StoreMags

11 DECEMBER 2010 £2.30

NME

NEW MUSICAL EXPRESS

DECEMBER 8, 1980
THE DAY THE MUSIC DIED

30TH ANNIVERSARY SPECIAL

JOHN LENNON

HIS GENIUS
HIS DEMONS
HIS FINAL HOURS

+

THE DRUMS
PRIMAL SCREAM
BROTHER
BEADY EYE
METRONOMY
WILLOW SMITH
SUEDE
NICKI MINAJ
NME AWARDS VOTING OPENS!

£2.30 11 DECEMBER 2010
US$7.25 | ESC3.60 | CN$6.50 www.nme.com

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

Release. StoreMags & Fanta... Magazines for All

The DUFFER of St. GEORGE

DEVLIN

'bud, sweat & beers'
featuring 'Runaway',
'Brainwashed' &
'London City' OUT NOW

www.officialdevlin.com

JD

Only available at JD
visit www.thedufferofstgeorge.com

StoreMags - Free Magazines Download in True PDF format

StoreMags

INSIDE THIS WEEK

11/12/2010

7

"THIS ISN'T THE BEST ENVIRONMENT FOR A CAT"

NO, BETH FROM BEST COAST, UNLESS YOU WANT TO PRESERVE IT IN ICE?

42

"Half Louis XIV, half Les Dawson"

THAT'LL BE THE DRUMS' JONATHAN PIERCE

30

"I'M NOT A PROTEST SINGER..."

PROTESTS FRANK TURNER

36

"FAMOUSNESS IS AWESOMENESS"

INTRODUCING THE COOLEST 10-YEAR-OLD IN THE WORLD RIGHT NOW: WILLOW SMITH

PLUS

4 ON REPEAT
6 UPFRONT
14 VERSUS
16 RADAR
20 FEATURES
38 ALBUMS
41 LIVE
55 BAND AID
57 BOOKING NOW
58 GIG GUIDE
64 FANMAIL
66 BRAINCELLS

34

"Prince Charles looked at our merchandise girl's vagina"

NOT OUR WORDS, THE WORDS OF BRITISH SEA POWER

20

"Lennon's death sent a shockwave around the world"

A TRIBUTE TO THE ORIGINAL ROCK'N'ROLL STAR

28

"WE'VE SELF-ELECTED OURSELVES TO BE THE FUTURE"

NEWCOMERS BROTHER ARE A SHY, RETIRING LOT

THAT'S CHRISTMAS SORTED, THEN!

Give NME for just £74.99 for the year, saving you 36% on the full cover price

Call 0844 848 0848 and quote code ANTT or go to magazinesdirect.com/iteg

StoreMags - Free Magazines Download In True PDF format

COVER: DAILY SKETCH/REX FEATURES THIS PAGE: GETTY, REX

Release: StoreMags & Fantamag. Magazines for All

Stargaze

ON REPEAT

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

TRACK OF THE WEEK

ANNA CALVI

Suzanne And I

Way back in March, Arctic Monkeys threw a party to give 'Humbug' the sending off it deserved at O2 Shepherds Bush Empire. The atmosphere was rambunctious. However, before the Monkeys took to the stage, something else not only silenced, but seduced the boisterous crowd. That something was Anna Calvi. Alex and co clearly knew what they were doing when they invited her to join them. Even though she'd only played shoebox-sized venues prior to then, the ruby-lipped prima donna beguiled even those at the back of the cavernous hall into a state of rapture with her flamboyantly sensual torch songs.

'Suzanne And I' is an all-enveloping, sense-tingling experience

Remarkably, as this first number from her debut album proves, Calvi has become even more stunning in the interim. Boasting the doomy glamour of a Bond theme, yet propelled by Calvi's own edgy yet delicate guitar playing, 'Suzanne And I' is an all-enveloping, sense-tingling experience.

It's a dazzling display of vocal gymnastics, Calvi sashaying with ease from intimate verses to hurricane-force choruses that could square up to Piaf in the melodrama stakes. The perfect teaser for the magic contained within Calvi's self-titled debut, out in January, 'Suzanne And I' confirms that the singer's act of Monkey-taming was no fluke. Soon we'll all be enraptured.

Paul Stokes, Associate Editor

Listen exclusively on NME.COM now

IRON & WINE

Walking Far From Home

Sam Beam's latest ain't Christmassy *per se*, but feels festive. With lines like, "*I saw sinners making music and I've dreamt of that sound*" atop Low-style darkness and warbling keys, prepare to weep harder than the cast of *EastEnders* on Christmas morn. **Laura Snapes, Assistant Reviews Editor**

On stereogum.com now

THE DEATH SET FT DIPLO

Yo David Chase, You POV Shot Me In The Head

Just in time for Christmas, the snottiest, rowdiest, don't-give-a-fuckiest punks of 2008 are back, and crikey, if this is anything to go by, they're just as snotty, rowdy and don't-give-a-fucky as ever. Better still, Diplo's all over it, and it namechecks David Chase.

Mike Williams, Features Editor

On pitchfork.com now

FILMS

Breezeblocks

They call it jump-folk, but these Leeds boys' warm mix of hip-hop rhythms and lo-fi stylings is anything but nervy. Jack Newman's voice bears some comparing to the comic/tragic warbles of Hayden Thorpe, while his band have the cross-genre funkiness of White Denim at their best. Pick of the bricks.

Emily Mackay, Reviews Editor

On therecommender.net now

BRIGHT LIGHT BRIGHT LIGHT

Falling

Twin Peaks has long fascinated songwriters, and it's easy to see why its theme tune would appeal to today's dreamy nostalgists. Welsh electro bloke Rod Thomas' voice is no match for Julee Cruise's croon, but he invests this cover with enough charm and personality to make it enchanting nonetheless.

Luke Lewis, Deputy Editor, *NME.COM*

On NME.COM now

OFF!

I Don't Belong

Fresh fruits from Keith 'Black Flag' Morris' new hardcore supergroup outfit, this comes from the ace 'First Four EPs'. Amazingly, seeing as Morris has kind of done sod all for two decades and is now 55 (!), it's right up there with his best.

Matt Wilkinson, News Reporter

On pitchfork.com now

THE PAINS OF BEING PURE AT HEART

The One

Rather than using B-sides to meander into new dubstep dimensions, TPOBPAH are keeping things Teenage Fanclub on the flipside to their forthcoming single. It's whimsical but jolly, it's a bit Christmassy – it's your friendly uncle in a Rudolph-red sweater.

Jamie Fullerton, News Editor

On drownedinsound.com now

NOAH & THE WHALE

Wild Thing

This taster from their brilliant third album (out March) is actually a red herring: all the other songs on 'Last Night On Earth' are joyous, polished, three-minute pop wonders, whereas this is a downbeat tale of paranoia. Still a gorgeous return, mind...

Hamish MacBain, Assistant Editor

On noahandthewhale.com now

PJ HARVEY

Written On The Forehead

After the ghostly 'White Chalk', this taster for the forthcoming 'Let England Shake' sees Polly getting trippier. Intoning over drones, she references the "*tangerine trees*" of 'Lucy In The Sky...', but chants of "*Let it burn*" show this is no hippy shit. Wonderfully odd.

Martin Robinson, Deputy Editor

On pjharvey.net now

ATLAS SOUND

How To Pass The Time

Deerhunter's Bradford Cox fell prey to the music industry last month when Sony took four sets of his bedroom recordings off the internet – despite not owning them. Now they're all back up, including this harmonica-filled treat. Atlas – 1. The Man – 0. **Tim Chester, Assistant Editor, *NME.COM***

On deerhunterthеband.blogspot.com now

StoreMags - Free Magazines Download In True PDF format

Release: StoreMags & Fantamag. Magazines for All

Storel'egf

Jeans – UNCONDITIONAL
Shirt – ASOS COLLECTION
Baseball Jacket – ASOS COLLECTION

LOOK THAT'LL TURN HEADS,
MODEL'S OWN.

www.asos.com/modelsown

asos
discover fashion online

Release: StoreMags & Fantamag. Magazines for All

StoreMags - Free Magazines Download in True PDF format

Storelags

UPFRONT

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

Edited by Jamie Fullerton

Courtney Love and Noel Fielding at this year's ceremony

SHOCKWAVES NME AWARDS 2011: VOTING OPENS!

Who'll nab the trophies at our ceremony? Have your say...

MAIN EVENT

Serge Kasabian keeps his fingers crossed for two months before they're announced. Klaxons start stockpiling 'The Grid' powder eight weeks in advance of the ceremony... Yes, the run-up to the Shockwaves NME Awards 2011 starts now, as we open the first phase of voting.

The winners of the most prestigious awards in music will be decided by *NME* readers and *NME.COM* users. Use the form below to help make your choices (don't send it in) and head to *NME.COM/awards* to cast your votes. As well as the online voting form, there you'll find a ratings system to determine the always-fiercely contested Hottest Male and Hottest Female categories, as well as the Best Album Artwork slot. The Philip Hall Radar Award, Godlike Genius and Outstanding Contribution To Music announcements are coming soon.

The ceremony takes place at O2 Academy Brixton after the Shockwaves NME Awards Tour 2011 has finished up (featuring Crystal Castles, Magnetic Man, Everything Everything and The Vaccines – see *NME.COM/tickets*).

SHOCKWAVES NME AWARDS 2011: THE CATEGORIES

BEST BRITISH BAND
SUPPORTED BY SHOCKWAVES
(This year: Muse)

BEST INTERNATIONAL BAND
SUPPORTED BY T4
(This year: Paramore)

BEST SOLO ARTIST
(This year: Jamie T)

BEST NEW BAND
SPONSORED BY BOXFRESH
(This year: Bombay Bicycle Club)

BEST LIVE BAND
(This year: Arctic Monkeys)

BEST ALBUM
(This year: Kasabian's 'West Ryder Pauper Lunatic Asylum')

BEST TRACK
(This year: The Big Pink's 'Dominos')

BEST VIDEO
(This year: Biffy Clyro's 'The Captain')

BEST FESTIVAL
(This year: Glastonbury)

BEST DANCEFLOOR FILLER
(This year: La Roux & Skream's 'In For The Kill')

BEST TV SHOW
(This year: The Inbetweeners)

BEST FILM
(This year: Inglourious Basterds)

BEST DVD
(This year: The Mighty Boosh's Future Sailors)

HERO OF THE YEAR
(This year: Rage Against The Machine)

VILLAIN OF THE YEAR
(This year: Kanye West)

BEST DRESSED
(This year: Lady Gaga)

WORST DRESSED
(This year: Lady Gaga)

WORST ALBUM
(This year: The Jonas Brothers 'Lines, Vines And Trying Times')

WORST BAND
(This year: The Jonas Brothers)

HOTTEST MAN
(This year: Matt Bellamy)

HOTTEST WOMAN
(This year: Karen O)

BEST WEBSITE *(excluding NME.COM)*
(This year: Muse)

BEST ALBUM ARTWORK
(This year: Kasabian's 'West Ryder...')

BEST BAND BLOG OR TWITTER
(This year: Radiohead)

BEST BOOK
(New category)

BEST SMALL FESTIVAL (CAPACITY UP TO 50,000)
(New category)

DANNY NORTH

Storelags - Free Magazines Download In True PDF format
Release: StoreMags & Fantamag. Magazines for All

BEST COAST: "BRINGING SUMMER TO THIS FROST-BITTEN ISLAND"

Beth Cosentino and co are more used to sun-rays than snow-ploughs – so they're using their biggest UK dates so far to bring us a little California warmth

FRONT ROW

Swapping sun-kissed California for the freezing north of England is ample reason enough for suffering a bout of homesickness on a UK tour. But, this being Beth Cosentino from Best Coast, there's only really one thing on her mind as she relaxes backstage tonight (November 29) at Manchester's Ruby Lounge – it's got four legs and blogosphere fame that's threatening to eclipse the band themselves.

"It was really sad to say goodbye to Snacks," she frowns. "I'd love to have brought him over and I know he'd have been up for coming, but this probably isn't the best environment for a cat. My friends are sending me pictures though – and we're looking at selling stuffed versions of him as merchandise."

Maybe it's the jetlag that's left her a little emotional about her moggy. The band were whisked straight to the soundcheck from the airport – not that it shows when they breeze onstage and launch into the louche lo-fi indie-pop of 'Bratty B'.

Still surfing the crest of a wave with 'Crazy For You', tonight, the first date of a three-night mini tour, is sold out while there's a considerable number of Beth clones with fringes and flowerprint dresses mouthing every word back at her. Although attempts at building real momentum are floored by a muddy sound, the classic surf pop sound of 'Boyfriend' and 'When I'm With You' shine through among the garage rock dirge.

Meanwhile, a cover of Leslie Gore's '60s girl-group classic 'That's The Way Boys Are' to close the set is a perfect nod to one of the band's key touchstones. After the show, jetlag and homesickness subsiding, Beth's mind turns to the gigs ahead in Birmingham and London. "I'm looking forward to playing to cold audiences," she decides. "We're gonna bring the summer early to this frost-bitten little island."

TOM MARTIN

THE SETLIST

- Bratty B
- Crazy For You
- Sun Was High (So Was I)
- The End
- Far Away
- Summer Mood
- Boyfriend
- Our Deal
- When The Sun Don't Shine
- Honey
- Goodbye
- Wish He Was You
- I Want To
- When I'm With You
- Something In The Way
- Each And Every Day
- This Is Real
- So Gone
- That's The Way Boys Are

StoreMags - Free Magazines Download in true PDF format
Release: StoreMags & Fantamag. Magazines for All

BEHIND THE SCENES

CHAPMANS PLAY WITH DEAD PIG FOR ART

Middlesbrough's Chapman Family shun hometown chavs for goths, gangs and a dead pig's head during the making of the video for new single 'Anxiety', out February 28

1

Frontman Kingsley: "I wouldn't want you to get the wrong impression from this shot – we haven't made some sort of porno here. There are a few videos that have gone down a filthy, smutty route recently – not to name names – and I'm not keen on having ours do the same."

"If you put a camera crew in the street in Middlesbrough you'd get a load of horrible chavs trying to steal your camera. In Shoreditch it was just loads of people going, 'Ah, OK, they're all in weird make-up pushing each other about. Fair enough!'"

2

"We told Tim [Mattia, director] to knock himself out and do what he wanted. So that's exactly what he did."

"I'm presuming this is a *Lord Of The Flies* reference. It kind of suits us to keep things ambiguous."

4

"The north is lacking in its standard of underpasses. So we drove down six hours to London to stand in the cold and sing in double speed to 10 strangers – wow."

3

5

WORDS: MATT WILKINSON PHOTO: ANDY WILLSHER

StoreMags - Free Magazines Downloads in True PDF format
Release: StoreMags & Fantamag. Magazines for All

StoreMags - Free Magazines Download in True PDF format
Release. StoreMags & Fantamag. Magazines for All

"DESTRUCTIVE' SEEMED THE PERFECT WORD..."

The Joy Formidable's new album is inspired by the longest and most destructive wave in the world – and a few duckfeeding sessions in the park

IN THE WORKS

Brockwell Park is one of those places in London that feels like it's somewhere else. Were it not for the winking light of Canary Wharf, barely visible through the November mist, you could easily believe we were closer to the margins of civilisation Which, for The Joy Formidable, attuned to such spaces from their childhood in North Wales, makes this a home from home.

"Feeding ducks can be pretty cathartic," grins bleach-blonde frontwoman Ritzy Bryan "We love the fact we can record in our bedroom, but it can get all-consuming – you can't sleep! So this was definitely a place we used to go to for respite."

Drummer Matt Thomas grins. "It's where we'd find each other *after* the argument"

Given the trio have reportedly signed a megabucks deal with Canvasback, a label linked to Atlantic in the US, it's something of a surprise the bulk of their debut album proper, 'The Big Roar', was recorded on a computer with a single microphone in West Norwood. They did, however, enlist Los Angeles-based producer Rich Costey (Muse, Interpol, Glasvegas) for the mix, which coincided with the band's headline stint on October's Emerge NME Radar Tour.

"We'd come offstage, turn on Skype and go straight into a mixing session," Ritzy explains. "Not that easy when your ears are still ringing," adds bassist Rhydian Dafydd. "It's like, 'Louder! Everything louder!'"

THE DETAILS

Title: 'The Big Roar'
Release date: January 24
Producer: The Joy Formidable and Neak Menter
Mixer: Rich Costey
Tracks: 'The Everchanging Spectrum Of A Lie', 'I Don't Want To See You Like This', 'Austere', 'Whirring', 'Buoy', 'Maruyama', 'Cradle', 'Llaw = Wall', 'The Greatest Light Is The Greatest Shade'

Ritzy says the band share "an isolated sensibility", and brittle, heartfelt songs like 'Buoy' and 'I Don't Want To See You Like This' came from writing stints in the Gower Peninsula, where the band camped out in their sound guy's freezing cottage with only his cats for warmth. But, says Ritzy, 'The Big Roar''s title hails from a different – if equally remote – locale: the Amazon basin. "It's the longest wave in the world," she outlines. "The Big Roar happens once a year, in the rainy season, and people celebrate it, try to surf it – but for the people who live there it's destructive – it destroys homes, their livelihood. It just seemed perfect."

Watch a video interview with the band at NME.COM/artists/the-joy-formidable

DAN DENNISON

StoreMags - Free Magazines
Release: StoreMags & Fantamag, Magazines for All
Download in true PDF format

StoreMags

best of 2010

£7
Marina & The Diamonds
The Family Jewels

£7
Diana Vickers
Songs From The Tainted Cherry Tree

£7
Scouting For Girls
Everybody Wants To Be On TV

£7.99
Usher
Raymond V Raymond Deluxe Edition 2CD

£7.99
Devlin
Bud Sweat & Beers

£7.99
Tinchy Stryder
Third Strike

£7.99
The Pretty Reckless
Light Me Up

£9.99
Nicki Minaj
Pink Friday

pop into our **shop**

shop online @ **hmv.com**

download @ **hmv.com**

hmv get closer

Titles and prices are subject to availability while stocks last at participating stores/online. Prices may vary online.

StoreMags - Free Magazines Downloaded in True PDF format

Release: StoreMags & Fantamag. Magazines for All

LIAM EYES UP DEBUT ALBUM

Just check out that cover art...

In terms of album sleeve design, we thought Liam Gallagher could never come anywhere near topping Oasis' 'Be Here Now' cover, complete with Rolls-Royce crashed in a swimming pool and Bonehead playing an enormous key instead of a guitar. But we have to admit he's come pretty close with the front cover of Beady Eye's debut album (pictured).

Yes – it's a girl riding a crocodile! Or an alligator. Either way, the album's called 'Different Gear, Still Speeding' and it's out on February 28 – on the right is the full tracklisting.

TRACKLIST

- Four Letter Word
- Millionaire
- The Roller
- Beatles And Stones
- Wind Up Dream
- Bring The Light
- For Anyone
- Kill For A Dream
- Standing On The Edge Of The Noise
- Wigwam
- Three Ring Circus
- The Beat Goes On
- The Morning Son

MANIC STRICTLY DANCERS

Welsh trio score a BBC Brucie Bonus

Manic Street Preachers brought their mission for "one last shot at mass communication" to the teatime living rooms of Britain on Sunday (December 5), playing new single 'Some Kind Of Nothingness' on *Strictly Come Dancing*.

For those thinking it's not a very '4 Real' move to make, Nicky Wire had a typically articulate response: "For a band like us to infiltrate that... anyone who knows our history, all we ever wanted to do was be on *Top Of The Pops*. It's pop harmony, when serendipity collides."

No word on whether he found time to have a natter in the BBC bar with Anne Widdecombe about the coalition government.

NEWS ROUNDUP

NME RADIO: FREED

NME Radio is spreading its wings and is now available on Freesat channel 727. It's still available on Sky 0184 too – see *NME.COM/radio* for more details

YOU WHAT?

"They said, 'Come on. You could make a few quid out of this'"
Pete Doherty reveals his motives behind his Albion Trinketry jewellery range. Aw, and we'd been saving up for months

SPEED DIAL
JOE MOUNT

The Metronomy man is back next Feb with a new LP – before the Girls Aloud collaboration

Joe, we heard your next album is "Daft Punk meets The Eagles"...?

"That was Gbenga from the band! He came back and was like, 'Oh Joe, I think I've done something really terrible'. Now I keep reading that quote everywhere. What he meant was we were trying to make a kind of expensive-sounding, LA studio record, give it that kind of feel, but there are still dancey tracks on there. He kind of got the essence in the quote but people buying it hoping to hear Daft Punk songs that sound a bit like The Eagles might be disappointed. The new record just sounds a lot more... not serious, maybe just a bit more grown up or sophisticated."

How is it different to 2008's 'Nights Out', then?
"Instead of just doing it on my own in my bedroom I used a proper studio for the first time; I wanted to get away from programming stuff so it's much more about people who can play instruments and musicianship. People maybe had this idea in their heads that Metronomy were a lo-fi, bedroom dance thing, and it kind of was, but only because buying equipment or using big studios needed money."

We heard you've got some new material coming out with Kate Nash next year too – how did that come about?
"When she was doing her first album they sent her out to record stuff with lots of different writers and producers to get things happening. I did a few songs with her that are actually quite good and pretty different to what you would maybe think about Kate Nash, but they didn't end up on the record and now they want to release them and say that it's some kind of supergroup. But it's not like I started a band with Kate Nash, it couldn't be further from that. One of the songs is actually really good – it's really dancey and more electronic, obviously. I think even people who hate Kate Nash would probably think it's OK – it's called 'Ah Maybe'."

Have you got any other collaborations in the pipeline?
"I probably ought to keep some sort of mystery about it, but I did some stuff with one of the Girls Aloud girls... I can't really say which one".

Is it someone who's already had a couple of solo albums out?
"No. I should probably be keeping this more mysterious. You can guess... you can probably work it out."

Is it Sarah?
"She's getting into her acting..."

And Kimberley's doing other stuff...
"Yeah, she's got other things on..."

Ta da! Well realistically that leaves Nicola?
"There you go. She's incredibly talented, she wrote a lot of melodies and lyrics and stuff... I've done a lot of this kind of thing with different people and it's been most enjoyable to work with her."

Finally, moving back into the indie world, are you still planning on working with ex-Metronomy member Gabriel Stebbing on his Your Twenties album?
"There's an album's worth of Your Twenties stuff recorded already. I think Gabriel wants to record more though, because the sound changed a bit during recording but obviously I'm going to be around promoting the new album. We'll see what happens."

INTERVIEW: LISA WRIGHT

StoreMags - Free Magazines Download in True PDF format
Release: StoreMags & Fantamag. Magazines for All

Storel Egg

Deep cleansing, clearer skin.
Every day a fresh start.

NEW

GARNIER
PUREACTIVE
EXFO-BRUSHER

RESULTS FROM DAY 1

Dramatisation. Not for use on eyes or lips.

deep cleansing, clearer skin

JOIN THE EXFOLUTION

JOIN THE EXFOLUTION:

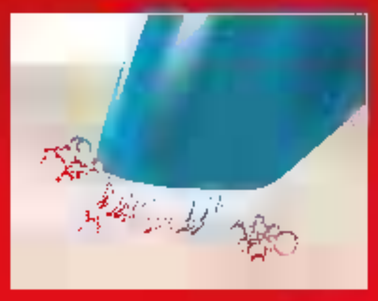
170 soft bristles gently cleanse like no hand can!

Proven to reduce the appearance of:

> **blackheads** for 74% of subjects†
> **dead skin cells** for 86% of subjects†
> **excess sebum** for 72% of subjects††

Every day a fresh start!

www.garnier.co.uk



†Self-assessment on 328 subjects
††Self-assessment on 115 subjects

*Self evaluation on 59 subjects.

Take care.
GARNIER

StoreMags - Free Magazines Download In True PDF Format

Release: StoreMags & Fantamag. Magazines for All

VERSUS

PETER ROBINSON VS PATRICK WOLF

The pop siren on his love of lightbulbs, his famous great grandad and, er, 'Lolbabez'

FYI

- Patrick has a jolly good single out but you can only get it on seven-inch
- Ooh, that's 'indie'
- It's probably all over Rapidshare by now, though, let's be honest

Hello, Patrick. Do you buy lightbulbs?
"No, but my boyfriend does."

Do you have a favourite type?
"I really like the candle ones. And eco-friendly ones. An energy-saving candle-style lightbulb would have to be my favourite."

Candle-style lightbulbs rarely give off a satisfactory light.
"I don't mean the candle-shape ones. I mean ones that flicker."

Of the variety one might purchase in a Christmas grotto-type store that has popped up in the vacant premises where a Woolworths once was?
"Yes. It's mood lighting. I'm actually related [*AMAZING POP FACT COMING UP – History Ed*]... Well, my great grandfather was Joseph Swan, who invented the lightbulb with Thomas Edison."

Who was cruelly written out of history!
"Yes! How did you know that?"

The clue is in the fact that I'd never heard of him.
"Edison and Swan did a thing called 'Ediswan'. That was their first company. Then Edison got rid of Swan and said, 'I invented the lightbulb'."

That is actually exciting.
"I KNOW! I want to go on *Who Do You Think You Are?* and find out more about this. This is why I have to carry on with music, and not die at 27, so that I can be worthy of going on that show."

If you get really famous you can go on *Hole In The Wall* too.
"No. I might do that in private but I'm not doing it on TV."

I'm still reeling from the lightbulb news.
"It all happened in the Newcastle area. I got really angry because I went into the Science Museum when I was younger and there was a section on him but they removed it. It's quite sad. Maybe that's what will happen to me."

What do you think he would make of your penchant for novelty lightbulbs? Do you think he'd find it offensive, that you were trivialising his struggle?
"I don't know. I like to think he looks down on me from above."

Was he responsible for any other amazing inventions?
"No, just the lightbulbs. My mum did the first designs for Concorde, though."

That's quite good. Meanwhile, you've made some pop music.
"Yes, and now I am on Album Five."

Is it called 'Album Five'?
"No, I'm giving myself until Friday to come up with the name for it. It's an album about love and romance and positive energy and it's very tricky to avoid the clichés. It can't be too jokey."

That's a shame – you could have called it 'LOL', and then the inevitable 'deluxe' reissue in eight months could have been 'ROFL'.
"That's almost as good as Ellie Goulding's 'Bright Lights'. It's hard with love and romance. You run the risk of being seen as 'too earnest'. You want it to be full of LOLs, don't you? That's one of my characters: Lolbabez."

Explain.
"You know when you're on the Tube and someone's done an advert featuring a beer bottle and you know they've only done this so that people stand in front of it pretending to be drinking a King Kong-size bottle of beer?"

Er...
"And then they put the picture on Facebook? Well, *that's* Lolbabez."

I wonder if Lolbabez is a consequence of recession culture.
"It's the photo opportunity, then the act of posting it on Facebook that Lolbabez really loves."

Thanksbabez!
"Bye!"

ANDY WILLSHER

THIS WEEK'S TOP 20

THE NME CHART

1	1	CEE LO GREEN	'FUCK YOU'
2	NEW	JAMES BLAKE	'LIMIT TO YOUR LOVE'
3	8	MARK RONSON & THE BUSINESS INTL	'SOMEBODY TO LOVE ME'
4	2	GORILLAZ FT DALEY	'DONCAMATIC'
5	7	KINGS OF LEON	'PYRO'
6	5	KINGS OF LEON	'RADIOACTIVE'
7	4	MY CHEMICAL ROMANCE	'NA NA NA...'
8	3	KANYE WEST FT PUSHA T	'RUNAWAY'
9	15	PLAIN WHITE T'S	'RHYTHM OF LOVE'
10	6	FLORENCE + THE MACHINE	'HEAVY IN YOUR ARMS'
11	16	BRANDON FLOWERS	'ONLY THE YOUNG'
12	12	MY CHEMICAL ROMANCE	'SING'
13	13	PARAMORE	'PLAYING GOD'
14	9	HURTS	'STAY'
15	RE-ENTRY	30 SECONDS TO MARS	'HURRICANE 2.0'
16	14	KANYE WEST	'POWER'
17	10	MILES KANE	'INHALER'
18	19	DAFT PUNK	'DERezzed'
19	20	BIFFY CLYRO	'BOOOOOM, BLAST & RUIN'
20	21	MANIC STREET PREACHERS	'(IT'S NOT WAR) JUST THE END OF LOVE'

NME RADIO
Hear the chart rundown first every Monday at 7pm on NME Radio
SKY CHANNEL 0184
NME.COM/RADIO

NME TV
Watch the latest Top 10 video chart countdown every weekday on NME TV
SKY CHANNEL 382

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

NEW TO NME RADIO PLAYLIST
- CHAPEL CLUB 'Surfacing'
- CHROMEO FEAT. ELLY JACKSON 'Hot Mess'
- FUNERAL PARTY 'Finale'
- MNDR 'Fade To Black'

OFFICIAL chartscompany

StoreMags - Free Magazines Download In True PDF format
Release: StoreMags & Fantamag. Magazines for All

Store Mags

Find your own angle

EOS 60D

Discover your creative side with th
The vari-angle screen gives you
capture images just as you

canon.co.uk/EOS60D

Canon

you can

StoreMags - Free Magazines Download in PDF format
Release. StoreMags & Fantamag. Magazines for All

StoreMags

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson

ABOUT TO BREAK

FIXERS

Foals' fellow freaks set sail for the stormy waters of post-pop

Oxford's sudden transformation from brainiac centre of the universe to rock'n'roll centre of the universe has not been a clean break with the past; these new bands springing up in the city are notable for the massive pulsating heads wobbling atop their skinny hip waggling. The latest band to emerge from between Foals' House Of Supreme Mathematics and the manifesto-bleating Blessing Force scene is Fixers, who look the most capable of thinking their way to break-out success with their avant-garde take on The Beach Boys.

The band, who've been together for just over a year, were initially formed for a one-off show last Christmas and consists of keyboard-playing frontman Jack Goldstein, who "looks like a Quentin Blake illustration", Roo Bhasin on guitar, Christopher Dawson, their other "slick-as-fuck guitarist" [*hmmm – Ed*], Michael 'Fish' Thompson the drummer and bassist Jason Warner. In an Oxford pub, sporting soaking wet jeans after their manager just spilt something on him, the verbose Jack is considering the eclectic range of influences going into the psychedelic world of Fixers. "Brian Wilson, Van Dyke Parks, Kate Bush..." Roo chips in: "Cocteau Twins, Vanilla Fudge... and there's some amazing stuff from Cambodia pre-1975." Of course there is. Yet despite this lofty mix, the band's tunes, especially when played live, are mostly reminiscent of Animal Collective playing MGMT, with hooks aplenty, big beats and some stunning four-part harmonies. It's weird, it's experimental, but it's also instantly addictive. Jack considers, "I like the idea that if people don't listen to Japanese pop music, stuff that people would call leftfield, then they still might like our music because it can still be seen as pop music."

And as such, the band have found themselves at the centre of your typical label bidding war, but their first proper release, 'Amsterdam', out on Young & Lost in February, is a taste of delights to come; it's ethereal, Eno-esque but also '80s stadium pop massive. Jack, already known for his impressive collection of wooly jumpers, insists he's purely focused on getting his music as close to that of Todd Rundgren's as possible. Jason says, "There's something of the past, the present and the future in the sound we're trying to create." Fixers may even have surprised themselves in the way they've managed to catch one almighty populist shark with it. ***Martin Robinson***

FYI

- The Rapture and Massive Attack producer Tim Goldsworthy mixed their upcoming first single, 'Amsterdam'
- Frontman Jack has lovely, long, "amazing" fingers
- They want to record their album in space. They think their amps will still work in a vacuum

StoreMags - Free Magazines Download In True PDF format
Release: StoreMags & Fantamag. Magazines for All

StoreMags

The Buzz

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

1 'MEET THE FANTASIES'

The Fantasies are two slack motherfuckers from the slack motherfuck haven of western Massachusetts who somehow manage to make J Mascis and Nathan Williams of Wavves sound like preening, perpetual overachievers. Up until last week, the band hadn't even mustered the energy to start a Bandcamp, let alone a MySpace. Fortunately, they managed to shake themselves out of their collective fugue long enough to post their first digital single, 'Meet The Fantasies'. For a band that seemingly has no use for motivation, the two tracks on it are scarily accomplished – a kind of hazy, stoner update to the classic Merseybeat sound. Allegedly, they'll be following up the single with new songs shortly. Just don't hold your breath.

2 WORSHIP'S VIDEO FOR 'COLLATERAL'

Worship whom exactly? If the eerie falsetto doesn't tip you off, then the *"rabbit in the headlights"* line will. Still, there are enough oddities in this clip – the backpacking drifter in the woods, the aflame glass bottles – to suggest that Worship's imagination stretches well beyond mere reverence to Thom Yorke.

3 DREAMS

Too kinetic to be truly dreamy, but not lucid enough to be wide awake, the Portuguese band's sedative-laced synth-pop gives voice to the last moments of consciousness, as rational thought mingles with fantasy. Their paean to the middle realm comes courtesy of debut EP 'Forgotten Thoughts'. Somnambulism never sounded so seductive.

4 THE PROPER ORNAMENTS' 'RECALLING'

So '60s psych revivalists can bore you 'til you want to burn pictures of Haight-Ashbury. *Sometimes* though, Summer Of Love freaks pull it out of the bag. Anglo-Argentinean duo The Proper Ornaments have with their freakin' brilliant debut seven-inch 'Recalling'. Thank you, Make A Mess Records!

5 THE LO-FI REVOLUTION ESPANOLA

It's fair to say that Catalonia isn't widely known for exporting peppy fuzz-pop, but with 'A La Piscina', the debut album by all-girl trio Aias, this looks set to change. Equal parts charm and snot-nosed, sneering femme-punk, the album is newly released by the always-great Captured Tracks label.

StoreMags - Free Magazines Download in True PDF format

CONTRIBUTIONS FROM: JONATHAN GARRETT, SAM ELLIOTT CONNOR

BAND CRUSH

Little Boots

"I really like Spark's voice. It does gymnastics, she's like a more street Kate Bush. I love her song 'Masterpiece', it channels the '90s in a really fresh way."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

BACKPACK HIP-HOP

The term that emerged in the '90s to coin the trend of 'conscious rap' that veered dramatically into indie territories, as a sort of antithesis to gangsta strains. It became predominantly popular with students and skaters and other nerdier rucksack-sporting figures. Recent backpackers include Chiddy Bang and Asher Roth.

CLOUDS ON THE HORIZON

Two meteorologically-named bands are here to brighten your winter. 'Cloudcore', anyone?

RADAR NEWS

It's uncommonly brilliant that not one, but two bands with the word 'cloud' in their name should be so sunny and joyous. What's even better is that both Cleveland's Cloud Nothings and Sydney's Cloud Control are set to release their debut albums early next year, when a burst of sunshine will be more than needed to puncture through the UK's ol' greying gloom.

First up, on January 24, is Cloud Nothings' self-titled debut on Wichita, named, according to frontman and chief CN-er Dylan Baldi, because "I just want the band to be as much like Led Zeppelin as possible from now on." Don't go expecting stadium-sized riffs and hard rawk though, more a finessed version of their earlier EP and singles. "It sounds more like our live show," Dylan explains. "It's faster, it's clearer, it's punchier. I think it's better, too – hopefully other people will say the same."

Confident words indeed from a classic frontman-in-the-making – with a little help from Les Savy Fav's Tim Harrington, under whose tutelage Dylan learned some valuable lessons on the recent Witchiten tour. "He told me that the singer of a band should never load out the equipment," he says. "Which he told me when I was loading out the equipment."

Down under, another set of clouds are mobilising. Cloud Control have been a-tinkering away at their debut, 'Bliss Release', readying the record for its UK arrival next spring. Keyboardist Heidi explains. "We've taken to playing Butthole Surfers in the middle of 'Gold Canary', and we wanted to get that down on tape, plus a song called 'Death Cloud' has changed beyond all recognition on the road."

After they're done fiddling with the record, it's back to Oz for one last burst of warmth, playing some crazy hippy festival on New Year's Day, SXSW (their first US trip), and then moving to ye olde London Towne for good. Where doubtlessly, they'd better get used to more than two sets of Clouds vying for attention...

CLOUD NOTHINGS – 'CLOUD NOTHINGS' TRACKS

1. 'Understand At All'
2. 'Not Important'
3. 'Should Have'
4. 'Forget You All The Time'
5. 'Nothing's Wrong'
6. 'Heartbeat'
7. 'Rock'
8. 'You're Not That Good At Anything'
9. 'Been Through'
10. 'On The Radio'
11. 'All The Time'

Release: StoreMags & Fantamag. Magazines for All

SCENE REPORT

BEATS, RHYMES & STRIFE

The Big Dawg returns loaded with bombs ready to drop

What up, it's ya boy Westwood here. I've just been hitting all the freshers' parties, ripping it up across the UK for a couple of months. Manchester, St Andrews, Dundee, Leicester, UCL, Swansea... We like to do our thing and we do it well, man. Anyway, what I'm seeing at the moment is that there's a lot of stuff just coming good right about now, and it's really jumping right off from both sides of the Atlantic.

From over there, there's a cat called **Tyga** – he's signed to Young Money but has also turned his hand to producing for Chris Brown. You should definitely be jumping on his latest mixtape, 'Well Done'. Then there's **Pusha T**, who has been around a while now and was in Clipse. Now he's gone solo – his upcoming album is one to look out for.

In the UK, the new stuff which is going really big is from the guys out of the Boy Better Know crew. **JME**'s 'Blam' is doing it out there, which shouldn't come as a surprise, and **Frisco** – Big Fris – has come good and released his album, 'Fully Grown'. He's very underrated, that boy. What I like about him is that he helps to define what grime is in 2010. He's got lyrics to kill and he's a really talented entity – people underestimate him.

Another cat to look out for is **Young Spray**. He's been doing it for a minute now and is definitely on the same vibe as Giggs. Hardcore reality. Oh, and there's another cat from Hackney called **J Spades**. I'd say both of them are really pushing things along.

From a completely different angle, what you've also got with grime at the moment is that it's tying in with dubstep a lot more. There's a lot of grime artists jumping on that and taking it as inspiration; people like **P Money** – he's got a new one which is real crazy, and that follows stuff like Lethal Bizzle jumping on a track with Benga. These collaborations are pushing dubstep to a new place. It's gonna be big in 2011...

Listen to Tim, weekdays, on BBC 1Xtra

Big Dawg's Top 5

TYGA
'Well Done'

FRISCO
'Wrong Side Of Town'

YOUNG SPRAY
'Hard 2 Kill'

J SPADES
'Hustle Hard'

P MONEY
'Ho Riddim'

NEXT WEEK'S COLUMNIST:
Martin Clark on dubstep

P Money: hey in the hoodie

GETTY/STUART LEECH

5 To See

This week's unmissable new music shows

APACHE BEAT/2000 FAST WOMEN
Windmill, London, December 8

TALL SHIPS
Portland Arms, Cambridge, December 8

PRIMARY 1/PIXELS
Start The Bus, Bristol, December 9

FRANKIE ROSE & THE OUTS
Harley, Sheffield, December 11

Y NIWL
(pictured below)
Boathouse, Bristol, December 12

Twin Sister – twee for two

TWIN SISTER

THE LEXINGTON, LONDON

FRIDAY, NOVEMBER 26

CAUGHT LIVE

Twin Sister are just a lil' bit twee. Even their hecklers are nice, as one faultlessly mannered wag proves when the band informs us they're from Long Island. "Makers of tea!" cries the would-be knave, but his victims only titter girlishly, and remind us again how pleased they are to be here.

Lucky for them they've also just dropped one of the singles of the year in 'All Around And Away We Go' – a lush pop track buoyed by a funky motorik groove, it sounds like Stereolab giving Stevie Nicks' 'Edge Of Seventeen' a hot body rub and zealously administering the happy ending.

All of which fits with early buzz about the band, which suggests a sort of Fleetwood Mac for people who smell of cat food and Penguin Classics. But they're also a stranger and more accomplished beast than that.

Better make that sexier, too: despite resembling a startled deer on a busy A-road at the start of the set, a couple songs in and singer Andrea Estella finds her groove, transforming before our eyes into a sighing, strangely accented goddess in a powder blue wig.

Her indie-bloke bandmates are no slouches, either. 'Milk & Honey' incorporates the sort of off-kilter strangeness beloved of cult 4AD faves Blonde Redhead, 'Lady Daydream''s a shiversome number that pouts and smoulders like prime xx and 'I Want A House' turns into one of the bestest, most laidback jams we've heard in many a moon halfway through.

While some tracks lag slightly behind the band's more arresting moments, their instinct for an artful pop arrangement is unswervingly good. Ironically, it's a cover that brings this point home best, a rendition of 'I Wanna Be Your Lover' by cheesy Italo-disco troupe La Bionda.

Beginning with a hokey, sub-Kraftwerkian keyboard riff, it could easily wind up a smart-ass gesture too far. But the band smacks the kitsch to the kerb and locates everything that's joyful about the track in an encore that sends everyone reeling out into the freezing night air with pinball FX ringing in their ears.

Better put that kettle on: Twin Sister are making the tea in 2011. ***Alex Denney***

StoreMags - Free Magazines Download In True PDF format

Release: StoreMags & Fantamag. Magazines for All

StoreMags

BLOCKBUSTER'S PRICE BLITZ

only £15.99
SAVE £13 RRP £28.99

Deals of the Week

only £14.99
SAVE £13 RRP £27.99

Also on dvd £9.99

only £14.99
SAVE £10 RRP £24.99

Also on dvd £11.99

Blu-ray Disc

Offers end Sunday

More great titles to buy now...

blu-ray

2 for £20

games

from £14.99

£14.99
SAVE £10

£24.99
SAVE £15

£24.99
SAVE £15

£27.99
SAVE £12

£27.99
SAVE £12

OPEN LATE 7 DAYS

Buy in-store

or online at blockbuster.co.uk

BLOCKBUSTER

blockbuster.co.uk

Games savings claimed against previous in-store prices. All Deal of the Week offers featured end on Sunday 12th December. Online offers and prices may vary. Terms and conditions apply. Subject to suitability and availability. While stocks last. All trademarks, copyrights and logos are property of their respective owners. Inception (c) 2010 Warner Bros. Entertainment Inc. and Legendary Pictures. All rights reserved. X-Men Origins: Wolverine (UK) - © 2009 Twentieth Century Fox Home Entertainment LLC. All Rights Reserved. Inglourious Basterds © MMIX Visiona Romantica, Inc. All Rights Reserved. Artwork and Packaging Design © 2009 Universal Studios. All Rights Reserved. Kick-Ass © 2009 KA Films LP. All Rights Reserved. Artwork © 2010 Universal Studios. All Rights Reserved. Shrek Forever After ® & © 2010 DreamWorks Animation LLC. All Rights Reserved. *The Twilight Saga: Eclipse* TM & © 2010 Summit Entertainment, LLC. All Rights Reserved. BLOCKBUSTER name design and related marks are trademarks of Blockbuster Inc © 2010 Blockbuster Inc. All rights reserved.

NME.08/12.INCEPSHREKECLIPSE.N/S

Release: StoreMags & Fantamag. Magazines for All

StoreMags - Free Magazines Download in True PDF format

StoreMags

StoreMags - Free Magazines Download in True PDF fo mat

Released StoreMags & Fanfamag Magazines for All

THE LAST DAYS OF LENNON

Back in the charts after five years of domesticity, by December 1980 ***John Lennon*** *was learning to enjoy life all over again – but as* ***Mark Beaumont*** *explains, a killer was lying in wait, planning a murder that would shock the world*

"Mahatma Gandhi and Martin Luther King are great examples of fantastic non-violents who died violently, I can never work that out. We're pacifists, but I'm not sure what it means when you're such a pacifist that you get shot" – John Lennon, September 1980

Monday, December 8, 1980, 5pm: the first time John Lennon met his killer he couldn't have suspected anything untoward. Geeky sort of guy, mid-twenties, glasses, loitering in the street outside New York's Dakota building as so many had before him, a pristine copy of 'Double Fantasy' – then barely three weeks on the shelves – proffered silently for signature. John stopped, shook his killer's hand, took the record, signed 'John Lennon 1980' across the sleeve with the man's own pen. A photograph was taken. As John handed back the album he asked, "Is that all you want?" It most certainly wasn't. One of Mark David Chapman's hands was taking back the record; the other was in his pocket, wrapped around the butt of a Charter Arms .38 Special revolver, slipped behind a piece of cardboard to hide it from view.

Six hours later, at 10.50pm, from that very same spot, five shots reverberated across the globe. The assassination of John Lennon – and 'assassination' it was called, not murder; Lennon's death was considered as significant as that of any head of state – launched a global tide of grief that eclipsed JFK, Martin Luther King Jr, Marilyn Monroe or any popular culture figure before or since. Lennon was, after all, a man largely responsible for popular culture itself. Within hours of the news of his death breaking thousands had gathered at the Dakota, some distraught, some angry, all in shock. Up in the Lennon's sixth-floor apartment, Yoko Ono and their five-year-old son Sean were kept awake by their chanting, so Yoko sent a message out for the crowd to reconvene in Central Park the following Sunday, December 14, for 10 minutes' silence in John's memory; 225,000 attended, and many more gathered at locations around the globe, most notably a crowd of

NME reports the news: the December 13, 1980 issue

30,000 in Liverpool, a city robbed of its most gifted and brilliant son.

The world mourned the loss of a legend, and a legend only just reborn. After five years of self-imposed retirement to become a 'house husband' and bring up Sean, Lennon had embarked upon a third phase of a career that might have changed music all over again. Instead we have a story of murderous obsession that's still shocking and unbelievable 30 years on.

When Mark Chapman – then a clinically depressed 25-year-old born-again Christian with a rare form of autism and obsessed with Lennon and Holden Caulfield, the anti-hero of JD Salinger's *The Catcher In The Rye* – flew from his home in Hawaii to New York on December 6, 1980, it was his second trip to the city to kill Lennon. With a gun he'd purchased in Hawaii, he'd made the trip first in October, driven to Atlanta to obtain ammunition, but changed his mind after being inspired by a cinema visit to see psychiatric drama *Ordinary People*, a movie adapted from a book claimed to be inspired by *Catcher*.... He flew home, admitted his plan to his wife and made an appointment to see a clinical psychologist.

But within two months he was back on the plane to NYC, a firearm in his check-in luggage.

As his murderer flew into town and took a room at the Sheraton Hotel, Lennon himself was settling in to a new working regime. It's easy to sanctify the memory of John Lennon, but those who gained access to his journals wrote books about the five years he spent asleep (he was rumoured to sleep for up to 16 hours a day) or stoned on Thai hash in his bedroom at the Dakota after the 'Rock'n'Roll' album, painting a portrait of a fearful, cruel-to-his-friends, heroin-dabbling, suicidal man wrapped up in sexual fantasy and his obsessive one-upmanship towards Paul McCartney – he was reportedly "ecstatic" at Paul's arrest for marijuana possession in Japan in 1980. Nonetheless, with the husband-and-wife collaboration 'Double Fantasy' recorded inside two months at NYC's Hit Factory studios – sessions which produced dozens of songs, enough for most of the projected follow-up 'Milk And Honey' as well – John's comeback was up and running. He'd started giving interviews again, and autographs. Despite 'Double Fantasy' receiving a lukewarm critical reception and stalling at Number 11 in the US and Number 14 in the UK, Lennon – now 40 – was entering one of the most productive and creative periods of his life.

Sure enough, on Friday December 5 he was clean, confident and sat on the floor of the Record Plant studio where he was putting vocal effects on Yoko's single 'Walking On Thin Ice', excitedly discussing his plans for videos and tours in the New Year with

BOB GRUEN/WWW.BOBGRUEN.COM, REX, GETTY

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

Stora/ege

photographer Bob Gruen. The sessions lasted until dawn, when Gruen took some shots of John in a favourite braided jacket outside. After a nap, that afternoon John visited a favourite local haunt, the Italian coffee shop Café La Fortuna on West 71st, sharing banter with the owner Vincent Urwand: when Urwand, reflecting the mood of the nation, teased him for making a comeback when he barely needed the money (his personal fortune was estimated at $150million), John replied, "I swore I'd look after that boy until he was five, and he's five and I feel like getting back to my music. [The songs are] coming thick and fast."

That evening Lennon fleshed out plans for his and Yoko's trip to San Francisco on December 10 to attend a rally for Asian workers' rights – to be Lennon's return to public politics – and phoned his aunt Mimi in England to enthuse about the new album. So in thrall was he to the music he and Yoko were making that he spent the entire last night of his life – Sunday, December 7 – sat in a room overlooking Central Park listening to 'Walking On Thin Ice' repeatedly, from dusk 'til dawn. "There was something in the air that was starting to accelerate," Yoko said, upon finding him still awake the next morning. "I felt an incredible vibe around us. Not an actual noise, but a strong vibe circling us. I started talking to him over that vibration. I said, 'John, good morning' And he was still listening to the song."

The day of John Lennon's death started out much like any other. While Mark Chapman was loading his gun, buying a fresh copy of *Catcher*.. and scribbling on the inner cover 'this is my statement' and signing it 'Holden Caulfield' (he'd also allegedly act out scenes from the book during the day and offer a taxi driver cocaine on his way to the Dakota that morning), Lennon took breakfast at Café La Fortuna and had his hair cut at a nearby salon. Back at the Dakota, he and Yoko received *Rolling Stone* photographer Annie Liebovitz for his last ever photo shoot, in which John stripped naked and enacted love-making and foetal positions with Yoko. At 1pm, John conducted his last interview, with a DJ from RKO Radio Network, joking with the interviewer in *Sesame Street* voices and admitting to spells of depression and rarely leaving his bedroom: "I'm like Hugh Hefner... if you can't do it in bed, it's not worth doing."

At 5pm John and Yoko left the Dakota to head to Record Plant to continue mixing 'Walking On Thin Ice', signing 'Double Fantasy' for Chapman on the way. After five hours in the studio, John, knowing the session wouldn't go all night since the song was virtually finished, was keen to get home in time to say goodnight to Sean. The couple discussed finding somewhere to eat but decided against it, instead taking their limo back to the Dakota where they arrived at 10.49pm, choosing to leave the limo on the street rather than drive into the secured courtyard. Yoko exited first, followed by John, who caught the eye of a familiar face as he entered the grand arched entranceway. He nodded at the man in the shadows and hurried on.

"Lennon's myth and legend was cemented in the most tragic way possible"

It's unconfirmed whether Mark Chapman called out "Mr Lennon..." and dropped into a 'combat stance'. But four hollow-point bullets were fired into Lennon's back, shoulder and arm at point blank range, one other bullet missing his head and shattering a pane of Dakota glass. Bleeding profusely from his wounds and mouth, Lennon staggered up a set of steps into the building's lobby. "I'm shot, I'm shot," he groaned, before collapsing.

Chapman, meanwhile, removed his hat and coat in preparation for his arrest, sat calmly on the sidewalk, opened his copy of *Catcher*... and began to read. The Dakota's doorman kicked his gun from his hand and yelled, "Do you know what you've done?" "Yes," Chapman replied, "I've just shot John Lennon."

Police arriving on the scene two minutes later raced Lennon to Roosevelt Hospital where, despite open-heart massage and the efforts of a team of seven surgeons, he was pronounced Dead On Arrival. A devastated Yoko, on being told the news, begged the hospital to delay announcing John's death until she had time to get home to Sean to stop him hearing the news on the TV.

Lennon's death sent a shockwave around the world. Tributes flooded in from Ronald Reagan, Elton John, Paul McCartney. *NME* reported the news with a series of harrowing photos from the day of the murder and a heartfelt reaction piece from Charles Shaar Murray:

THE GENIUS OF JOHN

He was a musical, cultural and political revolutionary. ***Pat Long*** *looks into exactly what made John Lennon so unique and influential*

John Lennon's influence was so wide-ranging and his legacy so vast that imagining a world without him is impossible – although picturing '70s Poland with a soundtrack by Cliff Richard is a pretty good starting point.

With The Beatles – the first band to take full control of their music, writing all of the songs on their albums, choosing their own artwork, taking an interest in their business concerns – he changed the face of pop and created a truly global youth culture, turning the world from black and white into colour in the space of a few years. In the '70s, he made a run of solo albums marked out by their single-mindedness and lack of concern for commercial pressures. He used his fame to drag issues he cared about from their underground ghettos into the mainstream – from avant-garde classical music or the peace movement, to the *Oz* magazine trial and the imprisonment of MC5 manager John Sinclair for possession of a woefully small amount of weed. He resisted becoming stuck in an ivory tower like some of his rock peers by keeping his music street level and edgy. Punk, even. He understood how to use the media as a vehicle to get his message across, from the famous 'Bed-In' to his numerous appearances on the TV chat show circuit in the final years of his life. His legacy is carried on by anyone with a jot of passion or artistic honesty: when Kanye West makes an album dealing with the death of his mother, he's channelling Lennon. When a band tell their record company to get stuffed because they want to make the music that they want to make, they're able to do it because Lennon did it first. Without him so much of the stuff that we take for granted today would never even exist.

LENNON THE SONGWRITER

Lennon was famously scornful of his bandmate Paul McCartney's 'character' songs – the ones about Eleanor Rigby and Lovely Rita and Desmond and Molly Jones. "I'm not interested in third party songs," he once said in an interview. "I like to write about me, 'cos I *know* me".

His solo albums are accordingly extremely naked and personal, providing a compelling insight into precisely whatever was on his mind at the time they were recorded. This lack of guardedness is pretty much unprecedented before or since –

StoreMags - Free Magazines Download
Release: StoreMags & Fantamag. Magazines for All

"None of it makes sense. A random collision, a blind smash... If he had to die prematurely and violently, he should have had a death that had something to do with *him*, and not some arsehole allowed to run about America with a gun."

'Double Fantasy' shot to Number One both sides of the Atlantic and '(Just Like) Starting Over' and 'Woman' soon took their turns at the top of the UK charts. With no funeral to honour him, fans congregated at the Strawberry Fields memorial in Central Park to remember the man and his music, as they have done on December 8 each year to this day. As Chapman was sentenced to life – he's still locked up in Attica State Prison now, having been denied parole every two years since 2000 – Lennon's myth and legend was cemented in the most tragic way possible. He still stands as the ultimate modern rock icon, cut down in what looked to be a new prime. He was pop culture's Einstein; we will truly never see his like again.

Clockwise from above: *NME*'s memorial issue; stunned fans gather in Liverpool; and outside the Dakota Building where Lennon was murdered; Lennon at the Hit Factory studio, NYC, 1980

YOKO REMEMBERS

*Mrs Lennon tells **Pat Long** about life with John*

***NME*: You still live in the Dakota building. Were you ever tempted to move? It must bring back strange memories on a very regular basis.**
"It is the home John and I created together. Every wall witnessed John. It is the only home Sean knows to be ours. How could we leave?"

The 'Bed In' is still a very potent symbol – in 2008 a group of protestors replicated it in Central Park. Why do you think it resonated so much as an image?
"Because two people sharing a bed is a symbol of peace and love."

Your first husband was a composer and, of course, you worked with Ornette Coleman in the 1960s. But what are your first memories of rock'n'roll? What music did you and John both like?
"I opened my eyes to rock'n'roll since meeting John. There are so many songs we loved, it's impossible to list them."

Do you commemorate John on his birthday or the anniversary of the day that he died? Do you have any rituals to remember him by?
"On October 9, this would have been John's 70th birthday and everyone around the world really focused on this day as a celebration of his life and everything he left for us. Sean and I gave a celebratory concert in Iceland (it is Sean's birthday as well!). On December 8 every year, I hold a benefit concert in Tokyo called Dream Power, in which all the money raised goes to building schools for children in Africa, Asia and South America. John would have liked that."

Which musicians around at the moment remind you of John – either musically, or in spirit or attitude?
"Sean, our son. He is just like John, and yet very different from him."

Would John still be making music if he was around today? Could you imagine what it might sound like?
"John definitely would be experimenting on some new music, using the computer. I am sure it would be quite something."

In an interview in 1980, John said that the main thing that stopped him from making bad art was living with you. How did he take criticism?
"I didn't believe in criticising – I just encouraged him. But that's what I do with other artists, too. You don't inspire artists by criticising. You give love and attention instead of saying something clever."

I read in an interview that John's nickname for you was 'Martian'. Is this true? What did you call him?
"He thought I was probably from Mars, or some other planet other than this one. But he didn't call me Martian. In fact, we didn't call each other by any nicknames. I was Yoko to him and he was John to me."

especially during a time when most musicians employ a brand consultant before they even think about entering the studio.

LENNON THE LYRICIST

In the mid-'60s Lennon published two volumes of surreal stories and drawings which showcased his love of absurd wordplay and the nonsense poetry of Edward Lear. Later in his career, the influence of Primal Therapy lead to him paring back his lyrics in favour of a straightforward and direct writing style. These two facets of Lennon's lyrics are the most copied, mainly because Edward Lear-influenced nonsense poetry is deceptively easy to ape and hints that the writer might be accessing new parts of their brain through the illicit consumption of D-R-U-G-S. cf Gallagher, Noel. But Lennon's lyrics expanded the possibility of the pop song forever, allowing them to be about more than cars and girls.

John Lennon (right): by the mid-'60s he was so cool even his trousers were avant-garde

LENNON THE ACTIVIST

Lennon used the weight of his Beatles fame to draw attention to a variety of causes that he and Yoko felt were important, returning his OBE to Buckingham Palace in protest against the Vietnam War, donating money to Marxist groups and supporting striking Glaswegian shipbuilders. His return to heroin abuse at the end of 1972 dimmed his interest in political activity, but not before he'd written two songs about English involvement in Northern Ireland, 'The Luck Of The Irish' and 'Sunday Bloody Sunday'.

LENNON THE EXPERIMENTER

Despite the fact that Paul McCartney spent the latter half of the '60s listening to Stockhausen and immersing himself in experimental cinema, John Lennon is always regarded as the freaky Beatle. Together they conspired to use 'The Beatles' – aka the 'The White Album' (the biggest-selling Beatles album on its release) to take John Cage-inspired experimental music into households all over the world with the track 'Revolution 9'. Built from tape loops and dissonance, it was a key influence on alerting people to the possibilities of sampling – something that Danger Mouse acknowledged with his groundbreaking 2004 mash-up 'The Grey Album'. Throughout his solo career Lennon was determined to push the avant-garde into the mainstream as far as possible, regardless of the commercial consequences for his record sales.

StoreMags - Free Magazines Downloads
Release: StoreMags & Fantamag. Magazines for All

StoreMags

StoreMags - Free Magazines Download in True PDF format

JACK DANIEL'S TENNESSEE WHISKEY

Give generously. Drink responsibly.

for the facts **drinkaware.co.uk**

©2010 Jack Daniel's. All rights reserved. JACK DANIEL'S and OLD NO. 7 are registered trademarks

Release: StoreMags & Fantamag. Magazines for All

Storel'agf

SEAN LENNON SPEAKS

John and Yoko's only son on his father's legacy and why the man was truly "one of a kind"

"Arguably the first punk-rockers..." Sean's folks John and Yoko live at London's Lyceum, December 15, 1969

"A lot of people fantasise about what kind of things great people would be doing if they hadn't been taken away from the world. I often wonder that about Jimi Hendrix and John Coltrane. One thing's for sure, though, and that's there's a lot of things around now that would've made my dad sick. Like the environment or the wars that are happening all over the planet. In the '60s it seemed like man was heading towards a more utopian society and I think that dad really believed in that. Now it can sometimes seem like we're headed in a different direction.

"In terms of the music he would've been making if he'd been alive it's difficult to say. My mum has his record collection and it's all rock'n'roll. There's nothing in there past Elvis' second album. So if he was still making music it'd be rock'n'roll.

"His legacy is magnificent. He was not only brave enough to challenge the class system in Europe and overcome it and liberate a whole generation of young people who had suffered through the remnants of the second world war, but he didn't just rest on his laurels and get fat in some palace somewhere when The Beatles broke up. He got involved in peace activism and risked his entire career making avant garde experimental music with my mum to promote his ideals. I think he's an inspiration to all of us. That first Plastic Ono band album that my mum made in 1970 with my dad playing guitar on was arguably the first punk rock album, and that came out the same year as The Beatles broke up. It's like if Elvis had suddenly started a punk rock band in 1975. It was completely radical. And if that wasn't enough, as one of the first bands who wrote and sang all of their own songs, he goes on to topple concepts about music and rigidity in music. 'Revolver' and 'Sgt.Pepper's...' transformed the way people record and write songs – even the way that they think about their lives.

"The guy was obviously completely unsatisfied with staying in one mindset and constantly looking for ways to push boundaries. Dad was completely happy to run the risk of not being understood. He just made the statements that he wanted to make – look at the cover of 'Two Virgins' where he was naked. No-one wanted to see that, but he knew that it was what he wanted to do and was a valid statement about how he felt. When dad did 'Give Peace A Chance' or the bed-in he was ridiculed for it and it was seen as a joke. But the impact was great because he was a pop star who was rejecting everything about that life – and people respected him for it. He was one of a kind."

THE 20 MOST UNDERRATED TRACKS

HOW DO YOU SLEEP?
Imagine (1971)

The back of Paul McCartney's second solo album featured a picture of two beetles shagging – Macca's oblique way of telling Lennon to fuck himself. John responded with this acutely bitter song, featuring lyrics brazenly goading Paul and a 'Yesterday' reference to make you wince.

I FOUND OUT
John Lennon/Plastic Ono Band (1970)

Heavy electric blues rocker on which Lennon rages against organised religion, specifically George Harrison's fascination with Eastern mysticism.

I DON'T WANT TO BE A SOLDIER MAMA
Imagine (1971)

This is among the best anti-Vietnam songs of the era: haunting, direct and powerful.

OUT THE BLUE
Mind Games (1973)

Another beautiful Yoko tribute, augmented by a gospel choir.

NEW YORK CITY
Some Time In New York City (1972)

When Lennon and Yoko moved to the US in 1971, they found themselves hanging out with radicalised artists and wrote this rock'n'roll stomp about the freaky new friends they were making – at the same time the FBI were trying to send them back to Britain.

JOHN SINCLAIR
Some Time In New York City (1972)

A strident defence of the writer and MC5 manager busted for marijuana possession.

BEING FOR THE BENEFIT OF MR. KITE!
Sgt. Pepper's Lonely Hearts Club Band (1967)

Eerie evocation of a fairground with lyrics from a circus poster Lennon found in a junk shop.

REAL LOVE
Anthology 2 (1996)

A demo at the time of Lennon's death, this was reworked by the remaining Beatles in the '90s.

#9 DREAM
Walls And Bridges (1974)

This string-laden wonder continued John's fascination with the number nine (he was born on October 9), combining it with a just-woken-up sense of yearning for the departed Yoko – what Lennon's then-girlfriend May Pang, who sings on the song, made of it is anyone's guess.

ONE AFTER 909
Let It Be (1970)

The number nine again – one of the first songs Lennon wrote with McCartney in the late '50s, finally released in 1970.

GROW OLD WITH ME
Milk And Honey (1984)

With lyrics inspired by a Robert Browning poem, this simple ballad for Yoko is more heartbreaking for the fact that he never did grow old.

GOING DOWN ON LOVE
Walls And Bridges (1974)

You can't see Macca writing a song about cunnilingus. But Lennon did and it was great.

MIND GAMES
Mind Games (1973)

Begun in 1969 for 'Let It Be', 'Mind Games' became a Lennon solo single in 1973. Where once he'd explored mind expansion with fistfuls of LSD, now Lennon was inspired by pop psychology, in this case a book of mind training exercises intended to unleash creative potential.

YES IT IS
Ticket To Ride single (1965)

Cryptic mid-period Beatles ballad, hidden away as a B-side, on which Lennon urges his lover not to wear a red dress.

BRING ON THE LUCIE (FREDA PEEPLE)
Mind Games (1973)

Lighter-waving plea for social and emotional emancipation - one of Lennon's catchiest songs.

ONE DAY (AT A TIME)
Mind Games (1973)

This lovely spectral waltz may be one of the very many tributes Lennon wrote to Yoko, but it's also the most affecting.

GLASS ONION
The Beatles (1968)

Lennon loved to wind up The Beatles' more credulous/stoned fans, leaving mistakes and malapropisms in songs like this, one of his most self-referential, for them to analyse – but it was these kind of hidden messages that 'persuaded' Mark Chapman to assassinate him.

I'M SO TIRED
The Beatles (1968)

Featuring one of Lennon's funniest lyrics: *"I'll have another cigarette/And curse Sir Walter Raleigh/He was such a stupid get"*.

I DON'T WANT TO SPOILTHE PARTY
Beatles For Sale (1964)

Countrified album track, rumoured to be about Ronnie Spector, who often claims she should've married Lennon.

MEAT CITY
Mind Games (1973)

Contains Lennon's favourite curse – "fuck a pig" – sped up and backwards masked.

WORDS: PAT LONG PHOTO: GETTY

StoreMags - Free Magazines Download In Two PDF format

Release: StoreMags & Fantamag. Magazines for All

StoreMags

LENNON THE DARK

John was the original punk rocker, his appetite for sex, drugs and rebellion matched only by his hunger for self-exploration. ***Gavin Haynes*** *examines the demons that sparked his genius*

He imagined all the people sharing all the world. And sank up to his nuts in Hamburger whores. He imagined no religion. And he pissed on nuns. He imagined all the people living life in peace. And he smashed a chair over a sailor's head, rucked with audiences and guzzled drugs with Epicurean abandon.

John Lennon was the original punk rocker, the unbridled spirit of rock'n'roll. A purveyor of extreme behaviour and relentless mental and musical exploration, ready to embark on whatever misadventure called upon in the name of inexorable thrill seeking. To say he 'loved contradiction' would be too shallow – instead, he had the inherent rock'n'roll gift for haring after his every notion regardless of its reference to his previously stated beliefs. Enthusiasm itself was his gift. He was one of those people who, in the words of his beloved Lewis Carroll, was capable of 'believing six impossible things before breakfast'. A guy who did not censor or sublimate his desires – he lived them, whether good, bad or wildly contradictory. That was why he could have peace for breakfast and a punch-up for lunch without fear of contradiction: he was riding the wave of consciousness. He was rock'n'roll self-actualised. For better and for worse.

Abandoned by his father, neglected by his mother, under the thumb of his strict Aunt Mimi, Lennon was dislocated right from the off – a private pain amplified when his mother was run down and killed by an off-duty policeman just as they were beginning to reconcile. There was a throbbing hurt at his core that manifested itself in his defences: a rich streak of sarcasm, a cynical wit, an occasional cruelty – a sense in which he was daring others to react to his provocation. Rather than repressing his wild-eyed id, Lennon had always instinctively wanted to waggle it about.

The same finger in the air iconoclasm behind the nude 'Two Virgins' album cover in 1968 was the very thing that drove him to greet the crowd at the Star Club in early '60s Hamburg with a wave of his right arm and 'sieg heil'. He, after all, was the one who pissed on a pair of nuns from his Hamburg window, leading Little Richard to dub him "the Devil's own child".

Sometimes that energy manifested in darker ways. The classically angry young man, in Hamburg, he would wildly overcompensate for his frail ego by starting fights he couldn't finish. "He was playing the tough guy with nothing to back it up, which was a dangerous thing to do," recalled one Star Club bouncer. When an unfortunate sailor asked the singer's girlfriend Cynthia for a dance, Lennon smashed a chair over his head in Old West style. With chilling prescience, in his final epic interview with the BBC's Andy Peebles, two days before his murder, John mused at length about the darkness within him. "I was pretty self-destructive at college... The Beatles' first national press was when I beat up Bob Wooller at Paul's 21st party, because he intimated I was gay. I could've really killed someone then..."

But whether it was the sordid liberties of his youth, or his decision to abandon masculinity for the baking-and-bathing routine of house husband between 1975 and 1980, both were manifestations of the same carnal need to push the boundaries of his personality and redefine people's perceptions. He was a seeker, and as truths consecutively failed him, he would retrain his sights on something else with the same bullish energy.

"He would embark on any misadventure in the name of thrill seeking"

From top: Lennon and Nilsson are thrown out of LA's Troubadour, 1974; Nilsson with a Brandy Alexander and John with May Pang

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

SIDE

No tale of Lennon's rock'n'roll credentials could be complete without drugs, of course. In Hamburg, The Beatles were introduced to Prellies – uppers that gave them the stamina to make it through the 12-hour sets they were being forced to play. Paul would take one, John would take about four. When the Beatles graduated to LSD, it was John who turned out to be the guzzler. But this wasn't just caning, this was about looking for answers in extreme behaviour. By the time of 'Sgt. Pepper's...', he was reputedly already smoking a cocktail of coke and heroin. By 1969, he had his smack habit in hand, the kicking of which he documented on the wrenching 'Cold Turkey'. This gluttonous tendency was tested to breaking point during the 18-month 'Lost Weekend' period, when he and bessie Harry Nilsson went on an apocalyptic bender. Fired up on Nilsson's favourite drink – a gut-rotting combo of brandy and milk aka Brandy Alexander – Lennon and pal became the ultimate bartlies, their reign of boozy terror only brought to an end when they were thrown out of the Troubadour for heckling The Smothers Brothers. The ensuing press coverage caused Lennon to come to with the mother of all hangovers, and reconsider his entire mode of living. The pendulum swung. With that same obsessive air, he sought nirvana not in dissolution, but in resolution: reconciling with Yoko, giving up the hard living, concentrating on baking bread, observing a macrobiotic diet and caring for the infant Sean.

Sex was another door to nirvana. Already precocious from his days in Liverpool, the groupies of Hamburg only stoked his groinal fires. It was, Lennon recalled in 1970, like their "own travelling Rome". "If you couldn't get groupies, we had whores," he claimed. "There were photos of me crawling round on my knees coming out of whorehouses in Amsterdam with people saying: 'Good morning, John.'" The wide-eyed explorer in him may even have led to a one-night stand with Beatles manager Brian Epstein in 1963. Finally, even when he found fidelity with Yoko, he went at it with the same enthusiasm he'd once reserved for promiscuity.

You may say he was a dreamer. But he was way cooler than that. A mangled, contradictory, self aggrandising, self-loathing bundle of libertine appetites crowned with a dewy-eyed idealism, set about with a pomposity-puncturing clownishness. When The Beatles finally called it a day, Lennon famously declared that, "People are walking around like the world's ended. It hasn't. It's just a pop group that's split up." And that, you'd imagine, would be his attitude to the hagiography industry that has bloomed since his death. To blow rude raspberries at it. It's just another bloke who won't be claiming his state pension. The sky's not going to fall in.

StoreMags - Free Magazines Downloaded in True PDF format

THE WALRUS SPEAKS

Twisted insights from the mouth of rock's greatest icon

"I am a violent man who has learned not to be violent and regrets his violence"

"I'VE SOLD MY SOUL TO THE DEVIL"

"I remember a time when everybody I loved hated me because I hated them"

"Surrealism had a great effect on me because then I realised that the imagery in my mind wasn't insanity. Surrealism to me is reality"

"When I was about 12, I used to think I must be a genius, but nobody's noticed. Either I'm a genius or I'm mad, which is it? 'No,' I said, 'I can't be mad because nobody's put me away; therefore I'm a genius'"

"You have to be a bastard to make it, and that's a fact. And The Beatles are the biggest bastards on earth."

"I saw [Sid] Vicious when he was living in that hotel. Yeah, great. That's how we used to behave at the Cavern Club. We used to sleep onstage, we used to eat onstage. Absolutely au naturale"

"WE TOOK HEROIN BECAUSE OF WHAT THE BEATLES AND OTHERS WERE DOING TO US. BUT WE GOT OUT OF IT"

"If being an egomaniac means I believe in what I do and in my art or music, then in that respect you can call me that... I believe in what I do, and I'll say it"

"AVANT-GARDE IS FRENCH FOR BULLSHIT"

"Christianity will go. It will vanish and shrink. I needn't argue with that; I'm right and I will be proved right. We're more popular than Jesus now; I don't know which will go first – rock'n'roll or Christianity"

"Part of me suspects that I'm a loser, and the other part of me thinks I'm God almighty"

"EVERYBODY LOVES YOU WHEN YOU'RE SIX FOOT IN THE GROUND"

NME.COM

Head to NME.COM this week for more on John Lennon, including a special picture gallery and 70 amazing facts about the former Beatle. Go to NME.COM/photos

Watch our videos of Paul Weller, Carl Barât and more picking their favourite Lennon songs. And buy a special Uncut magazine dedicated to Lennon featuring rare photos and incredible interviews at NME.COM/store

Release: StoreMags & Fantamag. Magazines for All

Store/Egg

Mouthy, cocky and right in your face, ladies and gentlemen, say hello to ***Brother.*** ***Martin Robinson*** *braves the badlands of Slough to meet the band everyone is talking about*

PHOTOGRAPH: TOM OXLEY

Brother. Brother, Brother, Brother. Everywhere you go at the moment, that's all people are talking about. The mere mention of their name in the *NME* office, never mind the playing of one of their tunes, creates trench warfare. Zane Lowe's been so behind them he's been playing their demos on air, Steve Lamacq scowled his way through their Met Bar show, Liam Gallagher checked them out (find out his verdict next week, folks!), our New Music Editor called them "an indie Raygun", the singer's been compared to "a frog" and the bassist "an ostrich"... the chattering never stops.

So how the fuck did this happen? They've not had any singles out and have only played five gigs! Sure it's good old-fashioned industry hype, but there's an extra edge to this; The Vaccines are being hyped, but they haven't touched a nerve quite like Brother have.

What is it about them? At their first London show they began by saying: "If you don't want to hear the future of music, leave now." Their second London show was at Britpop hang-out the Met Bar, at which they slagged off "that fucking dubstep shit". The only press shot that was available was them stood in big jackets wearing round Lennon shades. A self-produced video for their track 'New Year's Day' featured two naked girls and a Union Jack.

You get it. Just their name gives it all away: populist, huggy, guitar rock for the lads.

Britpop. How does that word make you react? For certain people, the image of escapist hedonism and champagne supernovas is an irresistible pull. For others, it's an embarrassment, a spotty-arsed thicko albatross continually weighing down British music.

Which begs the question – how can Brother, a band so apparently in thrall to that era, be real? The very fact they've been signed to Geffen for FUCK LOADS smacks of conceit, Svengalis, conspiracy, fakery.

With the words of its favourite son David Brent in mind, *NME* went to Slough to see if Brother really are rock'n'roll through and through.

The Red Cow in Slough. It's tempting to think Geffen constructed this purely for Brother's first interview, so much does it smack of dole and fags and the Need For Escape. It soon turns out frontman Lee Newell's dad is at the bar. Lee's been coming here with his dad since he was a toddler, he tells us. His dad looks at us like we're some massive London ponce. They've passed the first test.

We meet Josh Ward, the bassist (who we later thrash at darts – failed that 'real' test), guitarist Sam Jackson (who thrashes us at pool – pass), and drummer Frank Colucci (who is named like he could be in *Mean Streets* – pass).

With all the hooligan rumours surrounding them, we almost expected a glassing for a greeting, but they're actually very friendly lads, far from stupid, and clearly amused by all the fuss they've caused.

They all smirk when we sit down in the corner of the Cow and bring up the "future of music" declaration.

"We still stand by that," says Lee. "There hasn't been anything worthy of note for years, so we self-elected ourselves to be the future."

"No-one's got any ambition anymore," nods Frankie, "no-one's had the bollocks to write a big radio song."

"We want 10 Number Ones," Lee says, and *NME* laughs. "No, we do! We're bringing back guitar music with a vengeance. We hear of bands like The Vaccines and Mona... I don't really like them, The Vaccines are very so-so, but at least they're a guitar band, so it'll open up a few more doors, I think."

The year 2011 is the one when guitar music came back. Again. It's a familiar tale that comes along every few years, but certainly for fans of swaggering rock'n'roll, there has been an absence. Kasabian have taken up the mantle in a way, but their music's hardly a straightforward prospect. Shame seems to have been preventing musicians from doing lad-rock; it's a bit naff, a bit dated and horribly clichéd. Basically, if you try to be Oasis, there's a good chance you'll come out looking like proper wallies.

Lee says at one point: "I specifically hate Liam Fray. I find him vile. He's everything I don't want to be, just a watered-down version of his hero..."

But, surely you're aware that people are pinning you with the Gallagher-wannabe tag too?

"Only because I wore round glasses in a picture!" he

StoreMags - Free Magazines Download in True PDF Format
Release. StoreMags & Fantam... for All

Store/Mags

snaps. "We don't sound like Oasis. Not to say I don't like them. I think they were the last great rock band. But they're not around anymore, and that's where we come in. We're not trying to be them, we would just like to have a career as successful as them."

But when you describe yourselves as 'Gritpop' on your website people are going to make that leap. Lee grins. "That was a bit of a middle finger about us being lumped into all the Britpop bands."

And you played at the Met Bar..

"That wasn't our idea, it was our booking agent's."

Hmmm. On the one hand, they'll concede that they're inspired by "The Smiths, The Stone Roses, Happy Mondays" and are recording their album with their "hero", Blur producer Stephen Street, but insist they're not mere Britpop throwbacks. Yet, in playing around with the associations of that era they're reaping the benefits; a hell of a lot of people still get misty-eyed over that time period, and a new generation want a taste of it. Hence Geffen. Hence why we're here today. Hence why rumours of Brother formerly being in an emo band called Kill The Arcade has made them look a bit cynical.

"I wouldn't have called us emos." laughs Lee. "We were young when we were in that band, 16, 17," says Sam, holding his hands up. "I had long hair, and was a punk... now I've grown up. It happens to everyone."

Lee shrugs. "We're not afraid of it, we're happy to talk about it. I really don't care."

It's true that some successful bands have had a few dodgy incarnations before hitting upon a winning formula (The Rain, anyone?), and Brother are adamant it was all natural. Says Lee, "When us four got together for the first time, we didn't say, 'Right, let's write '90s influenced British rock'n'roll music. When we played, this is just what came out."

He goes on to explain the sudden emergence of the band as a fully formed entity. "It took us about a year to launch the band. Because we knew no band has done this kind of thing for so long, and it could turn huge if we get it right. Within a month of our website going live we were signed. We expected it."

It's bloody early days, and much of this chatter is pure speculation; basically it's all about how the tunes sound. From the demos we've heard, their hook-heavy, baggy-tinged, big-chorused singalong terrace anthems will do well. Only when their proper Stephen Street debut single 'Darling Buds Of May' lands in February will we be able to see if they're going to be something a bit special. According to Josh "every song on the album could be a single". It's out in September. What on earth will we be saying about Brother by then?

In the meantime, they're heading out on tour so people can make up their own minds. And Lee knows exactly what's in store. "We'll be loved and hated. I think a lot of people will want to come and watch us to see what it's all about. Half will go home wanting our album, half will go home wanting to kill me."

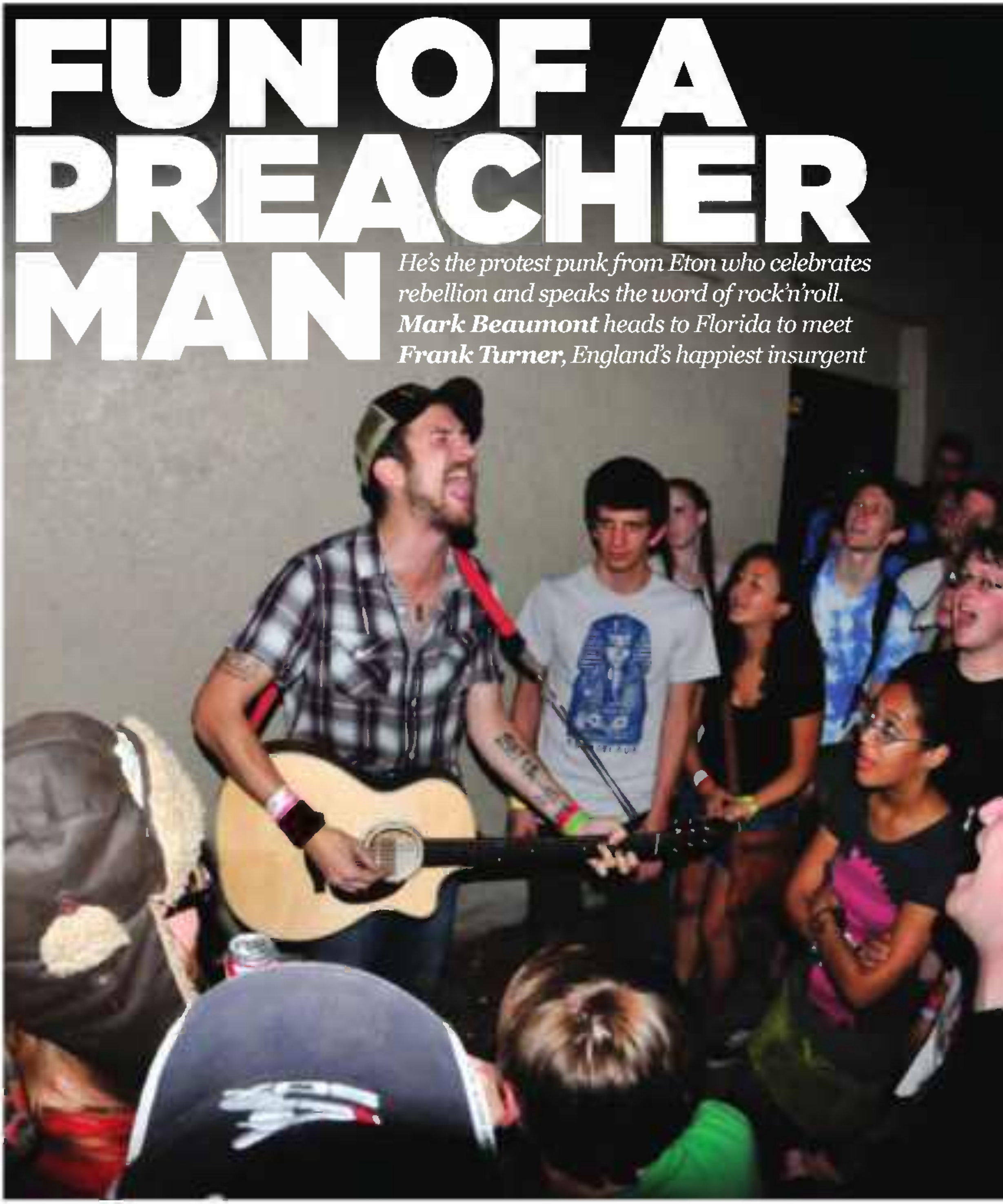
E FUTURE"

StoreMags - Free Magazines Download in T via PDF format
Release. StoreMags & Fant[illegible]mag. Magazines for All

StoreMags

FUN OF A PREACHER MAN

He's the protest punk from Eton who celebrates rebellion and speaks the word of rock'n'roll. ***Mark Beaumont*** *heads to Florida to meet* ***Frank Turner****, England's happiest insurgent*



ERIK WEISS

StoreMags - Free Magazines Download in true PDF format

Release: StoreMags & Fantamag. Magazines for All

Stand Off

Shutterstock - Free background in True PDF format

"I believe in guitars and bass and drums and poetry! I believe in Elvis Presley, Johnny Cash, The Clash, Bruce Springsteen, I believe in vinyl records with 12 songs on them and I believe in rock'n'roll!" – Frank Turner, Miami Fillmore, November 13, 2010

Away from the poolside margarita palaces of Ocean Drive, away from the Harleys and Lamborghinis prowling Collins Avenue, beneath the Art Deco awning of the Fillmore and across its foyer of curving staircases and neon trim – a few blocks but an entire world away from the preen and pose of Miami's South Beach – stands the epitome of the unassuming rock'n'roll everyman. Frank Turner's merch guy. A blokey, punky sort of blokey punk bloke, he wears a tour-stained plaid shirt, barcode tattoos and an open smile for the few stragglers idly perusing his wares. In the hour before showtime he offloads little more than a couple of free badges and a whole lot of goodwill.

Then, come 8pm, he grabs a guitar, runs onstage and plays half-an-hour of the most raw, ravenous and open-hearted folk-punk songs about heartbreak, politics, his mate's annoying ex-girlfriend, alcoholism and the redemptive power of rock'n'roll ricocheting around the planet today. His No Ego credentials to the fore, he invites a random volunteer onstage to play a harmonica solo, conducts numerous call-and-response singalongs and howls, *"There's no such thing as rock stars/There's just people who play music/And some of them are just like us/And some of them are dicks"*.

Having made converts of 500 fans of '70s punk legends Social Distortion (whom he's supporting across the States), he races straight back to the merch stand, as he does every night, to sell, sign and – if anybody missed his set – sing to an awestruck queue stretching the length of the lobby.

Because Frank Turner's merch guy is, well, Frank Turner. The anarcho-punk Old Etonian. The post-hardcore cult hero turned pioneer of the 21st-century urban troubadour tradition. The man with such a dedicated work ethic he once played 24 gigs in 24 hours and has worked his way up from playing living rooms in Hull to the O2 Academy Brixton. And a man determined to demolish the fourth wall between singer and 'subjects'.

"Art is about empathy and connection," he argues. "If David Bowie is an alien, I don't really care what he has to say."

Unfortunately, Frank's dedication to accessibility, vehement delivery, extreme politics ("I'm an anarchist realist – I don't believe in hierarchy or authority, however I also think that [anarchist philosophers] Bakunin and Proudhon were essentially living in cloud cuckooland") and use of the solo acoustic set to spit out undiluted Billy Bragg-esque Truths have seen him mistaken for that modern rock leper, the protest singer.

"I don't like that tag," Frank argues, "because that's someone using music towards another end. For me, music is the be-all and end-all. Other things feed into it – politics, experiences, loves, losses, relationships – but the essential point is I want to be a musician."

Touring the traditional swing-state of Florida during, though, Frank is easily cajoled into opinion.

"It's fantastic that Obama was elected in terms of America overcoming its legacy of racial discontent," he says, "but we need to judge him on his policies. He's done some decent things but he's also had a surge in Afghanistan and failed to bring any troops home from anywhere. I find him comparable to Tony Blair, who was the first modern media politician but he wasn't a leader. The way the left in the UK feels about Tony Blair is the way the left in America will feel about Obama in 10 years' time. That we gave power to a man who hadn't intellectually graduated beyond student union politics. A man who knew how to campaign but not to govern."

Having written 'Once We Were Anarchists' about the frustration of being the only one willing to nail his colours to the anti-establishment mast – *"I'm playing the Lone Ranger/Running to the rescue of six billion strangers... I'm tired of giving a shit"* – were you ecstatic at the recent student demos against the coalition cuts?

Frank bites his lip. "There's a sense of community and togetherness that comes from being on the barricades but it's not necessarily as wedded to the ideology you think it is. I remember seeing people wearing Chairman Mao T-shirts. At a demo. He wasn't all that in favour of demos, y'know what I mean? Whatever the problems with our system, and there are many, living in the capitalist West at this point in history we live longer, richer, more peaceful, happier lives than anybody, ever. Yes, criticise, amend, reform, but smash the system? You really think it'll get better rather than immeasurably worse, which is what's happened at every other point in history?"

Indeed. So should Cheryl Cole be sacked for refusing to vote on *X Factor* when people died for her right to?

Frank chuckles, "I'm excited to say I don't know what you're talking about."

What about James Blunt refusing an order to attack a Russian-occupied airfield with his troops in Kosovo, preventing World War III? Blunty for President!

"That sounds like someone if they'd been at the powder a bit too much," Frank laughs. "Russian history and politics is my pet subject, and the bottom line is he's full of shit. The Russian military is not capable of waging war against a Western power, full fucking stop."

He leans into the microphone, tongue brimming with The Truth. "Dear James, you may be beautiful, but you are also full of shit."

"I THREW BRICKS THROUGH WINDOWS AND PUT A T-SHIRT AROUND MY FACE AND THOUGHT I WAS COOL AS SHIT. FRIENDS OF MINE GOT ARRESTED"

"If you're all about the destination then take a fucking flight/We're going nowhere slowly but we're seeing all the sights/And we're definitely going to hell/But we'll have all the best stories to tell" **– 'The Ballad Of Me And My Friends'**

Eighteen hours later, 200 miles north, Frank leans into another microphone on a makeshift stage at Orlando's Park Ave Records store, his tongue dry from another Truth: "This is the most sober gig I've played in a long time..."

The 100-strong Sunday afternoon crowd of Floridian Frankophiles do all his intoxication for him. Inspired by Frank's speech about music's power coming not from one amplified ego on a stage but "a load of people in a room making noise", they howl along with a set ➤

Release: StoreMags & Fantamag. Magazines for All

Stora'ags

combining current punk-pop standards – 'Try This At Home', 'Dan's Song' and lead track from his new 'Rock & Roll EP', 'I Still Believe' – with an impassioned cover of Springsteen's 'Thunder Road' and an unreleased song about Steven Slater, the US air steward who told an abusive passenger to fuck off over the PA and slid off down the emergency chute with an armful of beers. Always celebrating the rebellious, the chorus is simply "*Steve's the fucking man*".

This sort of subversion secretly delights Frank. As a man who's rejected privilege in favour of devout egalitarianism, it's in his less-than-blue blood. A middle-class heir to the BHS 'fortune', he won a scholarship to Eton where he found himself "surrounded by snobby cunts". He developed his no-one-is-better-than-anyone-else mindset in reaction to the implication of superiority that came with being classmates with Prince William.

"He was functionally dull out of necessity," Frank explains later that night, sat in the dressing room of Disney World's House Of Blues, "you can't be a colourful character when you've got the paparazzi down your throat. But on a really basic level it was 'why the fuck has this guy got this and nobody else does?' Accident of birth is a terrible basis for any system of authority."

The Wills'n'Kate 2011 invite isn't in the post then, nor one for any Old Boys alumni dinners, since Frank also reacted to being condescended to by future members of David Cameron's backroom team by faking dentist appointments to run riot on anarchist demos.

"I vented my rage at institutionalised power and structure," he admits. "I threw bricks through windows and put a T-shirt around my face and thought I was cool as shit. Friends of mine got arrested and did time for it. One guy from my school did six months and it totally fucked his life. He went in as an idealistic young man and came out a smackhead Thanks, prison."

Frank also found release in the inclusive unity of punk and hardcore shows, but even here he was distrusted. "There was that puritanical iconoclasm, you know, 'We're all in this together, don't you dare hold yourself above anybody else on this scene', but when everybody discovered we were Eton kids a lot of people came up at shows saying, 'You're not fucking welcome here'. But there were enough other people saying, 'Don't listen to those cunts'."

From such a dislocated origin, it's unsurprising Frank now fully appreciates every proffered Sharpie, especially

"A PROTEST SINGER IS SOMEONE USING MUSIC TOWARDS ANOTHER END. FOR ME, MUSIC IS THE BE-ALL AND END-ALL"

in America's Magic Kingdom five thousand miles from home. After all, it was only five years ago, after his first band Million Dead split, that he was a broken road-rat spending 18 months touring the UK by train with only a bag and a guitar, playing every front room, outhouse and Snotgobbler support slot that'd have him.

"That was quite a patchy, dark time," he says, "I was very fucked up. I did a lot of drugs and drank a lot and didn't sleep very much or really eat. I probably played some great shows but I played some shit ones as well because I hadn't been to sleep. I learnt an awful lot about stagecraft and songcraft but I wouldn't want to do it again."

Three rapturously received albums later – 'Sleep Is For The Week', 'Love, Ire & Song' and 'Poetry Of The Deed' – and with a full band behind him and a US deal with Epitaph under his belt, 'Rock & Roll EP' seems to romanticise the rootlessness of such a road-ravaged lifestyle, complete with the desolation, alcoholism and the lost lovers who couldn't wait around. Vitally, though, its lead track 'I Still Believe' is a rallying cry to worship rock as a quasi-religious modern day saviour.

"If you scale down your ambitions," Frank rants, "you realise that rock'n'roll isn't going to put man on the moon, it isn't going to change the world, it isn't going to make us better people, but it is still going to do something really unique and important, which is to take us out of ourselves."

Right now, Frank Turner the fan-friendly rock anti-star is in his element. But how much bigger can he get before his inclusive world-plan falls apart? Come Brixton and the mass mobbings that may entail, won't you *have* to distance yourself from your fans?

Frank nods. "I've got plans. I'm not going to fucking sling merch myself, I'm going to pay people to do it..."

Frank, you've changed. You used to be cool.

He flings his hands skyward. "Already I'm a sell-out!"

Sure, Frank's selling out fast. Outside in Downtown Disney, the merch stand throngs with a crowd eager to pay the price of a hoodie to shake the hand of the most blazing, brilliant and brotherly singer in rock. Frank Turner's rock'n'roll charabanc – calling all stations along rock's colourful highway, destination Hell – is getting fuller by the stop.

FRANK TURNER A BEGINNER'S GUIDE

'A SONG TO RUIN' MILLION DEAD
A lost hardcore classic, recently reissued, Million Dead's debut was a free-wheeling splurge likened to Scandinavian punk: as ferocious an introduction as you're likely to find outside a convention of psycho blow-torch operators.

'SLEEP IS FOR THE WEEK'
Stripped back and painfully honest, Frank's scratchy solo debut included the impassioned live favourite 'The Ballad Of Me And My Friends', the heartbreaking 'Worse Things Happen At Sea' and the bile-spewing 'Once We Were Anarchists'.

'LOVE IRE & SONG'
Polished and string-swathed, Frank's 2008 album was a blast of beauty and bitterness – check out 'Reasons Not To Be An Idiot', about a mate's annoying ex, and 'Photosynthesis', which sounds like The Wonder Stuff if they'd never turned uncool.

'POETRY OF THE DEED'
The full-band rock classic. 'Poetry...' found Frank expanding back into his old rock threads, but with a canny pop-folk edge and more than a hint of The Hold Steady. Influences remained eclectic, including TS Eliot and and the 1381 peasants' revolt.

StoreMags - Free Magazines Download
In True PDF format
Release: StoreMags & Fantamag. Magazines for All

StoreMags

SONIC EDITIONS

—Limited Edition Music Photography—

NME

Sonic Editions presents:
The NME Collection

35 original images from the pages of NME.
Available as limited edition prints for the
first time from only £45.

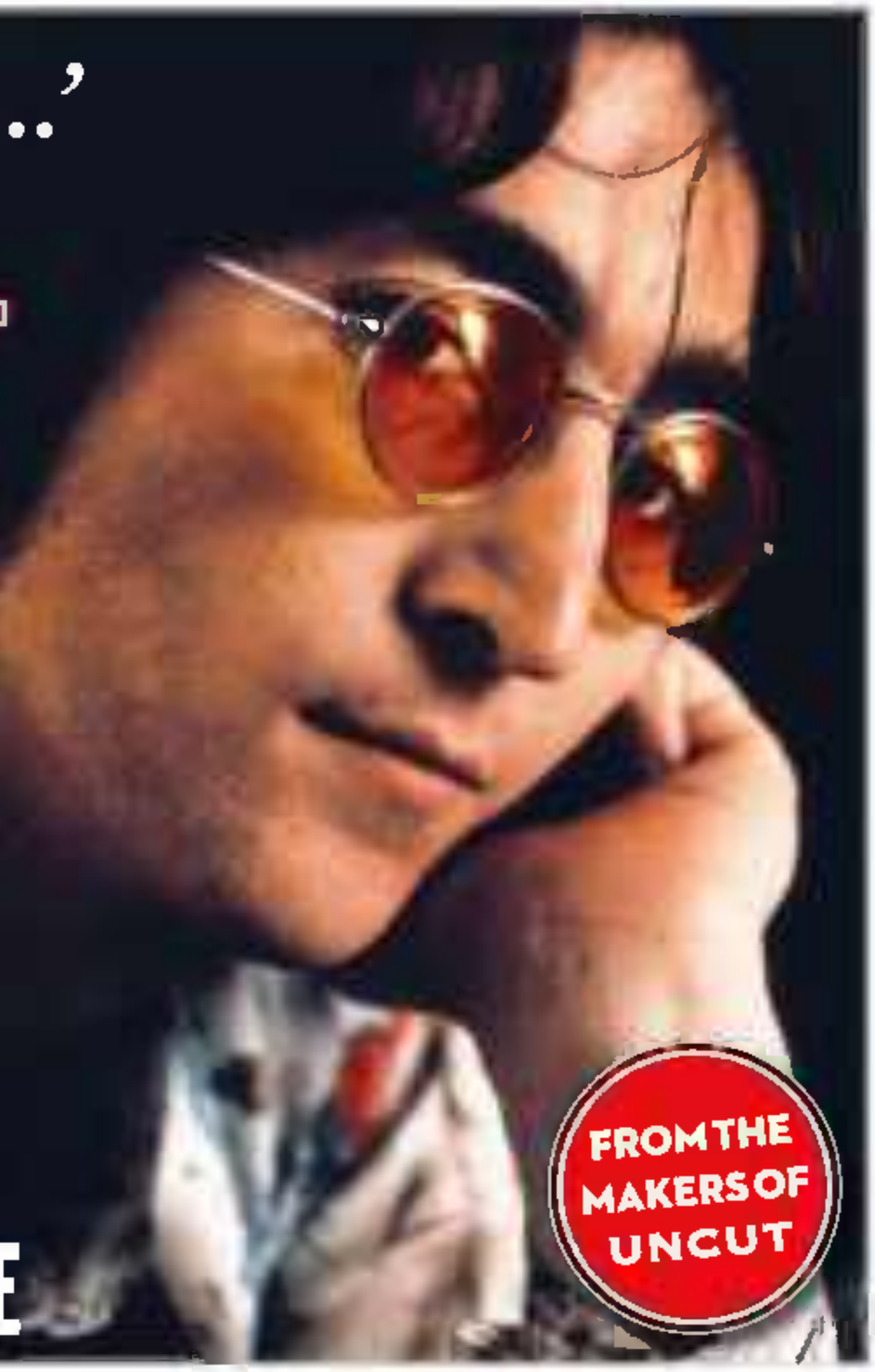
An iconic collection including Kasabian, Blur & Killers
by legendary NME photographers Andy Willsher,
Dean Chalkley and Tom Oxley.

Visit SonicEditions.com/NME

'You may say I'm a dreamer...'

LENNON

THE ULTIMATE MUSIC GUIDE



Incredible interviews – unseen for decades!

The tales behind every solo album

Stunning rare photographs & more!

FROM THE MAKERS OF UNCUT

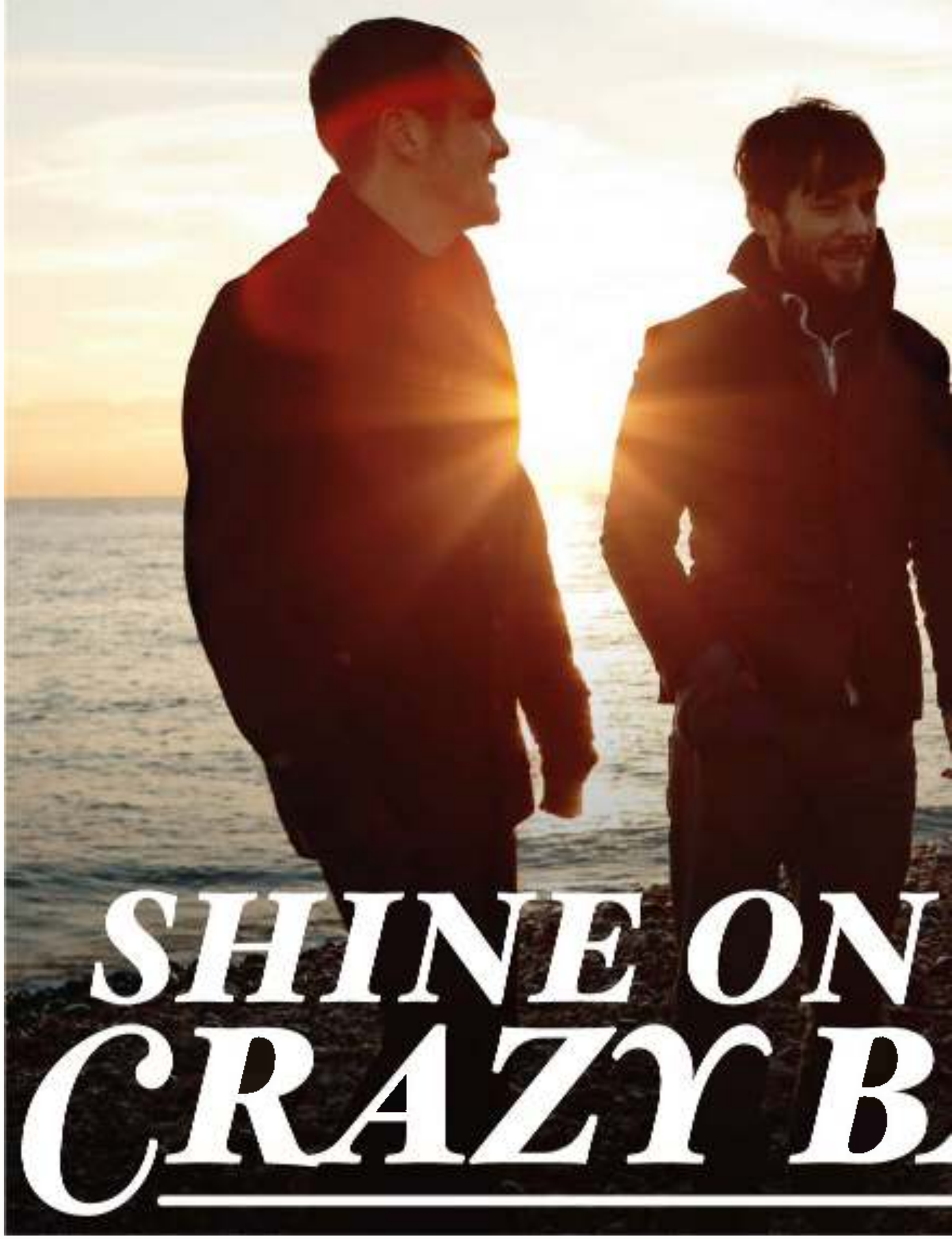
BUY NOW AT WWW.NME.COM/STORE

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

Storel'agf

Pervy princes, pissed-up boat rides, near-death experiences. In the last 10 years, ***British Sea Power*** *have clocked up as many insane adventures as great tunes.* ***Luke Turner*** *meets indie's enduring nutjobs*



Somewhere on the Arctic Ocean, July 2010. British Sea Power's small motor vessel has been pulled over by the Norwegian Coastguard, who – rightly – suspect them of drunken boating. Despite heavy consumption of single malt whiskey before, during and after the band's live soundtracking of 1934 documentary *Man Of Aran* in a small church at the Traena Festival earlier that night, bassist Neil Hamilton Wilkinson aka 'Hamilton' miraculously passes the breathalyser test, and the band are sent on their way to cause more mayhem on the high seas.

It's a tale characteristic of the 10 years since British Sea Power first emerged in Brighton, from trying to climb to the top of the second stage at Glastonbury to "get higher than Damon Albarn", Hamilton's cartoon-style sawing off of the branch he was sat on while collecting stage foliage for a 2003 show (a severe wrist injury forced them to cancel the show), to scrapes with the authorities and angry drunks. Beyond this wholesome, eccentric hedonism, British Sea Power have also managed to make four storming albums, start their own legendary club night (Club Sea Power) and play hundreds of what they describe as "crackers" gigs, sometimes featuring their giant dancing bear, Ursine Ultra.

Such a combination of excess and hard work has sunk lesser bands, but BSP's new album, 'Valhalla Dancehall', is arguably their finest work to date. So how the fuck have guitarist Martin Noble, singer Scott 'Yan' Wilkinson, his aforementioned brother Neil, drummer Matthew Wood and recent additions Abi Fry (viola) and keyboard man Phil "the wandering horn" Sumner, managed to keep it together? Noble says it's thanks to "always being outsiders". Yan puts it down to "not getting successful, but being tantalisingly close". Striking the balance between fierce talent and balls-out fun might have something to do with it too.

Today, British Sea Power are sat in a Brighton boozer poring over the July 1963 edition of *Playboy* that Noble has brought along. But it's not the ample charms of 'Miss July' Carrie Enwright (interests: ice cream and jazz) that they're banging on about to *NME* today. Instead, Noble is explaining how a piece of the journalism that once marked out *Playboy* as more than a grot rag helped inspire 'Valhalla Dancehall'. "The article is called *1984 And Beyond*, where Arthur C Clark, Ray Bradbury and other science fiction writers talk about the future," he enthuses. So when they look into the future, do they see a world full of jet cars and hose-down soft furnishings for every household, as those writers did? Not exactly. The way they see it, the world is going to hell on a handcart, and we might as well enjoy ourselves as the flames burn higher. "This record is a lot more carnal," smiles Noble. Even with a decade of records and a place at indie's top table guaranteed, British Sea Power are still thinking forward.

The retro sounds of British Sea Power's first two records, 2003's 'The Decline Of British Sea Power', and 2005 follow-up 'Open Season' – plus tracks such as 2004's Japan-only 'Spirit Of St Louis', an ode to aviation pioneer Charles Lindberg – led to the band being painted as "nostalgic fuddy duddies, making music for walkers or all that bollocks", according to Yan. As he puts it, people have made the "obvious mistaken conclusion that we're wishing for a past time that's better. It's not about that, it's more related to now".

'Valhalla Dancehall' is their attempt to give those misconceptions the finger. Rather than donning rose-tinted specs, the record asks questions about the positive and negative aspects of technological and human progress. This, in a time where music is haunted by political ambivalence, marks the band out as curious radicals. Just as 'Larsen B' ('Open Season') was a comment on environmental destruction, and 'Waving Flags' (from 2008's 'Do You Like Rock Music?') welcomed Eastern European immigrants to work and get pissed with us, 'Valhalla Dancehall''s opening track 'Who's In Control' insists that they're "*militant not military*" while making a call to action at a time "*when everything around you is being sold*".

Not that they've forgotten what made people love them in the first place. 'Valhalla Dancehall' builds on British Sea Power's knack for anthemic guitar belters like 'Remember Me' or 'No Lucifer', and the epic expansive sound of their 2009 record 'Man Of Aran', with the trippy g-force of 'Mongk II', the champagne drunk sparkle of 'Living Is So Easy' and the rousing cannonade of 'Thin Black Sail'. Basically, they're taking the fight to the cynics: "There are more ways to be experimental than just playing different chords at the same time," Yan insists. "There are bands

"OUR NEW ALBUM IS YOUR LAST CHANCE FOR FUN. IT'S LIKE GRANDAD'S LAST WANK"
Martin Noble

TOM OXLEY

StoreMags - Free Magazines
Download in True PDF format
Release: StoreMags & Fantamag. Magazines for All

YOU ASTARDS

who are very tasteful, yes, but none of them are as good as Queen, are they? We're interested in Jerry Lee Lewis and Elvis, people who had some bravery."

And bravery is not a word lacking in the BSP lexicon (remember, this is a band who stuck a Gregorian chant on their debut album as an "antidote to a football crowd chant"). They decided against heading into a conventional studio to record the new record (Yan: "You can't even smoke in them nowadays, they're just a music office"), holing up instead in a remote farmhouse near Selmeston, a village in rural Sussex. "You could see the South Downs from it," beams Yan. "I wasn't good at managing a large property though, and these lot were always complaining that it was too cold. We ran out of oil so we had to burn guitars. I'd accidentally made a mouse haven, covering the lawn with seeds. I went wild for a bit." This feral spell included bouts of nude sunbathing, befriending a pheasant called George and putting up "a dartboard in the forest. They're two of my favourite things, darts and forests"

Every room in the house was commandeered, with Graham Sutton (producer of *NME* Album Of 2010, These New Puritans' 'Hidden') ensconced in what Sumner calls the "room of doom" at the top.

So was it this isolation that shaped the record's very real concerns with the world? "You can let your imagination go, especially when it's winter and you haven't seen anyone for three weeks and you think you might've died without noticing," nods Yan. "And of course, Valhalla is where you go when you die."

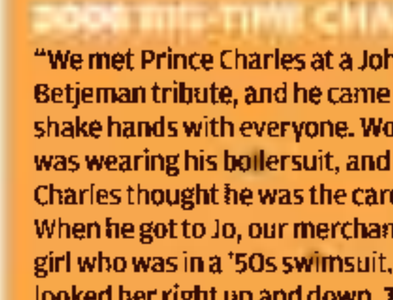
There's now talk of a new Valhalla Dancehall club night in Brighton, where party planner Noble says BSP will play alongside booty bass acts (naturally). After all, says Yan, what British Sea Power see of the future might not be bright, but they're here to improve your lot: "It's your last chance for fun. A lot of the album is optimistic but accepting that you're already fucked. You might as well enjoy yourselves for a bit, because you're not going to soon." As Noble, stowing his vintage *Playboy* in his bag alongside 'Best Of Bonkers' and Trojan Dancehall compilations for a DJ set later, concludes: "*That's* what goes on in the Valhalla Dancehall. It's like grandad's last wank."

British Sea Power headline the Club NME New Year's Eve Ball at KOKO in Camden. For tickets, head to NME.COM/tickets.

TEN YEARS OF BSP
Yan's mental notes

2000 FORMATION

Yan: "We thought British Sea Power might be the kind of name that stops you becoming a pop hit... which it was. We moved to Brighton because it's a town set upon the sea and it's a place you can go to entertain your mistresses."



2001 CLUB SEA POWER

"We'd have Copper Family and Eighties Matchbox on, or Earl Brutus insulting the audience. People thought it was a few pissed up fellas talking nonsense."

2002 FIRST READING FESTIVAL GIG

"Neil had a plaster cast on his hand and a big blood blister that exploded and went over it. We started the gig off with 'Rock In A', the guitars were tuned wrong, there was blood everywhere so it looked and sounded horrific."

2003 SXSW ASSAULT

"Martin threw his guitar like a spear and almost hit [Rough Trade founder] Geoff Travis. He climbed up to where there were a load of chairs stacked, and started throwing them. We got dragged off the stage and told to get out."

2004 TRIP TO GLASTONBURY

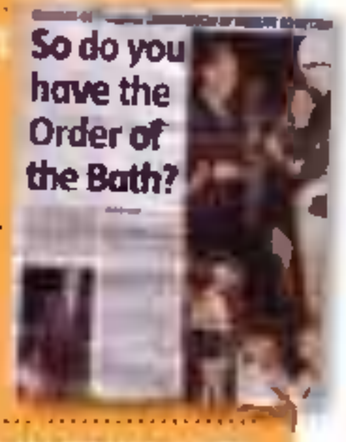
"Scott tried to marry [former BSP keyboardist] Eamon, and then spent at least half an hour in conversation with King Arthur, who strangely no-one else could see. Afterwards his jaw was so swollen he couldn't eat solids for four days."

2005 BSP FIGHT FAUST

"After the show Jean-Hervé from Faust was asking who was in British Sea Power, and Neil said 'I am' and he smashed him in the face. We would ask them back, but he's not allowed to do any of that suckerpunching on the man who

2006 BIG-TIME CHARLIE

"We met Prince Charles at a John Betjeman tribute, and he came to shake hands with everyone. Woody was wearing his boilersuit, and Charles thought he was the caretaker. When he got to Jo, our merchandise girl who was in a '50s swimsuit, he looked her right up and down. There was a photo in the *Evening Standard* of Charles looking at Jo's vagina."



2007 THE HIGHEST PUB IN ENGLAND

"The Tan Hill Inn [in the Yorkshire Dales] is a place where you can do anything. It's a brilliant place, it feels like they keep the bar open so long as there are enough people drinking –and people go a bit wilder up there. When you're isolated like that there are different rules."

2008 THE GREAT CONFERENCE

"He had a new horn, and clambered to the stop of the speaker stack. He fell, landed on his face and split his chin, everyone else thought he was dead, just lying on the floor with blood everywhere. He played a gig next day, because he felt he needed to redeem himself for being an idiot."

2008 CHINA CRISIS

"We were supposed to play at a festival in China, but somebody higher up said it was a political risk. We still had a good old time, and ended up playing the Great Wall Of China."

2010 ISLAND HOPPING

"Eigg [Scottish island] was very unhinged because there are no police. There was an ex-paratrooper called Robert who went crackers one night, so they bundled him into a car and took his wellies off him so he couldn't walk. It's a good way to deal with a psychopath, just taking away their shoes."

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

Storel\ess

FRESH pri

Her dad's Will Smith, she's a trance-crunk daredevil and she's only just older than the iPod. ***Tim Chester*** *meets* ***Willow Smith****, the world's coolest 10-year-old*

As surreal interviews go, talking on speakerphone down a transatlantic phone line to a 10-year-old girl while mother and PR listen intently is up there. When said 10-year-old starts rapping the lyrics to 'The Fresh Prince Of Bel-Air', and those immortal lines regurgitated verbatim by every teenager worldwide since 1990 are those of her father, it gets even weirder. Prepubescent pop starlet Willow Smith might only know a fragment off the top of her head – "'*This is a story, all da da da/My life got flipped, turned upside down/And I...*' Uhhh... I'll remember" – but to be fair the show did come off air *four years before she was born* and, just to hammer the point home, she is 10 years old Anyway, the freshest princess of pop got the key sentiment down. Her life is already pretty topsy-turvy. To bullet-point the CV so far: been on the planet slightly longer than the iPod, starred in two major Hollywood films (three if you count the voice track on *Madagascar 2*), signed to Jay-Z's Roc Nation label and released the club-friendly ode to female empowerment, 'Whip My Hair', that's garnered three million YouTube views, given twice as many people whiplash, hit Number 11 on the Billboard Hot 100 and been covered by Bruce Springsteen and Jimmy Fallon masquerading as Neil Young. A far cry from your usual childhood upbringing.

> *"I'd like to be bigger than Lady Gaga. I want to be a big rock star"*

We grab time with Will Smith's youngest fresh from an appearance on *The Ellen DeGeneres Show*, a syndicated national programme with an audience of 2.7 million, and during our snatched 15-minute chat Willow has three styles of answering: prepared schmaltz that reminds you of the earnest kids at the start of 'Heal The World'; monosyllabic retorts (which are fair enough, really), and the inimitable 'awww-how-kute' ramblings of an imaginative child. So, early questions about her place in the NME Cool List ("It feels like I'm making a difference in the world. It feels like I'm helping people change their lives, and to be better people") and 'Whip My Hair"s success ("That felt, like, awesome. 'Cos I want people to be themselves. I want them to feel like listening to my songs is a place where they can be themselves and not be afraid to be themselves") get the first treatment. Later on, enquiries about what the new tracks sound like ("they're hot") and the aim for the first album ("I'd like it to sound good. Something you can party to") receive shorter shrift. But it's when we disappear off into 10-Year-Old Land and you get a glimpse into the chit-chat that takes place at sleepovers when parents aren't listening that she comes into her element. Behold:

***NME*: How are you finding 2010 so far?**
Willow: "It's fun, but all new. And all new stuff. All new stuff, it's just really exciting. But next year it's going to be even more awesome and all new stuff."

So how is it being famous?
"Well. Famousness is awesomeness, soooo. But some parts of famousness can be hardnessness, hard. But, it's awesomeness."

So what's the hardnessness?
"The hardness part is wanting to hang out with your friends when you have to work and make platinum records. [Huh? Hold on a minute, where did that platinum records thing come from? Oh yeah, we are talking to the offspring of the Smith dynasty. Continue...] And your friends come over and you're recording and you're like, 'Pleeease let me go with my friends. I don't wanna stay here!' But people are relying on you."

So you just had a birthday. How did you celebrate that?
"I, erm, did a dinner. A dinner with dancing afterwards."

Somehow you just know that she's not talking about Happy Meals at Maccy D's followed by a rumpus in the indoor ball pool. In fact, we cringe at what she'd make of the lame treehouse raves we were throwing at her age. Make no mistake, Willow is one of the coolest people you'll come across, quite apart from her famous lineage. Her favourite designers? Dolce & Gabbana (and there we were thinking Fisher-Price did the best accessories). Her inspirations? Lady Gaga, Beyoncé, Tom Cruise, best friend Logan. Her favourite place in the world? "My club. No, I was joking. Utah actually, for snowboarding." And yes, she does go down the black runs ("I'm a daredevil"). And no, she doesn't whip her hair while boarding ("that's dangerous! I wear a helmet").

Willow's World

What's rocking the youngest Smith's universe right now

Favourite track
"My favourite band or musician is probably... hmmm... ummm... my favourite band or musician? Hmmm... [Bob featuring Hayley Williams'] 'Airplanes'."

Favourite movie
"Freddy Krueger, *A Nightmare On Elm Street*. Is it a bit scary for me? It's a lot scary. But I'm a Halloween baby."

Favourite Will Smith movie
"*I Am Legend* [in the one she was in]."

Favourite Will Smith tune
"All of them. The whole bunch."

Favourite designer
"Dolce & Gabbana."

Born on October 31, 2000, Willow Smith is the Y2K kid, the first post-millennial pop star causing ripples worldwide at an age that makes Miley Cyrus look like Gillian McKeith. The voice of Rihanna, the moves of Jacko (although her publicist stresses "Willow is *naht* a child star, she's just a 10-year-old girl"), the attitude of Gaga (albeit tempered somewhat and with fewer firework appendages) – she has it all already sewn up in one D&G-clad package.

Success is guaranteed, and deserved, if the Auto-Tune-heavy and celeb-approved R&B monster of a debut single is anything to go by. A trance-crunk behemoth of shuddering beats and calls for "*my ladies*" to "*shake haters off*", it's

Meet the Smiths: mom, pop with Willow and Jaden

GETTY, SCOPE FEATURES, ALAN SILFEN

StoreMags - Free Magazines Download In Two PDF format
Release: StoreMags & Fantamag. Magazines for All

Stars/Egg

ncess

a formidable calling card, which gets a UK release this week (December 6).

To be fair, the girl's got quite a bit to live up to; there must be a few trophy-packed cabinets at home to play hide and seek among. Daddy's been nominated for numerous Oscars, Golden Globes and Grammys for his work as one of the planet's biggest movie stars with an illustrious TV and music career behind him to boot, while mommy Jada Pinkett Smith's not done too badly herself, starring in *The Matrix* and *Madagascar* films while also pursuing a rock career in Wicked Wisdom, launching a production company, writing a book and packing in a fair amount of charity work (something Willow's already copied, acting as youth ambassador for Project Zambia and more recently taking part in the Buy Life campaign to combat Aids). It's an aspirational family, and that's before you get on to brother Jaden Smith, best known for waxing on and off in *The Karate Kid* remake with Jackie Chan.

Willow intends to represent; she's got ambitions, if they are a bit hazy right now. "I would like to be a very well-known artist. I would like to be as big as Lady Gaga," she decides, "I would like to be bigger. I'd like to be... I'd like to be a big rock star."

So what would be your stage show then, to pull one up on Lady G?

"I don't really know yet. I think I'll figure it out."

She probably will. She's got the talent, she's got the friends and family in high places, and she's prepared to put the work in, as evinced by her three weeks nailing the moves to 'Whip My Hair'. "I could *noooot* crack it, wooo," she remembers. "But I finally did, and guess what. It paid off."

While "mommy and the producer" don't let her hear the tracks too far upfront, an album about "uuhhh, partying, having fun, eating" – eating? Amen to that – is due imminently. And yes, she has thought about covering 'The Fresh Prince Of Bel-Air' ("I'm actually going to ask my father") so fingers crossed on that nugget seeing the light of day. Willow Smith, then: singer, rapper, dancer, actor, philanthropist, and all-round awesomenessness interviewee, all achieved within one decade. If 2010's been big, 2011 will be even bigger. She's looked at her kingdom and she's finally here, to sit on her throne as the princess of next year.

StoreMags - Free Magazines Download In True PDF format

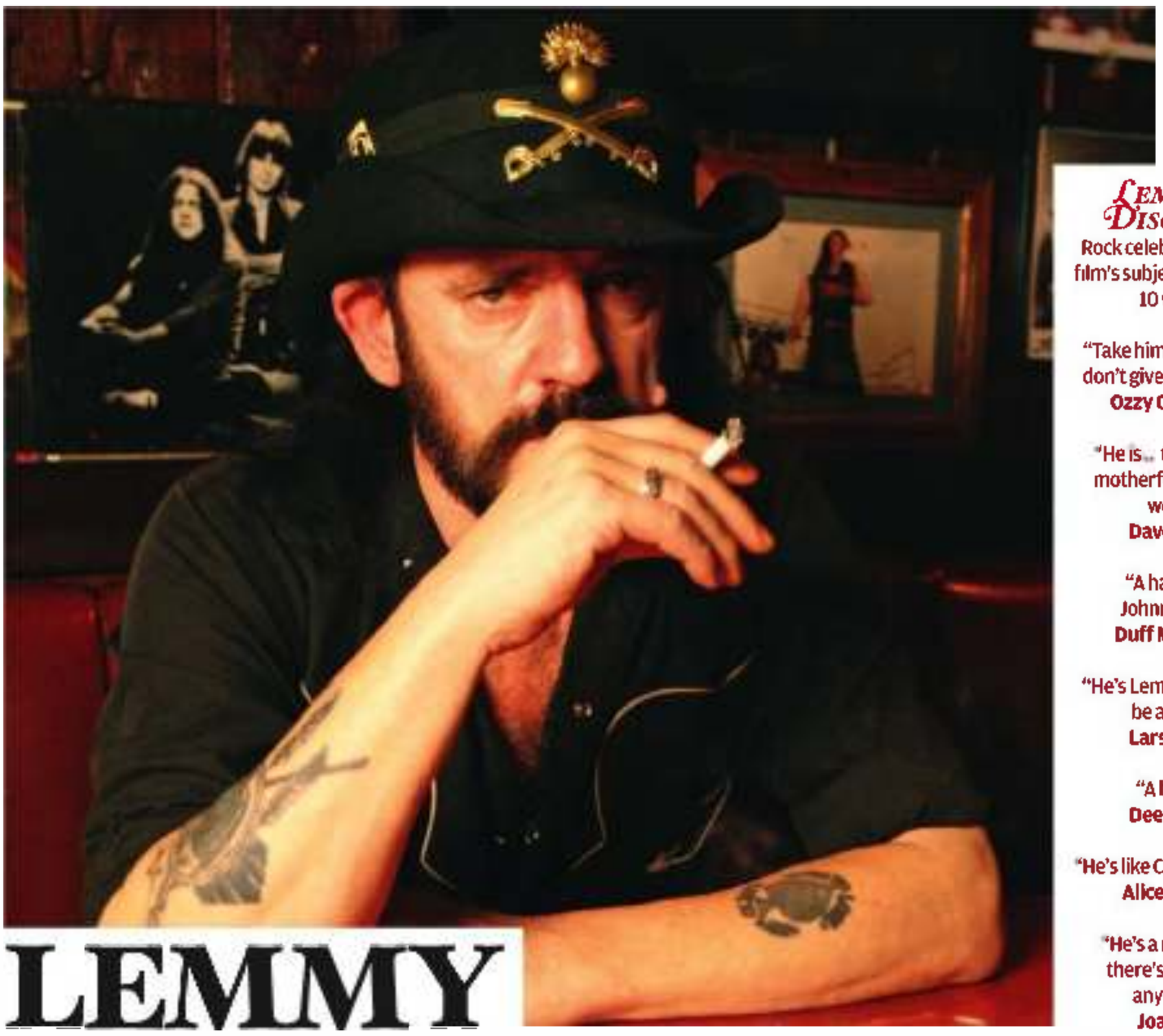
Release: StoreMags & Fantamags - Magazines for All

Storel'ege

REVIEWS

ZACH HILL, HYPE WILLIAMS

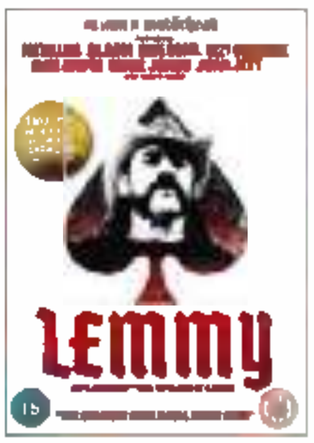
Edited by Emily Mackay



LEMMY

LEMMY ENTERTAINMENT ONE

Fannish DVD sidesteps fripperies and worships the Motörhead mutha as the pure, raw, loud rock'n'roll sweetheart he is



There is nothing new to be learned about Lemmy here. You'll see him sipping Jack Daniel's and Coke at the Rainbow on Sunset, roaring the loudest, rawest, rock'n'roll music there is to lots of people devil hornin' and headbangin', examining Nazi memorabilia in his tiny apartment, and making anyone who's anyone in rock and metal – Slash, Dave Grohl, Alice Cooper, Metallica and, er, Jarvis – gush like geeky, giggling fanboys desperate to gain his approval. He'll talk about how he used to score acid for Jimi Hendrix and how Jimi was a fair man because "he'd take seven, and give you three". You will hear him say matter-of-factly that the reason he has never married is because "sex lasts half an hour, and a rock concert lasts an hour and a half". You'll hear his son – with whom he also reminisces about when they "tag-teamed" two women in Stringfellows – mention the time his father asked him not to do cocaine, "because speed is much better for you".

The reason there is nothing new is because Lemmy, obviously, doesn't deal in the new. He deals in being who he is and not changing, for anyone. To their credit, directors (and, clearly, fans) Wes Orshoski and Greg Olliver recognise this, and don't attempt to uncover "the real Lemmy". They simply portray their subject's no-nonsense, take-it-or-leave-it, resistant-to-fashion hyper-rock-realness, warts-and-all (no pun intended).

It is an inspiring film not because of the whole sticking-to-his-guns thing, but because of the *purity* of it. Here is a man who heard Little Richard then The Beatles and decided that was it: he would spend the rest of his life playing this music, living this life. Simple.

He has never got the mansion, the wife, done the stint in rehab. This is it. His views may jar with some people's, but here Lemmy unquestionably comes across as a man with strong morals. He describes his father as "a miserable little dickhead in glasses. All he ever did was walk out on me." Asked what the most treasured possession in his apartment is, he points at his son, who quite patently adores and is in awe of him. Later, Corey Parks (of Chelsea Girls/Nashville Pussy) tells of how her husband thought she was having an affair with Lemmy, and how Lemmy wrote him a letter saying they were good friends but that he "would never cross that line, because I'm not that type of man". All the people around him say he is lovely, and that certainly comes across throughout.

Thus glamourising the rock'n'roll lifestyle is left to his careerist disciples who goofily harp on about how much he can drink, while he declares sternly that he "does not wanna advertise a lifestyle that killed a lot of my friends, OK?" He scoffs that people who think he is a Nazi are idiots ("I've had six black girlfriends") and makes zero apologies for referring to women as bitches, claiming he understands the fairer sex "better than most guys". In the glimpse we get of him in the studio, he's listening to 'Teach You How To Sing The Blues' from 2008's 'Motörizer'. The first snippet of a lyric we hear is, "*If you wanna get your hands on a beautiful girl/You gotta use a MasterCard*". The second (and last) is: "*There's no excuse for bullshit/So don't try to feed me none*". These two lines are as good a tagline for *Lemmy* the movie – and, indeed, the Man – as you can get.

Also there is, of course, the live footage. If you're not moved by Lemmy blasting through 'Ace Of Spades' or 'Motörhead' with as much fire as the first time he played them, there's something wrong with you. Hearing him roar the words to 'Rock It' alone is reason enough to watch this movie: "*Rock'n'roll will save your soul/And I got it/ Give it to me loud and free/Don't knock it*". As is the fact that long after this film has brought him more attention, long after many of the people in it who call him "a god" are counting their millions sober and contemplating their next investment, he'll still be singing those words to anyone who'll listen.

8

Hamish MacBain

Head to *NME.COM* now for a video interview with Lemmy

LEMMY'S DISCIPLES

Rock celebs sum up the film's subject in less than 10 words

"Take him or don't – he don't give a flying shit"
Ozzy Osbourne

"He is... the baddest motherfucker in the world"
Dave Grohl

"A hard rock Johnny Cash"
Duff McKagan

"He's Lemmy. It should be a verb!"
Lars Ulrich

"A biker!"
Dee Snider

"He's like Captain Hook!"
Alice Cooper

"He's a renegade – there's not many any more"
Joan Jett

StoreMags - Free Magazines Download
In This PDF format!
Release: StoreMags & Fantamag. Magazines for All

WEEKEND
SPORTS SLUMBERLAND

Renaissance Gloom Principle #1: all moody post-punk bands shall trace genealogy to Ian Curtis' Kleenex carton – what bollocks. Joy Division ripped off plenty of bands (Bowie, The Velvet Underground, Cabaret Voltaire). So do San Franciscan trio Weekend (No Age, Sonic Youth, The Jesus And Mary Chain). What about it? The point is that good groups don't copy or borrow; they steal. And that's what Weekend do here, through biblical floods of brooding amp static, sharp backline and submerged lyrics charting a course back to their influences. Shame it's slightly spoiled by the morbid fixations of those same lyrics – which are the only shit thing about this LP, really. ***Huw Nesbitt*** **7**

DOWNLOAD: 'Untitled'

AIDS WOLF
MARCH TO THE SEA SKIN GRAFT

Brass Eye's Chris Morris might frame the question thus: good Aids Wolf or bad Aids Wolf? Yet there's no conclusive answer here, since the Canadian noise merchants' third album is quite the mixed bag. Certainly, there's plenty to revel in, not least the caustic onslaught of 'Such Is Happiness', the thrilling way that mellow basslines give way to flailing chaos on 'Very Friendly', and the sheer frenetic energy of 'Teaching To Suffer'. But weighing against this are brutal truths: singer Chloe Lum is deeply in debt to Melt-Banana's Yasuko Onuki, and while her band work in the same space as Afrirampo, they simply aren't able to muster the same passion. ***Ash Dosanjh*** **6**

DOWNLOAD: 'Teaching To Suffer'

TURZI
B RECORD MAKERS

Just over half as ambitious as Sufjan Stevens' now-abandoned 50 States project, Air's favourite Gallic groove merchant Romain Turzi continues his trek through the alphabet here after 2007's history lesson, 'A'. This time round, he takes inspiration from the city and while the panto-metal 'Bombay', dronesome, sun-dazed 'Bethlehem' and Bobby Gillespie-voiced sneer-rock of 'Baltimore' all paint appropriate scenes, Turzi's mind-mushying shooting-star techno is just too futuristic and dazzling for such earthly cities as 'Bogota' and 'Bamako'. With eccentric psychedelic chops like these, Turzi should try exploring the cosmos on album 'C'. ***Chris Parkin*** **7**

DOWNLOAD: 'Brasilia'

Y NIWL
Y NIWL ADERYN PAPUR

Quite frankly, if I hear *another* pastiche-ridden West Coast surf rock record, I'm going to brain Nathan Wavves with my surfboard, stick Mr Zogg's Sex Wax in Frankie Rose's hair and intone curses upon Dick Dale's wretched soul. Lucky, then, that taffy types Y Niwl hail from a different west – the rainy climes of Wales, whose wind-beleaguered beaches don't really lend themselves to nauseating Hipstamatic cheer. Although their debut is regular, vocal-less surf rock with a playful streak, that's the beauty of it – there's not an ounce of 'bodacious' 'sun-bleached' 'bedroom jams' pretence. And right now, that's as refreshing as a skinny dip in the Welsh shores of the Atlantic. ***Laura Snapes*** **7**

DOWNLOAD: 'Undegpedwar'

Faces To Names... What the reviewers are doing this week

ASH DOSANJH
"Having the hangover from hell I sought comfort from the Wellcome Trust's exhibition on drugs through the ages and being weirdly haunted by Kraftwerk eveywhere I went."

SIMON JAY CATLING
"True batshittery of the week award goes to screamos We Came Out Like Tigers who, when interviewed, were making plans to swim in the Irish Sea monthly during winter. Brrr."

LOUISE BRAILEY
"I've been getting into Becoming Real after seeing him support Salem. Seriously, that Des'ree edit is big. Also been listening to lots of DAF but hey, what else is new?"

ZACH HILL
FACE TAT SARGENT HOUSE

The Hella drum powerforce tries out his own twisted 'pop' with help from No Age and Devendra

Whenever some avant-garde musician talks of wanting to make 'pop' music it always sounds like the polar opposite to what pop really is, even with the most elastic definition of an already nebulous genre. So when Zach Hill, the absurdly talented drummer with cult noiseniks Hella and about three dozen other collaborative groups, drops the P-word in conjunction with guests such as No Age, Prefuse 73 and Devendra Banhart, it's blindingly obvious this is going to be some off-kilter shit. And true to form 'Face Tat' is a relentless and abrasive outing through sounds and rhythms Ke$ha couldn't mime over if she had the cast of *Cheers* shoved up her arse (which, let's face it, she probably does).

It's worth stating, though, that Hill clearly doesn't, y'know, think any of this is going to be used on *Glee* any time soon. He's more interested in the transportative rather than anything direct: 'Second Life', incorporating Banhart's woozy couplets, is a lysergic ode to weirdness that sounds like the noises that accompany the end of a particularly visual mushroom trip, while 'Gross Sales' is a man-machine duel between Prefuse 73's electronic and Hill's organic percussion that slips into the hypnotic with alarming ease. Whatever Hill set out to do – 'be weird' would be our guess at his modus operandi – he's conjured up some delightfully strange textures that sound charmingly lo-fi and homemade and uniquely futuristic at the same time.

The most obvious touchstone for the majority of the album, though, is Lightning Bolt. 'The Sacto Smile' is a pure animal frenzy of percussion and screeched, cut-up vocals that kind of sound like a malfunctioning robot shouting "I think I'm a fucking robot!" over and over, while 'House Of Hits' eases up the throttle in terms of pace but retains the essential weirdness and kinetic fury of Hill's octo-limbed drumming. But considering the bass bounce of 'The Primitives Talk' and 'Total Recall''s punk thrash it's clear the drummer's keen to do more than bludgeon.

Trouble is, it's just so much to take in that much of what makes 'Face Tat' impressive gets lost in the whirlwind – it's like getting mugged by a gang of rowdy ideas. There are enough shifts in mood (if we're talking in emoticons 'Jackers' is a bit :s while 'Green Bricks' is pure XD) to keep things the right side of 'difficult' but the lack of discernible structure means just when a killer chorus could drop and elevate the whole thing into the realms of genius the direction change is so jarring it can be frustrating. Moral of the story: don't listen to this while operating heavy machinery or people will *die*. ***Rob Parker*** **7**

DOWNLOAD: 'The Primitives Talk', 'Green Bricks', 'The Sacto Smile'

StoreMags - Free Magazines Download In True PDF format

Release: StoreMags & Fantamag. Magazines for All

HYPE WILLIAMS

FIND OUT WHAT HAPPENS WHEN PEOPLE STOP ACTING POLITE, AND START GETTIN REEL DE STIJL

Duo attempt to pin down their fragmented noise

Reality: people in the West haven't grasped it for years; forget acting "reel" or "polite," we're for the most part too blasé to act at all anymore. The recent student protests seemed to shock as much for the sight of people giving a damn as they did for their violence. Life's easily blocked out now; the potentially cataclysmic Korea shell exchange drifted off news channels within 24 hours; if World War Three did break out we'd just follow its Twitter updates as our flesh started to char. Our existence drifts by in a malaise, but one filled with ever accelerating streams of nonentities to click on, download, watch and listen to, pushing reality aside.

Hype Williams are an elusive electronica London/Berlin male-female duo whose limited 12-inches sell out on pre-order in a frantic blog-induced flurry. That feeling of incompleteness, of forgotten endeavours and unfinished ideas, is explicit on their second LP of disconnected electronica. Tracks reappear from previous EPs – many aren't given titles – and the whole thing lasts just 30 minutes. The translucent chillwave of 'Blue Dream' and 'The Throning' cut and paste musical fashions together with half-attentiveness, while the lethargic percussion and weary drones of the shambolic, unnamed fifth track switch off completely. A lackadaisical, lo-fi production envelopes these fractured pieces, deadening any would-be shifts in dynamics and timbre.

Yet this seems to be the point. The random sounds scattered amidst 'Jesus To A Child' are self-aware in their distraction from the main motif, and several intertwining cluttered segments give a sense of a bilious, easily disengaged world.

Hype Williams themselves seem to exist on a completely different plane, remaining largely anonymous on an internet salivating for endless musical saturation, instead lurking beneath the surface; observing, waiting. 'Find Out What Happens...' reflects on their conclusions, and mirrors the times in which it was created. Rarely comfortable, or even coherent, it serves as a worthwhile and convincing document of our fragmented age. ***Simon Jay Catling***

6

DOWNLOAD: 'Blue Dream'

VARIOUS ARTISTS

I'M HERE OST (CHOCOLATE INDUSTRIES)

As well as accompanying the new Spike Jonze short film *I'm Here*, this tidy compilation will no doubt be the soundtrack to many drunken indiscretions and glittery cavorts this winterval given that it is pure hipster indie nirvana. Yeah Yeah Yeahs' Nick Zinner and Flea from Red Hot Chili Peppers have teamed up to form The Lost Trees, with a delicate new song, 'There Are Many Of Us', and a howling and fearsome retread of 'The Past Is A Grotesque Animal', Of Montreal's devastatingly effective heartbreak anthem. Add the likes of Animal Collective and Girls to the list and you've only got an unusually rancid Sleigh Bells offcut letting the side down. ***John Doran***

7

DOWNLOAD: 'The Past Is A Grotesque Animal'

SHACKLETON

FABRIC 55 FABRIC

Sculpted entirely from his own material, Shackleton's Fabric instalment is less a mix, more a journey into a heart of darkness plotted on a laptop. Populated with tribal percussion, tweaked drones, displaced Middle Eastern chants and eerie samples, Shackleton creates a heaving groove that swells and breaks with organic intensity. Among the familiar cuts ('Hypno Angel', 'Death Is Not Final') are a wealth of new gems, including the psychedelic exotica of 'Man On A String' and the marimba-powered 'Busted Spirit' – essentially the sound of climbing into your own closed eye hallucinations. Dubstep? Techno? Who cares? Electronic music is rarely this intoxicating. ***Louise Brailey***

8

DOWNLOAD: 'Busted Spirit'

THE RIDER

What we're doing and watching

DVD

Johnny Cash Christmas Specials

Shout Factory are releasing Johnny Cash's hallowed Christmas Specials on DVD, where you can witness luminaries such as Jerry Lee Lewis, Roy Orbison and Mr Cash himself putting a country twang on many seasonal favourites.

Event

The Social's Christmas Market

The central London venue is hosting a leftfield Christmas market every Saturday, *The Social, London W1, free entry*

Win!

We've got four tickets to give away to The Flowerpot Presents New Year's Eve at the HMV Forum, London, with Foals (pictured), Trophy Wife, Chad Valley, and Caribou and Edwin (Foals) DJing. To enter, head to *NME.com/win* now.

Head to ***NME.COM*** for the ***NME*** Christmas Gift Guide, featuring the top 100 present ideas

SINGLES

This week reviewed by **CHAD ELLIOTT** *Funeral Party*

CARL BARAT

SO LONG MY LOVER

ARCADY

I can see where he drew his inspiration from here, definitely. This is very much in the vein of early 'Space Oddity' Bowie, when he was kind of deciding between being a folkie with red hair and doing something more theatrical. It has that same type of borderline folk and showtunes sound going for it. It's alright, I suppose.

N-DUBZ

GIRLS

UNIVERSAL

Yet another 'in der club' hit, huh? I don't know much about these guys, but with a tune like this you don't really need to know much about them to get what they're about. This is the sort of music that seems so mechanical, functional and lacking in any kind of emotion. They're really successful? Well, I guess if you're drunk any music sounds good, doesn't it? Perhaps that's the secret of N-Dubz' success?

THE DRUMS

ME AND THE MOON

MOSHI MOSHI

Sorry, but this just sounds like a demo song Flock Of Seagulls could have written that even they would know wasn't worth shit. A lot of people have been going on about this band and how amazing they are, but I am definitely not one of them. Let's hope that in the not-too-distant future The Drums, much like the Seagulls themselves, are only remembered for their haircuts, and not their music.

ALICIA KEYS

WAIT TILL YOU SEE MY SMILE

COLUMBIA

Now, please don't get me wrong here. I mean, the girl can sing and there is absolutely no-one in the world that could deny that. But... c'mon Alicia, you're getting a bit lazy on this one, aren't you? I mean you can't just blah blah blah over a piano and expect everyone to buy into it. I know you can do better than this. Try harder!

BULLET FOR MY VALENTINE

BITTERSWEET MEMORIES

COLUMBIA

Bullet For My Valentine? Forget the valentine, music like this just makes me want to put a bullet in my head!

CEE LO GREEN

IT'S OK

ELEKTRA

And right as I was about to give up hope on this week's singles... finally a good tune! The intro alone is just so well done it puts a smile on my face. Motown is timeless: no-one doesn't like it, the records are so well made and exciting. Plus, all the tricks they use are good ones, so it's always a good reference to use. Basically: kudos, Cee Lo Green, kudos!

StoreMags - Free Magazines Download In True PDF format

Release: StoreMags & Fantamag. Magazines for All

StoreMags

LIVE

SALEM, MARNIE STERN, THE DRUMS

Edited by Emily Mackay

NICKI MINAJ

HAMMERSTEIN BALLROOM, NEW YORK FRIDAY, NOVEMBER 26

Our great new hip-hop hope leaves us feeling a bit cheated and dirty

Things *NME* notices about the queue outside the Hammerstein Ballroom tonight: everyone is under 21 (except for the parents); everyone is shrieking; everyone is wearing at least one pink item of clothing. We should, as they say, have been warned.

Inside, Nicki Minaj is due onstage at 9pm. But wait, first there must be copious fucking about! There's support act Fabolous, who proves to his name as red-haired people are to the nickname "Bluey" – at best, his music is mildly risque chart fodder that sets a tone for the evening by mining every hip-hop cliché imaginable. Ladies! Make some noise! He's followed by a DJ who gives multiple shout-outs to the radio station whose logo is emblazoned all over this event, gives away three free BlackBerries to lucky contest winners ("Big shout out to [mobile company]!"), lauds everyone who owns a car ("Big shout out to [car company]!"), plays about a third of a song when he gets sick of corporate plugging, and then talks over the music. A lot. After half an hour of this, *NME* is starting to lose the will to live.

It's all so intensely depressing. Does she want to be special or just cash in?

It's up to the Saviour Of Hip-Hop™ to save the night. But sadly, Nicki Minaj proves a hell of a disappointment. When she burst into the spotlight with her 'Beam Me Up Scotty' mixtape and her killer verse on Kanye's 'Monster', Minaj seemed to be everything that commercial hip-hop lacks: vitality, originality, personality. Tonight, precisely none of that is in evidence, replaced by the tired old spectacle of another blowhard telling us that she used to be broke, that she's now immensely rich, and that she has no time for haters/bitches/broke people. It's like turning up to see Janelle Monáe and getting Rihanna instead.

In fact, we do get Rihanna, providing overblown guest vocals on the truly ghastly self-motivational mawkfest 'Fly' – along with Drake, Keyshia Cole and, yes, Kanye, she's one of a seemingly inexhaustible supply of guest stars brought forth from the scrum at the side of the stage tonight. It's 'Fly' that also provides the nadir of the evening, with Minaj stopping the show to make an announcement about how this is all the fulfilment of a dream: "Growing up, I listened to [sponsoring radio station] as a child..." Ker-ching! Cash that cheque, Nicki!

It's all intensely depressing, because no-one doubts that Minaj has a talent and quite possibly the potential to be something special in the not-too-distant future. But does she want to do that? Or does she just want to cash in? On tonight's evidence, it's looking like the the latter. And what a damn shame that is. ***Tom Hawking***

The Setlist

- Roman's Revenge
- Bottoms Up
- Roger That
- My Chick Bad
- Lil Freak
- Lettin Go (Dutty Love)
- Hold Yuh
- I Ain't Thru feat Keyshia Cole
- Fly feat Rihanna
- Check It Out Interlude
- Save Me
- Moment For Life feat Drake
- Up All Night feat Drake
- Did It On Em
- Blazin'
- Monster feat Kanye West

GUY EPPEL

StoreMags - Free Magazines Download in true PDF format

Release: StoreMags & Fantamag. Magazines for All

THE DRUMS

HMV FORUM, LONDON THURSDAY, NOVEMBER 25

Indie's premier interpretative dance troupe still move us in the most mysterious musical ways

He arrives dropping invisible rose petals in his path, arms gesturing regally, indie pop's Cleopatra. The next minute he's crab-shuffling across the front of the stage tickling a bulbous pair of imaginary breasts. The next he's a lord of the manor, whipping an unfortunate stable hand for his insolence. He might be singing 'Best Friend' – "*You're my best friend/But then you died/When I was 23 and you were 25*" – but Jonathan Pierce's camp-as-a-month-of-ATPs onstage persona is pure comedy, half Louis XIV, half Les Dawson. This, you assume, is a man who'd don a spinning bow-tie to recite *The Waste Land*. Nurse! The lithium!

It's just such tongue-in-cheek am-dram grandstanding that's captured the attention of the alternative universe, helped The Drums fill these two nights at the Forum and promoted them to the US invasion's most formidable generals. But at what cost? The Manics think they've "no souls". Unbelievers struggle to take them more seriously than a Northern Uproar reunion (one passing indie star calls them "a bunch of Barbie dolls" for using a whistling backing track). And Jonathan's antics threaten to detract from some of the most affecting and heartbreaking songs in modern pop: 'Book Of Stories' is a masterpiece of tinkling tragedy, 'Me And The Moon' recreates 'Hard To Explain' if it'd had lyrics by Stephen Merritt and the Spector-esque 'Down By The Water' – less a wall, more a flood barrier of sound – sets its target at 'Glasvegas' and, with Jonathan straining every ounce of emotion from his tragi-comic soul, makes a fair old hoof at hitting it.

The Drums are aware of their comedic excesses, though, and for the most part rein it in; after the first couple of tunes only Jonathan's impression of Lee Evans struggling to stay on a gnarly wave for 'Let's Go Surfing' and guitarist Jacob Graham conducting the crowd like a Proms prima donna during 'The Future' up the giggle factor. They're also aware of their reputation as the dorky Strokes, so concentrate instead on proving their diversity. 'Forever' billows with U2 canyon drums and Coldplay stadium dynamics. 'I Need Fun In My Life' is a wistful warble (almost) worthy of The Smiths. 'Don't Be A Jerk, Johnny' is minimalist quirk-pop akin to The Magnetic Fields, and by the time they get to 'It Will All End In Tears' they've even strayed into goth, weaving shimmerscapes. They need perhaps another album or two before they can concoct a live set rammed with stone-cold classics, but the skittering tension and lo-fi garage edge of these cracking pop treasures make for an exhilarating ride. Whether or not you appreciate them being sung by someone who thinks he's Napoleon... ***Mark Beaumont***

Head to NME.COM/artists/the-drums for video interviews with The Drums

View From The Crowd

Sam Ridgeworth, 17, from Beaconsfield

"I thought it was really really good. I've loved The Drums for a couple of years now. I actually think Jonathan's dance moves will catch on! It worked really well, it was a nice performance as a whole, it wasn't just singing, it was a whole performance."

Gig Mouth

The best in onstage banter this week

We can't be sure, but we think Mark E Smith changed the words to 'Greenway' at The Fall's recent London gig to show his displeasure at These New Puritans (named after a Fall song). He sang something like: *"The CD from These New Puritans I found particularly offensive... There's only so much you can fucking take!"*

Spotted This Week

- Richard Curtis, Ian Wright and Theo from Hurts at Elton John's London Union Chapel gig. Elton said Theo was in his dressing room before the gig, helping him feel less nervous

What's On Your Rider?

MIDLAKE

(aka the standard by which all other riders shall now be judged)

1) Assorted odorous cheeses (preferred odour is foot)
2) Too much bread
3) Not enough beer or water (water can be substituted with beer)
4) Ginger, lemon, honey (vocal delight)
5) Chips of some sort (should we be more specific, since we all know we're getting Pringles?)
6) Jameson
7) 100 copies of our latest record (we won't resell them at the merch table ;)
8) English or French hot mustard
9) Our wives

HTRK

ICA, LONDON

SATURDAY, NOVEMBER 27

When HTRK stride onto the ICA stage, shy applause greets them. The cultish crowd appears wary of the brittle atmosphere – this is the band's first gig since the death of their bassist, Sean Stewart, to whom the show is dedicated. While they've always nursed a weighty heart, tonight's set of new material is evocative of a band endowed with an almost physical gravity.

Opening with fibrous ambience strung out on Jonnine Standish's scaffold of drum pads, 'Eyes, Ice, Eis' is the sound of a duo seeking comfort in a blanket of textures. Flanked by uncanny kaleidoscopic projections, Nigel Yang takes time out from his pedals and sequencers to let loose metallic guitar licks that sound like the opening salvos of The Cure's 'Pornography', Jonnine is content to stare imperiously into the middle distance, and when she takes up a maraca during 'Slo Glo', she wields it like a judge passing sentence.

"Why isn't anybody dancing?" screeches a girl down the front. Not even she can break the band's stride as the slow waves of synths and clicks – cans dropped down a well or electro-magnetic pulses – coalesce into a groove for 'Poison'. A chink of light amid the darkness manifested in the spotlights that bathe the duo in white. Purging, yes, but also redolent of a beauty that accompanies a new beginning. ***Louise Brailey***

PRIMAL SCREAM

OLYMPIA, LONDON

SATURDAY, NOVEMBER 27

It's an age since *NME* has seen a crowd this euphoric, this fucked. Reviving 'Screamadelica' and playing it in its entirety live was a risk for Primal Scream, as there's some tracks from that legendary album that they've never played live. Since the album was made with considerable input from Andrew Weatherall, it's almost regarded as not quite their own. Certainly, it's of a different ilk to the rest of their output, as the band demonstrate with a short greatest hits set before they play the album (only Primal Scream are capable of supporting Primal Scream). Yet the moment 'Movin' On Up' begins, well, it's pandemonium. A proper old-school rave complete with what every person who hugs *NME* calls "amaaaaazing visuals". There's new arrangements for 'Don't Fight It, Feel It' and a stunning 20-minute 'Higher Than The Sun', but it's the closing 'Loaded' and 'Come Together' which are unforgettable. Truly, it's as ecstatic as life gets for atheists. The Scream are touring this next March – do not miss it. Or its fucking amaaaaazing visuals, man. ***Martin Robinson***

TAMARYN

HOXTON SQUARE BAR & GRILL, LONDON

TUESDAY, NOVEMBER 30

Q: What's cooler than Zola Jesus' black velvety cape, only you just don't know it yet? A: Tamaryn, the West Coast duo that's turned in one of the best debuts of the year in 'The Waves'. Fronted by a black-clad vixen of the same name, they're an equally bewitching prospect live, nudging creative space from their influences while carving a niche gloriously their own (© every press release ever).

Exactly how they do it is no great mystery: their woozy guitar pop puts the sex and death back in shoegaze's dreaming. While one minute they're smooching with Mazzy Star, next thing they're coming on like 'A Kiss In The Dreamhouse'-era Banshees fronted by Nico.

Much of the credit for this has to go to Rex John Silverton's elemental guitar work, but the impression is bolstered by icy blasts of near-industrial bass and the appearance of our frontwoman in lacy black'n'bling get-up. On the nifty 'Dawning' she even gives us a rousing swish of her tambourine, spitting lyrics as cryptic and brilliant as "*You're a dead star/You're a cruel sea*" with siren intensity. Meanwhile, 'Coral Flower' sounds like Warpaint under ether, and in a better world 'Love Fade' would be a Top 10 smash.

Tamaryn's is a post-apocalyptic vision heavy on sublime nature; music that dares to suppose life after humans might be beautiful. All that's left to do 'til then is tune out and get sexy. ***Alex Denney***

RACHEL WRIGHT, ANDY WILLSHER

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

Storel'egg

SALEM

THE RUSSIAN CLUB STUDIOS/SHOREDITCH CHURCH, LONDON

TUESDAY, NOVEMBER 23/WEDNESDAY, NOVEMBER 24

Bleak and brutal spaces made them an album of the year but leave little to grab onto live

StoreMags - Free Magazines Download f

According to an eastern European girl queuing for drinks, once upon a time, the Russian Gallery was a members' club whose doors opened exclusively for ex-Soviet hoods, working girls and city boys who'd usually leave minus their gold cards and dignity. Tonight, however, you'd be goddamn lucky to see anyone that wasn't already in an east London band, let alone a Siberian pimp. But, hey, as Salem illustrate, expectations don't always get nailed.

Onstage, for example. Jack Donoghue makes a big out of demonstrating the fact that he can rap. "What the fuck?" you're thinking. "He raps?" Yeah, those sedative-licked crunk rhymes on their debut LP 'King Night' are seemingly Jack's, and not the samples they sound like. What's weirder is that during these three tracks (two of which are unreleased), his mic levels stand way above the music as he delivers a

DAN DENNISON

narrative about an unfaithful *"bitch"*, that's *"Lying to flesh/Lying to the bone"*, and choking on his dick, like the guy's got a message.

Now, chat whatever you want about the typical rap misogyny (this *"bitch"* could be a guy or a girl), but the point is that, on record, Salem are a challenging group that appear to reject the dominance of pop music and its tradition of humanist lyricism by fucking with their vocal qualities so much that they become a part of the instrumentation, rather than drawing attention to human subjects. So what's up with this new stuff and, for that matter, why can't they be as good live?

> ***Some bloke has to tell the audience the show is over because no-one knows***

The rest of the Gallery performance is fairly tedious: Jack tosses his hair around, keyboardist Heather Marlatt's vocals are so whacked up on effects that she might as well be miming and, after they finish, some bloke has to tell the audience the gig is over because no-one knows what the hell is going on. So not overwhelming, then, and the Shoreditch Church show just repeats these mistakes, despite the band occasionally getting their shit together. Their album's title track 'King Night' and its samples taken from the French Christmas choral epic 'Cantique De Noël' boom with unsettling ease against freezing stone walls, and the southern digital drawl of 'Red Light' is turned out like keyhole surgery.

The sore thing is, though, that none of this is enough to reconcile the feeling that you've been jacked, two nights in a row. Salem's muted apathy has been a great space for journalists to imagine who they are, but out in the open, it looks like they don't have a clue either.

Huw Nesbitt

Release: StoreMags & Fantamag. Magazines for All

Storelags

On The Road With MARNIE STERN

As well as killer riffs and sex chat, the Old Desperate Bitch (not our nickname) is also an expert hand at flogging T-shirts...

BRIGHTON AUDIO, FRIDAY, NOV 19

Marnie Stern is sexually frustrated. "Wouldn't it be great if I could virtually put my vagee-gee on our blog?" she asks the assembled crowd, after bassist Nithin Kalvakota plugs their tour diary, the *Vagina Monoblog*. "Then instead of coming onstage every night and looking for my baby daddy [she's fond of this phrase] people could go online and do their thing and I'd be sitting in the tourbus and all of a sudden, ohh!" Cue *Carry On* face. "Ahhh!"

Is one of the world's greatest female guitarists wondering aloud about putting her pussy online for kicks!? The hundred or so indie kids in the audience look unsure for a moment. Then Marnie wipes the silly grins off their faces with the biggest dirty riff a girl ever did, her fingers speeding up the frets. The appreciative nodding doesn't break into full-on headbanging, but there's awe. "More guitar!" a girl screams. A boy in a dress punches the air in agreement.

Straight after the show, at lightning speed, Marnie's behind the merch desk, holding a T-shirt up to a fan with one hand and scrabbling for change with the other. Her drummer Vince is elbow-deep in the shirts that show Marnie squatting over the letters ODB, which is what Nathan Williams of Wavves called her after she slagged off his girlfriend, Bethany Cosentino of Best Coast: Old Desperate Bitch. She even has it on her credit card. Marnie Stern, ODB.

A kid comes over with a Dictaphone and asks to interview her for his blog. "Sure!" she says in that two-syllable New York way. "Where d'you wanna go?" Later she asks *NME* the same thing and we have to tell her we're going wherever she does. We're on the road with you. "Oh my god!" she says, feigning panic. "You mean we might have to actually do something?"

Tonight that something is holing up in Brighton's cosy Fishbowl pub and introducing Marnie to Somerset cider (just the one bottle) and Booze Britain, which unfolds on the street outside. "Normally I just get a bucket of chicken and watch *Law And Order*," she half-jokes, sneaking off to get pizza as the punters queuing for Spearmint Rhino start to outnumber police. "Brighton's a crazy place..."

BRISTOL THEKLA, SATURDAY, NOV 20

There's some awkwardness in the morning as the band have to tell their roadie Mitch that they can't afford to keep him on for the European leg of the tour. "We'll just drive ourselves," Marnie explains, and you wonder if there's anything she can't do. Apart from survive without Starbucks, which is our first stop by demand.

After some caffeine the band snooze as England flies by outside. When Marnie wakes up, she talks. "I was a secretary for seven years, learning guitar by night," she says of her twenties. "Making demos at home and playing shitty gigs that no-one came to. I used to go to see music on my own and no-one ever spoke to me. I guess I've always been the outsider." She describes the day that someone in her office told her they'd always thought of her as a guitarist first and a secretary on the side, but that now she just seemed like a secretary. She quit her job on the spot. Three months later, she signed to the eminent American independent label Kill Rock Stars.

"Suddenly everyone wanted to be my friend!" she says, kicking the kerb of the dock in Bristol and puffing on a Parliament cigarette. "I'm still a bit suspicious of that. But that's why I am always happy to talk to fans. I was on the other side for so long."

Behind us, Mitch is reverse-parking the enormous van and then moving all its contents into the venue. Will they be able to do all that on their own in Europe? "Sure we will," Marnie promises. "We just can't afford him. In some ways the recession is very liberating because there's no blueprint for success anymore and so I can be as weird and unconventional as I like. But I always thought, by the third album, I'd start breaking even..."

She lights up and her blue eyes flash. "All of this crap about looking for my baby daddy, I don't know... I think I only ever really planned up to getting signed and putting out my records and touring. That was what I was aiming for all this time and now I've done that I'm not sure where to go."

Mitch emerges from the van and tells us it's time to eat, and everyone jumps at the mention of a hot dinner. Bristol's stuck in the twilight zone and even wrapped in her enormous padded jacket, Marnie's freezing.

A couple of beers down, icy hands stuffed into Nithin's armpits for warmth, Marnie creeps onstage at the Thekla and by 9.15 everyone's ready. Apart, perhaps, from the soundman. On the first song, Marnie's guitar is merely whispering behind the vocal. "Why does the first song always go wrong?" Marnie yelps, frustrated. "Oh, I don't know Marnie," Nithin deadpans back, "maybe if you had a peen in the vageen your guitar would work..."

And so it starts, the same weird mix of cheesy sex chat and killer riffs, but the wind's blowing the other way and tonight, the set takes off. The strange-looking fan up front properly headbanging is joined by half the crowd, and a meaner expression hardens on Marnie's face.

"*In order to see it, you've got to believe it*", she screams on 'Transparency Is The New Mystery', from her recent self-titled third album, shaking her head menacingly. The three of them hurtle through the set. By 'Cinco De Mayo' Marnie's pinning down crazy finger-tapping loops while playing rhythm guitar at the same time.

"Awesome," a wide-eyed kid whispers in the applause.

There's no time for an encore, much to the crowd's distress, so they gather round the merch table instead where Marnie's hugging girls who're promising to making it to Sheffield to see her play again the next day. When the crowd disperses she peers into the money box. "Merch not such a big thing here, huh?" she shrugs, packing away the CDs.

Outside, spirits are running high, and the band decide to go out for another drink. "Two nights in a row!" Marnie grins. "What's gotten into me?"

A boy approaches from the shadows and gets a Dictaphone from his pocket. "Do you mind just..." he starts, advancing towards the bus.

"Sure!" says Marnie. "Where d'you wanna go?"

Hazel Sheffield

View From The Crew

Mitch Gee, 22 Job: "running shit"

"The most rock'n'roll we get is going off course to get Starbucks every day – there's a coffee addiction in this band! I started touring when I was 14, and then tour managing two years ago, so I'm used to the lifestyle. I'm not qualified to do anything else! I love travelling and meeting people."

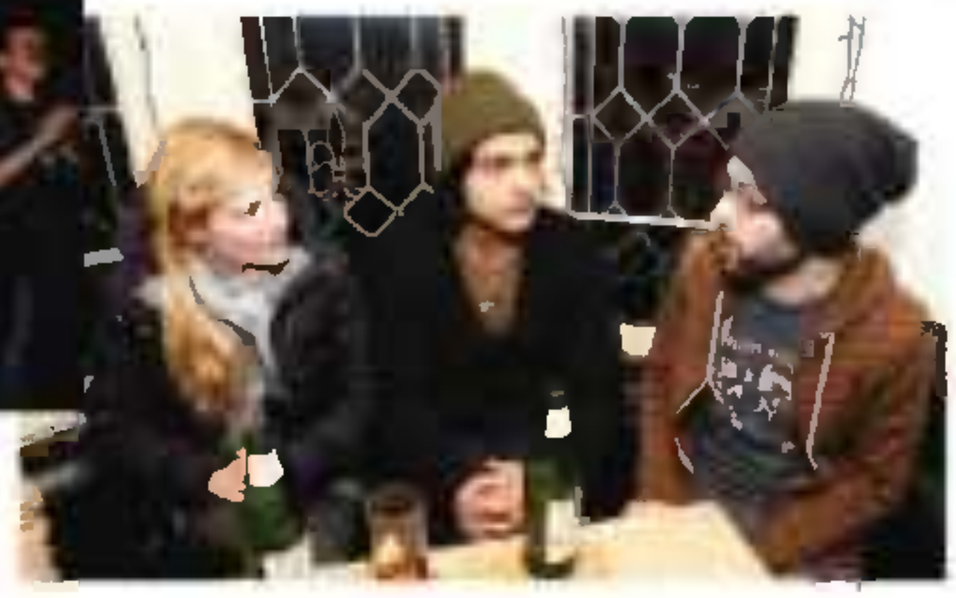
StoreMags - Free Magazines Download In True PDF format

Release: StoreMags & Fantamag. Magazines for All

Bristol, Saturday
Marnie can now add 'professional make-up artist' to her CV

Brighton, Friday
Vince shows the Audio how drums are done

Brighton, Friday
South coast indie kids go mad fer guitar



Brighton, Friday
Marnie, Nithin and Vince are unimpressed by this limey cider

Bristol, Saturday
Marnie enjoys the feel of pleather

Bristol, Saturday
Caffeine fix: sorted

Bristol, Saturday
Laying down licks at the Thekla

Tourbus, Saturday
Padded jackets, scarves, mittens... we have a feeling the tourbus heating may not be working

Bristol, Saturday
Signing off: the ODB mans the merch

Brighton, Friday
Best time of the day: pizza o'clock

RICHARD JOHNSON

StoreMags - Free Magazines Download in true PDF format

Release: StoreMags & Fantamag. Magazines for All

StoreMags

Coming Next Week

OUT WEDNESDAY DECEMBER 15

IT'S THE NME XMAS DOUBLE ISSUE!

BEADY EYE

THE RETURN OF LIAM

"CHRISTMAS? I'LL BE SITTING THERE ALL DAY GETTING WANKERED"

PLUS... JONATHAN ROSS, HURTS AND BRETT ANDERSON REVIEW THE SINGLES
GRINDERMAN SCARE THE KIDS **KATE NASH GETS LEATHERED IN PUB GOLF**
CEE-LO BUYS BARACK OBAMA A TIE BIFFY CLYRO DRESS AS SANTA
AND A HELL OF A LOT MORE BESIDES, INCLUDING:
ARCADE FIRE **FOALS** VAMPIRE WEEKEND **MUMFORD & SONS** LCD SOUNDSYSTEM

DEAN CHALKLEY

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

Format: PDF

THE BEST NEW ARTISTS *of* 2010

featuring

THE DRUMS, EVERYTHING EVERYTHING, FOSTER THE PEOPLE, SUMMER CAMP, AVI BUFFALO, BEST COAST, FRANKIE & THE HEARTSTRINGS, CROCODILES, SLEIGH BELLS, THE JOY FORMIDABLE, CULTS, DARWIN DEEZ, FICTION, CHAPEL CLUB, FREELANCE WHALES, WARPAINT, WASHED OUT, ZOLA JESUS, GROUP LOVE, EGYPTIAN HIP HOP

NME RADAR *The Album*

OUT NOW-ONLY £7.99!*

AVAILABLE AS CD AND MP3 DOWNLOAD FROM hmv hmv.com

*Available at selected stores, while stocks last

StoreMags - Free Magazines Download the PDF format!
Release: StoreMags & Fantamag. Magazines for All

StoreMags

NEW SHOW JUST ANNOUNCED!

SHOCKWAVES

NME AWARDS 2011 SHOWS

METRONOMY
PLUS GUESTS
Tuesday 01 February
LONDON HEAVEN
0844 847 2351

GANGOFFOUR
PLUS GUESTS
Wednesday 02 February
LONDON [illegible]
0844 847 2351

Los Campesinos!
SUMMER CAMP
Wednesday 02 February
LONDON [illegible]
0844 477 2000

THE DUKE SPIRIT
PLUS GUESTS
Thursday 03 February
LONDON [illegible]
0844 847 2351

MYSTERY JETS
TRIBES
Wednesday 09 February
LONDON [illegible]
0844 477 2000

WHITE LIES
CROCODILES
Friday 11 February
LONDON [illegible]
0844 477 2000

SLEIGH BELLS
MEN
Monday 14 February
LONDON [illegible]
0844 847 2351

THE BEES
PLUS GUESTS
Monday 14 February
LONDON [illegible]
020 7403 3331

ISOBEL CAMPBELL AND MARK LANEGAN
CHERRY GHOST
Tuesday 15 February
LONDON [illegible]
0844 477 2000

THE NAKED + FAMOUS
WOLF GANG
Tuesday 15 February
LONDON [illegible]
0844 847 2351

edwyn collins
PLUS GUESTS
Wednesday 16 February
LONDON [illegible]
0844 477 2000

NOAH AND THE WHALE
CLOUD CONTROL + PLANET EARTH
Thursday 17 February
LONDON [illegible]
0844 847 2258

MILES KANE
PLUS GUESTS
Thursday 17 February
LONDON [illegible]
020 7403 3331

YUCK
CULTS
Friday 18 February
LONDON [illegible]
020 7403 3331

CARL BARÂT
THE HEARTBREAKS + FOREIGN OFFICE
Sunday 20 February
LONDON [illegible]
0844 477 2000

ALEX WINSTON
PLUS GUESTS
Monday 21 February
LONDON [illegible]
020 7403 3331

MONA
NEON TREES
Monday 21 February
LONDON [illegible]
0844 847 1678

FRANKIE & THE HEARTSTRINGS
THOSE DANCING DAYS + VERONICA FALLS
Monday 21 February
LONDON [illegible]
0844 847 2351

WARPAINT
TWIN SHADOW
Monday 21 February
LONDON [illegible]
0844 477 2000

CARIBOU
FACTORY FLOOR + WALLS
Tuesday 22 February
LONDON [illegible]
0844 477 2000

LES SAVY FAV
PULLED APART BY HORSES + YOUNG LEGIONNAIRE
Tuesday 22 February
LONDON [illegible]
0844 847 2351

Tickets available from: www.nme.com/tickets or 0871 230 1094
www.gigsandtours.com | www.ticketmaster.co.uk
24hr CC hotline 0844 811 0051 / 0844 826 2826
Includes a 50p charity donation to Teenage Cancer Trust
(registered charity 1062558 in England & Wales, SC039757 in Scotland)

SHOCKWAVES · Boxfresh · TEENAGE CANCER TRUST

*Tickets on general sale from 9am Friday 10th December A Metropolis Music presentation

NOW ON SALE AT NME.COM/TICKETS

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

Storelags

THE BEST NEW BANDS
8 UK VENUES
3 BANDS A NIGHT
4 -13 FEBRUARY 2011
TEN POUNDS A GIG

BUY TICKETS ONLINE
AT HMVNEXTBIGTHING.COM
OR FROM SELECTED
HMV BOX OFFICE STORES
OR TICKETWEB.CO.UK

The Borderline

SATURDAY 5TH FEB.
TRANSGRESSIVE RECORDS PRESENTS GAGGLE + VERY SPECIAL GUESTS TO BE ANNOUNCED /

TUESDAY 8TH FEB.
LAUREN PRITCHARD / GABRIELLE ALPIN / NATALIE MCCOOL /

THURSDAY 10TH FEB.
COMMUNION NIGHT FEAT MARCUS FOSTER / DAUGHTER / PLUS SPECIAL GUESTS TO BE ANNOUNCED

FRIDAY 11TH FEB.
CLARE MAGUIRE / SAINT SAVIOUR / MURRAY JAMES /

HEAVEN

WEDNESDAY 9TH FEB.
DECONSTRUCTION NIGHT FEAT DIAGRAM OF THE HEART (LIVE) / RETRO/GRADE (LIVE AND DJ SET) / BABYDRUM (LIVE AND DJ SET) / BURNS (DJ SET) / MIKE PICKERING (DJ SET) PLUS VERY SPECIAL GUESTS /

TUESDAY 8TH FEB.
LITTLE DRAGON / YOAV / STATELESS /

UPSTAIRS AT THE garage

FRIDAY 4TH FEB.
BLOW UP NIGHT FEAT: BONGOLIAN / SILVERY / BALTIC FLEET - FOLLOWED BY BLOW UP CLUB NIGHT WITH DJS PAUL TUNKIN AND IAN JACKSON - FREE ENTRY TO ALL GIG TICKET HOLDERS /

SATURDAY 5TH FEB.
FENECH SOLER / MIRRORS /

MONDAY 7TH FEB.
MEMPHIS INDUSTRIES NIGHT FEAT· DUTCH UNCLES / THE PHOENIX FOUNDATION / BANJO OR FREAKOUT /

WEDNESDAY 9TH FEB.
SPARK /

THURSDAY 10TH FEB.
MOSHI MOSHI NIGHT FEAT TROPHY WIFE / VISIONS OF TREES AND OTHERS TO BE ANNOUNCED /

FRIDAY 11TH FEB.
MUTE NIGHT FEAT SCUM /

SATURDAY 12TH FEB.
COMMUNION NIGHT FEAT MATTHEW AND THE ATLAS / TREETOP FLYERS (ACOUSTIC) / MATT CORBY / RACHAEL SERMANNI

SUNDAY 13TH FEB.
PETE LAWRIE / LEAH MASON /

barfly

SATURDAY 5TH FEB.
THE MILK /

TUESDAY 8TH FEB.
THE JAPANESE POPSTARS / CASSETTE JAM

THURSDAY 10TH FEB.
FUTURES /

FRIDAY 11TH FEB.
CAITLIN ROSE / NATHANIEL RATELIFF /

SATURDAY 12TH FEB.
RIVAL SONS / THE VIRGINMARYS / THE FURY /

JAZZ CAFE LONDON

SATURDAY 5TH FEB.
MIGHTY MOUSE CURATES A 'DISCO CIRCUS' /

WEDNESDAY 9TH FEB.
JOSH WELLER / ROSE ELINOR DOUGALL (ACOUSTIC SET) / MIKE MARLIN /

FRIDAY 11TH FEB.
WRETCH 32 / YASMIN / JODIE CONNOR /

SUNDAY 13TH FEB.
SARAH BLASKO / CARO EMERALD /

MANY MORE ACTS TO BE CONFIRMED

MAMA LIVE

XFM 104.9 MUSIC THAT ROCKS

Time Out London

Storelags - Free Magazines Download In Two PDF format

Release: Storelags & Fantamag. Magazines for All

StoreMags - Free Magazines Download in true PDF format

SJM CONCERTS PRESENT

JANELLE MONÁE

THURSDAY 24 FEBRUARY
BRISTOL
O2 ACADEMY
0844 477 2000

FRIDAY 25 FEBRUARY
BIRMINGHAM
HMV INSTITUTE
0844 248 5037

SATURDAY 26 FEBRUARY
GLASGOW
O2 ABC
08444 999 990

MONDAY 28 FEBRUARY
MANCHESTER
ACADEMY
0161 832 1111

TUESDAY 01 MARCH
LONDON
ROUNDHOUSE
0844 482 8008

BUY ONLINE AT GIGSANDTOURS.COM
24HR CC HOTLINE 0844 811 0051

MYSPACE.COM/JANELLEMONAE
JMONAE.COM

AN SJM CONCERTS & METROPOLIS PRESENTATION
BY ARRANGEMENT WITH NEULAND CONCERTS

THE NEW ALBUM
'THE ARCHANDROID' OUT NOW

SOULWAXMAS

presents

2manydjs live
Soulwax

plus very special guests

zombie nation (dj set)

busy pictionary goose (live) mickey moonlight (dj set)

Fri SOLD OUT th & Sat SOLD OUT th December (9PM 3AM)

3RD & FINAL DATE ADDED DUE TO PUBLIC DEMAND

Thursday 16th December (8PM - 1AM)

London O2 Brixton Academy

www.gigsandtours.com | 24hr cc hotline 0844 811 0051 / 0844 477 2000
www.myspace.com/2manydjs

An SJM Concerts presentation by arrangement with ITB

primal scream

PRESENT **screamadelica live**

March 2011

Mon	14	Leeds O2 Academy	0844 477 2000	
Tue	15	Birmingham O2 Academy	0844 477 2000	
Wed	16	Newcastle O2 Academy	0844 477 2000	
Fri	18	Glasgow SECC	0844 847 2269	
Sat	19	Manchester O2 Apollo 9PM-2AM		SOLD OUT
		EXTRA DATE ADDED		
Sun	20	Manchester O2 Apollo 7PM-11PM	0844 477 7677	
Tue	22	Brighton Centre	0844 847 1515	
Fri	25	London O2 Academy Brixton 9PM-3AM		SOLD OUT
		EXTRA DATE ADDED		
Sat	26	London O2 Academy Brixton 9PM-3AM	0844 477 2000	

Buy online at gigsandtours.com | 24hr CC Hotline 0844 811 0051
www.primalscream.net | www.myspace.com/primalscream

The 20th Anniversary Edition of Screamadelica is released on 7th March in two exciting new formats:
Deluxe Remastered CD and a bonus packed Collector's Edition boxset.
For all the information go to www.screamadelica20.com

An SJM Concerts & Regular Music presentation by arrangement with X ray

EXCLUSIVE LIVE ANNOUNCEMENTS AND PRIORITY BOOKING

academy events present

MOGWAI

THURSDAY 17 FEBRUARY 2011
BOURNEMOUTH
O2 ACADEMY

SUNDAY 20 FEBRUARY 2011
LEEDS
O2 ACADEMY

BOX OFFICE:
0844 477 2000 | TICKETWEB.CO.UK

WWW.MOGWAI.CO.UK

ACADEMY EVENTS PRESENT

DEAN WAREHAM
PLAYS GALAXIE 500

SUNDAY 13 FEBRUARY 2011
SHEFFIELD O2 ACADEMY2

TUESDAY 15 FEBRUARY 2011
BIRMINGHAM O2 ACADEMY2

TICKETS AVAILABLE FROM
0844 477 2000 & TICKETWEB.CO.UK

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

EVERY FRIDAY **KOKO** EVERY FRIDAY

CLUB NME

THIS FRIDAY

THE XMAS PARTY
DINOSAUR PILE-UP
KASSIDY

TICKETS - 0844 847 2258

1A CAMDEN HIGH STREET, NW1 7JE
(MORNINGTON CRESCENT TUBE)

9.30PM - 4AM FIRST 100 FREE
£5 B4 11PM: £7 AFTER
STUDENTS £2 B4 10.30PM
£4: B4 12PM WITH CARD

COMING SOON

YOUNG REBEL SET — 17 DEC
SILVERY
GHOSTCAT — 12 JAN
NEW POLITICS
THE LOST GENERATION — 21 JAN

WWW.KOKO.UK.COM

NEVER MISS AN ISSUE OF UNCUT

ONLY £8.95 BY QUARTERLY DIRECT DEBIT

CALL 0844 848 0848

www.uncutsubs.co.uk/subsoffer

Subscribe from £8.95 every three months. Quarterly saving of 35%. Direct Debit is only available to new UK subscribers. Please allow up to 6 weeks for delivery of your first subscription issue. If Uncut changes frequency per annum, we will honour the number of issues paid for, for the term. Discounts apply. For enquiries and overseas rates call +44 (0)330 333 1113, or email [illegible]

Release: StoreMags & Fantamag. Magazines for All

Store1egs

metropolis music present

THE BRAVERY

February 2011

01 LONDON Hoxton Bar & Kitchen
020 7734 8932
02 BIRMINGHAM O2 Academy2
0844 477 2000
03 GLASGOW O2 ABC2
0844 477 2000
05 NEWCASTLE O2 Academy 2
0844 477 2000
06 NOTTINGHAM Rescue Rooms
0845 413 4444
07 PORTSMOUTH Wedgewood Rooms
02392 863 911
08 LONDON Hoxton Bar & Kitchen
020 7734 8932
10 BRISTOL Thekla
0845 413 4444
11 CAMBRIDGE Haymakers
01223 511 511
13 MANCHESTER Ruby Lounge
0161 832 1111
14 LEEDS Brudenell Social Club
0113 245 4650
15 LONDON Hoxton Bar & Kitchen
020 7734 8932
22 LONDON Hoxton Bar & Kitchen
020 7734 8932

24 Hour Ticket Hotline: 0844 811 0051 | Book online: www.gigsandtours.com
www.thebravery.com
A Metropolis Music presentation by arrangement with X-ray

BROTHER

DECEMBER
08 BRIGHTON JAM | 09 OXFORD JERICHO | 10 EXETER TIMEPIECE | 12 BRISTOL COOLER | 13 HIGH WYCOMBE BUCKINGHAMSHIRE U
14 NOTTINGHAM BODEGA | 15 BATH MOLES | 20 TUNBRIDGE WELLS FORUM | 21 SOUTHAMPTON JOINERS

FEBRUARY
13 LANCASTER LIBRARY 01524 580 700
15 STOKE UNDERGROUND 01782 206 000
16 WREXHAM CENTRAL STATION 0870 444 5556
17 LEEDS COCKPIT 0113 245 5570
18 MANCHESTER RUBY LOUNGE 0161 832 1111
19 BIRMINGHAM FLAPPER 0871 230 0010
21 CAMBRIDGE ARU 08450 60 8258
22 LONDON BORDERLINE 020 7734 8932
24 ALDERSHOT WEST END CENTRE 01252 330 040
25 READING PLAY 0844 871 8803
26 SWANSEA UNIVERSITY 01792 513 024
28 YORK STEREO 08444 77 1000
MARCH
01 LIVERPOOL ZANZIBAR 0844 477 2000
02 MIDDLESBROUGH UNCLE ALBERTS 0870 264 3333
03 GLASGOW KING TUTS 08444 999 990
04 SHEFFIELD LEADMILL 0114 2212 828

TICKETS AND TOUR INFORMATION AVAILABLE FROM ACIDLOVE.NET
0870 264 3333 | 0844 811 0051 | SEETICKETS.COM | ARTISTTICKET.COM | GIGSANDTOURS.COM
Debut single Darling Buds Of May out February 2011
A Metropolis Music, SJM Concerts, DF Concerts & Kilimanjaro presentation by arrangement with Primary Talent International

For exclusive announcements and priority booking go to: www.gigsandtours.com

ROCK CITY

1980 — 30th ANNIVERSARY — 2010

The Rock City team would like to thank all customers, staff, DJs, artists, agents and promoters for making us the UK's premier independent live music venue and club for the last 30 years.

We look forward to another 30 years providing you with the most exciting club night experiences and delivering the world's best artists.

30th Birthday All Nighter - Saturday 11th December

To celebrate 30 years of rock we are having the biggest party tonight for ever ever!

Our December gigs, as part of our 30th Anniversary celebrations

BILLY BRAGG · BLACK REBEL MOTORCYCLE CLUB · Reef · THE DRUMS · MADNESS · THE WEDDING PRESENT

SPEAR OF DESTINY · FATBOY SLIM · THE SAW DOCTORS · FEAR FACTORY · IAN BROWN · SUEDE

the group

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

Storemags

SHOCKWAVES
STYLE ADVANCE PLAY

NME AWARDS 2011 TOUR

CRYSTAL CASTLES

MAGNETIC MAN

EVERYTHING EVERYTHING

THE VACCINES

Thu 03 Feb	Glasgow O2 Academy	08444 999 990
Fri 04 Feb	Manchester Academy	0161 832 1111
Mon 07 Feb	Newcastle O2 Academy	0844 477 2000
Tue 08 Feb	Nottingham Rock City	0845 413 4444
Wed 09 Feb	Leeds O2 Academy	0844 477 2000
Fri 11 Feb	Norwich UEA	01603 508 050
Sat 12 Feb	Birmingham O2 Academy	0844 477 2000
Sun 13 Feb	Cardiff Uni Great Hall	029 2078 1458
Tue 15 Feb	Bristol O2 Academy	0844 477 2000
Wed 16 Feb	Bournemouth O2 Academy	0844 477 2000
Thu 17 Feb	Brighton Dome	01273 709 709
Sat 19 Feb	London O2 Academy Brixton	0844 477 2000

Tickets available from:
www.nme.com/tickets or 0871 230 1094
www.gigsandtours.com | www.ticketmaster.co.uk
24hr CC hotline 0844 811 0051 / 0844 826 2826

An SJM Concerts presentation
in association with DF concerts and Metropolis Music
All tickets include a 50p donation to Teenage Cancer Trust
(registered charity 1062559 in England and Wales, SC039757 in Scotland).

SHOCKWAVES · TEENAGE CANCER TRUST · Boxfresh

NOW ON SALE AT NME.COM/TICKETS

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

KOKO

CLUB NME

PRESENTS

CLUB NME

NYE BALL

BRITISH SEA POWER

JOE AND WILL ASK + FICTION

DJS JEFF AUTOMATIC + ED THE SAINT + ED WILDER + BRAINLOVE RECORDS IN THE GALLERY BAR

TICKETS: CALL 0871 230 1094 / 0844 847 2258 OR VISIT NME.COM/TICKETS EARLYBIRD TICKETS - £32

DOORS 9PM-4AM - ENTRY BY MIDNIGHT / RIGHTS OF ADMISSION RESERVED

WWW.KOKO.UK.COM/NYE

StoreMags - Free Magazines Download in True PDF format

Release StoreMags to Pantam[illegible] Magazines for All

Stored Egg

BAND AID

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

TOO COOL FOR SCHOOL

When we interact with our fans, we try to maintain an air of studied nonchalance, but we don't want to be rude. Is there a way to handle this balancing act?
Some Friendly, Manchester

It is tricky maintaining an attitude that says "aloof and fundamentally better than you" but also "you can talk to us as equals and even have sexual intercourse with us" – indeed, a failure to get the balance right is why everybody thinks that Johnny Borrell is such a scrawny bell-end. My advice would be: if it looks like it wants to shag you, be nice to it, regardless of gender. You can't put a price on a bed for the night. ***Uncle Pete***

FREEBIES?

We are thinking of putting some songs out as free downloads. However, some much-needed money would not go amiss. What do you think about giving songs away for nowt, as a promotional tool?
Something For Nothing, Cardiff

Oh, Radiohead have a lot to answer for, not least their bloody bastard awful records. Bottom line is, would your local greengrocer give away free aubergines? Would your local butcher invite you all into his shop to avail yourselves of his finest sausages, at no personal cost to you? You see where I'm going with this, I'm just eating up the word count. ***Uncle Pete***

BAD INFLUENCE

Our lead singer has befriended a former rock star (I'm not mentioning names, but he was in Jethro Tull) and now bases all of our band's decisions around this chap's wisdom. Personally, I don't trust this fella at all. What to do?
Baffled, London

Old rock bands have been there and done that, and know all about the pitfalls of this cut-throat industry. Sadly, if they were half-decent, they will have forgotten all of it in the late '70s and are now about as useful as a chocolate teapot. So just invite him out on tour with you and leave him at a service station with a return address. ***Uncle Pete***

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

BAND SERVICES

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944
18+. Hotdesk 0844 944 0844. 08/1 = 10p per min. Network extras apply. Live calls recorded. SP: 40
WOMEN CALL FREE*
0800 075 9128
*0800 = Free from BT Landline

CD & DVD DUPLICATION

media matters
CD & DVD Duplication
Instant online Quotation at
www.mediamatterstechnology.co.uk
or call us on 02392 632459
The leading CD Duplicator on the South Coast

RECORDING STUDIOS

Mews productions
Are you a song writer or vocalist? Do you have great melodies or lyrics? Need help with the creation, arranging, and production of your songs?
Mews Production has: 18 years experience. Competitive prices. Session Singers available on request. Hourly rates for voice over's and other projects.
*****INTRODUCTORY FREE STUDIO TIME*****
www.mewsproductions.com
Tel. Nick - 02085203949
nick@mewsproductions.com

Gav's Recordings & Rehearsal Space
- Professional Quality Recording, Mixing & Mastering Services
- £90 per day or £20 per hour
- All Genres of Music Welcome
- Manchester Based

www.gavsrecordings.com
CALL: 07515866452
Price Increase Jan 2011

Mill Hill Music Complex
0208 906 9991
London NW7
Established 1979
Rehearsals £16 per hr
PA's & full backline
Recording. Large live rooms, great drum sound. Apple Mac G5 & Soundtrack design from £16-25 per hour
PA's & Backline for hire
Music Dealers for Fender, Ibanez, Laney + many more at great prices
Storage available – cupboards to shipping containers
Free Strings, Drumsticks, Soft Drinks or Pringles for New Customers (Check website for full details of offer)
10 Minutes from M1/A25
5 mins walk from Mill Hill Bway
Thameslink, 20 mins by Train from
www.millhillmusic.co.uk

MILK STUDIOS
LONDON E1
Babyshambles, Mystery Jets, Rakes
Huge live room, ideal for bands
GREAT VALUE
www.milkstudios.co.uk
07977003034

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

BonaFideStudio
recording and rehearsal studio
London EC2; open 24/7
demos + singles + albums + voice overs + sound engineering tutorials + live recording recording + mastering + mixing + programming + full production + jingles + rehearsals
Recording from £12.50 p/h incl engineer
Rehearsals from £5 p/h incl b/line
www.bonafidestudio.co.uk
020 7684 5350 or 020 7684 5351

LEADING VOCAL COACH
To the famous
www.punk2opera.com
Tel: 020 8958 9323

RED ZONE MANAGEMENT
We are looking for newly signed or already established artists to support and manage. We are highly experienced and have an unrivalled contact base.

RED ZONE MUSIC GROUP

RED ZONE PROMOTIONS
Promoting talented unsigned artists just as well as the major labels, if not better, by having the artists best interests at heart. We offer promotion services to radio, TV, press and record labels.

Please call or Email for an informal chat and advice

Parkway House, Eastleigh Works, Campbell Road, Hants SO53 5AD. Tel. 02381 789079
Email: info@redzonemusic.co.uk
www.redzonemusic.co.uk

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

if it ain't live it's dead

Nothing, but nothing, beats a live gig. And nothing, but nothing, beats **livemusic.fm** for bringing you the latest gigs, the cheapest tickets, the fastest updates, the sharpest reviews, the juiciest gossip and the wittiest blogs. So make sure you keep up with what's going down in your backyard at **livemusic.fm**, the site that keeps you in love with everything live.

livemusic.fm

Photo: Richie Vernon, The Infadels
taken by Nic Serpell Rand

StoreMags - Free Magazines Downloads in true PDF format

Release: StoreMags & Fantamag. Magazines for All

StoreMags

SPECIAL CHRISTMAS SUBSCRIPTION OFFER

Subscribe today for only £18.49

SEND TO WWW.MAGAZINESDIRECT.COM/ITEA
OR CALL 0844 848 0848 AND QUOTE ANMT

Offer only open to new subscribers. UK offers - pay the low rate of just £18.49 every 3 months by Direct Debit saving 36% or just £74.99 for a year in a single payment by credit card saving 36%. Call or go online for overseas offers. Final closing date for all orders is 1st February 2011. Free gift card with every gift subscription received before 9th December. If you supply an email address your order will be acknowledged by email and you will be given the option to request a gift card electronically or by post. If you do not supply an email address you will automatically be sent a postal gift card. Orders purchased as a gift before the 9th December 2010 will start with the first available issue in January. All gift orders purchased after this date will begin with the first available issue. Orders purchased for yourself will start with the next available issue - please allow up to six weeks for delivery, eight weeks for overseas orders. All prices are discounted from the full subscription rate advertised in each title, include P&P and are correct at time of going to press. If the magazine ordered changes frequency per annum we will honour the number of issues paid for, not the term of the subscription. For enquiries and overseas rates call +44 330 3330 233, or email pcsubs@quadrantsubs.co.uk

StoreMags - Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All

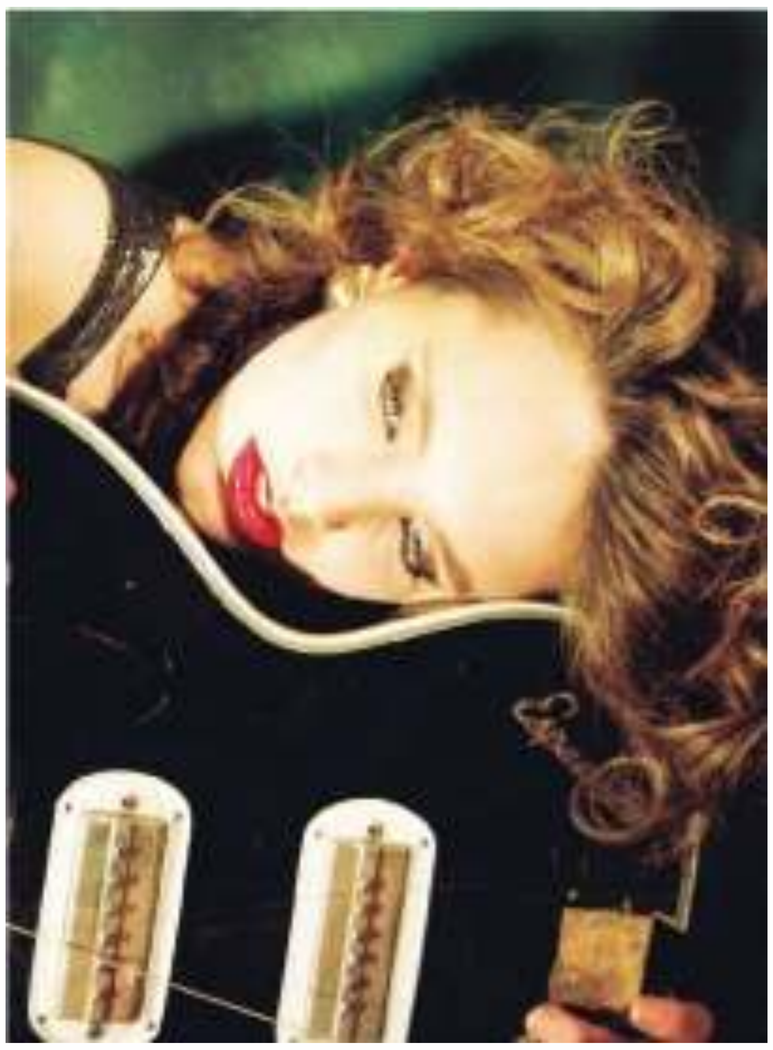
Storefags

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



ANNA CALVI

STARTS: Sheffield Harley, Feb 24

DON'T MISS

Come the release of those polls predicting/prescribing who's going to go stratospheric next year, the usual tired old battle lines will be squared between the lady-shaped solo acts. It remains to be seen as to who this year's Marina Vs Goulding will be (Alex Winston Vs Alice Gold?), but there's one lady who's set to soar above such lists in more ways than one. Step forth Anna Calvi, only the third solo female act ever to be signed to Domino, and whose fiercely sensual torch songs deserve to pipe from the dusty gramophone in a saloon patronised by Nick Cave. Her forthcoming debut namechecks Maria Callas, Captain Beefheart and David Lynchian surrealism as influences – and there's nothing predictable about that. Catch the talented dame at the start of her indubitable ascent.

NME.COM/artists/anna-calvi

MILES KANE

STARTS: London Monto Water Rats, Jan 21

The former Rascal cuts his puppet strings and ventures out without his famous mates.

NME.COM/artists/miles-kane

SUUNS

STARTS: Brighton Hope, Feb 20

Do you like Clinic, Fujiya & Miyagi and krautrock? Then you'll absolutely love Toronto's excellent, angular Suuns.

NME.COM/newmusic

BEADY EYE

STARTS: Glasgow Barrowland, Mar 3

Liam and co bring all-new material – no Oasis covers, you know – to Glasgow, Manchester and London.

NME.COM/artists/beady-eye

THE WOMBATS

STARTS: Manchester Academy, Mar 4

The scallies reschedule their cancelled tour to start a month after new album, 'This Modern Glitch'.

NME.COM/artists/the-wombats

CUT COPY

STARTS: Manchester Now Wave, Mar 6

Melbourne's acclaimed electro-pop troupe bring their forthcoming third album, 'Zonoscope', to Manchester, London and the rest of Europe.

NME.COM/artists/cut-copy

FUNERAL FOR A FRIEND

STARTS: Aberystwyth Arts Centre, Mar 16

The original emos celebrate 10 years together with an intimate tour and fan-funded album.

NME.COM/artists/funeral-for-a-friend

I AM KLOOT

STARTS: Salford Lowry, May 4

Following a January tour, the Mercury Prize-nominated trio head to Salford for a special one-off date.

NME.COM/artists/i-am-kloot

EXPLOSIONS IN THE SKY

STARTS: Manchester Academy, May 17

The follow-up to 'All Of A Sudden I Miss Everyone' is due in spring; catch them touring it here.

NME.COM/artists/explosions-in-the-sky

EVOLUTION

STARTS: Newcastle Quayside, May 28

Plan B, Iggy & The Stooges, Fenech-Soler and Mount Kimbie are the first names to be announced for the Newcastle weekender.

NME.COM/festivals

BLINK-182

STARTS: Manchester MEN Arena, July 8

Proving that you can never be too old for sports-punk, the reunited Blink bring baggy shorts to UK arenas.

NME.COM/artists/blink-182

RUFUS WAINWRIGHT

STARTS: London Royal Opera House, July 18

Rufus gets his pa, sister and the Britten Sinfonia on board for this residency.

NME.COM/artists/rufus-wainwright

THE SPECIALS

STARTS: Wolverhampton Civic Hall, Sept 11

The ska heroes plan 13 dates, including a homecoming show in Coventry.

NME.COM/artists/the-specials

Storefags - Free Magazines Downloaded In True PDF format
TOM MARTIN, DANNY NORTH, AARON FARLEY, SUSIE BLAKE, SONIA MELOT, ANDY WILLSHER

O_2 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.
Release: Storefags & Fantamag Magazines for All
O_2

PICK of the WEEK

What to see this week? Let us help

EVERYTHING EVERYTHING

STARTS: Manchester Royal Northern College Of Music, Dec 13

NME PICK

So by now, you know how bonkers, brilliant, poptastic and pervy Everything Everything can be. But for these two special Christmas shows – one in Manchester, one at London's Union Chapel, both backed by an orchestra from the Royal Northern College Of Music as The Man Alive Ensemble – the insanity stakes are heightened. Just imagine an arsenal of floor toms pounding away on the gunfire opening of 'QWERTY Finger'! These shows are going to be lavish and ludicrous, as rightly befits the northern four and the deliciously indulgent Chrimbletide season. Plus, having taken on a project of this ambition, they'll be lean and raring to embark on the NME Awards Tour come February...

NME.COM/artists/everything-everything

Everyone's Talking About FRANKIE ROSE & THE OUTS

STARTS: Sheffield Harley, Dec 11

In case your nerve receptors marked 'shonky Spectorite '60s girl bands' aren't fit to burst, Frankie Rose & The Outs and their harmony-led, rough-hewn pop are in the UK this week. Frankie's paid her dues in Vivian and Dum Dum Girls, so she knows what she's doing.

NME.COM/artists/frankie-rose-and-the-outs

Don't Miss FUTURE OF THE LEFT

STARTS: Cardiff Clwb Ifor Bach, Dec 9

With a new line-up and new material, Falko and co are set to sound bigger than ever on this special homecoming gig. Former bassist Kelson left the group due to instability regarding the band's success, which continues to unfairly elude them. Witness one of the greatest live acts of our time.

NME.COM/artists/future-of-the-left

Radar Stars CHAPEL CLUB

STARTS: Salford St Philip's Church, Dec 9

It's been one heck of a year for Chapel Club. Their initial romantic hyperbole and posturing faux-goth bluster might have set a few eyes rolling, but the London-based five-piece have made good on their promises and produced an elegant debut, out in February. Raise a glass of mulled festivity on their final date of 2010.

NME.COM/artists/chapel-club

GIG GUIDE KEY:

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

WEDNESDAY

December 8

ABERDEEN
The Crave The Tunnels 01224 211121
BATH
The Zen Hussies Bell 01225 460426
BELFAST
Frightened Rabbit Empire 028 9024 9276
Steve Forbert Errigle Inn 028 9064 1410
BIRMINGHAM
Arcade Fire LG Arena 0121 780 4133
A State Of Mind/Boy Com Hare & Hounds 0121 444 2081
Little Fish O2 Academy 3 0870 771 2000
Pure Reason Revolution Rainbow 0121 772 8174
Volbeat O2 Academy 2 0870 771 2000
You Say Party! Flapper 0121 236 2421
BOURNEMOUTH
Deadmau5/Kim Fai O2 Academy 01202 399922
Madness BIC 01202 456400
Random Hand Champions 01202 757 000
The Swellers Ibar 01202 209727
BRIGHTON
Beth Orton Komedia 01273 647100
Blood Red Shoes/Flats/Not Cool Concorde 2 01273 673311
Brother Jam 0871 230 1094
Delorean Jam 0871 230 1094
Mark Olson The Basement 01273 699733
Shona Foster Latest Music Bar 01273 687 171
Status Quo Centre 0870 900 9100
Twin Brother The Hope 01273 723 568
BRISTOL
Cast/The Moles/Cowbell O2 Academy 0870 771 2000
Cracker Fleece 0117 945 0996
The Mysto Junior/Three High Kings Louisiana 0117 926 5978
Young Fathers Start The Bus 0117 930 4370
CAMBRIDGE
Tall Ships/Tangled Hair Portland Arms 01223 357268
CARDIFF
The Blender Buffalo Bar 02920 310312
Kool & The Gang/Sister Sledge/ABC International Arena 029 2022 4488
Ni'n Dau Gwdihw Cafe Bar 029 2039 7933
CHELMSFORD
Black Spring Rising Barhouse 01245 356811
DUNDEE
The Boy Who Trapped The Sun Doghouse 01382 227080
EDINBURGH
Martyn Joseph St Brides Centre 0131 622 7246
Nina Nastasia The Electric Circus 0131 226 4224
EXETER
Frank Turner University 01392 263519
GLASGOW
Blackbirds Classic Grand 0141 847 0820
The Boy Least Likely To King Tut's Wah Wah Hut 0141 221 5279
Echo & The Bunnymen O2 Academy 0870 771 2000
Godspeed You! Black Emperor Barrowlands 0141 552 4601
Lissie O2 ABC 0870 903 3444
Scissor Sisters/Hurts SECC 0141 248 3000
Skin Cathouse 0141 248 6606
Ty Segall Captain's Rest 0141 331 2722
LEEDS
The Courteeners/Miles Kane O2 Academy 0870 771 2000
Rangda/Emeralds/Howlin' Rain Brudenell Social Club 0113 243 5866
Spear Of Destiny The Well 0113 2440474
Zoey Van Goey Oporto 0113 245 4444
LEICESTER
The Bluetones O2 Academy 0844 477 2000
King King Musician 0116 251 0080
Sonic Syndicate Sumo 0116 285 6536
LIVERPOOL
Caribou Kazimier 0871 230 1094
Paul Weller/The Bees Echo Arena 0844 8000 400
Set Your Goals O2 Academy 0870 771 2000
LONDON
Acoustic Ladyland Vortex 020 7439 7250
Apache Beat Windmill 020 8671 0700
A Spoonful Of Poison The Lion 0208 977 3199
Boy & Bear Luminaire 020 7372 7123
Damo Suzuki Corsica 020 7288 1495
Dean Wareham Garage (Upstairs) 0871 230 1094
Dreadzone Scala 020 7833 2022
Fearless Vampire Killers Garage 020 7607 1818
Films Of Colour Proud Galleries 020 7482 3867
The Frames O2 Shepherds Bush Empire 0870 771 2000
The Hidden Cameras/Owen Duff Royal Vauxhall Tavern 020 7582 0833
Interpol/Surfer Blood/Anna Calvi O2 Academy Brixton 0870 771 2000
Jenny & Johnny Bush Hall 020 8222 6955
Jesse Malin/A Million Years O2 Academy Islington 0870 771 2000
Kurran & The Wolfnotes Bull & Gate 020 7485 5358
The More I See New Cross Inn 020 8692 1866
Otomo Yoshihide/Sachiko M Cafe Oto 0871 230 1094
Pet Shop Boys HMV Hammersmith Apollo 0870 606 3400
Teenage Fanclub HMV Forum 020 7344 0044
Those Dancing Days The Lexington 020 7837 5387
Tim Ten Yen/Dream Themes/Spinster Buffalo Bar 020 7359 6191
Trophy Wife XOYO 020 7729 5959
The Unthanks Union Chapel 020 7226 1686
Ute Old Blue Last 020 7613 2478
The Xcerts Barfly 0870 907 0999
MANCHESTER
Ben Howard Night And Day Cafe 0161 236 1822
Bullet For My Valentine Evening News Arena 0161 950 5000
The Creepshow Moho Live 0161 834 8180
Emarosa Academy 2 0161 832 1111
Marmer Brown Dry Bar 0161 236 5920
Pendulum Central 01618342700
The Rural Alberta Advantage Deaf Institute 0161 330 4019
The Wombats/Bombay Bicycle Club/The Futureheads/Mystery Jets/The View/Everything Everything Academy 0161 832 1111
MIDDLESBROUGH
Professor Green Empire 01642 253553
NEWCASTLE
The Arcadian Kicks Old Brown Jug 0191 478 6204
Charlotte Yanni O2 Academy 2 0870 771 2000
Field Music Cluny 0191 230 4474
NORWICH
Billy Bragg UEA 01603 505401
NOTTINGHAM
The Crookes/The Iron Door Club Rescue Rooms 0115 958 8484
The Wedding Present/The Jet Age Rock City 08713 100000
POOLE
Jackie Leven Mr Kyps 01202 748945
PORTSMOUTH
Asking Alexandria Wedgewood Rooms 023 9286 3911
SHEFFIELD
Faithless/Example Motorpoint Arena 01142 565656
SOUTHAMPTON
Scott Kelly Joiners 023 8022 5612
WOLVERHAMPTON
Hawkwind Wulfrun Hall 0870 320 7000
The Lambrettas Robin 2 01902 497860
YORK
Electric Six The Duchess 01904 641 413

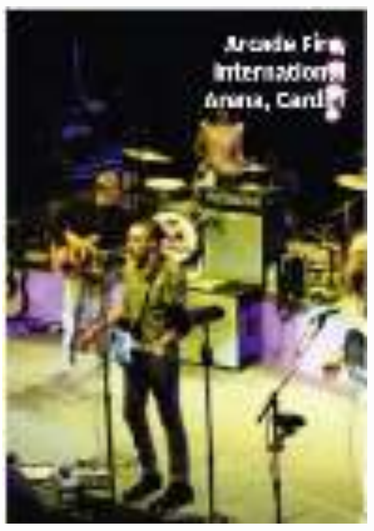
StoreMags - Free Magazines Download In This PDF format
RICHARD JOHNSON, TOM MARTIN, ANDY WILLSHER, TIM COCHRANE, VICTOR FRANKOWSKI, DANNY NORTH

Release: StoreMags & Fantamag. Magazines for All

Storel'ggf

THURSDAY
December 9

ABERDEEN
Johnny Foreigner Cafe Drummond 01224 624642
The Sunshine Underground Lemon Tree 01224 642230
BATH
Jon Gomm Chapel Arts Centre 0122 5404445
BELFAST
Nina Nastasia Auntie Annie's 028 9050 1660
Simon & Oscar (Ocean Colour Scene) Limelight 028 9032 5942
BIRMINGHAM
Dreadzone/She Is Danger O2 Academy 2 0870 771 2000
Feeder O2 Academy 0870 771 2000
The Moulettes Hare & Hounds 0121 444 2081
Never Says The Storm Eddie's Rock Club 0121 643 2093
New Riot Asylum 0121 233 1109
Ronnie Spector HMV Institute 0844 248 5037
BOURNEMOUTH
Belle & Sebastian O2 Academy 01202 399922
Kool & The Gang/Sister Sledge/ABC BIC 01202 456400
You Me At Six BIC 01202 456400
BRIDGWATER
The Saw Doctors Palace 01778 434507
BRIGHTON
The Bug Digital 01273 202407
Nameless Dead/Fracture Pattern Prince Albert 01273 730499
Pnau/New Young Pony Club/Is Tropical Concorde 2 01273 673311
The Sadies Coalition 01273726858
So Darn So The Hope 01273 723 568
BRISTOL
Asking Alexandria O2 Academy 2 0870 771 2000
A State Of Mind/Boy Com/ Rackabeat Mr Wolf's 0117 927 3221
Hacksaw/The Peppermint Hunting Lodge Louisiana 0117 926 5978
Johnny Flynn & The Sussex Wit Trinity 01179 351 200
Miles Hunt & Erica Nockalls Thunderbolt 07791 319 614
Mostly Autumn Fleece 0117 945 0996
Primary 1/Pixels Start The Bus 0117 930 4370
Pure Croft 0117 987 4144
Stephen Dale Petit The Tunnels 0117 929 9008
Tom Williams & The Boat/Flags Thekla 08713 100000
CARDIFF
Amy Can Flyy Clwb Ifor Bach 029 2023 2199
The Animals & Friends The Globe 07738 983947
Arcade Fire/Devendra Banhart International Arena 029 2022 4488
Astroid Boys Arts Institute 0871 230 1094
Future Of The Left Clwb Ifor Bach (Upstairs) 029 2023 2199
Pixie Lott St David's Hall 029 2087 8444
Those Dancing Days Buffalo Bar 02920 310312
CHELMSFORD
Another Dead Hero Barhouse 01245 356811
GATESH
Kate Rusby Sage Arena 0870 703 4555
GLASGOW
Blackberry Jack/Waiting For Go/Eat Meat O2 ABC2 0141 204 5151
Bullet For My Valentine SECC 0141 248 3000
Cracker King Tut's Wah Wah Hut 0141 221 5279



The Creepshow Cathouse 0141 248 6606
Gail Watson Oran Mor 0141 552 9224
Mona Captain's Rest 0141 331 2722
GUILDFORD
Martin Harley Boileroom 01483 440022
LEEDS
Deadmau5/Kim Fai O2 Academy 0870 771 2000
Villagers Cockpit 0113 244 3446
Who's Next New Roscoe 0113 246 0778
LEICESTER
China Crisis O2 Academy 2 0870 771 2000
Credit Crunchers The Donkey 0116 270 5042
Scott Kelly Firebug 0116 255 1228
Wyatt & The Gentlemen Musician 0116 251 0080
LIVERPOOL
Cast O2 Academy 0870 771 2000
LONDON
Acoustic Ladyland Vortex 020 7439 7250
Alice Russell HMV Forum 020 7344 0044
Alt Track/Mario Sevayega/ The Uninvited Hope & Anchor 020 7354 1312
Angus & Julia Stone Royal Festival Hall 020 7960 4242
The Apples In Stereo Kings College 020 7834 4740
Chris Trapper Bull & Gate 020 7485 5358
Civil Civic Old Blue Last 020 7613 2478
Echo & The Bunnymen O2 Academy Brixton 0870 771 2000
Emarosa Garage (Upstairs) 0871 230 1094
Enuff Z Nuff/JettBlack/ DearSuperstar Borderline 020 7734 5547
Gonjasufi Rhythm Factory 020 7247 9386
James/The Pigeon Detectives HMV Hammersmith Apollo 0870 606 3400
Jenny & Johnny Mass 020 7738 7875
Jess Bryant North London Tavern 020 7625 6634
Kassidy/Snorri Helgason Hoxton Square Bar & Kitchen 020 7613 0709
Martha Tilston Half Moon 020 7274 2733
Matthew Dear XOYO 020 7729 5959
Mr Fogg/Napoleon IIIrd/Mayor McCa Hoxton Hall 020 7739 5431
The Neat MacBeth 020 7739 5095
The New Pornographers O2 Shepherds Bush Empire 0870 771 2000
Oh Ruin/The Lost Left/Tommy Hinkley Slaughtered Lamb 020 8682 4080
Ovum/Prantron Wilmington Arms 020 7837 1384
Phoebo/Puppet Masters/Homesick Hustlers Barfly 0870 907 0999
Pure Reason Revolution Scala 020 7833 2022
The Rifles Boogaloo 020 8340 2928
The Rural Alberta Advantage Luminaire 020 7372 7123
Scream Club/Roman Fischer Dublin Castle 020 7485 1773
Thomas Dybdahl The Lexington 020 7837 5387
The Unthanks Union Chapel 020 7226 1686
Volbeat Electric Ballroom 020 7485 9006
MANCHESTER
Airbourne/Enforcer Academy 3 0161 832 1111
The Bees Academy 2 0161 832 1111
The Boy Least Likely To Ruby Lounge 0161 834 1392
Electric Six Academy 0161 832 1111
Meat Loaf Evening News Arena 0161 950 5000
Rangda/Howlin' Rain Islington Mill 0871 230 1094
Royce 5'9 Mint Lounge 01484 846825
Ty Segall Deaf Institute 0161 330 4019
MIDDLESBROUGH
Seth Lakeman/Delta Maid Empire 01642 253553
NEWCASTLE
Ben Howard Other Rooms 0191 261 9755
Bernaccia/Polarsets/The Castells Cluny 0191 230 4474
Mother Firefly/Edge Of Autumn/SS Arcadia Head Of Steam 0191 232 4379
Pendulum Metro Radio Arena 0870 707 8000
The Poor Boys Tyne Bar 0191 265 2550
Skin/Toby Jepson O2 Academy 2 0870 771 2000
Twisted Wheel Riverside 0191 261 4386
NORWICH
Black Rebel Motorcycle Club/The Duke Spirit UEA 01603 505401
Sonic Syndicate Arts Centre 01603 660352
The Wedding Present/The Jet Age Waterfront 01603 632717
NOTTINGHAM
Horowitz Chameleon 0115 9505097
Runrig Royal Centre 0115 948 2525
Simply Red/Macy Gray Trent FM Arena 08444 124 624
Sonic Boom Six Rock City 08713 100000
Thea Gilmore Rescue Rooms 0115 958 8484
OXFORD
Brother Jericho 01865 798794
SALFORD
Chapel Club St Philip's Church 0161 834 2041
SHEFFIELD
Damo Suzuki Harley 0114 275 2288
Fish Boardwalk 0114 279 9090
Hatebreed Corporation 0114 276 0262
Summerlin/Room 94/Kiss Corona O2 Academy 2 0870 771 2000
The View University 0114 222 8777
SOUTHAMPTON
The Bluetones Talking Heads 023 8055 5899
Random Hand Joiners 023 8022 5612
TUNBRIDGE WELLS
The Swellers The Forum 08712 777101
WOLVERHAMPTON
The Crookes Newhampton Arts Centre 01902 572090
Martyn Joseph Slade Room 0870 320 7000
YORK
Ewan McLennan Black Swan Inn 01904 686 911
Howard Marks The Duchess 01904 641 413

FRIDAY
December 10

ABERDEEN
Pendulum AECC 0870 169 0100
BARNSLEY
Chris Helme Lucorum 01226 299921
BELFAST
Imelda May Queen's University 028 9024 5133
BIRMINGHAM
Aces High/One Ton Bullet/Sharp Darts Actress & Bishop 0121 236 7426
Airbourne/Enforcer O2 Academy 0870 771 2000
Cracked Actors/China Shop Bull Wagon & Horses 0121 772 1403
Cult Club HMV Institute 0844 248 5037
Electric Circus/Port Erin HMV Institute 0844 248 5037
Faithless/Example NIA 0121 780 4133
Hatebreed HMV Institute 0844 248 5037
Spear Of Destiny Eddie's Rock Club 0121 643 2093
BRIGHTON
Coldcut Concorde 2 01273 673311
I-Lodica/Lowki Cowley Club 01273 696 104
The Rural Alberta Advantage The Hope 01273 723 568
Villareal Prince Albert 01273 730499
BRISTOL
Black Rebel Motorcycle Club O2 Academy 0870 771 2000
Clumsy Louisiana 0117 926 5978
The Communicators The Tunnels 0117 929 9008
Ian McNabb Thunderbolt 07791 319 614
Pixie Lott Colston Hall 0117 922 3683
Tall Ships Start The Bus 0117 930 4370
Ty Segall The Cooler 0117 945 0999
Yes Sir Boss Croft 0117 987 4144
CAMBRIDGE
The Heartbreaks Haymakers 01223 367417
Midway Still/The Whybirds Portland Arms 01223 357268
Seth Lakeman Junction 01223 511511
CARDIFF
Bumper Buffalo Bar 02920 310312
Melvana Clwb Ifor Bach 029 2023 2199
DUNDEE
Johnny Foreigner Doghouse 01382 227080
EDINBURGH
Asia HMV Picture House 0844 847 1740
The McCalmans Queen's Hall 0131 668 2019
EXETER
Brackles Cavern Club 01392 495370
FALMOUTH
Angus & Julia Stone Princess Pavilion 01326 211222
FIFE
The Arcadian Kicks Greenside 01592 743 453
GATESHEAD
Villagers Sage Arena 0870 703 4555
GLASGOW
A-Trak/Cassius/Busy P The Arches 0141 565 1000
Gail Watson/Dave Anderson Oran Mor 0141 552 9224
The Levee Breakers King Tut's Wah Wah Hut 0141 221 5279
GUILDFORD
Heights Boileroom 01483 440022
HULL
Our Innocence Lost Ringside 01482 226698
LEEDS
Audiorepublic/The Empire Cockpit 0113 244 3446
You Me At Six University 0113 244 4600
LEICESTER
Fish The Donkey 0116 270 5042
Frank Turner/Ed Harcourt O2 Academy 0844 477 2000
InMe Firebug 0116 255 1228
The Quireboys Musician 0116 251 0080
LIVERPOOL
China Crisis Cavern Club 0151 236 1964
Hawkwind O2 Academy 0870 771 2000
Joe Carnall & The Book Club Masque 0151 707 6171
The Outfit O2 Academy 2 0870 771 2000
LONDON
Acoustic Ladyland Vortex 020 7439 7250

Asking Alexandria/The Amity Affliction O2 Academy Islington 0870 771 2000
The Coonics/Order 66 Hope & Anchor 020 7354 1312
The Creepshow Garage 020 7607 1818
Dinosaur Pile-Up/Kassidy Club NME @ KOKO 0870 4325527
Girls On Top/Exterminators/Pink Cigar Dublin Castle 020 7485 1773
Hang The Bastard/Kerouac Old Blue Last 020 7613 2478
Hoodlums The Lexington 020 7837 5387
Jackie Leven Union Chapel 020 7226 1686
James/The Pigeon Detectives O2 Academy Brixton 0870 771 2000
Jebo Monto Water Rats 020 7837 4412
Jenny & Johnny Luminaire 020 7372 7123
Johnny Flynn & The Sussex Wit O2 Shepherds Bush Empire 0870 771 2000
Kites Rhythm Factory 020 7247 9386
The Men They Couldn't Hang/The Hops 100 Club 020 7636 0933
Paloma Faith Barbican Hall 020 7638 8891
The Rifles Boogaloo 020 8340 2928
The Sea Windmill 020 8671 0700
The Selecter Scala 020 7833 2022
Sonic Syndicate Underworld 020 7482 1932
Squeeze/Lightning Seeds HMV Forum 020 7344 0044
Surfer Blood Barfly 0870 907 0999
MANCHESTER
The Chapman Family Moho Live 0161 834 8180
The Courteeners/Miles Kane/I Am Kloot Evening News Arena 0161 950 5000
Deadmau5 Central 01618342700
Dresden Roadhouse 0161 228 1789
The Logicals/Honestly Express Yourself Academy 3 0161 832 1111
Mona Night And Day Cafe 0161 236 1822
The Moulettes Ruby Lounge 0161 834 1392
Norman Jay Band On The Wall 0161 832 6625
Thingumabob & The Thingumajigs Green Room 0161 236 1677
The Wedding Present/The Jet Age Academy 2 0161 832 1111
MINEHEAD
ATP Bowlie 2: Belle & Sebastian/ Julian Cope/The Vaselines/ Frightened Rabbit/Field Music/ Howlin' Rain/Those Dancing Days/Teenage Fanclub/Isobell Campbell & Mark Lanegan/The New Pornographers/Vashti Bunyan/ Silver Columns/Foals Butlin's 0871 230 1094
NEWCASTLE
Collider/MarionaMouse Dog & Parrot 0191 261 6998
Electric Six O2 Academy 0870 771 2000
Lissie University Of Northumbria 0191 232 6002
The Monologues The Station 0871 230 1094
Rainfalldown Cluny 0191 230 4474
Scissor Sisters/Hurts Metro Radio Arena 0870 707 8000
Sonic Boom Six O2 Academy 2 0870 771 2000
This Machine Star Inn 0191 222 3111
Tom Williams & The Boat/Matt Stalker & Fables Pumphreys Cellar Bar 0191 2603312
NORWICH
Bearsuit Arts Centre 01603 660352
Vice Squad King Edward VII 0844 414 5188
NOTTINGHAM
Live Like Lions/Town Club NME @ Gatecrasher 0115 9101 101
Ms Dynamite Stealth 08713 100000
Summerlin Rock City 08713 100000
OXFORD
Emarosa O2 Academy 2 0870 771 2000
Mr Fogg Jericho 01865 798794
POOLE
Ben Waters Band Mr Kyps 01202 748945
PORTSMOUTH
Chasing Shadows Pyramids 023 9235 8608
The Strange Death Of Liberal England Wedgewood Rooms 023 9286 3911
SALFORD
Wooden Shjips/Moon Duo St Philip's Church 0161 834 2041
SHEFFIELD
Dick Gaughan Boardwalk 0114 279 9090
Northern Oak/Old Corpse Road Corporation 0114 276 0262
Smugglers Run Plug 0114 276 7093
Swan Song New Barrack Tavern 0114 234 9148
Twelve24/Gold Digger O2 Academy 2 0870 771 2000
Xray Horse Harley 0114 275 2288
SOUTHAMPTON
Crazy Arm/Apologies I Have None Unit 02380 225612
Dear Superstar Joiners 023 8022 5612
Runrig Guildhall 023 8063 2601
WOLVERHAMPTON
Scott Matthews Slade Room 0870 320 7000
YO
Chantel McGregor Fibbers 01904 651 250

StoreMags - Free Magazines Download In True PDF format

Release: StoreMags & Fantamag. Magazines for All

SATURDAY
December 11

ABERDEEN
The Dangleberries Lemon Tree 01224 642230
Dave Clarke Snafu 01224 596 111
BARNSLEY
Gallows Lucorum 01226 299921
BELFAST
The Frames Queen's University 028 9024 5133
Scott Kelly Auntie Annie's 028 9050 1660
BIRMINGHAM
Asia HMV Institute 0844 248 5037
Asking Alexandria O2 Academy 2 0870 771 2000
Madness O2 Academy 0870 771 2000
Mona Flapper 0121 236 2421
BOURNEMOUTH
Men In Masks Old Fire Station 01202 503888
Pixie Lott O2 Academy 01202 399922
BRIGHTON
Alternative TV/The Fallen Leaves The Lectern 01273 685 258
Anagrams The Hope 01273 723 568
Zounds Cowley Club 01273 696 104
BRISTOL
The Blockheads Fiddlers 0117 987 3403
Crazy Arm Croft 0117 987 4144
Goldie Lookin' Chain Fleece 0117 945 0996
Hooper The Tunnels 0117 929 9008
CAMBRIDGE
Ezio Junction 01223 511511
CARDIFF
Bullet For My Valentine International Arena 029 2022 4488
CHELMSFORD
The Dead Formats Barhouse 01245 356811
DONCASTER
Sweet Valentine Tut'n'Shive 01302 360300
DUNDEE
The Sunshine Underground Doghouse 01382 227080
EDINBURGH
The Human League Corn Exchange 0131 443 0404
Johnny Foreigner Sneaky Pete's 0131 225 1757
Penguins Kill Polar Bears/Shutter The Electric Circus 0131 226 4224
Ronnie Spector HMV Picture House 0844 847 1740
EPSOM
Roses Kings Castles Native Tongue 01372 720 450
FALMOUTH
Nerina Pallot Princess Pavilion 01326 211222
GATESHEAD
Joglaresa Sage Arena 0870 703 4555
GLASGOW
Disturbed/Papa Roach/Buckcherry SECC 0141 248 3000
Emma's Imagination Classic Grand 0141 847 0820
Gail Watson Oran Mor 0141 552 9224
Puff Uproar Stereo 0141 576 5018
Stevie & The Moon King Tut's Wah Wah Hut 0141 221 5279
Thea Gilmore The Arches 0141 565 1000
IPSWICH
Truman's Water PJ McGinty's 01473 251 515
LEEDS
Bare Essentials Elbow Room 0113 227 7660
Ben Howard/Ben Matravers Cockpit Room 2 0113 244 3446
Professor Green/Ed Drewett O2 Academy 0870 771 2000
Sonic Boom Six The Well 0113 2440474
LEICESTER
The Beat Music Café 0116 262 5050
Lissie O2 Academy 0844 477 2000
LIVERPOOL
China Crisis Cavern Club 0151 236 1964
Echo & The Bunnymen Olympia Theatre 0151 263 6633
Frank Turner O2 Academy 0870 771 2000
John Cooper Clarke O2 Academy 2 0870 771 2000
The Polyveldts/The Genuine Articles University 0151 256 5555
The Tea Street Band/Run Toto Run/Bernie Connor Masque 0151 707 6171
Villagers Kazimier 0871 230 1094
LONDON
Abdoujaparov/Bernard/Malowski Windmill 020 8671 0700
Acoustic Ladyland Vortex 020 7439 7250
Armitage Shanks/Cee Cee Beaumont Buffalo Bar 020 7359 6191
The Bambi Molesters Luminaire 020 7372 7123
Bass Clef Lyttelton Arms 020 7387 2749
The Beautiful Game Barfly 0870 907 0999
Black Rebel Motorcycle Club/The Duke Spirit O2 Academy Brixton 0870 771 2000
Charly Coombes & The New Breed Monto Water Rats 020 7837 4412
David Rodigan/Tayo3000/Wild Geese Book Club 020 7684 8618
East End Pirates/Minister's Dead/Reverie Hope & Anchor 020 7354 1312
InMe Garage 020 7607 1818
Jimmy Edgar/L-VIS 1990 Hoxton Square Bar & Kitchen 020 7613 0709
King Salami & The Cumberland 3 Bethnal Green Working Men's Club 020 7739 2772
Lee Jones/Giles Smith XOYO 020 7729 5959
Mutant/Deceptor Old Blue Last 020 7613 2478
News Of The Ruthless/The Words Mass 020 7738 7875
The Orb Scala 020 7833 2022
OST Dublin Castle 020 7485 1773
Quilla Constance George Tavern 020 7790 1763
The Quireboys HMV Forum 020 7344 0044
The Rifles Boogaloo 020 8340 2928
Rockingbirds Borderline 020 7734 5547
Rubberluv/Scarlet Diva Den & Centro 020 7240 1083
Sebo K Plan B 08701 165421
The Skints/Random Hand Underworld 020 7482 1932
Squeeze/Lightning Seeds O2 Shepherds Bush Empire 0870 771 2000
MANCHESTER
Arcade Fire/Devendra Banhart Central 01618342700
Atilla The Stockbroker Gullivers 0161 832 5899
Hawkwind/The Jokers Academy 0161 832 1111
I Concur Cafe Saki 0161 257 0365
Orphan Boy Night And Day Cafe 0161 236 1822
Scissor Sisters/Hurts Evening News Arena 0161 950 5000
Twe1v3 Academy 2 0161 832 1111
The Virginmarys Academy 3 0161 832 1111
MIDDLESBROUGH
Tall Ships/Tangled Hair Uncle Albert's 01642 230472
MINEHEAD
ATP Bowlie 2: Crystal Castles/Dean Wareham/Mulatu Astatke/Edwyn Collins/Steve Mason/Dirty Projectors/The Zombies/Jenny & Johnny/Sons And Daughters/Trembling Bells/Abagail Grey/1900s Butlin's 0871 230 1094
NEWCASTLE
Danny Vaughn Cluny 0191 230 4474
Room 94 O2 Academy 2 0870 771 2000
Tom Atkinson/Beth Macari The Station 0871 230 1094
Woodenbox With A Fistful Of Fivers Cluny 2 0191 230 4474
NORWICH
Skin/Toby Jepson Waterfront 01603 632717
NOTTINGHAM
JD & The FDCs Chameleon 0115 9505097
The Men They Couldn't Hang/May 68 Rescue Rooms 0115 958 8484
Spear Of Destiny Rock City 08713 100000
OXFORD
Neville Staple O2 Academy 2 0870 771 2000
The Wedding Present O2 Academy 0870 771 2000
PORTSMOUTH
Emarosa Wedgewood Rooms 023 9286 3911
The Silver Beatles Cellars 0871 230 1094
SHEFFIELD
The Blackout/We Are The Ocean University 0114 222 8777
The Bluetones University 0114 222 8777
The Comsat Angels Plug 0114 276 7093
Electric Six O2 Academy 0870 771 2000
Frankie Rose & The Outs Harley 0114 275 2288
Laughing Gravy New Barrack Tavern 0114 234 9148
Meat Loaf Motorpoint Arena 01142 565656
Rotersand/Straftanz Corporation 0114 276 0262
SOUTHAMPTON
The Creepshow Unit 02380 225612
Dlugokecki Talking Heads 023 8055 5899
TRURO
Cosmo Jarvis Wig & Pen 01872 273 028
TUNBRIDGE WELLS
Geoff Farina & Chris Brokaw The Forum 08712 777101
WINCHESTER
The Boy Least Likely To Railway Inn 01962 867795
WOLVERHAMPTON
Seth Lakeman/Delta Maid Wulfrun Hall 0870 320 7000
YORK

SUNDAY
December 12

BELFAST
Kids In Glass Houses Queen's University 028 9024 5133
BIRMINGHAM
Bonobo HMV Institute 0844 248 5037
The Haiku/Nerve Centre/Roz Bruce Sound Bar 0121 2362220
James/The Pigeon Detectives O2 Academy 0870 771 2000
Summerlin/Kiss Corona O2 Academy 3 0870 771 2000
Trembling Bells Glee Club 0870 241 5093
BOURNEMOUTH
Billy Bragg O2 Academy 01202 399922
Peter Andre BIC 01202 456400
BRIDGEND
Crazy Arm Hobos 0871 230 1094
BRIGHTON
The Heartbreaks The Hope 01273 723 568
Henry McLuney Prince Albert 01273 730499
Scissor Sisters Centre 0870 900 9100
Silent Movie Experience Komedia 01273 647100
Sophie Ellis Bextor Concorde 2 01273 673311
Ty Segall Jam 0871 230 1094
BRISTOL
Ben Howard Louisiana 0117 926 5978
Brother The Cooler 0117 945 0999
Godspeed You! Black Emperor Anson Rooms 0117 954 5810
No More Heroes Golden Lion 0117 939 5506
Seth Lakeman/Delta Maid O2 Academy 0870 771 2000
Skin Thekla 08713 100000
This Is The Kit Start The Bus 0117 930 4370
Y Niwl Boathouse 0870 4444 400
CAMBRIDGE
The Wedding Present Junction 01223 511511
CARDIFF
Deadmau5 Millennium Centre 029 2040 2000
Joshua Caole/Them Lovely Boys/Hunters Buffalo Bar 02920 310312
DUNDEE
China Shop Bull Doghouse 01382 227080
EDINBURGH
Bronto Skylift/Lady North Sneaky Pete's 0131 225 1757
Emma's Imagination Liquid Room 0131 225 2564
EXETER
Johnny Flynn & The Sussex Wit Phoenix 01392 667080
GLASGOW
Arcade Fire/Devendra Banhart SECC 0141 248 3000
Danny Vaughn O2 ABC2 0141 204 5151
Frankie Rose & The Outs Nice'n'Sleazy 0141 333 9637
The Lambrettas Ivory Blacks 0141 221 7871
The Sunshine Underground King Tut's Wah Wah Hut 0141 221 5279
Teenage Fanclub O2 ABC 0870 903 3444
GUILDFORD
Amy Can Fly Boileroom 01483 440022
LEEDS
Never For Ever/The Wonder Bluff New Roscoe 0113 246 0778
New York Alcoholic Anxiety Attack Baby Jupiter 0113 242 1202
Random Hand Cockpit 0113 244 3446
Tall Ships/Tangled Hair/Coal Train Brudenell Social Club 0113 243 5866
LEICESTER
Aynsley Lister Musician 0116 251 0080
LIVERPOOL
Desecration/The Rotted Masque 0151 707 6171
Drum Eyes Don't Drop The Dumbells
Echo & The Bunnymen Olympia Theatre 0151 263 6633
Professor Green O2 Academy 0870 771 2000
Room 94 O2 Academy 2 0870 771 2000
The View/Sound Of Guns/Fly With Vampires Kazimier 0871 230 1094
LONDON
The Bermondsey Joyriders 100 Club 020 7636 0933
Frank Turner O2 Academy Brixton 0870 771 2000
The Idol Fools/Ringolevio Dublin Castle 020 7485 1773
Kids Can't Fly Barfly 0870 907 0999
Nightlord/Crowning Glory Underworld 020 7482 1932
Peter Rock/CL Smooth/Jehst HMV Forum 020 7344 0044
Roman Fischer Bull & Gate 020 7485 5358
Sonic Boom Six Old Blue Last 020 7613 2478
Sparrow & The Workshop Borderline 020 7734 5547
Squeeze/Lightning Seeds O2 Shepherds Bush Empire 0870 771 2000
Trent Miller & The Skeleton Jive/Greg Harrisburg Windmill 020 8671 0700
Unleashed/Kopperhead/Man Of Kin Scala 020 7833 2022
MANCHESTER
The Coonics Retro Bar 0161 274 4892
Disturbed/Papa Roach/Buckcherry Central 01618342700
The Orb Academy 0161 832 1111
Rain Of Sirius/Little Bit Outlaw Academy 3 0161 832 1111
Simply Red/Macy Gray Evening News Arena 0161 950 5000
Steve Conte & The Crazy Truth Moho Live 0161 834 8180
Tom Williams & The Boat Night And Day Café 0161 236 1822
Truman's Water Islington Mill 0871 230 1094
We Came Out Like Tigers/Kasa Gullivers 0161 832 5899
You Me At Six Academy 2 0161 832 1111
MINEHEAD
ATP Bowlie 2: Best Coast/The Phenomenal Handclap Band/The Amphetameanies/Peter Parker/Them Beatles/Wild Beasts/Camera Obscura/Saint Etienne/The Go! Team/Laetitia Sadier/Stevie Jackson/Daniel Kitson & Gavin Osborn Butlin's 0871 230 1094
NEWCASTLE
Diablo Star Inn 0191 222 3111
Muddy Line/Lesley Roley/The Tom Clarke Experience Cluny 0191 230 4474
The Proper Boys Tyne Bar 0191 265 2550
NORWICH
The Bluetones Waterfront 01603 632717
Martyn Joseph Puppet Theatre 01603 629 921
NOTTINGHAM
Asking Alexandria/The Amity Affliction Rescue Rooms 0115 958 8484
Dry The River Bodega Social Club 08713 100000
Emarosa Rock City, Basement 0115 941 2544
Fatboy Slim Rock City 08713 100000
Status Quo/Joe Brown Trent FM Arena 08444 124 624
OXFORD
Martha Reeves & The Vandellas O2 Academy 0870 771 2000
White Noise Sound Bullingdon Arms 01865 244516
PORTSMOUTH
The City Calls Cellars 0871 230 1094
SHEFFIELD
Gallows Corporation 0114 276 0262
SOUTHAMPTON
Sound Of The C Brook 023 8055 5366
You Say Party! Joiners 023 8022 5612
WINCHESTER
Scarlet Soho Railway Inn 01962 867795
WOLVERHAMPTON
The Quireboys Wulfrun Hall 0870 320 7000
Touchstone Robin 2 01902 497860
YORK
Dreadzone/She Is Danger The Duchess 01904 641 413

The Heartbreaks, The Hope, Brighton

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

StoreMags - Free Magazines Download In Two PDF format
Release: StoreMags & Fantamag. Magazines for All

MONDAY
December 13

BIRMINGHAM
Room 94 O2 Academy 3 0870 771 2000
Rumer Glee Club 0870 241 5093
Sonic Boom Six O2 Academy 2 0870 771 2000
BOURNEMOUTH
Martha Reeves & The Vandellas O2 Academy 01202 399922
BRIGHTON
Henry Cluney Prince Albert 01273 730499
BRISTOL
Exit Project/Paper Beat Scissors Mr Wolf's 0117 927 3221
Gravenhurst/The Rollercoaster Project Start The Bus 0117 930 4370
Mona The Cooler 0117 945 0999
Municipal Waste/Saviours/Ramming Speed Fleece 0117 945 0996
The Violetcrazies/Son Of A Nun Croft 0117 987 4144
CARDIFF
The Atrium/Coleg Glan Hafren The Globe 07738 983947
Electric Six Millennium Centre 029 2040 2000
Islet/Sweet Baboo/H. Hawkline & The Dizygous Twins/Failed Nasa Experiment Clwb Ifor Bach 029 2023 2199
Kate Rusby St David's Hall 029 2087 8444
Madness/Paul Heaton International Arena 029 2022 4488
Pengillys Buffalo Bar 02920 310312
CHELTENHAM
Crazy Arm Frog & Fiddle 01242 701156
GATESHEAD
The Human League Sage Arena 0870 703 4555
GLASGOW
The Jolly Boys Oran Mor 0141 552 9224
JLS SECC 0141 248 3000
The Pogues O2 Academy 0870 771 2000
The Pretty Reckless Barrowlands 0141 552 4601
Steve Conte & The Crazy Truth Classic Grand 0141 847 0820
The Sunshine Underground King Tut's Wah Wah Hut 0141 221 5279
Truman's Water Captain's Rest 0141 331 2722
LEEDS
Frankie Rose & The Outs/The Blanche Hudson Weekend Brudenell Social Club 0113 243 5866
Hatebreed Cockpit 0113 244 3446
Joe Carnall & The Book Club The Well 0113 2440474
LIVERPOOL
Dry The River Shipping Forecast 0871 230 1094
LLANDUDNO
The Saw Doctors Venue Cymru 01492 872 000
LONDON
Ben Howard Hoxton Square Bar & Kitchen 020 7613 0709
Boy Mandeville/Real Fur/Daytona Lights Old Blue Last 020 7613 2478
Changing Horses/Wooden Pigs Bull & Gate 020 7485 5358
David Lowery/Johnny Hickman Borderline 020 7734 5547
The Drums Queen Of Hoxton 020 7422 0958
Godspeed You! Black Emperor Troxy 020 7734 3922
Jamie & The Portraits Hope & Anchor 020 7354 1312
Jesus Was Homeless/Dalla Russia Dublin Castle 020 7485 1773
Lissie O2 Shepherds Bush Empire 0870 771 2000
Magic Polar Bears/Ivy York 93 Feet East 020 7247 6095
Marques Toliver Buffalo Bar 020 7359 6191
Pnau/Mirrors XOYO 020 7729 5959
Sam Amidon/Hannah Peel/Oddfellows Casino Cafe Oto 0871 230 1094
Some Velvet Morning Barfly 0870 907 0999
Sophie Ellis Bextor O2 Academy Islington 0870 771 2000
Summerlin/Kiss Corona O2 Academy 2 Islington 0870 771 2000
Tom Williams & The Boat/Chris T-T/Oldwick St Pancras Old Church
The Wedding Present/The Primitives/The Jet Age KOKO 020 7388 3222
MANCHESTER
Asking Alexandria/The Amity Affliction/May Miss I Academy 3 0161 832 1111
Everything Everything Royal Northern College Of Music 0161 273 6283
Idlewild Academy 0161 832 1111
Kings Of Leon Evening News Arena 0161 950 5000
You Me At Six Academy 2 0161 832 1111
NEWCASTLE
The Runwells/ManonaMouse Star Inn 0191 222 3111
NORWICH
The Arlenes Arts Centre 01603 660352
NOTTINGHAM
Disturbed/Papa Roach/Buckcherry Trent FM Arena 08444 124 624
Trembling Bells/Don't Move Glee Club 0871 472 0400
OXFORD
The Chantel McGregor Band Bullingdon Arms 01865 244516
SHEFFIELD
Pixie Lott City Hall 0114 278 9789
Tall Ships/Tangled Hair Old Fire Station 01142 792901
WOLVERHAMPTON
Thea Gilmore Robin 2 01902 497860
The View Slade Room 0870 320 7000
YORK
The Falling Spikes Stereo 01904 612237

Kings Of Leon, Evening News Arena, Manchester

TUESDAY
December 14

ABERDEEN
JLS AECC 0870 169 0100
BELFAST
Black Rebel Motorcycle Club Queen's University 028 9024 5133
BIRMINGHAM
Captain Sensible/The Glitter Band Eddie's Rock Club 0121 643 2093
Crazy Arm/Apologies I Have None Scruffy Murphy's 0121 333 3201
LIP HMV Institute 0844 248 5037
Manic Street Preachers O2 Academy 0870 771 2000
Simply Red/Macy Gray NIA 0121 780 4133
BOURNEMOUTH
Skin Old Fire Station 01202 503888
Status Quo/Joe Brown BIC 01202 456400
BRIGHTON
Ben Howard Prince Albert 01273 730499
Bob Log III Hector's House 01273 681228
Electric Six Concorde 2 01273 673311
BRISTOL
The Bees Thekla 08713 100000
Hawkwind O2 Academy 0870 771 2000
Truman's Water/Birdbath Cube Cinema 0117 907 4190
The World At Large Mr Wolf's 0117 927 3221
9 Bach/Colorama Start The Bus 0117 930 4370
CAMBRIDGE
David Lowery/Johnny Hickman Portland Arms 01223 357268
Delta Spirit Haymakers 01223 367417
CARDIFF
Billy Bragg Millennium Centre 029 2040 2000
EDINBURGH
Drum Eyes/Birdhead Sneaky Pete's 0131 225 1757
The Human League HMV Picture House 0844 847 1740
EXETER
UK Subs Cavern Club 01392 495370
GATESHEAD
Charles' Hat/Rexine/Cruise Elroy Three Tuns 0191 487 0666
Martyn Joseph Sage Arena 0870 703 4555
GLASGOW
Pearl & The Puppets Oran Mor 0141 552 9224
Viking Moses/Withered Hand King Tut's Wah Wah Hut 0141 221 5279
GUILDFORD
Head Luggage Boileroom 01483 440022
LEEDS
Asking Alexandria/The Amity Affliction Cockpit 0113 244 3446
James O2 Academy 0870 771 2000
Scott Kelly/Stephen Brodsky's Octave Museum The Well 0113 2440474
LEICESTER
Belle & Sebastian De Montfort Hall 0116 233 3111
LONDON
Asia HMV Forum 020 7344 0044
The Boy Least Likely To Hoxton Square Bar & Kitchen 020 7613 0709
David Jordan/Not Squares Monto Water Rats 020 7837 4412
Dogs Dingwalls 020 7267 1577
The Erin Bardwell Collective/Earl Gateshead Arts Club 020 7460 4459
Frankie Rose & The Outs Luminaire 020 7372 7123
Godspeed You! Black Emperor Troxy 020 7734 3922
The Heartbreaks The Lexington 020 7837 5387
Hounds Of Hate Madame Jojo's 020 7734 2473
Idlewild Garage 020 7607 1818
I Am Arrows Scala 020 7833 2022
The James Cleaver Quintet/Tangled Hair Old Blue Last 020 7613 2478
Ke$ha O2 Shepherds Bush Empire 0870 771 2000
Klaus Garage (Upstairs) 0871 230 1094
Liam Gerner Slaughtered Lamb 020 8682 4080
Martha Reeves & The Vandellas Jazz Cafe 020 7916 6060
Mona Borderline 020 7734 5547
Monsters In The Attic/JD Smith Windmill 020 8671 0700
Noisettes Electric Ballroom 020 7485 9006
Poisoned Legacy/Blatoidea Hope & Anchor 020 7354 1312
Tesseract Underworld 020 7482 1932
The Tripdown Project Dublin Castle 020 7485 1773
MANCHESTER
Gold Teeth Deaf Institute 0161 330 4019
Hatebreed Academy 0161 832 1111
Joe Carnall & The Book Club Roadhouse 0161 228 1789
The Jolly Boys Night And Day Cafe 0161 236 1822
The Lambrettas/The Offenders Moho Live 0161 834 8180
The Pretty Reckless Academy 2 0161 832 1111
Shakira Evening News Arena 0161 950 5000
NEWCASTLE
Meat Loaf Metro Radio Arena 0870 707 8000
The Pogues O2 Academy 0870 771 2000
NOTTINGHAM
Brother Bodega Social Club 08713 100000
Municipal Waste/Saviours Rescue Rooms 0115 958 8484
The Saw Doctors Rock City 08713 100000
Scissor Sisters/Hurts Trent FM Arena 08444 124 624
OXFORD
Lissie O2 Academy 0870 771 2000
Maddy Prior & The Carnival Band Town Hall 01865 249811
POOLE
Bad Manners/Max Splodge Mr Kyps 01202 748945
PORTSMOUTH
Professor Green Pyramids 023 9235 8608
SHEFFIELD
Kings Of Leon Motorpoint Arena 01142 565656
Runrig City Hall 0114 278 9789
SOUTHAMPTON
Jay Leighton/Astral Cars Hamptons Bar 07919 253 508
Mostly Autumn Brook 023 8055 5366
Silent Screams Joiners 023 8022 5612
TRURO
Mister Postman Wig & Pen 01872 273 028
WINCHESTER
Bella Hardy Railway Inn 01962 867795
WOLVERHAMPTON
Julian Cope Slade Room 0870 320 7000
Pixie Lott Civic Hall 01902 552121
YORK
Sonic Boom Six The Duchess 01904 641 413

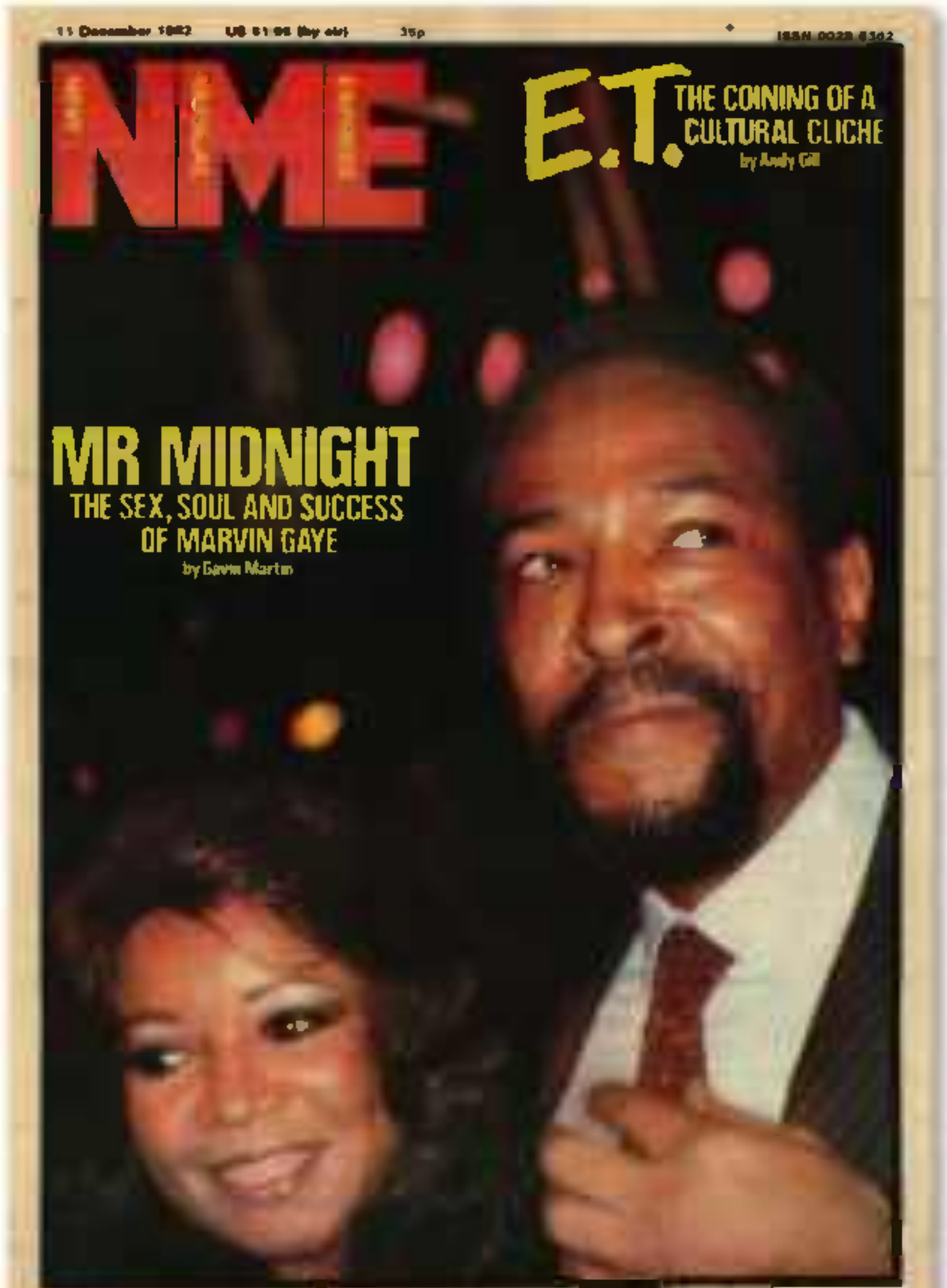
Manic Street Preachers, O2 Academy Birmingham

StoreMags - Free Magazines Download In Two PDF format

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.
Release StoreMags & Fantamag Magazines for All

THIS WEEK IN 1982

MARVIN GAYE, STEVEN SPIELBERG AND THE JAM



EXTRA TERRESTRIAL HIT

Andy Gill writes about the forthcoming hyper-blockbuster *ET*. "Rather than explain its popularity by recourse to born-again Christianity," he says, "I'd prefer to view the American success of the film as evidence of an outbreak of xenophilia in the popular (young) consciousness." He concludes, though, that he is a fan: "Sure it's sentimental. So what? So am I, some of the time. Film of the year? Well, it's got to be in the running!"

WHAM BAM, THANK YOU, JAM

"At last, a rock career which ends with a bang, instead of a whimper, a squabble or an overdose," Paul Du Noyer writes of The Jam's farewell show at Wembley Arena in London. "Weller signs off with typically awkward gruffness. 'Don't wanna get too sentimental or anything... but thanks for the last six years.' Hardly anything else was said. But much, much more was felt."

HEALING NEEDED

Fair to say that 1982 has been a better year for Marvin Gaye than 1981. Last year, tax "difficulties" forced him to flee his home in Europe; and then his album 'In Our Lifetime' was mixed and released against his wishes, leading to him severing all ties with the Motown label.

Now though, things are good. His new label CBS are throwing a party in LA to celebrate the success of his single 'Sexual Healing' and his first LP for the label which, writes *NME*'s Gavin Martin, 'not only represents a full-blooded artistic reawakening but, in the words of *Billboard*, 'looks like being the sort of blockbuster the industry needs at this time of year'.'

Interviewed by *NME* the day before the party, he answers every question openly ("I lost my virginity at 16 to a hooker"), but often cryptically ("When I'm kinky, I'm very kinky. When I'm spiritual, I'm very spiritual. I'm very schizoid"). The interview concludes with his one-word responses to two final questions. 'Are you a happy man?' "No.' 'Sad?' "Yes."

Returning a few days after this to do photos, Marvin Gaye is found to be "like the walking dead", having not been to bed since the party started two days ago. No pictures. And no more questions. This is the start of his descent into drug-induced, ultra-paranoia. The beginning of the end.

Also In The Issue That Week

• Grandmaster Flash & The Furious Five's show at The Venue in Victoria is reviewed favourably

• The Virgin Prunes are reported to have caused a stir after a recorded concert at the Ace in Brixton, London. A clergyman caught the broadcast and was "absolutely appalled" by scenes of "simulated intercourse and oral sex"

• REM's 'Chronic Town' is reviewed. "It's great to hear something as unforced and cunning as this," writes Richard Grabel

• Asked in a regular feature to list his favourite TV shows, Genesis P-Orridge says: "Should be functional and instead of conspiring to limit the knowledge of the individual TV should be like Brion Gysin's Dreammachine and give limitless information and vision as a means to de-programming"

NME

NME EDITORIAL
(Call 020 3148 + ext)

Editor Krissi Murison
Editor's PA Karen Walter (ext 6864)
Deputy Editor Martin Robinson (ext 6871)
Assistant Editor Hamish MacBain (ext 6894)
Associate Editor Paul Stokes (ext 6862)
Features Editor Mike Williams (ext 6854)
Reviews Editor Emily Mackay (ext 6866)
Assistant Reviews Editor Laura Snapes (ext 6860)
News Editor Jamie Fullerton (ext 6858)
News Reporter Matt Wilkinson (ext 6863)
New Music Editor Jaimie Hodgson (ext 6856)

Acting Art Editor Jamie Sage
Designers Joe Presedo, James Kratz

Picture Director Marian Paterson (ext 6889)
Acting Picture Editor Zoe Capstick (ext 6889)
Acting Deputy Picture Editor Madeleine Macrae (ext 6888)
Picture Researcher Patricia Board

Production Editor Sarah Lotherington (ext 6879)
Senior Sub-Editors Kathy Ball (ext 6878), Alan Woodhouse (ext 6857)
Sub-Editors Nathaniel Cramp (ext 6881), Tom Pinnock (ext 6875)

NME.COM
Editor David Moynihan
Deputy Editor Luke Lewis
Assistant Editor Tim Chester
Picture Editor Sarah Anderson (ext 6852)
Producer Will Hawker (ext 6909)
Senior Video Producer Phil Wallis (ext 5374)

ADVERTISING
4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Group Advertising Director Andrew Goldsmith (ext 6700)
Group Advertising Director's PA Tribha Shukla (ext 6733)
Digital Media Business Director Andrew Sanders (ext 6716)
Head Of Agency Sales Rob Freeman (ext 6708)
Commercial Dev Manager Neil McSteen (ext 6707)
Ad Manager Chris Dicker (ext 6709)
Display & Online Sales; Record Labels Victoria Bell (ext 6703), Adam Bousfield (ext 6704), Hollie Anne Shelley (ext 6725)
Live Ads Executive Emma Martin (ext 6705)
Sponsorship & Brand Solutions Director Peter Edwards (ext 6723)
Sponsorship & Brand Solutions Managers Jonathan Boakes (ext 6722), Jade Bousfield (ext 6706), Chris Dehaney (ext 6724), Rob Hunt (ext 6721)
Sponsorship & Brand Solutions Project Co-ordinator Kylie Wallis (ext 6726)
Head Of Insight Andrew Marrs (ext 3645)
Insight Manager Verity Amos Piggott (ext 6732)
Regional Business Development Manager Oliver Scull (0161 872 2152)
Ad Production Alec Short (ext 6736)
Classified Sales Manager Nicola Jago (ext 2608)
Classified Sales Team ext 2989
Classified Ad Copy Sophia Salhotra (ext 2511)
Syndication Manager Nicola Beasley-Suffolk (ext 5478)
Subscriptions Marketing Exec Samantha Wood (ext 6298)

INNOVATOR – INSERT SALES
Ad Manager Zoe Freeman (ext 3707)
Account Executive Roxanne Billups (ext 3709)

PUBLISHING
Group Production Manager Tom Jennings
Production Controller Lisa Clay
Head Of Marketing Tim Pearson (ext 6773)
Marketing Manager Ellie Miles (ext 6775)
Events Assistant Tom Dobbs (ext 6778)
PR Manager Anna Gawan (ext 5405)
Group Digital Editor, Inspire Men & Music Anthony Thornton
International Editions Blanca Foster-Hamilton (ext 5490)
Publisher Faith Hill (ext 6833)
Editorial Director Steve Sutherland
Director Of Digital Development Kevin Heery
Digital Development Manager Mike Dixon
Publishing Director Paul Cheal
Publishing Director's PA Elizabeth Pledot (ext 6751)

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

IPC INSPIRE
recycle

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848 Subscription rates: one-year rates (51 weekly issues) UK £117.30; Europe €140; United States (direct entry) $195; rest of North America $250 (£171.60); rest of the world £174 (prices include contribution to postage). Payment by credit card or cheque (payable to IPC Media Ltd). Credit card hotline (UK orders only): **0844 848 0848**. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 [illegible]. All enquiries and overseas orders: **+44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time), fax +44 (0)845 676 9401**, email ipcsubs@quadrantsubs.com. Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170, email backissues@johndentonservices.com or visit magsoffsale.com/ipc
LEGAL STUFF NME is published weekly by IPC [illegible]re, 4th Floor, Blue Fin Building, [illegible] outhwark Street, London SE1 0SU. [illegible] ust not be sold at more than the recommended selling price shown on [illegible]. Registered at the Post Office as a newspaper. All rights reserved and repr[illegible] permission strictly forbidden. All contributions to NME must be [illegible] publications. The editor reserves the right to s[illegible] any letter or material submitted. IPC Media or its associated com[illegible] right to reuse any submission, in any format or medium. Princ[illegible] d. Origination by Wyndeham Pre-press. Distributed by IPC Marketforce, [illegible] Media Ltd, England. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001.

StoreMags - Free Magazines Download the PDF format
Release: StoreMags & Fantamag. Magazines for All

Storel'ags

THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG

CLUES ACROSS

1 The king is dead – long live the king! This is vital stuff to 'Total Life Forever' (4 5)
6 Palms a number off to The Ting Tings (5)
9 'Young' Londoners making mum scamper around (6-4)
10 A single single from Nine Inch Nails (4)
11 Led Zeppelin album used in disco dancing (4)
12+20A She'll be coming round... the mountain of Smiths hits continued with this, their 14th (10 2-1 4)
14+22A Taking things to the extremes with a Subways album or Small Faces single (3 2-7)
16 Paul Simon's former partner __ Garfunkel (3)
19 (See 25 down)
20 (See 12 across)
21 (See 30 across)
22 (See 14 across)
24 US band whose only hit was their legendary 1964 version of 'Louie Louie' (7)
25+27A Brilliant concept album from Orson? (6 4)
26 Get down and move to Radiohead (5)
27 (See 25 across)
28 TV role arranged for Creation label band
3 Colours Red (6)
30+21A *"Make my way back home when I_____"*, Foo Fighters single due to go on air (5 2 3)

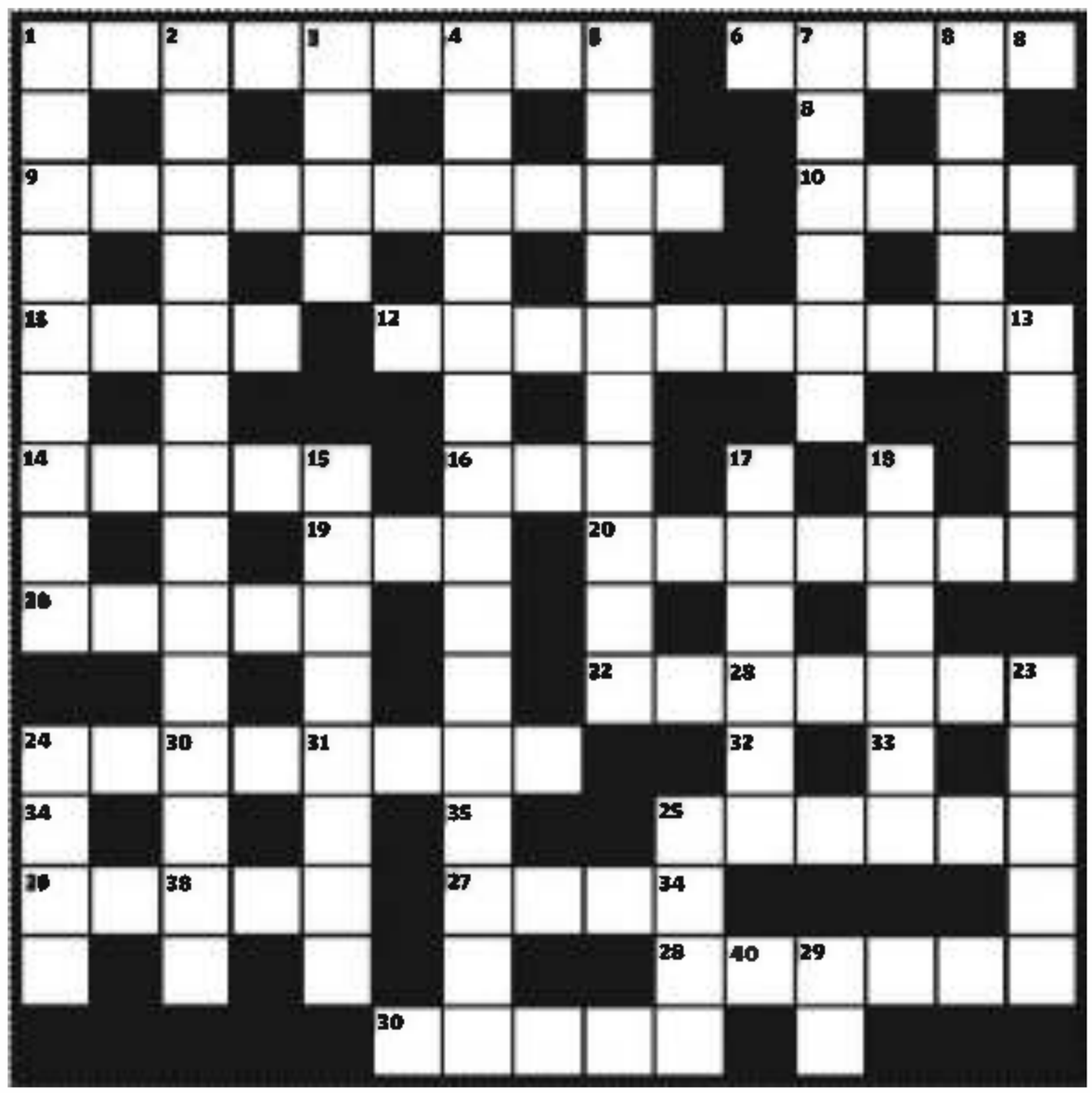
CLUES DOWN

1 Somehow beats cost of seeing US band who are 'Crazy For You' (4 5)
2 Rude hand gesture given by Oxide & Neutrino (2 6-6)
3 'Every Step's A Yes' for their new album (4)
4 It's not an every day occurrence that Talking Heads release an album (4-2-1-8)
5 Ryan Adams' album available at a knock down price? (10)
7 *"Tonight, make it magnificent/Tonight, make me tonight/Your hair is beautiful"*, 1980 (6)
8 Adopted surname of Robert Zimmerman (5)
13+29D I feel I've heard this Beyonce ft Jay Z number before (4 2)
15 Norwegian duo who were 'Junior' last year but turned 'Senior' this year (8)
17 Manic Street Preachers will need to make more of a go of it... (6)
18 ...Supergrass are already on the go (6)
23 Stevie Wonder and Michael Jackson 1988 single just has to be obtained (3 2)
24 An INXS album, to boot (4)
25+19A Al Brown remix for San Francisco act with 'Ancestral Star' album (4-3)
29 (See 13 down)

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

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, November 30, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



OCTOBER 30 ANSWERS

ACROSS
1 Ready To Start, 7+6D Go To Sleep, 9+10A Dig Out Your Soul, 11 Oasis, 12+30A As Is Now, 13+29D Echo Dek, 15 Stampede, 18 Impressions, 21 TQ, 23 Elbow, 25+14A My Perfect Cousin, 26+33A Four Kicks, 27 DOA, 28 Meds, 32 Holiday.

DOWN
1 Radioactive, 2 Augustus Pablo, 3 Your Smile, 4 Oh Yeah, 5 Tourist, 8 Only Ones, 16 Misery, 17 Extreme, 19 Someday, 20 Orphans, 22 Otis, 24 World, 26 Foo, 31 WK.

SEVEN INCH STORIES BY PHILLIP MARSDEN

StoreMags - Free Magazines Download In This PDF format!
Release: StoreMags & Fantamag. Magazines for All

Storel ègF

FANMAIL

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

Edited by Dan Martin

LETTERS@NME.COM | **FACEBOOK.COM/NMEMAGAZINE** | **TWITTER.COM/NMEMAGAZINE** | **NME.COM/BLOGS**

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

The Big Issue

Keeping us locked in email battle this week...

MY POLEMICAL ROMANCE

From: Lizzie Morrison
To: *NME*
I couldn't help but notice that in your letters page (*NME*, November 27) there seemed to be a division between MCR 'shippers and those who just didn't "get it". I can't help but feel that there is an obvious way to bridge this divide: let's all join in our combined mutual hatred of those mohawked shit-sticks 30 Seconds To Mars. After releasing one of the most tedious, hollow, repetitive albums of the decade, they then put out a six-minute long video (mostly of themselves stage-diving in pitifully small-sized venues) in the middle of which a nine-year-old girl with glitter on her face appears and asks that the "world could be perfect and that everyone could get along". I think I can speak for both the defenders of Ray Toro's love handles and everyone who likes so-called "grown-up music" when I say that my enemy's enemy is therefore my friend and anyone who feels the same burning hatred as I do whenever I hear Jared Leto screaming on about fighting to the death (if only) is welcome to come round to my house for a cup of tea any time. And we can even listen to 'Danger Days' if you want.

NME's response...

From: *NME*
To: Lizzie Morrison
Couldn't agree more on 30STM, Lizzie. And to recap on this whole sorry debacle: Luke is now getting panic attacks if left in charge of a laptop unchaperoned. Ray is taking the stairs rather than the lift. Gerard has the *Umbrella Academy 3* storyline laid out right there. And the universe is now a slightly less beautiful place as a result of it all. Me? I'm ploughing my energies into something more productive: I'm looking for a rhythm section for my homoerotic MCR tribute act. We're going to be called Danger Gays – DM

From: Lizzie Morrison
To: *NME*
Will you perform at The Black Pride Parade?

From: *NME*
To: Lizzie Morrison
No. But we will make sure we all kill the joy fabulously – DM

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

ED MILES

CAN WE TALK ABOUT SOMETHING IMPORTANT NOW?

From: Paul Wilson
To: *NME*
Big five up to every student who – peacefully – protested against the useless bastards running this country into the ground. No matter what spin Murdoch's media put on it, the protests were necessary, thought-provoking and terrifying to a government who are openly taking the piss. As Jon Savage once said, "History is made by those who say no", and with any luck these protests will be the first of many. History could and should regard these students as heroes.

From: *NME*
To: Paul Wilson
Rarely a truer word spoken, Paul. Are you a student? Were you there? Personally, I can't decide whether this ConDem coalition will actually turn out to be a good thing by getting people righteously angry in a way they haven't been for years now. The big question, of course, is whether this will make somebody pick up a guitar and be counted. Because as much as I love Rihanna, something interesting needs to happen in rock'n'roll, and it needs to happen soon – DM

From: Paul Wilson
To: *NME*
I'd give anything to say I was there Daniel, but no I wasn't. That's not to say that a year from now, when things go really tits up, I won't be. I saw a Michael Moore film last night with a quote that sums Britain up right now: "Governments can only push people so far before they fight back. And that's called a revolution."

OBVIOUSLY NOT

From: Christopher Macarthur-Boyd
To: *NME*
I really can't convey the mightiness of the sigh I unleashed upon the world when I saw Paul Weller glowering down at me with his arms crossed on the cover of *NME* (November 27). Even worse was when I read what he has to say: "This generation needs to stand up and fight!" My mind instantly flashed back to Nicky Wire's embarrassing 'rock manifesto', where he unintentionally revealed how cringingly behind the times he is. "This generation needs to stand up and fight"? That's what the guy from The Jam (aka Everybody's Dad's Favourite Band) has to say? What did The Jam ever fight for? What the shit did Manic Street Preachers ever stand up for? Paul Weller uses The Enemy as an example of a band with something to say. I'm guessing the only reasons he likes them is that he heard 'We'll Live And Die In These Towns' and forgot that he wrote it ages ago, except then it was called 'That's Entertainment'. Music today doesn't need middle-aged relics with straightened hair and eyeliner. "This generation" doesn't need doomed-to-be-fruitless fist-pumping in the name of nothing, and we don't need to fight for the sake of fighting. Music needs compassion and open-mindedness. It needs bands like Girls and Vampire Weekend. It doesn't need Paul Weller.

From: *NME*
To: Christopher Macarthur-Boyd
Oh, Christopher. I do so love

StoreMags - Free Magazines Download in True PDF format
Release: StoreMags & Fantamag, Magazines for All

your sentiment but you've got this appallingly wrong. Paul Weller hasn't said anything interesting in 23 years admittedly, but the fact that he's even trying, rather than doing constant Xbox-sponsored corporate functions means that he's at least deserving of the chance to speak. Nicky Wire is a Fucking God and I won't hear a word in disagreement. Vampire Weekend are the most overrated band since Shed Seven and before Brother. Granted, Girls you can keep. But on the broader subject, yes, we *should* be fighting. But that doesn't mean we still can't listen to Rihanna while we're at it – DM

A MAN WITH A STICK UP HIS ARSE WRITES

From: Hilstopher Vamyard
To: *NME*

I have been a reader of your magazine on and off for sometime now. While I do not agree with 99 per cent of the bullshit you seem to pass off as music worth listening to (Crystal Castles, really?!), I do find you useful for gig listings, the latest goings on in the music world, and something to wipe my arse on when there is no bog roll left. However, sometimes, just sometimes, you do have your flashes of brilliance when you put a band or artist on the cover who actually has some relevance and makes good music. I think the last time you did that was back in 2004 when you had Black Rebel Motorcycle Club on the cover (remember them?). Now, even though it's taken you a couple of years, I will partially forgive your stupidity and sheer ignorance of good music, as you have put on the cover Mr Paul Weller. Finally! Something we can agree on, *NME*! He *is* a "wise man"! And your interview was actually OK! You didn't go on about his clothes too much or what hairstyle he had, which is what you seem to comment on about most bands. No! You ACTUALLY wrote about his new music and let the man speak. Well, *NME*, I must say, I was surprised. Though, it probably is a one-off, I imagine. I guess next week you'll have some bland indie band who are measured by how tight their jeans are and not by the merit of their music. Oh well.

From: *NME*
To: Hilstopher Vamyard

BRMC? Were they the ones who had the singer from The Style Council in them and sang 'She Moves In Her Own Way'? No? Sorry, still getting nothing. Thank you for your very kind words, though. Weller is one of the best that the University Of Life ever created – DM

STALKER

From: Sally
To: *NME*

"Here's me and Yannis from Foals after their totally AMAZING gig at Rock City in Nottingham!"

ON THE KINGS OF LEON

From: Sam Williamson
To: *NME*

OMG how do I get in the KOL video? I'm a fame whore and this could be my big break! Also KOL are pretty damn good, but I'm assuming all I will have to do is dance around pretending that I'm having a good time – don't worry, I'm a great dancer. You have contacts, right?

From: *NME*
To: Sam Williamson

Sam, if you like you can break your leg and be part of KOL's disability porn campaign, but is this what you really want out of life? If you're as good a dancer as you say then you should just audition in front of Kimberly Wyatt for Sky 1's *Got To Dance*. Your credibility would take less of a beating all round – DM

A VERY GOOD QUESTION

From Steven Kinnaird
To: *NME*

Why did Grammatics have to split up? Just why?

From: *NME*
To: Steven Kinnaird

I don't know, Steven. But when you have Pulled Apart By Horses calling one of their songs 'I've Got Guest List To Rory O'Hara's Suicide' then you know that endtimes can't be far away – DM

SLEAZY GONE

From: John O'Reilly
To: *NME*

I am saddened to hear of the passing of Peter 'Sleazy' Christopherson last Wednesday (November 24) at his home in Bangkok, aged 55. Sleazy was best known as a member of Throbbing Gristle and Coil, among others. Both groups had an enormous impact on the industrial scene and were also an incalculable influence on Warp artists such as Aphex Twin and Autechre. Often courting controversy by playing naked and vomiting onstage, Throbbing Gristle were labelled 'wreckers of civilisation' by one MP. Furthermore, considering the currently dumbed-down musical climate where innovation and confrontation have been eschewed in favour of 'fitting in', Sleazy's passing is all the more saddening. Maybe a feature on the great band wouldn't go amiss, eh *NME*?

From: *NME*
To: John O'Reilly

After the scenes of the last few weeks, a few more musicians might do well to go about wrecking civilisation right now. RIP – DM

STALKER

From: Lauren
To: *NME*

"Here's me with TJ from Surfer Blood at Rock City in Nottingham. Great guys."

Web Slinging

The highlight of this week's NME.COM blogs

THINK THE NATIONAL ARE BORING?

The National have been going for over 11 years, but it's only this year, with their fifth album, that they've truly started getting the kind of praise they deserve. Sometimes they're plagued by unfair preconceptions – that they're a bunch of miserable bastards, and, the one I have to weather most often in the office, is that they make boring old man music (I am neither old, nor a man!). It's all nonsense: The National are one of the greatest bands of their generation. They're on the cusp of making their 'Automatic For The People', and everyone's starting to pay heed. They're the perfect band for anyone making a foray into adulthood and feeling like an imposter because your head and heart aren't as full with answers as you think they should be. The band are known fans of a glass of wine or three – join me in raising one to them and their trend-defying victory.
Read Laura Snapes' full blog at NME.COM

Best of the responses...

Thank you for giving The National the honours they deserve! Finally!
Chiara

I just recently discoved this band through their excellent new album 'High Violet'. I'm now listening to its predecesor 'Boxer', which is even better. Why has it taken so long for this band to be given the credit that they so rightly deserve? They put bands like Interpol, Editors and White Lies to shame.
Broke Irishman

The National is boring old man music. Depressing to know that the doubts and anxieties will never go away and I don't need a band like The National to remind me of that. Especially if they have no answers.
Blaah

And to think the next chance I'll get to see them they'll be bloody megastars and there'll be no more 'Matt-jumping-into crowd' style intimacy during 'Mr November'. Dammit.
Lexington Queen's Hangover

THAT'S CHRISTMAS SORTED, THEN!

Give NME for just £74.99 for the year, saving you 36% on the full cover price

Call 0844 848 0848 and quote code ANTT
or go to *magazinesdirect.com/iteg*

StoreMags - Free Magazines Download !! This PDF format!
Release: StoreMags & Fantamag. Magazines for All

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

BRETT ANDERSON
SUEDE

QUESTION 1
What are you doing on the front cover of NME, *September 3, 1994?*
"That was just before 'Dog Man Star' so... I'm playing a harp in a field. Every *NME* photoshoot, we'd try to do something rather than standing in front of a wall. I climbed statues in Hyde Park and that time we lugged a huge harp into the middle of a field. I don't really know what the rationale was behind it."
Correct

QUESTION 2
Which Suede B-side did Morrissey cover during his 1992 tour?
"'My Insatiable One'. He took out the swear words! There's lines like "*shit Paracetamol*". He did a sanitised version to play at various coffee mornings around the world."
Correct

QUESTION 3
Name the two bands who sued your former girlfriend, Elastica's Justine Frischmann, for plagiarism.
"Wire. And The Stranglers. Everyone has inspirations, it just depends how blatantly you use them. They were unlucky. A lot of people get away with murder. I hear things on the radio that I think are complete rip-offs."
Correct. Wire for 'I Am The Fly' and 'Three Girl Rhumba' sounding like Elastica's 'Line Up' and 'Connection' respectively, and The Stranglers for 'No More Heroes' sounding like 'Waking Up'

QUESTION 4
Bernard Butler co-wrote two songs with Duffy on her 2008 debut LP 'Rockferry' (which he also co-produced), including 'Syrup & Honey'. Which product was this used to advertise?
"Some sort of treacle?"
Wrong. Nivea
"I was never going to get that."

QUESTION 5
Who's on the back of your imaginatively titled debut solo album, 'Brett Anderson'?
"Oh, it's my cat. Fluffington his name was, but he's sadly no longer with us. He's currently buried in my front garden."
Correct. And looking down on us all from Cat Heaven

QUESTION 6
Ricky Gervais famously "managed you" (ie booked you to play a few gigs and sent off your demo tape). Name Ricky's band who you once supported.
"He used to be in a band called Son Of Bleeper which were – I'm sure he wouldn't mind me saying – pretty terrible. He's lovely, Ricky. I've got a lot of time for him. He came to a Suede show a few years ago. That was nice. He used to be in a dodgy band that we supported a couple of times, and suddenly 20 years later he's a huge comedian."
Correct

QUESTION 7
What did you tell NME *in our* What Rock'N'Roll Has Taught Me *feature in February 2010 that you would never do?*
"I said that I'd never reform the band. Well, I don't know what to say about that really!"
Correct. You also said it's OK to wear your nan's clothes!
"Did I say that?"
Sort of
"During the early Suede shows my clothes used to get ripped off me. Before the soundcheck I'd shuffle around charity shops and buy some slightly insane items that literally lasted for five minutes."

QUESTION 8
When Bernard Butler nearly ran over you as you stepped out of a cab in Notting Hill, what did you claim he was probably thinking?
"I said he was probably thinking, 'Should I brake or should I accelerate?' I don't actually remember this incident. He told me a few years later when we formed The Tears."
Correct

QUESTION 9
What band name was on the drumkit when Suede performed 'We Are The Pigs' on Top Of The Pops, *September 1994?*
"Was it 'The Pigs'?"
Correct
"That was a complete guess. I don't remember that at all."

QUESTION 10
Name the other famous Anderson who was also a guest on the Tonight With Jonathan Ross *show when you played with The Tears on April 22, 2005?*
"Oh, that was Pamela Anderson."
Correct. Are you related?
"Maybe very distantly."

Total Score
9/10

"I'm quite good at trivia and dates. The legacy of abuse means I'm very bad with names and faces and things like that."

WORDS: RICH PELLEY PHOTOS: ANDY WILLSHER

StoreMags - Free Magazines
Download In This PDF format
Release: StoreMags & Fantamag. Magazines for All

StoreMags

iPad on Orange for just £199 (merry Christmas to me)

If you're already an Orange customer get the iPad for £199 on a 24 month plan, with inclusive data and WiFi access, for only £25 per month.

visit an Orange shop or orange.co.uk

iPad

orange

™ and © 2010 Apple Inc. Subject to status and availability. Price assumes payment by direct debit. Terms apply

Release: StoreMags & Fantamag. Magazines for All

StoreMags - Free Magazines Downloaded in Tmx: PDF format

StoreMags

rizla.co.uk

RIZLA+ It's what you make of it.

StoreMags ▪ Free Magazines Download in True PDF format

Release: StoreMags & Fantamag. Magazines for All