed of the trash you have published.

NME's response...

From: NME

To: Nathalie

So you're disgusted by my portrayal of the band? Come on, look at the feature - most of it was full of breathless praise for the

album. I called it "thrilling", "immersive", the "the most full-throated album released this year". As for the bin liner thing - that was a joke, not a threat. Try not to take things so literally in the

future. In the wake of my MCR feature I've had fans threatening to shoot me, set fire to me, "eat my soul". That's all a bit much, don't you think? Loving a band passionately doesn't mean

you have to go berserk over the tiniest perceived slight -LL

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

NME AWAKENS THE MCRMY

From: Pissed Off Luci

To: NME

How DARE you criticise Ray Toro by saying he has "love handles"? Have you SEEN the man? It's not exactly the most intelligent thing to do, talking about body image in such a negative way in a magazine that teenagers are going to read. If you're going to do an article on one of the most hotly anticipated bands of the year, then please do the boys justice. You should have realised by now that MCR fans do not sit back and let people talk shit about them.

From: NME

To: Pissed Off Luci

OK, pointing out Ray's weight was a mildly twattish thing to do, but it was relevant to the piece in so much as Gerard Way had just told us he wanted the band to look "starving and on-the-run". The fact one of them's actually a bit tubby - am I not allowed to point that out? As for the suggestion that calling a pop-punk guitarist "doughy" might encourage anorexia among teenagers... I really doubt my words have that much power - LL

From: Jake Fox

To: NME

I was just writing in to check whether NME was still a magazine about music? You seem to make comments on the appearance of artists in an appalling and hateful manner. I would appreciate it if you continued to do what your cover promises, which is write about the music and the music only. You are in no position to comment on a person's appearance like that, and you certainly have no right

to insult a genius like Ray Toro. All that's really left to say is, go shove your judgmental brains through your arse and get back to me on this once your vision is clear again.

From: NME

To: Jake Fox

So image is irrelevant to My Chemical Romance? That's crazy: they clearly give an enormous amount of thought to how they look. They even invented alter-egos and costumes for the new album, 'Danger Days: The True Lives Of The Fabulous Killjoys'. That's no bad thing, though, that instinct for the visual aspect is one of the things that makes them an interesting band - LL

From: Christina Ellis

To: NME

I find myself appalled by the article that was recently published in your magazine. Surely someone should have flagged up this disgrace before you print it? I believe that the least we can expect from Mr Luke Lewis is an apology to Ray Toro and the rest of the band for clearly wasting their time. He may see this as a joke to provoke a group of fans, but we are dedicated to the bands we support and are ready to speak out against any offence. The image of My Chemical Romance fans may be of a 'suicide cult' but that is a fallacy. Making personal attacks should never be ignored. I feel the need to speak up on the behalf of the fans who have been offended, and to attempt to ensure that Mr Lewis is disciplined accordingly.

From: NME

To: Christina Ellis

Oh, I was punished all right, Christina - my editor had me

hurled into a dungeon and forced me to daub the words "Ray Toro is not doughy" 8,000 times on the wall in my own blood. Hope this helps - LL

AND ONE NOT THAT ANNOYED AFTER ALL

From: Djuna

To: NME

I'm probably going to regret this when an army of screaming teenage girls break into my house and use me as a sacrifice to their god (Gerard Way), but I just don't get the whole My Chemical Romance thing. I can see how their songs make hormonal teenagers feel better about themselves and I guess that's a good thing. But I don't think this is justification for them being on the front cover of NME. And, to be honest, which do you think MCR fans are more interested in, the band's music or Gerard Way's hair? If you could reply to my message with some witty (probably insulting) comment that would be great.

From: NME

To: Djuna

Seriously, you don't want to enrage the MCRmy. Those mascara pencils can be awfully sharp. Believe me, I know, I've been on the receiving end - LL

KEEP BEADIN' LOVE

From: Joshua Howells

To: NME

Can everyone not just give Beady Eye a break? We have heard one track from them ['Bring The Light'] and people are already starting to rip them and saying it's not as good as Oasis. Liam Gallagher can't win either way because he would be criticised if it was typical Oasis, and criticised if it was different. I like the track and hope people will give the album a chance. Liam has proven yet again that he can write a good song and I think people should just get off the bandwagon and judge the music.

From: NME

To: Joshua Howells

We had almost as many comments on NME.COM slagging off the Beady Eye track as we did threatening



STALKER

From: Lauren

To: NME

"Here I am with Justin from The Vaccines after their gig at Unit in Southampton. Best gig of the year."

to kill me. I'm with you on this. I think 'Bring The Light' is as fine a tune as anything Noel has churned out in the past five years - LL

HEAVEN VS SELL

From: David Hay

To: NME

Could you please explain to me the meaning of the phrase 'sell out'? It seems to be synonymous with Kings Of Leon these days and I don't know why. I don't think that the pretentious teenagers who claim Kings Of Leon are sell-outs understand that more album sales = more fans = bigger venues and if they hate them so much they should just stop attending their concerts.

From: NME

To: David Hay

I suspect the reason people have gone off King Of Leon is less to do with the fact they've sold out, and more to do with their new album being soul-witheringly tedious - LL

CALLING ALL COMMON PEOPLE...

From: Nell Renton

To: NME

Hurrah! Pulp are back! But wait, it's only for a couple of festival shows that they're probably getting paid a shit-load of money to do. And what's that you say? Jarvis Cocker doesn't play any Pulp songs on his solo tours, does he? So why are the gang all back together now? Ah, so they can have one last big night out at their spiritual home. Sheffield? No, London. Roll on 2012 when Oasis play the opening ceremony of the Olympics. Y'know, proper Oasis, doing it for the kids. Liam, Noel,

WEIGHT OF THE WORLD

Why did I mention Ray Toro's weight? I don't know, why mention a musician's hair, or clothes, or watch? When writing a feature you seek out any human detail that will stop the whole thing reading like a press release. And I was concerned about that, because the piece had otherwise been eye-bulging in its praise for the band. That's the thing about internet hate campaigns - after something's been retweeted a few times, it becomes unbuckled from reality and spirals off into an alternate, hate-filled dimension where everyone's a bell-end. This is a problem, because right now we could do with a bit of moderation. In a world where a man can be prosecuted for telling a joke on Twitter, perhaps it's time the internet took a deep breath, counted to 10, and asked themselves: is it really worth getting worked up about? Read Luke Lewis's blog in full at NME.COM/blogs/nw



Best of the responses...

After reading so much about the "doughy" part, I was shocked when I read it in context, it was not the (outright) insult I'd been led to believe - it was just an observation. I'm shocked people couldn't see how much Luke likes the band. FireWalkWithMe

Being a teenager myself and seeing what it's like, I can see how your comment about the love handles could cause anxiety. Your little over-exaggeration could end up causing people to do some serious damage to themselves. Flexix

It's people like you who killed Karen Carpenter! Seriously, this is insane. I read your original piece and found it to be a good read, and, if anything, actually full of praise for My Chemical Romance. This is all getting rather silly. The Hungry Emo Kid

Number one rule ALL journalists should know and follow: NEVER say anything that can be taken offensively by ANYONE. No-one should be put in this awkward position. So Luke, sorry man, but you screwed up. Big time. Stella

the curly-haired drummer, even Bonehead...

From: NME

To: Nell Renton

It does seem a shame that Pulp's big comeback won't be in their home city. But watch this space - there will be more dates announced soon... - LL

A WEEKENDER TO REMEMBER

From: Greg Watkins

To: NME

I was at the NME Weekender and I would just like to say a massive thank you to all involved for creating such an epic, hassle-free and intimate weekend with some serious talent! Pete Doherty was sensational and set the bar high for the following day but all expectations were out-done! The setting, although random, was just perfect. Our party consisted of three lads and all three of us left wanting to stay and do it again! We met some

fabulous people and will defo be back next year!

From: NME

To: Greg Watkins

Glad you had a good time. Given it was the first festival we've ever put on, there were bound to be a few teething problems. But people seemed to enjoy it. And the icing on the cake? Babyshambles actually turned up. Amazing - LL



STALKER

From: Siân

To: NME

"I met Yannix from Foals after their Leeds gig. He was lovely and happy to chat."

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THE AFTERSHOW

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

RAY DAVIES

QUESTION 1

How did Kinks guitarist Dave Davies create the novel distortion effect on 'You Really Got Me'?

"We stuck knitting needles in the speakers, or in Dave's case, he slit the speakers with a razor blade. In those days we played records on a radiogram so loudly that they all sounded fuzzy. We thought, 'That's a great sound,' without realising the speakers were bugged. Everyone else was using really clean guitar sounds, so for 'You Really Got Me' we hooked a little speaker up to a clean amp and came up with thunderous, unaffected, pure power."

Correct



QUESTION 2

Which Kinks song did Cornershop cover on The Culture Show in 2007? "Situation Vacant"?

Wrong. 'Waterloo Sunset'

"I did that with Damon Albarn on The White Room [short-lived mid-'90s Channel 4 live music programme hosted by Mark Radcliffe - TV Ed] a while before. I didn't know Cornershop did it too."

QUESTION 3

Which Kinks song is also the name of an area at the Glastonbury festival?

"I don't know."

Wrong. 'Shangri-La'

"You're kidding me. Well, they obviously named it after the song and not the book. [Shangri-La is a fictional valley from British author James Hilton's 1933 novel, Lost Horizon - Literary Ed].

QUESTION 4

Why did Coca-Cola indirectly force you to take a 6,000-mile round trip in 1970?

"Because when 'Lola' came out, I sang 'Tastes like Coca-Cola' so it would have not been played on the BBC. I was on tour in Chicago and I got the message that they

were going to put the record out that week. So I flew back to England, sang 'cherry cola' and flew back to do my date."

Correct

QUESTION 5

What links you to Bruce Forsyth?

"Come Dancing? I did a song and a musical called 'Come Dancing'. And he's on a programme called Strictly Come Dancing."

Correct



QUESTION 6

Who got to Number 11 with 'Waterloo Sunset' in 1997?

"Um..."

Wrong. Cathy Dennis. What's your favourite Kinks cover version? Was it Cathy's?

"Probably Van Halen doing 'You Really Got Me'. It was a big hit for them and put them on a career of excess and sent them on the road. So I enjoyed that one."

QUESTION 7

What brand of lager were you swigging during your headline slot in the Acoustic Tent at Glastonbury in 2009?

"Stella. It's one of those event beers. I enjoyed Glasto this summer to be able to pay tribute [Kinks' bassist Pete Dinklage had died days before], but the tent gig in 2009 was amazing. I was really pissed off - I was sitting grumpily in my tent not wanting to go on and they said, 'You're on!' I didn't even put my wellington boots on. I walked on and suddenly it was a great show. It was one of my fondest memories of Glastonbury."

Correct

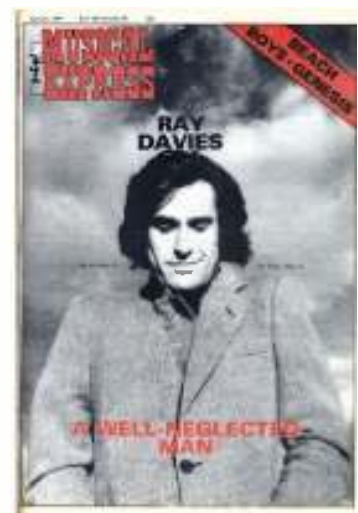
QUESTION 8

How much did NME cost when you were on the front cover of the issue dated April 16, 1977?

"75p?"

Wrong. 15p

"Wow! I feel inflated."



QUESTION 9

Which BBC weatherman features in your 1985 hour-long musical film Return To Waterloo?

"Oh gawd... he's got a moustache, glasses. I can't think of his name."

Wrong. Michael Fish

"Of course. He wore a special weather sweater with a map of England and a weather chart."

QUESTION 10

Name the 14 artists you collaborate with on new album 'See My Friends'...

"OK. Bruce Springsteen. Bon Jovi. Metallica. Paloma Faith. Um... Black Francis or Frank Black. Mumford & Sons. Snow Patrol Gary. Amy Macdonald. Lucinda Williams. Jackson Browne. Alex Chilton. Spoon. The 88. And can I phone a friend? No, wait! Smashing Pumpkins Billy."

Correct

Total Score
5/10

"Not bad! I think my memory's not bad. Remembering what I did yesterday is not such a problem, it's last week that bothers me."

Creed or Speed



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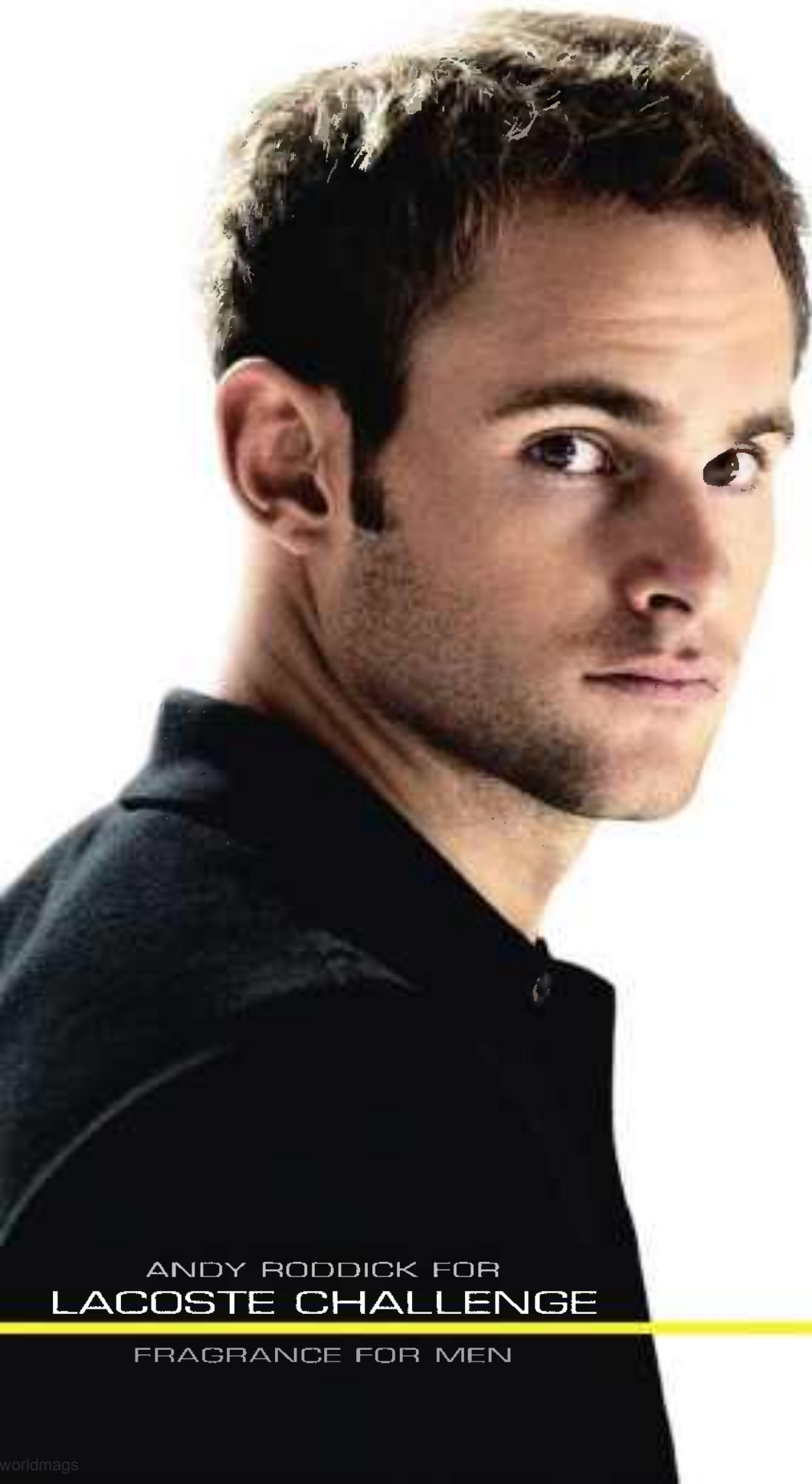


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