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ON REPEAT

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



ARCADE FIRE AND NEIL YOUNG

Helpless

Neil Young's heart-wrench lollipop is pretty daunting to try and replicate full stop, let alone when the Big Man himself is on stage with you for it – as was the case for Arcade Fire at Young's Bridge School Benefit show the other weekend. But they nailed it so exactly you half expect Neil to give Win his hat at the end of it.

Jamie Fullerton, Features Editor

THE DOT

Right Way Wrong Way

It's not 2002, so a hook-up between Mike Skinner and Robert Harvey of now-defunct proto new-ravers The Music is hardly hold-the-front-page material. But this is still pretty promising, nailing the reflective mood that The Streets tried and failed to capture on 2008's 'Everything Is Borrowed'.

Rick Martin, News Editor

MOZART PARTIES

Raining At The Crossroads

While MP's first offering 'Black Clouds' was a sleepy and sad-eyed tale of bleakness, its follow-up is an altogether more jaunty affair. The seductively trashy guitars and samba shuffle are sprightly and spiky, yet the Merok newbies still bring to mind 'Rent'-era Pet Shop Boys. No bad thing at all.

Matt Wilkinson, New Music Editor

SPECTOR

Grey Shirt And Tie

There's a swoonsome-but-shabby, eccentric English elegance to Spector beneath their puppyish riffs that wells up across in slower tracks like this, with its echoey haunted ballroom vibe, Pulpish plaintive keyboard motif and tolling bells (ask not for whom, for heaven's sake).

Emily Mackay, Reviews Editor

CHAIRLIFT

Sidewalk Safari

They disappeared for a long time, but on this evidence Chairlift have lost none of their skill at crafting electronic fantasy-pop nuggets. 'Sidewalk...' is a tantalising first glimpse of an album which will,

albeit late, confirm them to be easily the best band in Brooklyn.

Hamish MacBain, Assistant Editor

CHARLI XCX

Nuclear Seasons

Madame XCX takes her love of industrial noises and heavy synths and adds to it a bit of '80s sparkle, buffing and polishing her previous MO (as evinced on 'Stay Away') until she can see her face in it. Marina fronting N1N impersonating Gwen Stefani, for those who like comparisons.

Tim Chester, Deputy Editor, NME.COM

ERRORS

Earthscore

Virgins beware. Errors are back, and by the sound of the demon chants and Vangelis synths, they've started a deathcult and want to sacrifice your unsexed body to the gods of electro. New album 'Have Some Faith In Magic' is out next January. If this is a marker, it's even more twisted and brilliant than the last.

Mike Williams, Deputy Editor

THE BLACK KEYS

Lonely Boy

Need cheering up? Go to NME.COM now and watch the video for this song. Filmed on a shoestring and featuring a Howard-from-the-Halifax-ads lookalike cutting some rug, it's in the tradition of lolsome 'crap dancing' videos, along with Fatboy Slim's 'Praise You' and David Bowie and Mick Jagger's 'Dancing In The Street'. The track itself is OK too, a gloopy low-down blues workout that augurs well for the band's upcoming seventh studio album 'El Camino'.

Luke Lewis, Editor, NME.COM



WILD FLAG

Winter Pair

This new song, premiered live recently, sounds less like Wild Flag's usual biting jangle and more like an old Wipers track; a violent, rusted beast spewing out black smoke. "I let's haunt this house!" Carrie screams like Jemina Pearl starring in a remake of *The Exorcist*, sounding far, far scarier than anything you witnessed at Halloween.

Laura Snapes, Assistant Reviews Editor

TRACK
OF
THE
WEEK

AZEALIA BANKS & MACHINEDRUM

Barbie Shit/P-U-S-S-Y

With the festering corpses of Lil Mama and Kid Sister (rappers with so much promise, but who burned out quicker than Wolf-Rayet stars) in our musical basement, we've been slow to give Azealia Banks props. Until now. If her track '212', a schizoid diamond exploding with more jaw-to-the-floor personalities than Nicki Minaj, pushed her over the top, then these new

tracks suggest she's got enough creative ammo to be around for the long haul. 'Barbie Shit' takes 212's oath ("I'mma ruin you cunt") and goes hell for leather in its pro-consumerism march, like

an anti 'Gucci Gucci' with its hook "A bitch look plastic". 'P-U-S-S-Y', meanwhile, is a multifarious monster, hooking us with a stance that recalls Spank Rock's dizzying 'Bangers & Cash' collaboration with Benny Blanco. It also slouches with the post-coital glamour of Lil' Louis' 'French Kiss', shines with a bit of dirty Chicago house and bends with a dancehall shimmer. Banks shoots rhymes like lasers from her eyes; first playful ("been a freak since '91"), then aggressive ("niggas like Pokemon – I gotta catch them all"), then back again. We'd expect nothing less from this former theatre student. Truly, a new star has landed.

Priya Elan, Assistant Editor, NME.COM

Banks suggests she's got the creative ammo to be around for the long haul

A black and white photograph of a line of men in suits, captured in a dynamic, dancing pose. They are arranged in a diagonal line from the bottom left towards the top right. The background is a dark grey wall with several large, stylized, colorful sound waves or ripples emanating from behind the men. The floor is a light grey, reflective surface. In the bottom right corner, there is a small, white, rectangular speaker.

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UPFRONT

WHAT'S HAPPENED AND WHAT'S BEING PLANNED IN MUSIC THIS WEEK

Edited by Rick Martin



BLUR EXCLUSIVE: "WE FANCY ANOTHER CRACK AT AMERICA"

MAIN
EVENT

After the success of 2009's UK tour, **Damon Albarn** says his band could hit the road in the States – but first he needs to sort out a few other projects...

According to Britpop legend, Blur won the battle with Oasis, but lost the war. Yes, yes, 'Country House' reigned supreme over 'Roll With It' back in 1995, but on the other side of the Atlantic – the battleground where most British bands secretly want to reign supreme – there was only one double-headed monobrow (and their mates) storming the trenches Stateside.

While '(What's The Story) Morning Glory?' went quadruple platinum and Noel and Liam briefly became minor *Bush Street Kids*-style US tabloid celebrities, Blur's transatlantic excursions barely registered for much of the '90s. Damon and co suffered the same problems as Noel and Liam across the pond – infighting, homesickness and their hearts not really being in it. Oh, and the lack of a big radio hit. When it finally came in the form of 'Song 2' – ironically, a nod to grunge – in 1997, it burned briefly in the Billboard charts before the band faded back to relative obscurity.

biggest workaholic (and collaborator – see boxout below), so we double check he's talking about Blur. "Yeah, we do still meet up regularly. And we think there might be an audience over there [in America] for us."

Trust Damon. While he's got everyone looking the other way with Gorillaz best-ofs, The Good, The Bad And The Queen reunions and innumerable other side projects (most involving Tony Allen and half of Africa), he's already getting excited about the next thing – which does beg the question of where Blur fit into all this.

"At the moment, it certainly doesn't figure this year," he clarifies. "When I actually get time to do Blur, though, it's amazing playing all those old songs; it's a great feeling."

UK gigs, however, are currently less of a possibility – unless Damon can get his head around there being any sort of demand for it. "I just don't know if anyone would want to see it [in the UK] again – they've seen it already, haven't they?" he frowns. "Do people genuinely want to go through all that again? We've got nothing new."

Which isn't entirely true. Blur *have* been recording new material – their first since last year's Record Store Day release, 'Fools Day'. They recorded a spoken word piece with poet



Michael Horowitz, inspired by the brief threat that this year's Notting Hill Carnival was to be cancelled following the riots. "If they had cancelled the carnival – and thank God they didn't – maybe we'd have put it out. It had its moment: it was a perfect plea to reinstate the carnival, if they had stopped it. So it wasn't relevant – it was relevant for about 12 hours."

Will the track ever see the light of day? And will Blur hit the stage together again next year? It's too early to say. One thing's for sure: Damon's showing no signs of slowing down. "I work 9-5, five days a week, with no working at weekends. I'm militant about it," he insists. "If you work 9-5 every day and you don't fuck about too much, you can get a lot done."

"We think there might be an audience over there for us"

DAMON ALBARN

Almost 15 years on, you'd think Blur would have gone cold on the idea of cracking the States. But you'd be wrong.

"We've always wanted to play in America again," declares Damon, settling down with *NME* at his west London lair, chewing on an enormous piece of celery. Of course, the word 'we' could mean anyone, coming from music's

FOUR OTHER THINGS DAMON'S UP TO HIS ELBOWS IN AT THE MOMENT...

GORILLAZ



their last hurrah

Damon: "Are we closing the book on Gorillaz? I wouldn't close the book on anything. And in essence, for me, it's just music-making, whatever it is. I don't happen to be doing that at the moment. What's happening, whenever it's happening, is what I'm into. So, simply, I'm not closing the book on it – I'm putting a bookmark in the book. I've put the book down. And I'm probably reading another one at the moment."

Ignore Murdoch's contradictory tweets – Gorillaz' 10th anniversary best of isn't

THE GOOD, THE BAD AND THE QUEEN



Damon, Tony Allen, Simon Tong and Paul Simonon reunite later this month for their first gigs in three years, to celebrate 40 years of Greenpeace. "I know a lot of people are playing their classic albums at the moment, but we've only got one album. I've written a new song and it'll be great to play that as well. Paul and I have a great relationship with Greenpeace and it was a good excuse to do something positive and learn all those songs again and play them. I'd love to record with them again."

DRC MUSIC



Republic Of Congo with a load of dance producers in tow. "I've done a few trips under the Africa Express banner, but this time we took a different approach. We contacted a lot of producers. We started going out at night and word got out among local musicians – in the end we listened to, and recorded with, around 150 musicians. We obviously couldn't use all that material; there's another record of just Congolese music that was recorded too."

Damon's 'done' Africa, again, this time hitting the Democratic

ROCKETJUICE AND THE MOON



with Flea and Tony Allen sometime next year. "This has been going on now for three years, but that's only because we don't get together very often as a group. We started the whole thing with the three of us – whenever we had a couple of days, we'd just all play live together. After that it's going back and editing and putting the other stuff on top. This has been a long one – but it's nearly finished now."

SPEED DIAL

ED MACFARLANE

Friendly Fires' frontman reveals how exhaustion and fears for his voice resulted in a breakdown on tour

So, life on the road in the US with Friendly Fires – all fun, frolics and dancing girls, right?

"I actually had a complete breakdown on the tour in Dallas [the band cancelled their gig at the Granada Theater on October 12]. I had something similar happen when I was in Toronto at the beginning of the album campaign [May 30], where we were forced to cancel that gig. It's been great apart from that though, every other show has been amazing. I'm over the moon."

Hang on, did you say breakdown? What happened?

"I don't like having to get on stage when I don't feel like my voice is at its best. I was very nervous about whether I'd be able to sing the set properly and I completely worked myself up into an absolute frenzy. I blacked out, the ambulance was called and I was taken to hospital. I felt like a complete idiot, but what can you do?"

Cripes...

"We're going to have to go back to Dallas to play another gig at some point and make up for it. The pressure feels so great at the moment and we're all perfectionists who want everything to be as good as possible. We've been touring for so long, it's been very testing mentally and physically. I suppose



something like this was bound to happen at some stage. I think it's a combination of things – I can't sleep on American buses and the journeys are twice the length of the UK. Anyone who's travelled the US will know it's a lot more testing on you mentally and physically."

Now you're coming to the end of touring 'Pala' – thankfully for your health, by the sounds of it – are you looking ahead to recording new material?

"Definitely – we're going into the studio to record a new EP in January. I think we all feel that with 'Pala' we pushed that

sound as far as we could really take it. If we were to go into the studio again and do something that sounded like that we would end up writing something that was quite stagnant and repetitive. 'Pala' was an absolute maximalist record, it's so dense and lush and overflowing with parts, melodies and ideas. So anything new will be very stripped down, very raw, and a lot more minimal."

You've also been working on a collaboration with Andrew Weatherall – any progress to report on that? It seems to have been in the works for a while...

"It's nearly done. It's unlike anything we've ever written before. It's eight minutes long, and it's not even that poppy. It's really refreshing to do something like that, and kind of motivating too."

Before that, though, you've got your biggest UK tour yet to contend with. There's some pretty big dates on there – how do you plan to avoid another breakdown?

"The plan is to play the shows, then go straight to bed, have a rest, and then wake up to do the next show. I can't even really enjoy the perks of being in a band anymore, like going out, getting pissed and partying. We've never cancelled a gig in the UK before and we don't plan to start now. Ultimately, making sure the shows are as good as possible is the main priority. We're gonna pull out all the stops. We might never get the chance to play three nights at Brixton again – so you've got to give it absolutely everything to make it as memorable as possible. I just want to get back to the UK and remind everyone we can still do it. It's make or break, really."

ED MILES

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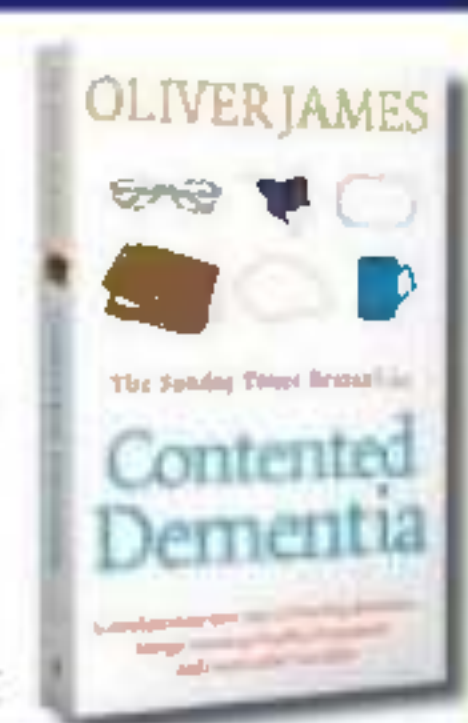
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NME PHOTO AWARDS WINNER ANNOUNCED

Dean Chalkley scoops accolade for career's work

From shooting Arctic Monkeys for our *Radar* section to capturing Pete Doherty being set on fire – and plenty more besides – Dean Chalkley has been responsible for some of the most iconic music photography of the past 10 years. So it was an easy choice when it came to naming him as the winner of the Outstanding Contribution To Music Photography Award at this year's NME Photography Awards. "It's an absolute honour, this," he tells us. "I genuinely believe music's about much more than notes on a page."

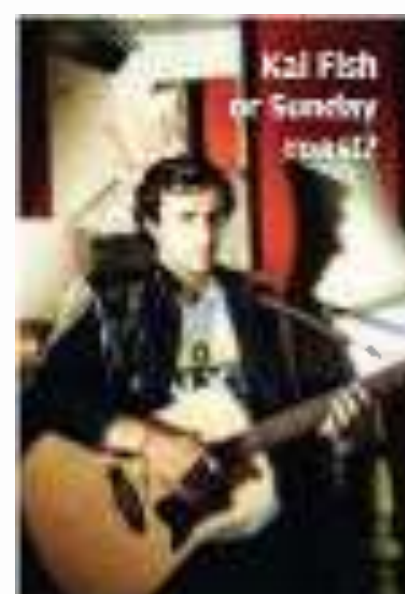


It's about building a story around legends and icons. I feel blessed to have met so many of my heroes while shooting for NME."

Of course Dean's not the only snapper set to be celebrating this year – the winners of the main six categories of the awards are set to be announced on Wednesday, November 12. Visit NME.COM/photoawards to see a full gallery of the shortlisted

entries, and make sure you buy NME next week where we'll be showcasing some of Dean's best music photography by giving away amazing free posters with the magazine.

NME SUNDAY SESSIONS ARE GO



Sunday afternoons – pyjama days built for bad hangovers and even worse TV, right? Well, they don't have to be now we've launched NME Sunday Sessions with Marley's Mellow Mood

relaxation drinks. The afternoon gigs kick off with Mystery Jets man Kai Fish and Lucy Rose at London's Lock Tavern on November 13; The Heartbreaks and James Munro follow at Manchester Night & Day a week later, while Rachel Sermanni and Admiral Fallow hit the stage at Glasgow Brel on December 4. The shows are free and you don't even need a ticket – just turn up on the day and chill out. What better excuse do you need to get dressed and ween yourself off re-runs of *The Only Way Is Essex*? See NME.COM/sundaysessions

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Patrick, in a shirt more dangerous than witchcraft

PATRICK WOLF TO RELEASE LONDON RIOTS-INSPIRED EP

August unrest was like the burning of witches in medieval Eastern Europe, apparently...

Taking inspiration from the London riots – so far, so predictable, right? Not if you happen to be Patrick Wolf, who watched the mayhem unfold in August and was reminded of... the burning of witches in Eastern Europe. Specifically, his muse was the annual Walpurgisnacht celebration, which ended up lending its name to a song on his new six-track EP 'Brumelia'. "It's meant to be the night where all the terror and fire comes to the village, and the children turn into soldiers and fight against adults," Wolf explains. "I thought it was as if Walpurgisnacht had come to London for two nights when the riots hit."

Due out on November 28 and named after the Roman festival of winter, the

EP was self-produced – for no other reason than Wolf is "stubborn". Tracks slated to appear include 'Together', a staple of Wolf's live shows over the past year, and a cover of 'Jerusalem'. "Whereas [his latest LP] 'Lupercalia' was all about comfort and peace and domesticity, this is about that same comfort, but in a more dangerous climate with a lot more melancholy and struggle," Wolf says.

Despite the references to the riots on the EP, the flamboyant singer-songwriter is adamant that it's not simply a piece of social commentary – and the overarching theme is the bleakness of winter. "It's not an opinion piece on the riots," Wolf concludes. "It's more of a painting or a musical poem – a story painting a picture of that time."

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AMY WINEHOUSE: LOST ALBUM DETAILS REVEALED

Two new songs, a host of unheard material and a handful of covers all feature on December's posthumous *Lioness: Hidden Treasures*

Although few would have been surprised by the intense scrutiny of the cause of Amy Winehouse's death following her passing in July, it's telling how quickly the morbid curiosity subsided, replaced by a clamour to hear the songs she'd been working on since 'Back To Black'.

In this sense, it's probably fitting that her label have chosen the days after the publication of the coroner's report into her death to announce details of Winehouse's first posthumous album, *Lioness: Hidden Treasures*.

Contrary to reports which emerged shortly after her death, it's not a full album of new songs. It does contain two brand new compositions, though, along with a number of unreleased tracks, covers and alternative versions of existing Winehouse songs, spanning a nine-year period starting in 2002 and

"It will stand as a fitting tribute to Amy's legacy"

MITCH WINEHOUSE

ending in a studio with Tony Bennett three months before her death.

The Winehouse camp have been keen to stress that her family have had as much of a say in the release of the album, compiled by her long-time musical collaborators Salaam Remi and Mark Ronson, as her label Island or management. £1 from every sale of the album in the UK will be donated to the Amy Winehouse Foundation.

"If the family had felt that this album wasn't up to the standard of 'Frank' and 'Back To Black', we would never have agreed to release it, and we believe it will stand as a fitting tribute to Amy's musical legacy," her dad Mitch said.

Here we take a look at the album and trace the history of its tracks ahead of its December 5 release.

THE NEW SONGS

'Body & Soul'

This collaboration with Tony Bennett proved to be Amy's final studio recording. A cover of a '30s jazz standard, it was recorded at London's Abbey Road Studios in March with producer Phil Ramone. "It was a thrill to record with Amy Winehouse and 'Body & Soul' is a testament to her artistic genius and her brilliance as one of the most honest musicians I have ever known," Bennett recalled.

'Between The Cheats'

This track dates back to 2008, when it was recorded with Remi for the planned follow-up to 'Back To Black'.

THE RARITIES

'Like Smoke' (feat Nas)

After Amy namechecked Nas during 'Back To Black's' 'Me And Mr Jones', the pair became friends and recorded this track together in May 2008.

'The Girl From Ipanema'

Recorded when Amy was just 18 during her first trip to Miami with Remi, this marked her out as a "very special talent", according to the producer. "Her approach to the song was so young and fresh, it really inspired the rest of our sessions," he recalled.

'Halftime'

Another track that dates back to 2002, this had been worked on since the initial sessions for debut album 'Frank'.

'Best Friends'

Fans who saw Amy live during her 'Frank' days are likely to have heard this one-time

gig opener. The recorded version dates back to February 2003.

THE ALTERNATIVE VERSIONS

'Valerie'

Although the ubiquitous Ronson-produced post-'Back To Black' smash was marked out by its quick tempo, this is a slower version recorded in December 2006.

'Wake Up Alone'

The first song recorded during the 'Back To Black' sessions, this is a one-take demo laid down with producer Paul O'Duffy in March 2006.

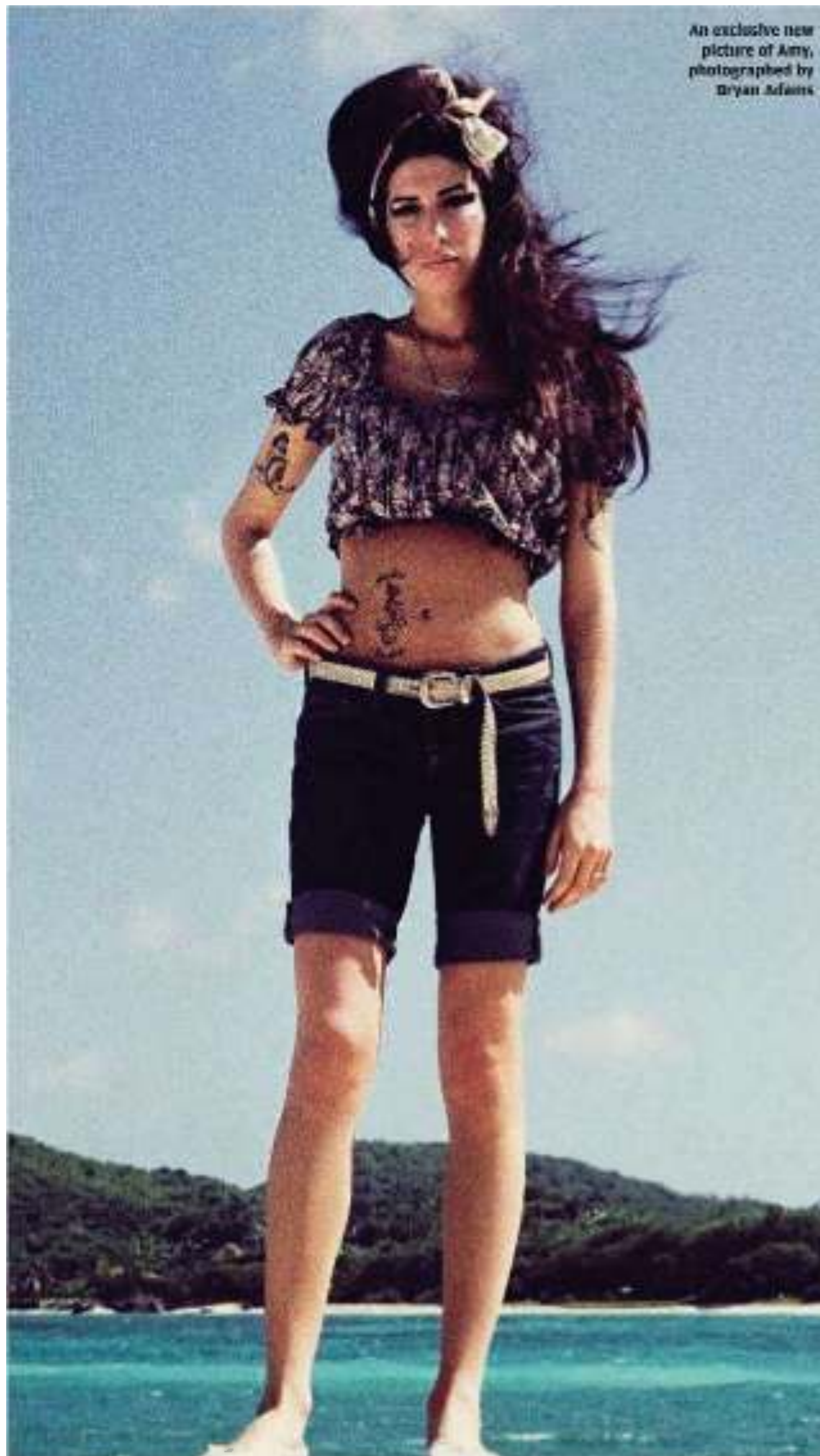
'Tears Dry'

Although 'Tears Dry On Their Own' ended up being one of 'Back To Black's' more uptempo tracks, it was originally intended to be a ballad, as this version, recorded back in November 2005 in Miami, shows.

THE COVERS

'Our Day Will Come' (Reggae Version)

Produced by Remi in 2002, this is a reworking of a classic '60s doo-wop track by Ruby & The Romantics. The song has also been covered numerous times by the likes of The Supremes, Isaac Hayes and Cher.



An exclusive new picture of Amy, photographed by Bryan Adams

'Will You Still Love Me Tomorrow'

Amy's take on the Carole King-penned Shirelles classic, this was produced by Ronson in 2004.

'A Song For You'

This Leon Russell track was made famous by '70s singer Donny Hathaway, Amy's all-time favourite artist. It was committed to tape in one take – just

Amy and her guitar at her London home in 2009 as she battled her drug and alcohol addiction. For this reason, it's probably the strongest indication of how that third album could have turned out if Amy were still with us today.

Head over to NME.COM to have your say on the news of Amy's first posthumous release

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PIECES OF ME JESSE HUGHES

The man they call Boots Electric on owning a shrunk human head, admiring sexy moustaches and why he just loves The Sound Of Music

My first album

'DESTROYER' BY KISS

"I bought it on vinyl in 1977 with my dad. I was immediately drawn to KISS because they were like comic book characters. But then I heard the music. I heard the beats. It wasn't just about the make-up, and it wasn't just about being cool. There was actual wizardry involved, not just magic tricks."

My first gig

SAINT VITUS/BLACK FLAG, INDIO COMMUNITY CENTER, CALIFORNIA

"When I was 12, I snuck out of my house to go to this, and I got grounded for a month. It was bizarrely worth it, because I learned how to not get caught the next time, and I also learned that sometimes, you sneak out of the house to go to a punk rock show, but there's only gonna be a bunch of pissed off-dudes. So maybe you might want to go to a bikini pool or something."

The first song I fell in love with

'EDELWEISS'

"It's in that scene in *The Sound Of Music* where he's singing 'Edelweiss' to the crowd as he's just about to defeat the Nazis. It's a powerful moment, and I fell in love with it when I was six. It was the first time I really experienced music as something other than just something to pass the time."

The first song I learnt to play

'LA BAMBA' BY RITCHIE VALENS

"It was a minuet by Bach! Nah, it was 'La Bamba'. After that it was Jimi Hendrix's 'Purple Haze'."

My favourite lyric

'GANGSTA GANGSTA' BY MACK 10

"'Built like a tank, yet hard to hit/Mack 10 and Scoop go running shit/Well, I'm the nigga Scoop, the one they talking about.' It's badass poetry, it's dangerous sounding, and when you sing along with the lyrics in the car, you feel fucking tougher than the world."

The book that changed me

THE BIBLE

"Through it I saw the absolute universal truth of all things: there ain't no such thing as magic talking monkeys, there's definitely a God, and it still feels good to have sex with your neighbour's wife if she's hot."

My favourite painting

A PAINTING CREATED BY THE GREAT LOVE OF MY LIFE, [PORN STAR] TUESDAY CROSS

"It's of a kitten-werewolf. I love that one. But outside of that, my favourite piece of art is, of course, my artistic naked lady movie collection on DVD - I have over 500 of them."



My favourite possession

"My human shrunk head. I actually have a coathanger that looks like a baby's hand. Atmosphere is everything."

My favourite TV show

MAGNUM, PI

"It's either *Fawlty Towers* or *Magnum PI*. I guess *Magnum PI*, because he has an amazing tickler of love, called a moustache."

My favourite film

THE QUIET MAN

"I love the romance. I love the fact that Maureen O'Hara actually broke her wrist when she slapped John Wayne in the face."

My favourite place

"The Korean massage parlour around the corner! Nah, my favourite place is wherever I get to be with my son."



(Clockwise from main) Jesse 'The Devil' Hughes; Black Flag's Henry Rollins; *The Quiet Man*; *The Bible*; the soundtrack to *Thicker Than Water*, which featured Mack 10's 'Gangsta Gangsta'; KISS' 'Destroyer'; Ritchie Valens' 'La Bamba'; 'Edelweiss' performed in a scene from *The Sound Of Music*

NME SUNDAY SESSIONS WITH
MARLEY'S
MELLOW MOOD

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KAI FISH
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Let's get together and feel alright" might just be the wisest message the great Bob Marley ever left us. But at the end of a busy week, sometimes you need a little help to properly kick back. Sometimes the rock needs to stop – but that doesn't mean the music should.

That's why we're launching the NME Sunday Sessions with Marley's Mellow Mood, a new way of chilling out, with a new drink to help you on your way. That's right, the drink that has been blended in Bob's name is honouring his memory in the only way they know how – supporting emerging artists so they can share their musical message – all while keeping it chilled.

It all kicks off on **Sunday, November 13** at the **Lock Tavern** in north London, with a special free acoustic performance from **Kai Fish**. The Mystery Jets man took his own break from the band and made the gorgeous, low-slung solo album 'Life In Monochrome'. And having made a record with such beauty, Kai has proved that sometimes, taking a breather can be the best thing you could possibly do. And now he's bringing it to Camden for a one-off, up-close-and-personal performance. Rising artist Lucy Rose will be warming things up for him – or

should that be chilling things out? We'll be spreading the love in Manchester and Glasgow in the coming weeks, so stay tuned for more details.

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Easy now!



MARLEY



PETER ROBINSON Vs TINCHY STRYDER

The diminutive star is happy to talk merchandise and ironing. Just don't ask him about leaves



• Tinchy Stryder is hoping to see the men's 100m at the Olympics

• Tinchy Stryder thinks he might be in luck because he did that Olympic torch song with Dionne Bromfield, which seems a bit like cheating, but there you go

• Tinchy Stryder would probably not be prepared to skip through leaves to collect his tickets

Hello, Tinchy.
"Hello. Thanks for your call."

I hear you have just gone through a tunnel.
"Yes."

Do you ever go into a tunnel then, while you're driving through it, imagine what it would be like to come out in a different country?
"No."

Next time you go through a tunnel, think of that.
"While I'm in a tunnel, think about coming out in a different country?"

Yes.
"Yeah, well... Like, what country should I think of?"

France is the most realistic. Are you a fan of the French?
"I've been to France but I guess I didn't go to the bits I would have liked to go. But I went to Paris and it was cool."

Let's chat merchandise. Since we last spoke, your Star In The Hood range has gone to a full-blown 'thing'.
"Yeah, we've got loads of different things now, but it's still early days."

Do you think people need to be at a certain level of cool to wear these clothes? Would it be OK if my mum was wearing one?
"Generally it depends. If you're wearing a hoodie then there will be some age groups it won't suit."

Maybe you could do cardigans for the over-thirties.
"Do you think? Yes!"

I always say to musicians when we're talking merch: IRONING BOARD COVERS.
"I actually like ironing."

Thing is, everybody has an ironing board cover in their house. Do they have ones that they genuinely like? NO.
"I'm going to look into that! You don't really see it that much, do you?"

I reckon 20 quid a pop, bosh.
"How much are they? I'd say £10."

Also, your lady fans could use it as a skirt if they wanted to.
"I don't think I'd want to wear an ironing board cover as a skirt."



They're quite insulated, though. They'd be good in the winter.
"True but if I was a female I wouldn't want that. That's not cool."

What's your favourite season?
"I keep changing, but right now maybe summertime. I used to like the winter but I don't no more."

Two wrong answers there, I'm afraid: the best season is autumn.
"Autumn? I was going to say spring..."

Summer's alright but it's good to a) wear a nice jacket, and b) skip through fallen leaves.
"Skip through leaves? That ain't really something I look forward to."

You should try it!
"I don't know if you'll ever see me skipping through leaves. I'd rather just sit down and listen to music or play a computer game."

If there was a computer game that involved skipping through leaves, would you play it? I'm thinking of something like *Call Of Duty: Skipping Through Leaves*, for example?
"No! 'Cos I don't see the fun of it! Maybe if there was some point where you HAD to then I would, but... I don't see the fun. I don't think I'll be doing that any time soon."

I think the next time you go past a pile of leaves you'll remember this conversation and you'll shout "STOP THE CAR!" and then you'll jump out and skip through the leaves.
"OK."

THIS WEEK'S TOP 20

THE NME CHART

- 1 **10** BOMBAY BICYCLE CLUB 'LIGHTS OUT WORDS GONE' NME
- 2 **1** LANA DEL REY 'VIDEO GAMES' ISLAND
- 3 **3** THE BIG PINK 'STAY GOLD' XL
- 4 **5** COLDPLAY 'PARADISE' Parlophone
- 5 **2** THE DRUMS 'HOW IT ENDED' NME
- 6 **16** KASABIAN 'RE-WIRED' COLUMBIA
- 7 **8** NOEL GALLAGHER'S HIGH FLYING BIRDS 'AKA... WHAT A LIFE!' Capitol
- 8 **27** SCUM 'AMBER HANDS' XL
- 9 **6** HOWLER 'I TOLD YOU ONCE' Washin' Machine
- 10 **7** ARCTIC MONKEYS 'SMUCK IT AND SEE' Island
- 11 **19** TRIBES 'WHEN MY DAY COMES' NME
- 12 **25** YOU ME AT SIX 'LOVERBOY' EMI
- 13 **4** FLORENCE + THE MACHINE 'SHAKE IT OUT' S&W
- 14 **9** GIVERS 'UP UP UP' Reprise
- 15 **11** KASABIAN 'DAYS ARE FORGOTTEN' MCA
- 16 **12** NIKI & THE DOVE 'THE DRUMMER' Mercury
- 17 **NEW** THE VACCINES 'TIGER BLOOD' COLUMBIA
- 18 **15** FRIENDLY FIRES 'HURTING' XL
- 19 **27** CAGE THE ELEPHANT 'WHEN MY DAY COMES' EMI
- 20 **NEW** RED HOT CHILI PEPPERS 'MONARCHY OF ROSES' Warner

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NME.COM/RADIO

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NEW TO NME RADIO PLAYLIST

- JUSTICE 'Audio, Video, Disco'
- FRIENDLY FIRES 'Blue Cassette'
- SLOW CLUB 'If We're Still Alive'
- THE BLACK KEYS 'Lonely Boy'
- ADELE 'Rumour Has It'

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

RADAR

NEW YORK'S **CMJ** FESTIVAL HAS OVER 1,000 NEW BANDS PLAYING OVER FIVE INTENSE DAYS. HERE'S RADAR'S TOP 10 BEST'N'BUZZIEST



Edited by Matt Wilkinson



1

EXITMUSIC

Ghoulish tales, famous friends and double lives from NYC's noirish duo

So, have you seen Martin Scorsese lately?" As *Radar* interviews go, small talk with small bands doesn't generally start like that. But here we are, walking around the Big Apple during CMJ with Exitmusic's Aleksa Palladino and Devin Church. Aleksa was hanging out with Martin last night, she tells us. But this isn't too surprising – she does act in his HBO hard hitter *Boardwalk Empire*, after all...

Back in the real world, the petite New Yorker concocts dark and seductively noir-ish songs with hubby Devin. And right now, the two of them are tucking into pizza and discussing the virtues of the sixth sense they both have when making music.

"At some point we realised that we can't really work with anybody else, because we just drive them crazy," he laughs, before she takes over. "It's got to the stage now where we've even built our own complete musical language." Like what? "Like 'ghosting'! It's when another instrument picks up the same melody but in a different mood. So it's like a memory.

That's cool, right?! That's just the way we are. If we're gonna do anything, we're gonna roll up our sleeves and own it."

And owning it is kinda what the couple – along with stand-up drummer Dru Prentiss and electronics maestro Nicholas Shelestak – have ended up doing in New York this past year, building up a fervent following to the point where each of their CMJ shows is packed with a buzzy concoction of hardcore fans, hipsters and muso freaks. There aren't many industry folk these days (Secretly Canadian won that battle a few months back) and, interestingly, no HBO mentalists either. Exitmusic is no vanity project, Aleksa says. "It's not like I'm in *Chueless* and writing this music. Both of these things come from the same place, and that's what I'm drawn to."

Devin, the musical obsessive and driving force behind the band, has been the quieter of the two, until now, but he pipes up. "There's no conflict at all really," he says, shrugging his shoulders with a friendly confidence. "We're just going to make sure it works both ways..." *Matt Wilkinson*

NEED TO KNOW

BASED: Brooklyn, New York

FOR FANS OF: Portishead, Zola Jesus

BUY IT NOW: 'From Silence' EP is out now, and an album is due next April

SEE THEM LIVE: Supporting Braids at London's XOYO on November 9 and at Rough Trade on November 7

ON NME.COM: Win tickets to the Braids show at NME.COM/newmusic

BELIEVE IT OR NOT: Their name was inspired by 2001: A Space Odyssey.

"The last piece of music played in it is like limbo music. We sound like that."



FIDLAR

SANTOS PARTY HOUSE WEDNESDAY, 7.30PM

2 “We’re called FIDLAR: F, I, D, L, A, R!” screams Zac Carper, stoner frontman and son of surfing legend John ‘JC’ Carper, throughout his band’s glorious mess of a show at Santos Party House. The four-piece from LA make surfer punk with razor-sharp melodies, although live it’s all mostly obscured by ferocious drumming. “Ever go surfing in New York? Where there’s no waves?” Carper whines at the sweaty crowd before smashing through their surf anthem ‘No Waves’, writhing on his back and sending the mic stand flying across the stage. ‘Wake, Bake, Skate’ provides some clues to FIDLAR’s favourite recreational activities, while ‘Bushwick Kids Fuck Yeah!’ takes issue with Brooklyn’s newest and cheapest hipster neighbourhood. Disaster strikes during closer ‘I Wanna Be Your Cocaine’ when several of Carper’s guitar strings snap, but he continues thrashing anyway. Rumour has it the name stands for ‘Fuck It Dog, Life’s A Risk’. We’re putting money on you hearing a lot more from them either way. *Hazel Sheffield*

FOR FANS OF: Pixies, The Clash



AZEALIA BANKS

THE WESTWAY SATURDAY, 1.30AM

3 First things first – Azealia looks tiny in real life. That filthbag mouth... the bitchiness... the larger-than-life Twitter persona? They all seem plain weird when you see her petite five-foot-four frame inching its way through the crowd at this one-time strip club to the catwalk – catwalk! – where she struts her stuff for precisely 16 minutes before disappearing again. She’s gawped at by aggro blokes in the front row, with cooler B-boys and frat girls further back. It’s a weird setting – it seems like it’s gonna kick off at any second – and there are sod all CMJ badge holders in attendance, but Azealia clearly loves the chaos. She’s totally the centre of attention and she loves it, saving her fast-approaching classic ‘212’ until the very last minute, when she sardonically quips, “This is the one you’ve been waiting for” and lets rip. The crowd tear the roof off the place. *Matt Wilkinson*

FOR FANS OF: MIA, Santigato

WIDOWSPEAK

CAKESHOP WEDNESDAY, 4PM

4 There’s a curious thing about US guitar-pop which Widowspeak embody perfectly: not saying a word to the crowd, practically begging the audience to get into it, zilch attitude. But while most CMJ acts who deploy the same tricks – and there are fuckloads – die a complete death, Widowspeak thrive on it. A Devendra-like sideguy dances kookily at the edge of the stage, playing back-up to

singer Molly Hamilton’s quiet, shy coos. It’s all incredibly basic, but there’s a warm confidence about the trio that makes them endearing. When they play their Warpaint-on-Adderall high-point ‘Nightcrawlers’ it all comes together perfectly, with a gaggle of besotted girls at the front all filming on their iPhones. They even start to sway like they own the place... *Matt Wilkinson*

FOR FANS OF: Mazzy Star, PJ Harvey



FORT LEAN

SANTOS PARTY HOUSE FRIDAY, 7PM

5 “Is this a Van Halen tribute band?” asks one punter as Fort Lean arrive onstage. It’s a fair assumption to make when you first set eyes on singer Keenan Mitchell, given that he proudly sports a tatty denim jacket and a ridiculous mane of poodle curls. But the mockery ends when Fort Lean start to play. The Brooklynites specialise in a moody, atmospheric brand of space rock helped by their singer’s dramatic and uber-confident voice, all of which makes them far too expansive for this tiny little club in Chinatown. They haven’t been going long but already have an arena-sized pedigree. Maybe those comparisons aren’t so far off after all. *Hardeep Phull*

FOR FANS OF: The White Lies, Gets N Rules



KING KRULE

GLASSLANDS, BROOKLYN WEDNESDAY, 11PM

6 When you see industry types lining up around the block in the rain you know something special is happening. Although Archie Marshall and his band are playing only their second gig together they do justice to the 17-year-old’s songs. The fact that he looks like he should be outside a corner shop asking people to buy him fags is part of the enigma, but new single ‘The Noose Of Jah City’, along with a sublime ‘Out Getting Ribs’, proves there’s more than a hint of magic in his minor-chord missives. *Hardeep Phull*

FOR FANS OF: Jamie T, Wu L





ASAP ROCKY

HIRO BALLROOM FRIDAY, 1AM

7 For three hours before their set, the 20-strong ASAP crew take up position outside a pizza parlour downwind from Hiro Ballroom, smoking copious amounts of weed and pushing one another into oncoming traffic. There are loads of them wielding cameras and advertising 'Swag' merch, introducing themselves to us with handshakes shaped like pistols. Seven rappers and producers from the Harlem hip-hop collective just signed a mega-deal with RCA and the buzz from within their circle is palpable.

When they eventually hit the stage they bring roses to pass around the crowd. It's ASAP Ferg's birthday so he goes first on the mic, mainman Rocky stepping

aside with the words, "It ain't about me tonight." Pretty soon it's not about anyone, as ASAP members and audience cram together during 'Purple Swag'.

"There are about 10 people in here and I know all of you motherfuckers," taunts Rocky, moments before diving headfirst off the stage. A bottle of Grey Goose gets passed around everybody and ASAP members take turns yelling rhymes over screwed beats from the back. Just as things get chaotic a security guard spoils the fun. But it's been a glorious mess. Tomorrow they will suffer a similar fate when the plug is pulled at the Fader Fort, but this is where the magic really happened. *Hazel Sheffield*
FOR FANS OF: Wu-Tang Clan, Odd Future



SLOWDANCE

KNITTING FACTORY THURSDAY, 10.30PM

8 Move over Florence, there's a new style icon to aspire to. Quay Quinn-Settel of Slowdance already attracts a small but loyal local following of admiring women who wish they had a fraction of her grace, a similarly sharp-cut wardrobe and the ability to sing beautifully in both French and English. But look beyond those mainly surface considerations and you'll quickly spot that Slowdance also happen to be a peach of a band. They peddle a sophisticated brand of synth-flecked retro-pop; think Stereolab but without the droning and buzzing. The New Yorkers' self-released material thus far is impressively slick, but they're not too precious to apply some pressure when it comes to playing either. The sight of an uninterested and half-empty room is the cue for them to give already fabulous songs like 'Sweetness' and 'Cake' an extra touch of power. *Hardeep Phull*
FOR FANS OF: Blondie, France Gall

ALABAMA SHAKES

BOWERY BALLROOM THURSDAY, 8PM



9 Welcome to CMJ's buzziest gig. Pretty much the whole of Bowery Ballroom is filled with music industry - representatives of Columbia, Rough Trade and Heavenly all make the journey especially - as the Black Keys and KOL-esque four-piece whack out a stellar 30-minute set. It's their only one of the whole week, craftily, and subsequently it seems to be all anyone talks about. First off, they're undoubtedly in possession of something pretty special. Maybe it's in larger-than-life frontwoman Brittany Howard's Winehouse-via-Adele screams. Maybe it's her band's pristine country shuffle, which recalls everything from 'Oh! Darling'-style Beatles to Little Richard. Or maybe it's just the songs - 'I Found You' and 'Hold On' are both deployed early on and are undeniable. It's a bold move, but on the strength of tonight the five-piece can totally afford to take these chances. *Matt Wilkinson*
FOR FANS OF: King Leon, Amy Winehouse



ZAMBRI

CAMEO TUESDAY, 7.30PM

10 Brooklyn twin sisters of darkness Zambri play Cameo when Williamsburg is still warming up for the festival. They make up for poor turnout with a set of apocalyptic industrial pop songs, Jessica Zambri and Cristi Jo writhing across the stage in ripped tights, their eyeballs bulging with the bass while live drums and an extra pair of hands on keys underpin a heady concoction of synthy doominess. The sisters swap between a MIDI controller rigged to give off effects that wouldn't sound out of place in a Stanley Kubrick film and three (count 'em!) microphones all stuck together with fluorescent pink tape. At their most brutal - the apocalyptic 'On Call' - Zambri resemble noise-pushers HEALTH or No Age, but the set highlight, doomcore power ballad 'To Keep Back', proves they've got an ear for a haunting melody and buckets full of attitude to deliver it with, too. *Hazel Sheffield*
FOR FANS OF: Gang Gang Dance, The Knife

MANAGE YOUR MONEY, CHASE YOUR DREAMS

*We spoke to three readers who've found a way to manage their personal finances and strike out in the music business. And we show you **Lloyds TSB's Money Manager**, a free and easy-to-use Internet Banking tool for Lloyds TSB personal customers*

"KEEPING AN EYE ON WHERE THE PENNIES ARE GOING IS ESSENTIAL"



DANNY KELLEHER MANAGER

Someone who knows the importance of staying on top of their money is up and coming hip-hop manager Danny Kelleher. Knowing how to do that has been the secret to his blossoming success. 22-year-old Danny from Dalston always had a passion for music, presently fuelled by artists like Bon Iver, Florence + The Machine, Odd Future and The xx. And despite a promising career in gaming publicity, he always knew that he wanted to strike out on his own, managing underground outfit I Am One, doing freelance promotions work and running the Hip Hop Circus night, which has played host to acts like DJ Nonames, Dubledge and Bang On.

Managing personal finance is daunting at the best of times, but in Danny's position it's absolutely crucial.

"I have a budget each month for my own money to make sure that there is money left over for anything that may pop up unexpectedly. You really do need to be sensible and manage your finances so that you don't get caught out, though."

Explaining how he gets through an average week by carefully managing his finances, he explains: "I spend a lot of my money going to gigs and events and Money Manager could help me see what I spend each month on these activities meaning I can always plan ahead and get to the gigs I want to see. Factoring this into my usual spending, such as rent and bills, allows me to see what I can do the following month. Travelling around in London is also very expensive and Money Manager could help me work out exactly what I am spending and where I can cut back so I can enjoy the things I wouldn't be able to before, such as having a little extra beer money for those nights out."

So what essential advice does Danny have for other young people who are dreaming of starting out on their own in the music industry?

"Don't hesitate and think about it too much. If you believe in yourself and what you do anything can be achieved. It's not quick nor is it easy and it will definitely never be as glamorous as you may think it will be, but if you can make a living doing what you love there is no better reward."

**"THE BIGGEST
ADVANTAGE IS BEING
IN CONTROL OF OUR
OWN DESTINY"**

PAUL McCALLUM AND CLAIRE LIM A BADGE OF FRIENDSHIP

For business as well as life partners Claire Lim and Paul McCallum, their passion for music has earned them their very own events and promotions business. The couple, who list their favourite bands as Slint, Fugazi, At The Drive-In and Oceansize, made the move down from Glasgow to London nine years ago, allowing them to build their brand, A Badge Of Friendship, into a word-of-mouth success, and one of indie London's best-loved organisations. It's meant that managing their finances has been more important than ever.

"Our personal spending is really tied to the success of our business month by month and how much we can, or cannot, pay ourselves," says Paul. So Money Manager, which gives you visual representations of what is coming in and out of your account each month, could really help them.

"As we grow, we are able to enjoy the fruits of our labour a little more. For instance, if we can we will always try to go for a meal, the cinema, or for a drink (or two) to enjoy each other's

company outside of our working day. Simple things are the order of the day, as working for yourself, allows you to appreciate the value of things you buy. We are more than happy if we can get ourselves out from time to time, fill the fridge and buy the odd item of clothing. If on top of this, we can afford to save for a holiday, then we are pretty happy with our lot at this early stage of self employment."

Pop culture geek Claire is keen to be able to indulge her many pricey hobbies and passions, explaining: "On an average month, I personally spend a lot of my extra cash on comics, books and clothes. Because we have the business, though, I can't always splurge how I used to so if I can't buy something expensive, like shoes, I'll grab a few comics instead."

The young couple now find themselves in the place they always wanted to be. "For me, the biggest advantage is being in control of our own destiny," Paul explains. "Making our own choices is a liberating experience and allows us to stamp our personality on every facet of A Badge Of Friendship. We are able to positively affect an industry we love, and this is a very special feeling having been enveloped in all things music for most of my life."

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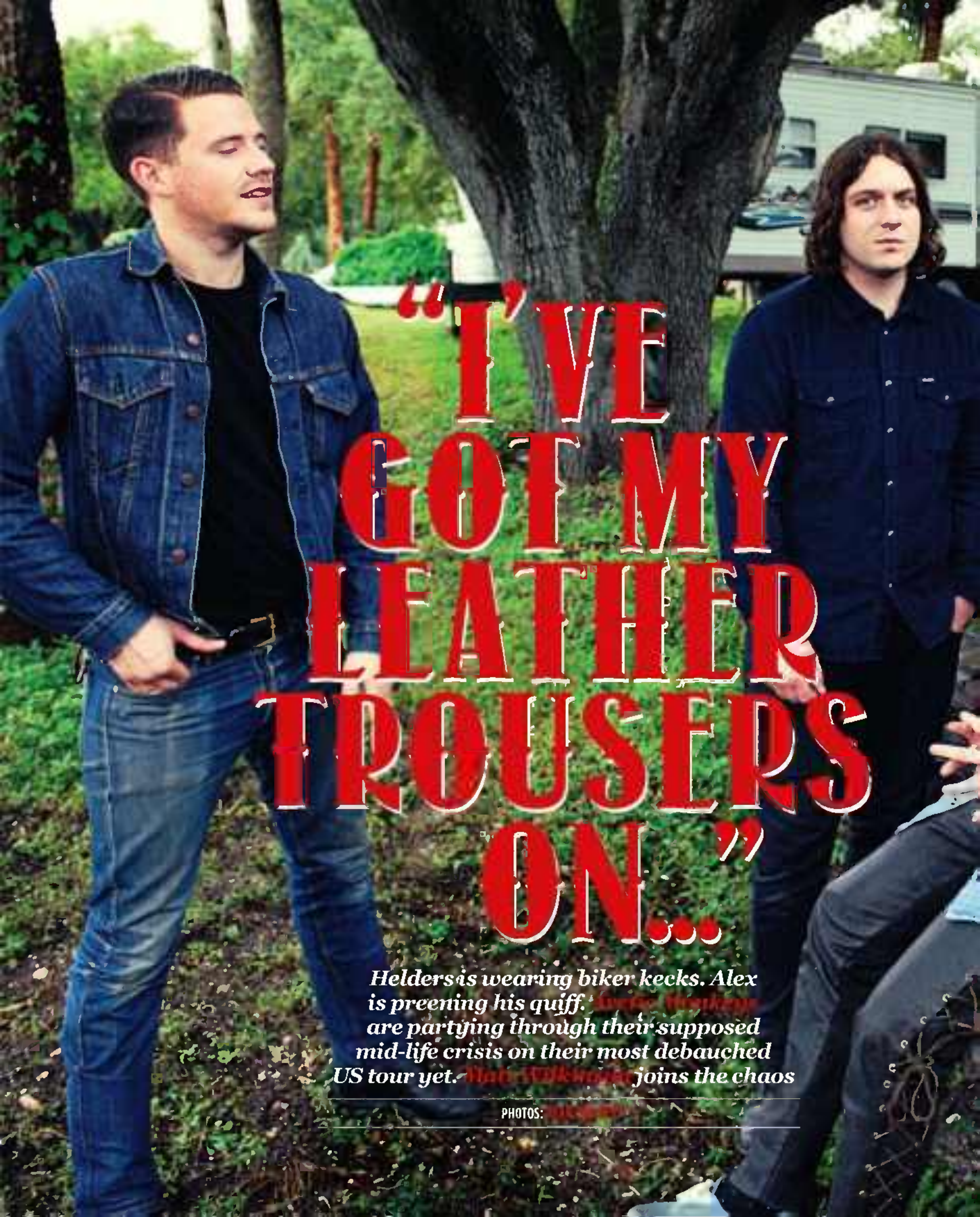
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“I’VE GOT MY LEATHER TROUSERS ON...”

Helders is wearing biker kecks. Alex is preening his quiff. ~~Alexis and Alex~~ are partying through their supposed mid-life crisis on their most debauched US tour yet. ~~Mark and Alex~~ joins the chaos

PHOTOS: ~~ALAN~~



"We should never have swapped this for the tourbus"



T“EQUILA?” Jamie Cook’s in charge of the bar, while Alex Turner raps his knuckles on his knees a few feet behind him. Sunk into a bruised leather sofa, the bequipped frontman is a picture of tired contentment as he and his band wait to go onstage at the venue most recently used as the backdrop for Tom Cruise’s new flick *Rock Of Ages*.

Arctic Monkeys on tour in America. Sounds good, doesn’t it? Right now, Jamie, Alex, Nick and Matt are 5,713 miles – roughly – into their latest Stateside conquest. By the time you read this, they’ll be hitting the UK arenas, but there are another 3,000-odd miles to go as *NME* hooks up with them in Fort Lauderdale, a 40 minute dash from the rollerblading, G-strung party capital of Miami. Here, though, we count 30-plus hobos sleeping on the road opposite our Hilton-affiliated hotel, and get hassled by them whenever we step outside it. At one point, we take cover from the torrential rain only to find we’re stood among piles of shit. Fresh, human shit.

The Monkeys have toured America 14 times now, but they’ve never been to Fort Lauderdale. “This is a pretty weird place, innit?” Jamie half-says/half-asks us a short while after the slammers. “Especially for us lot,” Alex

reflects. “Being from wherever we’re from. We’re a long way from home, aren’t we?” All four Monkeys seem to have a curious taste for turning their own statements into questions right at the last second, as if they’re beaming everything back onto the listener. Or maybe they just dig getting a response?

Jamie again: “I mean, you’ve been with us, and it *is* a bit mad. Right?”

Sure thing, we tell him. Last night, before we met up, they brought ‘Suck It And See’ to Orlando, played the best version yet of their snarling new B-side ‘Evil Twin’, partied ‘til 3am, went on a roller coaster ride and then got into their bunks and slept bumpily for the five-hour journey south. At one point, they even became bona fide rock’n’roll stars, Helder tells us. “It were called The Hollywood Rock Rip Ride or summat, the roller coaster. And they called everyone who went on it rock stars – like, ‘Come on down, rock star number one!’”

“WHEN YOU’RE IN THE VAN YOU JUST THINK, ‘I’M ON TOUR IN A ROCK’N’ROLL BAND”

Alex Turner



Arctic Monkeys travel across this vast neverland in a plush tourbus, which means watching “a lot of *Dual Survival*” (Helders) and doing a fair bit of dice-rolling (Turner). But things aren’t *that* plush, in all honesty. There’s no shower, it’s cramped and there’s a toilet that’s the size of a pack of peanuts. A few days

prior to our meet, they somehow managed to drive 20 hours straight in the thing, from one gig to another. We ask them if they’ve ever gone road-crazy, but we’re met with stony silence until they each start to eye each other carefully. Alex: “Go on, say it!” Jamie: “Well, it’s

alright... but you know what’s really annoying? Shit bedding, nylon fucking bedding. You really sweat.” Matt: “My curtain doesn’t work either. It doesn’t close. I’ve got a TV in my bunk, though – a massive Bush TV down the end. I want Egyptian silk bedding. Goose pillows. I want an en-suite. Sometimes I can’t be



That new haircut needs constant care...

...and stage moves require constant practice



The Monkeys live. With a bra hanging from the mic. Classy

"Could you fake Alex's signature at the bottom?"

THE MONKEYBAG

Get the volume down, anonymous questions in an interview, and get the band to push back...

Alex: "I'm not sure how you could..."

"(Silence) No. (More silence)" Is that something you tire of being asked?

"No. No-one's ever been BOLD enough to ask it outright ever before. No-one's put it quite like that. No-one's been enough of a dick about it to put it like that."

"Ah, but this is anonymous int'l."

It's The Monkeybag!

"(More light-heartedly) But no, to answer your question - he hasn't asked us."

"If he did ask, though, we probably would let him."

"Yeah, we would in a second. We've thought about asking him a few times..."

Did you see the world's first...? (The world's first...?)"

"Did anybody have a boner?" "I presume that 'Helders doing his thing in the vid' means Helder's playing drums in the last video, not this one? Because I often get a boner from that. But the last one, no - no boner."

"Semi-on."



Alex and Jamie sink some La Paloma. Probably

bothered to get up to go to the toilet, however much I need a piss. It's the only reason I sleep on the bottom now, 'cos I'm more likely to get out! I used to be a top bunk guy, but that all changed."

Alex: "I've gone the other way!"

Nick: "I here's no lip, though, to stop you from falling out. And I do a lot of rolling, mc."

Matt: "I am still slightly concerned that one day, one of us is gonna collapse onto another one. I've never heard of it happening to other bands, but it does creak a bit."

Alex: "(To Matt) I hear you talking."

Matt: "Sleep talking? Absolutely brilliant!"

To tour is to be bored shitless for 90 per cent of the time, only to find yourself teased senseless by fleeting moments of immeasurable joy and unpredictability. And right now Arctic Monkeys are loving it. Whether it's randomly bumping into Robert Plant in Hollywood (Alex proudly shows us his iPhone shot of the two standing back to back, looking like Starsky and a very old, very grizzly Hutch), being accosted by astonished fans outside shows, or heading to backstreet venues like Nashville's 5 Spot where they get to see brilliant newbies like the Alabama Shakes months ahead of anyone in New York or London... there are a million

and one possibilities to keep the four-piece hungry.

NME: What gets you going about America?

Matt: "24-hour establishments."

Nick: "Everything's there if you want it. Everything you could ever want to get your hands on - from music equipment to nights out - is all available."

Jamie: "I probably enjoy touring here now more than ever."

Alex: "Me too."

NME: Why? Is it a 'comfortability' thing?

Alex: "It's not a comfortability thing, if that is a word - though, don't worry, I'll fucking run with that now - because all that stuff is relative, innit? It's just... when you're in the fucking van you don't really give a fuck. You're kind of like, 'I am on tour in a rock'n'roll band!'"



Skip back a few hours, and we're standing by a different van, this time hired by NME, waiting to photograph the rock'n'roll band. We've spent the previous day scouting sites we hope will befit their new found exuberance, while also tying in with the romanticism of the open road that we've been told they're so thriving on at present. James Dean. Motorbikes. Camel cigs. NASCAR. Dirt. Recklessness. Helder is so into it, he's kicked everyone else out of the vehicle.

"Are you ready for us then?" comes the shout from the back. "Cos I'm wearing me leather trousers!"

This wasn't in the script but it's fine by us. They're the very same kecks he donned in his latest porno, sorry, *promo* video, for 'Suck It And See'. ▶

"They got me to wear them for that, and I thought, 'Fuck, it's like they were made for me! I've never put leather trousers on in my life, but I was like 'Yes!'"

So they're comfy then? "They're alright. They're a bit warm. When we were in desert filming it were warm, it were like 100 degrees and I couldn't get 'em off

— I needed talc. But then Al came out when I was doing the video and he were like 'W hoo! What are they? They look alright on you. I was like, 'I know! Perfect!'"

Of course, believe the British tabloid press right now and you might think Arctic Monkeys are going through some kind of personality

catastrophe, a mid (band) life crisis manifested by said leathers, Alex's aforementioned quiff and his well-publicised split from Alexa Chung. *The Mirror* labelled his 'do' "breakup hair" and I added that it was a "seriously bad decision", while *The Sun* wasted no time in reporting Alexa's supposed romance with Hurts' Theo

Hutchcraft. Apparently, all of this is ruining Alex and the Monkeys right now. But we'll call that bullshit, actually, and so will they.

"I just think I'll take a step back from all that stuff," Alex says. "It's nothing, it's out of my control, and it's not me. I never went in search of that and I still don't."

And the barnet? "It's the first time I've ever had a 'haircut'," he shrugs. And the first time you've done all the moves onstage too. You *must* be having a breakdown...

"Oh, this? (Strikes the same Elvis pose he did when the band played Jay Leno's talk show recently)

That was a hangover.

That were a giddy hangover. You'll get plenty of that tonight... but you wouldn't normally get that on the telly. Maybe I've been liberated by the haircut?"

Were you aware that it made the papers back home? "I didn't think anyone gave a fuck about it anymore. God knows I've looked rough for long enough. Oh, do

you know what, someone maybe did tell me — it was probably me grandad, that was probably how he found out I had my haircut. It's just fun, innit? It's one of those things where you're like, 'You may as well...' I did it because he'd [Helders] had his hair cut like Joe Strummer, and he'd [Cookie] had his hair cut like a fighter pilot from WWII. So I just wanted to be back in their gang."

Jamie: "I mean, I looked like a wizard for a while. That's definitely more weird than our haircuts at the moment. But people accepted that a lot more."

Alex: "Sonically, your beard was all over everything [on 'Suck It And See']. And then you had to just let it go."

Jamie: "Aye, I don't think it could have toured..."

Back at the venue an hour and a half later and there are upwards of 100 fans outside. It's still over five hours until showtime, and *NME* is inexplicably mobbed in Beatles-esque scenes by loads of them, desperate to know what their idols are like in person, as well as handing over handwritten letters (which they kiss for luck) in the hope we can pass them on. First off, the feeling this gives you is brilliant. Second, we wouldn't want it all the time. We ask 15-year-old Galo why he's here so early. "Because they changed my life!

"I HAD MY HAIR CUT BECAUSE COOKIE HAD HIS DONE LIKE A WWII FIGHTER PILOT"

Alex Turner



I used to listen to really bad music and then I found them, and they lead me to other bands that were, like, really good." The kid stops and stares us out. "They changed me!" Later on, Alex sticks the letter in his jean pocket and says he'll read it, like it's the most normal thing in the world.

The frontman's not nervous ahead of the gig, he tells us, adding that he never is these days. But did he read Nicky Wire slagging off the Monkeys in another magazine recently, calling them "the flattest, most linear thing ever"? "Nah. I've never heard that before. Isn't he the one who slags loads of bands off? It's one of them, innit, it's not worth getting into that argument."

He's only really agitated once all day, during the off-the-cuff inclusion of the dreaded 'Monkeybag' [see page 25]. But after that hiccup we're back on track again. Chilled.

The gig, sold out, is pretty pulverising. It's hands-down the best time we've ever seen the band live. The best setlist. The best and coolest draping of a stray stagebound bra on a singer's mic stand since Rod Stewart himself, perhaps. And definitely the best stage moves. Alex is blossoming as a frontman, way more animated than before. His bandmates, too, are sturdy and shithot behind him.

Afterwards, the tiny dressing room sways to Nick's iPhone. During 'Brown Sugar', Jamie hands us a cocktail called La Paloma (tequila, grapefruit, soda) – Queens Of The Stone Age and the Monkeys' tipple of choice. And then things get really weird.

A guy Alex met lounging by a swimming pool a few lifetimes ago bounds in with an entourage of impressively hip, buff and, uh, *superbot* friends, and tries to whisk everyone back to his place for a party. He's not taking no for an answer, and initially it takes some convincing... but the blacked-out stretch limo he has waiting outside the venue – complete with champagne glasses and chauffeur – seems to do the trick. It reminds us of a conversation earlier, where Helden had said America itself was like a roller coaster

WHAT'S NEXT FOR THE MONKEYS?



With the 'Suck It And See' tour about to enter the final straight, you'd think Arctic Monkeys would be looking ahead to album Number Five. They are, but it's all kind of hazy at the moment, according to Alex: "The last two records are connected in the same way the first two are, with the Shadow Puppets in the middle acting as a break. After that, we needed something to bring everything back together. Well, again, we sort of don't know what we're gonna do next."

Not that there aren't any new tunes in the offing, though. One of the tracks the band play in soundcheck at Fort Lauderdale is brand new – still unfinished, in fact. It's undoubtedly promising, driven along by a brilliant Smiths-esque bassline from Nick and chiming major chords from Alex and Jamie. It's in the same vein as 'The Hellcat Spangled Shalalala', albeit with a more sullen twist. It sounds pretty big, even at this early stage.

ride. "It's that thing where one thing leads to another here," he suggested.

This is one of those things. We pull up to the guy's house (in a taxi – the Monkeys got the limo) with tour support Smith Westerns. The place is jaw-droppingly impressive. There are boats, fountains, chandeliers, stone fires, tiny dogs with prickly ears, gold discs of John Lennon's 'Imagine', signed Elvis memorabilia, a karaoke room (complete with drumkit, cinema screen and a bar), *another* bar downstairs stocked with what appears to be the Groucho Club's entire drinks cache and – impressively – a panic room too, which is totally bombproof. Best of all, though? Our host's grandad invented the ice cream cone. We are therefore partying at King Cone's pad.

There are suddenly girls everywhere, but the band aren't fussed. They're not Mötley Crüe. They're happy to have pics taken, keen to hear people's stories. We see Nick ask a guy what he does, only to be met with a look that screams, 'Why the fuck would an international rock star like *you* be interested?' But he genuinely is. They all are, because they like people. We can happily confirm that the Monkeys have not turned into the boorish dickheads they once mocked in 'Fake Tales Of San Francisco'.

Nevertheless, as the night goes on, the house starts to resemble the midpoint in a rock triangle encompassing a Freddie Mercury party, *Almost Famous* and the place where Charles Manson's lot did over Sharon Tate. Some girl gets on a trampoline (naked, apart from a T-shirt) while the girl NME's speaking to suddenly starts snogging *another* girl right in front of us. And her husband, who seems to enjoy it.

With the rest of the Monkeys long gone (bus call was at 2am), Alex surveys the situation. Fresh from dragging NME into one of the unused swimming pools in the garden, he turns to us. "This is well mental, like. Even for us, this is off the scale. Have you got a drink?"

We leave him there at precisely 7.32am, a massive smirk on his face as strains of 'Reach Out (I'll Be There)' fly across the garden. He's still honing his dance moves, doing 'pull the rope' with NME before bundling us to the ground in an act of pure drunken brilliance. He looks fucking happy. In a few hours' time he'll get up, grab a last-minute flight to a new city and hook up with his best friends to play another show. And when he does, it's not too difficult to imagine Cookie standing there, armed with a grin and another shot of tequila...

NME EXTRA Listen exclusively to 'Evil Twin' – the B-side to Arctic Monkeys' new single 'Suck It And See' – only on NME Extra. Go to NME.COM/extra, or [see p11](http://see.p11) for more info

Watch a whole host of video interviews with the band at nmevideo.com



WHO DOES JOHNNY MARR THINK HE IS?

Balancing Smiths projects, soundtracks and his new album, you could say **Johnny Marr**'s having an identity crisis. **Matt Wilkinson** finds out where his head's really at

PHOTOS: DAVID EDWARDS

The Dalí-esque space we're stood in today with Johnny Marr could quite easily be mistaken for the ex-Smiths guitarist's front room. There are books and pictures everywhere, as well as a makeshift guitar that somehow doubles up as a fully operational record player (a friend made it for him). Meanwhile, his old friend and manager Joe Moss strides around with carrier bags of vinyl, telling tales of driving around the north's satellite towns hand-delivering The Smiths' 1983 debut single 'Hand In Glove' to record shops.

This is the Salford recording studio in which Johnny's based at the moment. Everything Everything are upstairs bashing out new material, and we're here to talk about who exactly Johnny thinks he is in 2011. Ex of The Smiths, ex of Modest Mouse and recently ex of The Cribs, he's currently focusing on a re-energised version of his solo project Johnny Marr And The Healers, plus there's his soundtracks, designing a signature guitar for Fender and digging up Smiths ghosts for his memoirs. And there's also the recent Smiths Remastered boxset – a massive project of restoration that's taken up most of his 2011. It's a work-rate that makes Dev Hynes appear slovenly. So, let's say hi to Johnny Marr, the...

KEEPER OF THE SMITHS' LEGACY?

Johnny has recently been remastering every single Smiths song for a gigantic boxset. Morrissey has publicly dismissed the project, saying he wasn't asked permission for it to be released. And while Johnny seems bored of commenting on such allegations, shrugging off the suggestion, he says that he was sending emails to the ex-Smiths – Andy Rourke, Mike Joyce and Morrissey – during the process.

He will say: "I didn't sit around thinking, 'Where are the other three?' But I sent a couple of emails saying, 'We were great', and I also said it sounded like there was love in the music. I got a couple of question marks back and a couple saying, 'Steady on tiger!'"

"I've been trying to get this sounding right since 2004," he adds excitedly as he lays his eyes on one of the finished vinyl/CD collections for the first time, adding that he often spent entire days remastering individual tracks at London's Metropolis Studios. "All I wanted was to make it sound like I remember it sounding in

the studio. It should say 'Restored by Johnny Marr' rather than 'remastered'."

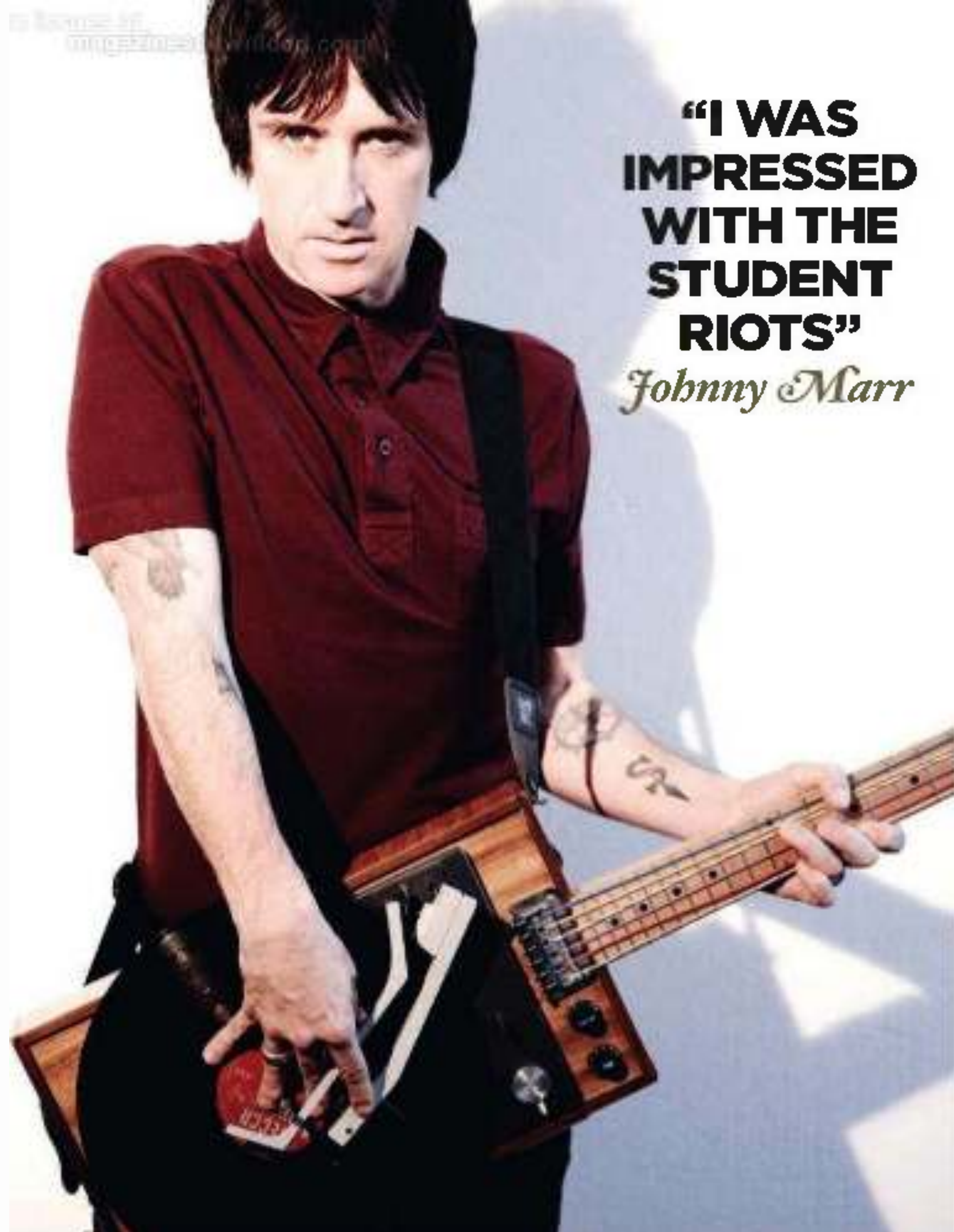
GANGLEADER?

When Noel Gallagher recently said that America's musical legacy was in producing *stars* (Elvis, Kurt, Jacko), while Britain specialises in duos (Lennon and McCartney, Squire and Brown, Liam and Noel), he forgot one thing. British pop is, always has been and

always will be, ruled by gangs. The Stones. Pistols. Led Zep. And even though you could quite easily bracket Marr and Moz in that duos list, overall Johnny's actually closer to the Keefs, Robert Plants and Steve Joneses.

He's a gangleader who talks more through his look and his *sound*. This is why he's so enjoying raising Johnny Marr And The Healers from the ashes. A new album is in the pipeline and, after The Cribs' democracy, Johnny is relishing being in charge again. "Finding the right people has always been difficult," he says. "I kind of pull my hair out doing that. But all the other guys are just so interesting, and that's what I like." ►

**"I EMAILED THE
OTHER SMITHS:
'WE WERE GREAT'"**
Johnny Marr



"I WAS IMPRESSED WITH THE STUDENT RIOTS"

Johnny Marr

So what, exactly, does it take to be a member of Johnny's gang? "Well, the other guitar player, Doviak, I met him when I was promoting our first record. He had one of the first internet radio stations out of San Francisco that was playing really weird stuff, so I invited him down to one of our gigs and it turned out he was born in England, living in San Francisco, of Polish descent. He's this sort of scientific wizard who plays really good guitar, so I was like, 'You're in!'"

Meanwhile Johnny, like the Jarman brothers, says his split from The Cribs earlier this year was amicable, confirming he's still really close to the band. So why did he leave? "I'm not interested in doing the obvious. The idea of being in the same band year in and year out, of making the same kind of music – even if it's good – seems like a waste to me."

He's recently done a new Ray-Ban collaboration with Best Coast and Tom Vek, but Marr's coy about whether he'll join an indie band full-time again. "All I know is that it won't be where I've just been," he says. "Right now, it's time to sing and start writing some words with The Healers and have the whole thing about running that band and being the frontman again."

HOLLYWOOD SOUNDTRACKER?

Along with Radiohead's Jonny Greenwood, Johnny is spearheading the charge of Brit musicians taking over the silver screen, having sidled up the red carpet alongside Leonardo DiCaprio and Cillian Murphy at *Inception*'s premiere last year (and the Oscars, where his soundtrack with Hans Zimmer was nominated for Best Original Score). And for his next big screen moment? Weirdly, it'll be a record release for Antonio Banderas-starring *The Big Bang*, the film having already come out and the accompanying album delayed because of the Smiths remastering. "I feel really bad about that," Johnny admits. "Doviak worked with me on it. I've just been too busy to finish the record. Obviously the film's already out, but the soundtrack will come out too."

TELL-ALL WRITER?

Perhaps most interesting of all the upcoming projects will be the news that Johnny is planning to write his autobiography. "It is happening," he confirms, with Johnny suggesting he'll give as much love to the other bands in his career as he does to The Smiths. But like

Johnny Rotten did for his seminal tome *No Irish, No Blacks, No Dogs*, he says he wants insights from friends, collaborators and commentators to sit alongside his own words – though he's keeping exactly who that might be a secret for now.

He's been asked to do the book a few times, he says, but has finally got a gentleman's agreement in place with a publisher to get going on it in his own time. "I'm going to leave it a couple of years yet, because it will take me away from making music. But that is the next thing after writing a few records – definitely."

POLITICISED HERO?

Johnny looks back with glee at his Twitter outburst in December, where he "forbade" David Cameron from liking The Smiths, although he adds that he wasn't joking when it comes to his political beliefs. "I come from a time where to be an alternative musician meant that it was your duty to give the government stick," he says. "If artists aren't gonna say this stuff, who is?"

He's particularly vocal about the government's policies on education, quipping, "So you have to go and get a huge loan to become a more interesting person?" before voicing his concerns on the challenges facing young people. "In my lifetime there've never been so many people who just go straight to university. And at a certain point in your life when you're supposed to be idealistic and innovative and courageous, the powers that be are trying to pull you back and just make a business out of it, because they're so greedy and stupid."

The answer, he reckons, is to think outside the box. "The university explosion could be so positive. I was so

impressed with the student riots – particularly in Kent [students in Canterbury staged a month-long sit-in in protest at rising fees last Christmas]. They did an amazing job. That's where I am – with everybody else in this weird country, trying to turn it into something creative..."

NME EXTRA

For the chance to win one of two sets of the remastered Smiths box sets, go to NME.COM/extra. See p11 for details

NEW SMITHS MAG

NME's tribute to the greatest indie band ever is on the racks now

NME's new *The Smiths - Special Collectors' Magazine* features classic interviews, new features, unseen photos and a look back at all of the indie legends' albums. There's also the story of everything

all four former members have been up to since their shock break-up in 1987, as well as a look back at their lesser-known, pre-Smiths bands. The magazine is available from newsagents and NME.COM/store now.

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"I WOULDN'T HAVE GOT THIS FAR WITHOUT DRUGS"

Unknown Mortal Orchestra's Ruban Nielson has a drug-guzzling habit that'd make Keith Richards blush – but it has made him the new king of psych lo-fi. **Hazel Sheffield** delves into his acid-fried mind

PHOTO: MATT SALACUSE



He's pilled up and primed for the masses on the sun-drenched rooftop of a CMJ party in Brooklyn, but Unknown Mortal Orchestra's Ruban Nielson can't wring the lyrics from his shredded vocal chords. He leans back into a Hendrix-frenzy of licks on 'Boy Witch' instead, letting his guitar carry his reverb-saturated melodies.

Ruban's made a manifesto out of pushing his limits: after nearly a year on the road touring UMO's riffy, scratchy, fantastic self-titled album, snowballing plaudits daily, he's spent most of CMJ festival getting mashed on acid, roaming between gigs and watching the dawn break from mates' couches, hence the nasty sore throat. Standard behaviour for a man who insists his drug use is purely functional.

"I can't really imagine how we would've gotten this far without any drugs," he explains later, on the way to another show. "The partying helps you stay focused."

Focus is important in a year that's seen the record Ruban wrote alone on a Dictaphone picked up by blogs, fought over by labels and hailed as the coming of a psychedelic lo-fi genius. The kind of crazed, gifted talent that emerges once or twice a decade, maybe, like an embryonic Syd Barrett or Arthur Lee. The album's clearly a work of a very 'different' mind, so with UMO heading back to the UK later this month, we caught up with Ruban to find out exactly what's residing in there.

EPIPHANIC ACID TRIPS

Ruban's no stranger to life on the road. His last band, The Mint Chicks, blew up on his home turf of Auckland, New Zealand, for shows that saw him and his brother Kody wielding chainsaws, hanging from scaffolding and regularly smashing up their gear in the name of punk. That ended badly when the band burnt out very publicly onstage.

"My brother had a meltdown during one show and broke a bunch of gear. We got into a fight," Ruban explains.

The fight occurred not long after a nasty combination of acid, MDMA and salvia sent Ruban completely off his rocker at a festival, running into roads while his friends screamed at him to come round and police tried to drag him off to spend the night in a cell. He woke up in hospital instead, hooked up to a drip with no feeling in his hands.

"It was pretty traumatic, but I had a weird dream-like vision about what I should do with my life," he says. "I didn't know why I had no feeling in my hands, but

I looked it up and it was because the police had used restraints and broken the nerves in my wrists. It took about three months for the feeling to come back." Still, the seeds for his next musical foray were born – he wrote 'Nerve Damage' about the experience.

SYD BARRETT

"My hero is Syd Barrett and I think that's a bad hero to have," admits Ruban. "It's a dark person to look up to." It may be little surprise that Ruban takes inspiration from the late, notorious Pink Floyd recluse – though even he says he won't push it as far as his idol did. "He went too far and kept taking acid until he snapped. But, after he lost his mind, his music didn't really get worse, it got better..."

TENT LIVING

Before his move to Portland, Oregon, making use of the dual citizenship afforded to him by his mother, a hula dancer from Hawaii, Ruban lived in a yurt in New Zealand with his wife and kid. Bedding down in the tent made of animal hide, he took a job as an illustrator at a film company. With the pressure off he found himself with a little Dictaphone recording distressed riffs and laying them over funk basslines that wouldn't be out of place on Sly Stone recordings.

"I read Keith Richards' book *Life*, and he wrote that he had a cassette recorder that he used to put together the riffs for 'Street Fighting Man' and 'Jumpin' Jack Flash'. Both of those were actually done on this ratty old cassette player," explains Ruban. "It was funny to hear because a

lot of the sounds on the first UMO record are using that recorder and putting it into the computer." But why vacate the yurt, when it's obviously

turned out to be such a creative place for him? "My wife got sick of it. It's nice, but the novelty wears off..."

THE SEEING EYE

By his own admission, no-one was more surprised than Ruban at the speed things picked up for him after the

demise of The Mint Chicks. "It was a good lesson that I'm not *that* different from other people, not that alienated or whatever."

To celebrate the realisation he was in fact part of the human race he, er, got an eye tattooed on his neck. "It's a third eye, but not on the enlightenment chakra [chakra being an energy centre on the body in Hindu scripture]," says Ruban. "It's on the communication chakra, because I realised that I was never going to be enlightened. So I might as well try and connect with people."

3AM BUSINESS DEALS

Before he signed to Fat Possum, Ruban shunned a series of record deals, instead choosing to concentrate on touring UMO.

"We ended up in KGB Bar in Manhattan at three o'clock in the morning," says Ruban. "Matt Johnson [from Fat Possum] got me drunk, wrote my contract on a napkin, and I signed. I think he did the same thing to Al Green."

THE OCCULT – AND RZA

From the spaced-out psych of 'Nerve Damage' to the garage funk of 'Little Blu House', Ruban's obsessions with Frank Zappa and Captain Beefheart saturate his work. But it is other heroes – Wu-Tang Clan producer RZA and Jimmy Page, for example – who inform him spiritually.

"I feel like RZA has some secret knowledge and he uses it to get his music out to people," Ruban says of the Wu-Tang mystic, who once professed his favourite books were the Bible, the Qur'an and the Lotus Sutra. He takes his fascination with the 'other side' from Page, reads early British occultist Aleister Crowley and takes LSD often.

"Maybe there's just something in it," he says. "You get to a certain point where you think there might be something else you could experience that could completely change the way you look at things."

"I WANT IT TO BE CLEANER"

What about the next UMO album?

He's only had three weeks off all year, but Ruban's already put down most of a new album – he gave *NME* an exclusive listen to a couple of tracks, from soul ballad 'So Good At Being In Trouble' to the more upbeat 'Swim Like A Shark'. "I want it to be cleaner, not quite so muffled and saturated in fuzz," Ruban says. He's also got a charming cover concept – his daughter's face covered in blood after a fall – which he was kind enough to sketch for us (below).



"MY HERO IS SYD BARRETT – THAT'S A BAD HERO TO HAVE"

Ruban Nielson

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For exclusive hidden content, including the chance to win one of five UMO albums, go to NME.COM/extra. See [p11](#) for details



It's alright, he
can use his
third eye

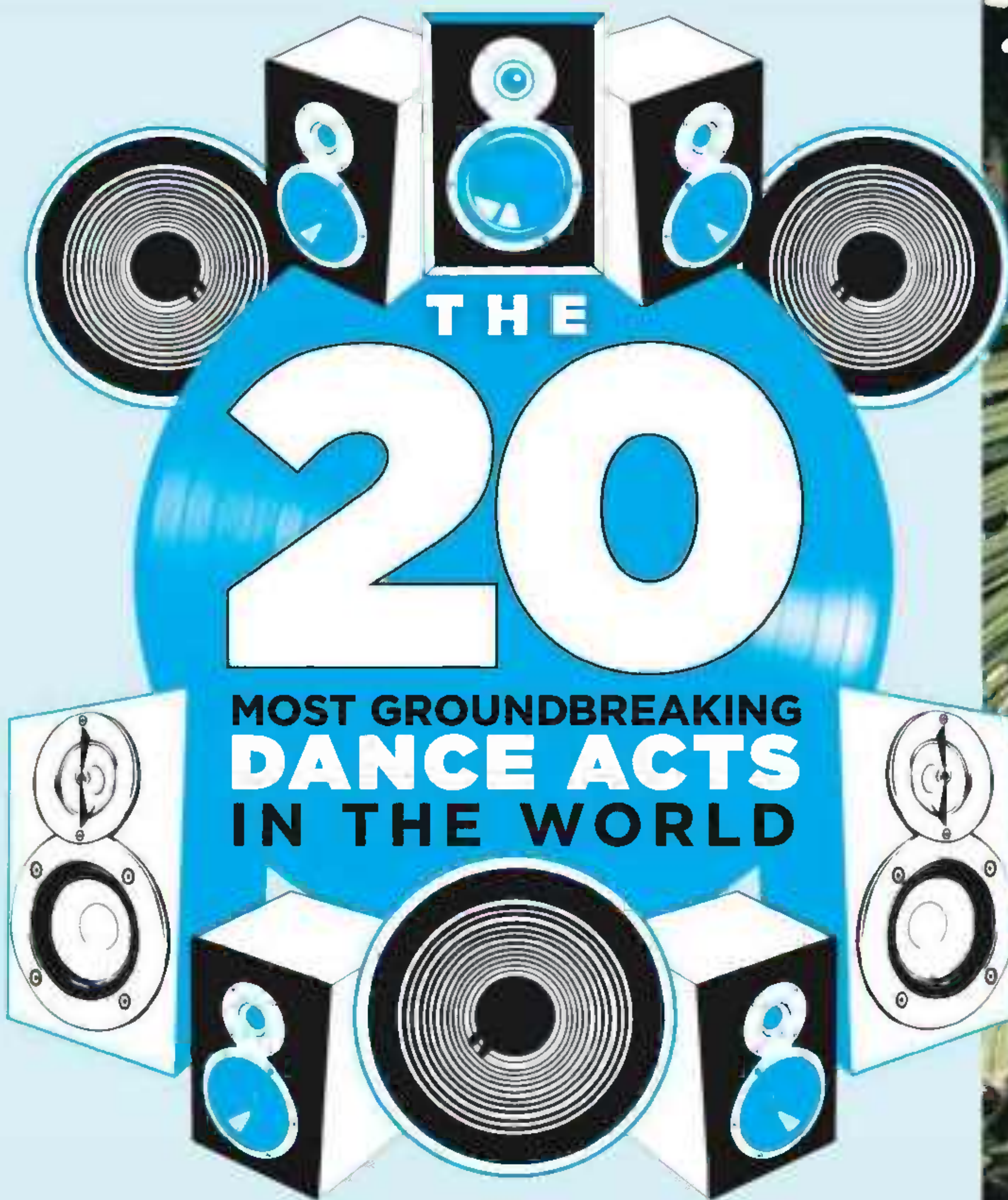


MOVIE



ALEX TURNER

Photo: Dean Chalkley
Fort Lauderdale, Florida



A whole new generation of dance acts are smashing down the barriers of the genre, stamping their mark on the wider world and killing the notion of the bedroom-bound knob-twiddler. Whether they're taking rave over the parapet, twisting new shapes out of dubstep or frying Noel Gallagher's brain with psychedelic sounds, here are the 20 you have to hear

1 SBTRKT

THE TWO-STEP VERSION OF TIMBALAND GOES GLOBAL

SBTRKT is an hour late. We think. He was supposed to meet *NME* at 3pm in the lobby of the Mondrian hotel in West Hollywood, smack on the Sunset Strip. But, truthfully, the electronic wunderkind born Aaron Jerome could be sitting anywhere in the room and no-one would be any the wiser. Not unless he was wearing his mask.

The mask is SBTRKT's trademark, making him resemble a Yoruba witch doctor with a scraggly blonde beard. It's the sort of thing you'd expect to see on an '80s professional wrestler, not a dance music crossover star championed by everyone from Thom Yorke and Friendly Fires to MIA and Drake, who's made one of the most exciting, boundary-shoving albums of the year, genre be damned.

"The mask is a way to build the identity around my music, rather than have to say, this is my name, this is what I look like, this is where I grew up," Jerome explains when he arrives at 4.15pm wearing a magenta T-shirt, blue jeans and no mask, looking like a diplomat dressed as a DJ. He attributes the delay to traffic, the quintessential LA ailment.

The south Londoner has been attending to business at the office of his label, Young Turks, in the Silverlake hills. And there's been a hell of a lot of business for him to deal with recently. Since the June release of his extraordinary self-titled full-length album, SBTRKT's daily life has become similarly extraordinary. "I'm never at home or in the studio anymore," he admits. "So I've had to learn to write on the road and while jet-lagged."

At the moment, Jerome's tour schedule is about as busy as a politician's a month before an election. He's fresh (or rather, not very) off a 14-hour flight from Sydney, where he wrapped up an Australian tour last night. In five hours he'll make his North American live debut at

the Mondrian's Skybar. It will kick off SBTRKT's first North American tour, a blitz of 13 shows in 13 nights, directly following by a month-long British jaunt with Friendly Fires.

As well as his album - which has seen him compared to Timbaland - his UK festival-slaying shows and collaborations with Friendly Fires, Holy Fuck and Little Dragon have won SBTRKT converts far above and beyond the Rinse FM fanatics who first embraced him. Indeed, labelmate Jamie Smith from The xx was the one who first played SBTRKT for Drake, who ultimately recorded his own remix of SBTRKT's hit 'Wildfire'. "I didn't really know Drake's music at the time, but I caught up pretty quickly," laughs Jerome, who split his childhood between Kenya and London.

In conversation, Jerome the person is similar to SBTRKT the musician. Both are intelligent but unpretentious, resistant to being pigeonholed and move forward at a powerful speed. "People were calling my music post-dubstep, but they stopped once they heard this album," he says.

"SBTRKT WAS ABOUT BEING MINIMALIST... MY WAY OF STARTING A NEW IDENTITY"

"It's as much about the beats as the song itself. It's not about just trying to write three-minute pop songs."

Often considered an overnight success, SBTRKT actually represents Jerome's second incarnation. Under his own name he released several broken beat and nu-jazz records that met with an ambivalent reception. "SBTRKT was about being minimalist. It was my way of starting a new identity when my ideas about music had finally become clear. It was about taking myself out of the equation," he says, sipping on a bottle of water.

It's 5pm and the Sunset Strip traffic is at a standstill. On the street, no-one knows Jerome's alter ego, and it's clear that's how he prefers it.

"As for the next album, I'm in no rush," he says, already lost in his next thought, ready to disappear into the dull haze of twilight and check his phone to see which megastar wants a collaboration next. "I feel the freedom to do what I want. I've never set out any motive or direction for what I do. I just let my head take control."

GET THE LOWDOWN ON THE MUSIC

FRIENDLY FIRES





2 HUDSON MOHAWKE

MOVE OVER, ANDRE 3000 – NEW COSMIC SLOW JAMS FROM SCOT PRODIGY

Ross Birchard cut his teeth as a scratch DJ. Now, he releases under the Hudson Mohawke name, re-imagining modern R&B in psychedelic terms, blending laser-sharp synths and wonky, pneumatic beats. He's produced the best stuff Egyptian Hip Hop have released so far, and now the US is taking notice: Jay-Z beatmaker Just Blaze is a fan, and Birchard is currently working with Nicki Minaj producer Kane Beatz.

KEY TRACK: 'ALL YOUR LOVE'



3 JOY O

SYRUPY POST-DUBSTEP TAKING GARAGE BACK FROM SO SOLID

Previously known as Joy Orbison, London producer Peter O'Grady's dropped the punning part of his name. It's not the first time he's played around with his title – last year's 'Ladywell' was credited to JO. Whatever he's called, impeccably crafted, with a real leftfield bent, he's the next step in UK garage.

KEY TRACK: 'SICKO CELL'



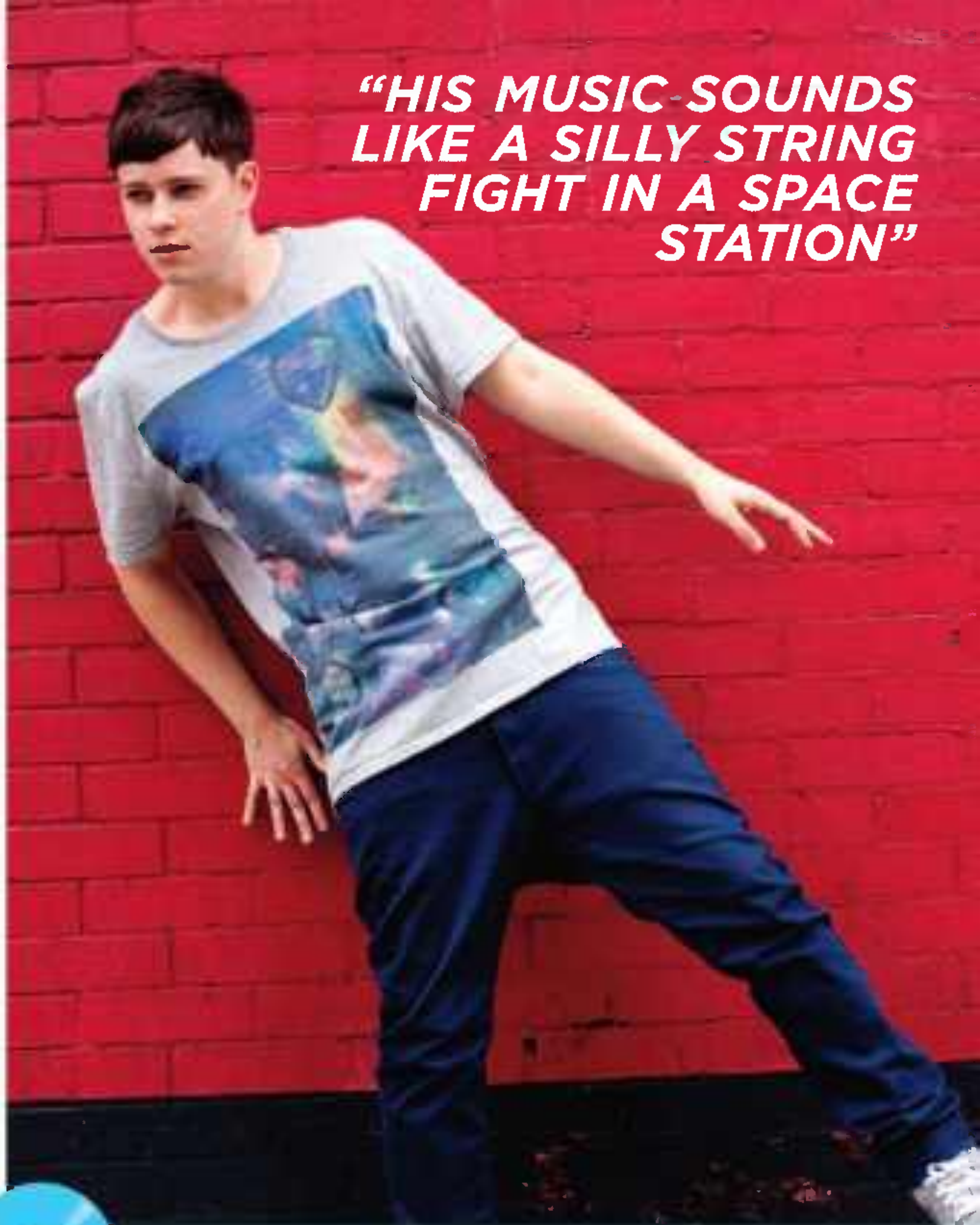
4 GOLD PANDA

ADORED BY NERDS AND BLISSSED-OUT CLUBBERS ALIKE

Peckham-born Derwin Panda isn't really "dance" in the Pete Tong sense of the word, rather he falls into that Four Tet world of agitated ambience. But, and here's the crucial bit, it's not in the least bit boring. His global influences and clubbing background make each song sound like a road trip to some forgotten land – and a damn fun one.

KEY TRACK: 'MARRIAGE'

"HIS MUSIC SOUNDS LIKE A SILLY STRING FIGHT IN A SPACE STATION"



5 RUSTIE

DAY-GLO SYNTH SPLATTER FROM THIS GLASWEGIAN RAVE KID

Warp may still hold a reputation as home to eggheaded techno boffins, but Rustie, the young man behind tracks titled things like 'Death Mountain' and 'Inside Pikachu's Cunt', is most certainly not one of them. Known to his mother as Russell Whyte, this fresh-faced Scot is, alongside fellow Warp signee Hudson Mohawke, one of the leading lights of Glasgow's Numbers – a loose-knit label-cum-collective of DJs and producers putting on some of the city's messiest all-nighters. How does his music sound? Like a ghetto drive-by with goo-filled super

soakers. A silly string fight in a space station. Tim Westwood DJing at SpongeBob SquarePants' grime night. Numbers came up with the term "aquacrunk" – a doff of the cap to one of Rustie's heroes, ocean-loving techno legends Drexciya – to describe his euphoric splatter of lurid synths, chipmunk-chirruping diva vocals and slamming hip-hop kicks. All concerned quickly disowned the term when everyone started using it seriously, though, and that's probably for the best, as Rustie's long-awaited debut album, 'Glass Swords', is a record that stubbornly defies lazy categorisation.

Certainly, there's an '80s-jacking aspect to these fiddly keytar runs and hyper-synthesised pop fizz – but it's the way it's pasted together, big colourful daubs of melody assembled with a meticulous, ADD-ish precision, that makes it feel so special. "The title is a metaphor for the ego mind, built from our sensory false beliefs that the material world is all that exists," Rustie tells us. "It's aggressive and menacing but is easily smashed when we know the truth and beauty of reality. Also, it sounds cool."

Indeed, Rustie is so far ahead of the game you'll need cheat codes to catch up. **KEY TRACK: 'ULTRA THIZZ'**



6 SWITCH

FROM MAJOR LAZER TO POP SVENGALI TO EMOSH-DANCE HERO

Better known as "him from Major Lazer, no, not him, the other one", Switch built the beats that made MIA a star. He rode the success of 'Pon De Floor' to LA where he produced for Christina Aguilera and Beyoncé. Now he's releasing tender dance odysseys by the week, the first of which, 'I Still Love You', features Andrea Martin (co-writer of En Vogue's 'Don't Let Go (Love)', no less) and makes us cry.

KEY TRACK: 'I STILL LOVE YOU'



7 GIRL UNIT

PURVEYOR OF ECSTATIC RAVE-STEP

The shining lights of the constantly one-step-ahead Night Slugs label, Girl Unit is actually a bloke called Phil who's come up with infectious and lasciviously synth-squelching tracks, twisting R&B, house and Southern rap influences into a sort of mutant, neon post-dubstep. But this isn't genre-mashing for geek points or novelty value - it's more like an ongoing quest to tickle our pleasure centres by any means necessary.

KEY TRACK: 'WUT'

8 MODESELEKTOR

RIOTOUS, RADIOHEAD-REMIXING, BERLIN BASS-MANGLERS

You wanna know why Radiohead are still doing all that bleep-blurp weird shit? Blame Modeselektor. Thom Yorke does. "It's probably their fault I got back so heavily into dance music and DJing," says Yorke, who sang on the duo's 'Monkeytown' album, and appears on new single 'Shipwreck'. "From the beginning, I loved the fact they weren't dead serious but were total fucking experts, that gave their music such energy."

Indeed, Gernot Bronsert and Sebastian Szary's genre-smashing, bass-splurging beats (Eurocrunk, they call it) are at ripe odds with Berlin's often austere techno

output. Their song-based project with Apparat, Moderat - sad ballads for dubstep kids, basically - is the fraught, funereal flipside to those barmy club bangers.

KEY TRACK: 'WEED WID DA MACKA'



9 GRIMES

MONTREAL CHILL-TECHNO MAVERICK HAS NO IDEA WHAT SHE'S (BRILLIANTLY) DOING

More comfortable as a visual artist, with schizo musical tastes she describes as 'post-internet' that range from Marilyn Manson to new jack swing, Claire 'Grimes' Boucher's interest in dance is accidental and fluke. The first track she ever made ended up on her first album, she taught herself to loop in an evening, on a speed binge, minutes after figuring out what 'BPM' stood for. "What I am is a good editor," she explains. "I'm not great at coming up with something, but I'm much better at taking something that exists and re-working it." Ignorant of the canon, she's inventing her own path: magnifying strands of what she loves and reproducing it so imperfectly that it sounds blissfully new. She's the anti-Burial: a real talker, a conceptual machine-gun and everything-fan with ambitions to make 'about 30 completely different records', whose hypnotic, imperfectly looped 'Enya on 'roids' techno manages to turn her technical flaws into intimations of intimacy. Grimes' outsider art is proving how the future is just the past made by people who don't remember it.

KEY TRACK: 'TEETH' (with Dark Heart)

10 FLYING LOTUS

THE NEW APHEX TWIN, ABOUT TO GO OVERGROUND

From mythical jazz to glitch-hop to the quasi-orchestral, Flying Lotus, aka Steven Ellison, is the natural successor to Aphex Twin. Signed to Warp, his musical vision is massive and majestic, hop-scooting across genres with magpie-like tenacity and remixing everyone from Kanye to Radiohead (and Thom Yorke rarely leaves him out of his DJ sets). He's taking it further overground soon, with a collaboration with Erykah Badu.

KEY TRACK: 'YEA LEAF DANCERS'



**"THEY TURNED
FESTIVAL TENTS
INTO BRILLIANT,
BAWDY MESSSES"**



11 THE 2 BEARS

**FESTIVAL-IGNITING DUO FEATURING
HOT CHIP'S MOST URSINE MEMBER**

Who'd have thought that the beardy bloke from Hot Chip, Joe Goddard, when placed onstage with his mate Raf Rundell, a box of rare disco edits, a bottle of Absolut and a mic, could be the centre of most pill-popping festivalgoers' universe? Well, that's what happened this year. Off the back of Joe's scorching 'Gabriel' single, this festival season The 2 Bears turned scores of after-hours tents into a bawdy mess of ample frames, sticky struts and scratchy snogs.

NME: We read that The 2 Bears was first dreamt up – quite literally – by a mate of yours who had a vision of Joe

being in a band with Raf and Joe Mount from Metronomy. Whatever happened to Mr Mount?

Joe: "I think he was probably too busy. It's funny, I remember drunkenly chatting to him about it one night a while back, but I don't know him well enough to tell him he's in a new band!"

You started with the aim of making a classic party record with 'Be Strong' – do you think you succeeded?

Raf: "I hope so. The record's informed by the spirit of these parties they used to have in Brixton with people like Basement Jaxx and [Daft Punk's] Thomas Bangalter. It has this kind of bashy London house feel, and everybody's there

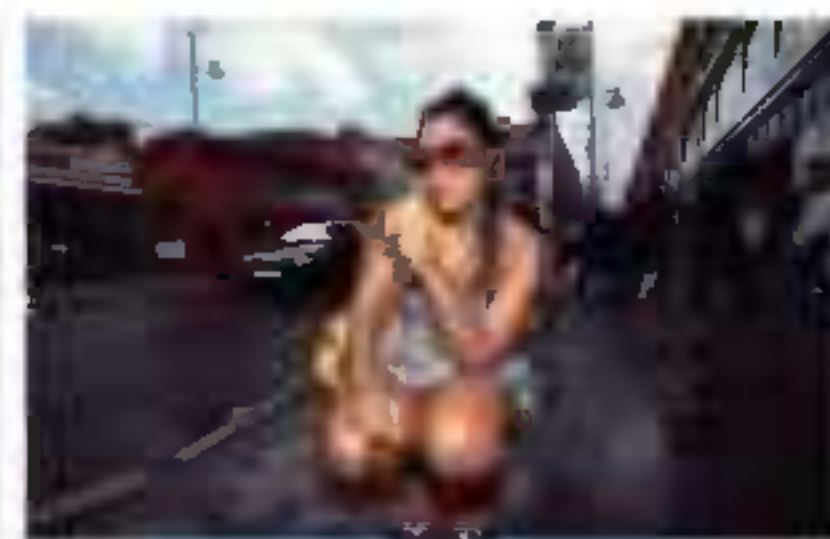
– all the dreads and the queens, doing the conga round the dancefloor."

Joe: "I think we wanted to make the record feel really inclusive; something with a lot of heart, you know?"

Has The 2 Bears stuff been influencing the new Hot Chip record?

Joe: "Definitely. Raf got me thinking a lot about making a record groove, and the way those old Chicago and Detroit records work. I think the things Alexis [Taylor, Hot Chip bandmate] has been doing with About Group has informed it as well, just the playfulness and improvisation he has with them."

KEY TRACK: METRONOMY – 'THE BAY (2 BEARS REMIX)'



12 COOLY G

**FIRST LADY OF UK FUNKY TEACHING
THE WORLD TO USE ITS HIPS AGAIN**

Cracking a window on the claustrophobic mentality that has left so much dubstep a flaccid sausage-fest, one-time semi-pro footballer Merrisa Campbell is finessing the margins between silken house and altogether more tribal rhythms. With debut 'Playing Me' due next year, UK bass music is set to get very interesting again.

KEY TRACK: 'LANDSCAPES', FEATURING SINBAD



13 JOKER

**DUBSTEP MEETS LOVERMAN SWING IN THE
HANDS OF BRISTOL'S 'PURPLE' PRINCE**

Bristol has long been dubstep's second city, returning London's vibrations with a radical redesign. Leading light there is Joker, aka 22-year-old Liam McLean. Pioneer of a sound he calls "purple", on new album 'The Vision' his productions set slippery low-end amid luxurious synths and R&B crooners. The title track's had over a million YouTube hits, and is rather more entertaining than a clip of a cat falling into a vase.

KEY TRACK: 'THE VISION'



14 ZOMBY

**SECRETIVE RAVE SUPERVILLAIN WITH
AN EMO CORE**

If Zomby wasn't some kind of genius, his antics – dogged anonymity, blogosphere spats, turning up to about 10 per cent of his shows – would be quite irritating. As it is, though, his synthesis of dubstep and hardcore rave is some impressive alchemy. Meanwhile, 'Dedication', his awesome 2011 debut for 4AD, found calm within the chaos, its emotional melodies paying tribute to a recently passed family member.

KEY TRACK: 'NATALIA'S SONG'

15 TEED

GLITCHY, BASSY ELECTRO WITH MORE BITE THAN A T REX

Far from prehistoric, Totally Enormous Extinct Dinosaurs (real name Orlando Higginbottom) was brought up through Joe Goddard's Greco-Roman label. He's since signed to Polydor and become mates with Damon Albarn in the Congo. He's even managed to remix Katy Perry's 'Firework' into a sub-bass heavy banger.

KEY TRACK: 'GARDEN'

DAMON'S DANCE PARTNER!

16 AMORPHOUS ANDROGYNOUS

NOEL'S MAD MATES AND PREMIER PSYCHEDELIC COMPILERS

Thanks to hooking up with Gallagher Snr for his 2012-bound second solo album, Garry Cobain and Brian Dougans are about to become household names. But they've actually been beaver away in the

electro underground for the best part of 25 years. If their mind-bending psychedelia is anything to go by, that collaboration with The Chief will be quite a trip.

KEY TRACK: 'HIGH AND DRY'

FRYIN NOEL'S BRAIN!



17 SEBASTIAN

OU EST LE HOT SEX DISCO-FUNK, S'IL VOUS PLAÎT? ICI! ICI!

Honing his craft via cut-up remixes for the class of nu-rave, Seb's debut album proper, 'Total', only came out in June. It's engrossed in the deep-fried space funk

of prime period Daft Punk, where phat basslines meet irresistible riffs. He may be missing an irony chip, though; the front cover shows him in a loving snog with... himself.

KEY TRACK: 'YES'

20 AZARI & III

NINETIES THROWBACKS GIVING HOUSE A HOT, CAMP INJECTION



A pair of fancy gay divas and two awkward geeks come together for no other reason than to give your upper

thighs a serious dancefloor workout. Canadians Azari & III have reshaped party house in the image of '90s warehouse rave, and splattered a load of Prince-style cock thrusts over the top in the process. "Jesus was the biggest homo ever," they've said in interviews. Reason #347 why they beat Chromeo at their own game.

KEY TRACK: 'MANIC'

18 AEROPLANE

THE FUTURE OF ELECTRO HAS NEVER LOOKED SO TERRIFYING



It was only a matter of time before some poor bastard got slapped with the 'new Justice' tag. Step forward Vito

de Luca, the Belgian rock-disco overlord responsible for 2010's most headfuckingly edge-of-reason electronic album, 'We Can't Fly'. It's basically the soundtrack to Scarface as played by an orchestra of coked-up, classically trained chimps. What this man does next could completely redefine electronic music, he's that scary.

KEY TRACK: 'WE CAN'T FLY'

19 D/R/U/G/S

YOUNG MANC DEALING POTENT NATURAL HIGHS: JUST SAY YES



Occasionally, it takes a rock kid (see James Murphy, Daft Punk) to show dance music how it's done. Callum

Wright had played in hardcore punk bands until, like Friendly Fires, he fell under the spell of Cologne techno label Kompakt. Over two singles and a clutch of remixes, the young Mancunian has already nailed a sound that squashes decades of dance into a block-rocking whole. Next summer's festivals will be all about D/R/U/G/S.

KEY TRACK: 'LOVE/LUST'



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REVIEWS

ONEOHTRIX POINT NEVER, CASS McCOMBS

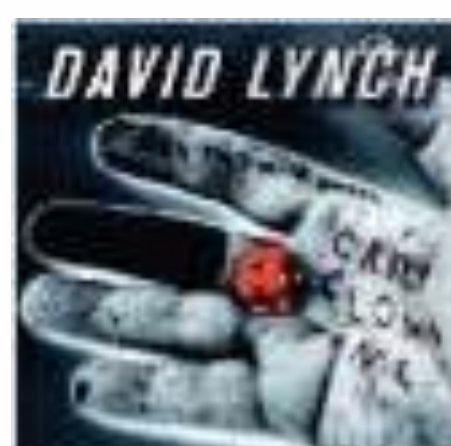
Edited by Emily Mackay



DAVID LYNCH

CRAZY CLOWN TIME SUNDAY BEST

The master film-maker brings all his trademark creepiness, tension and weirdo wiles to a record that's sick in every sense



He's got such a twisted, sick mind!" The words of Hollywood's King Of Crazy, Dennis Hopper, speaking in 1991. Five years earlier, Hopper had worked with David Lynch on *Blue Velvet*, a dark and subversive peek behind the curtains of white-picket-fence America and still quite possibly Lynch's most accomplished movie. Hopper's nitrous-inhaling sociopath Frank Booth remains one of the most loathsome shithags ever to appear on screen; immediately after reading the script, Hopper called Lynch and said: "Don't worry about Frank Booth. I am Frank Booth."

When a man who had the propensity for mad-dog trips into the darkness like Dennis Hopper identifies so vividly with your most disturbed creation, you are officially a twisted soul. The devil knows his own, as they say.

This ability to think the unthinkable and marry it to a belief in innocence, redemption, heroes and angels has made Lynch one of the most revered masters of modern cinema. The stories of his strangeness (shaving mice to feel the texture of their skin; driving to Bob's Big Boy Diner at 2.30pm every day for nine years to scribble caffeine- and sugar-fuelled ideas on napkins) are as famous as his life's work.

It is therefore impossible to come to this

album not loaded with preconceptions about what you'll be served. Pat yourself on the back, though, because your preconceptions were right. It's weird, unsettling, in thrall to '50s Americana and constructed with the same meticulous craft and obsessive compulsion you'd expect from Lynch. It begins with 'Pinky's Dream', a ragged stomp-along featuring Karen O on vocals, that owes a debt to both Sonic Youth's 'Tunic (Song For Karen)' and PJ Harvey's 'C'mon Billy', and sees O give her most pulverising and unhinged performance since 'Fever To Tell'. It's great, but it's a curveball, as the man himself takes on lead vocals for the remainder of the record (with help from Vocoders and freaky robotronics).

Working alongside engineer Dean Hurley (who also plays on all 14 tracks and soundtracked 2006's *Inland Empire*), Lynch explores widescreen ideas – one minute it's warm synths and 4/4 beats, the next it's fuzzy guitars and creepy lo-fi swirls – that ensure that the narratives of the songs blossom and his gift for making everyone feel uncomfortable comes to the fore: should you laugh, cry, be turned on or be repulsed? These are familiar Lynchian characters, loners with the same messed-up sense of belonging as *Eraserhead*'s Henry Spencer, motherfuckers looking for the same sadistic kicks as our old friend Frank Booth. Listen to title track 'Crazy Clown Time' alone, and the wailing sound effects beneath the Mariachi-blues drone and Lynch's helium falsetto become the terrified screams of the homecoming queen and starting quarterback being butchered on the back lawn. "Paulie had a red shirt/Susie, she ripped her shirt off completely" he squeaks in full party mode, but it's the kind of party you're never coming home from.

'So Glad's' refrain of "so glad you're gone" highlights Lynch's vulnerability, but as ever it's the moments when it all takes a turn for the surreal that it feels like a great record, such as on smugger lullaby 'Noah's Ark', where what appear to be reassuring words of comfort ("I know what song to sing on this dark night of rain/It's the song of love") are delivered with menace from what sounds like the throat of deranged demon Bob from *Twin Peaks*.

Though musically it's not as accomplished as his early work with Angelo Badalamenti and Julee Cruise, this is still exactly what you'd want from a David Lynch record: brave, challenging and a little bit sick. His pal Dennis Hopper would be proud. **Mike Williams**

8

DOWNLOAD: 'Noah's Ark', 'Crazy Clown Time', 'Pinky's Dream'

NME EXTRA

For exclusive hidden content, including the chance to win one of five 'Crazy Clown Time' CDs, go to NME.COM/extra. See [PIX](#) for details

THIS IS HARDCORE

what our numbers add up to

0 Not-even-funny bad	1 Barely one saving grace	2 Actively terrible	3 Woefully bad or lazy	4 Depressingly substandard	5 Dead-on average	6 Better than average	7 Really good	8 Exceptionally good	9 Of-the-year good	10 Of-the-decade good
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NEAL CASAL

SWEETEN THE DISTANCE FARG



Americana nerds will be dimly aware of Neal Casal as the sometime guitarist in Ryan Adams' former backing band The Cardinals – but he's been churning out sets of pretty, twangling country-rock albums under his own name since the mid-'90s (and along the way wrote one song, 'All The Luck In The World', that's a genuine classic of the genre). This is his 10th album, and it doesn't really do anything remarkable, though 'White Fence Round House' is a moderately affecting, blub-all-over-your-pedal-steel-guitar lament. If you happen to like the sleepy, honey-voiced Laurel Canyon vibe of James Taylor, you'll like this. **Luke Lewis**

DOWNLOAD: 'All The Luck In The World'

6

JOHNNY FOREIGNER

JOHNNY FOREIGNER VS EVERYTHING ALCOPOL!



This Brummie trio's relentless hard work has brought them (minor) cult status on the toilet circuit, so bravo for that. But is hard work really enough? What about excitement, sexiness, storming the boundaries? There's none of it on this, the band's third album. Sure, their emo-punk ('Electricity Vs The Dead'), directionless noise-pop ('Concret1') and countless other guileless strains of Brit-rock are noble enough. No-one questions their commitment to the punk rock cause, but really this is music for message-board moderators and the greasy-haired sycophants who hang around too long after gigs, and precisely no-one else. **Rick Martin**

DOWNLOAD: 'What Drummers Get'

3

HIGH PLACES

ORIGINAL COLOURS THRILL JOCKEY



Now, we're not going to mention the 'ch' word, but at the end of a hard day down the pit, you could do much worse than sink into this spare, seductive distillation of alternative '80s electronics, minimal techno and ambient psychedelia. On their third album, LA-based duo Rob Barber and Mary Pearson have created something of a subtle small-hours classic, as close to the glossy darkness of HTRK or The Knife as it is to the more euphoric, less wafty end of chillwave, a sort of 'Sighadelica' for loved-up goths. The Weatherall-ish pulse of 'Altos Lugares' and 'Dry Lake' is offset beautifully by Pearson's hypnotically detached vocals, and the overall experience is like a sexy sonic shoulder-rub. **Emily Mackay**

DOWNLOAD: 'Altos Lugares'

7

CASS McCOMBS

HUMOR RISK DOMINO



'Humor Risk' is Cass McCombs' second release in six months but, though a little bit of quality control could have been employed (namely chopping at least a minute out of most of the tracks here), it's certainly no rush job. With a subtle, Brendan Benson-esque warmth and an experienced knack of tackling Big Topics with a cheeky, nuanced wink ("Now let's flip a coin to see who's yin and who's yang/It defies opinion whether they're the same thang") 'Humor Risk' sounds almost effortless. It's no great foray away from the norm, yet it still constitutes a more than enjoyable addition to McCombs' rapidly growing arsenal. **Lisa Wright**

DOWNLOAD: 'To Every Man His Chimera'

6

FACES TO NAMES...

What the reviewers are doing this week



EMILY MACKAY

"I went to Amsterdam for the first time ever to hang out with Beady Eye. Conversation ranged from coriander to dead mice to hoovers. Weird times."



JOHN DORAN

"A psychedelic mishap at Supersonic meant I spent Friday night convinced I was in a pinball machine and the rest of the time feeling like an X-ray of a ghost, but it was fantastic to see Scorn and Electric Wizard."



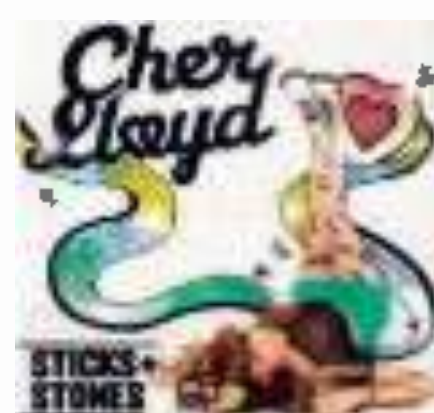
LISA WRIGHT

"I've been visiting the parents and reverting to a total state of childhood. Today I'll probably get a load of spots and fail a biology test. Oh, and I also invented Come Wine With Me."

CHER LLOYD

STICKS + STONES SYCO

If you thought Cowell's protégée was credibly urban, let this cookie-cutter tween-pop mess change your mind



I like *The X Factor*; it's like wanting to be touched in the worst possible way. With apologies to our editor, Krissi Murison, who once went on telly to explain why she thought

the programme represented everything that was wrong with the UK music industry, it's a fucking great programme, thanks very much.

The merciless editing, the crocodile tears, the APOCALYPTIC! PRESENTATIONAL! STYLE! – there's something about the show that defies all notions of taste and makes suckers of us all. Trouble is, though, the crown looks to be slipping. A couple of weeks back the tabloids splashed with headlines about the programme's ratings plummet. That news comes like manna from heaven for those who claim the show pollutes the charts and puts the squeeze on genuinely sourced talent ('free range' pop stars, if you will).

But where does all this leave 2010 finalist Cher Lloyd, the feisty 18-year-old with a dubious 'flow'? Potentially, as a meat chop tossed into a tank full of circling sharks: and the initial signs, we're sad to report, aren't promising. On her debut album's cover, Cher sits upside down (she's different!) while trussed up in tights adorned with computer keyboard symbols (she's got the 'edge'-factor!).

It all kicks off with 'Grow Up', a grossly irritating slice of tweenish ragga-pop driven

home with are-we-there-yet insistency and, improbably, Busta Rhymes on 'Ft' duties. "We're gonna be the generation that makes everything explode/And when I say explode, I don't mean that we're using bombs!" raps Cher, perhaps rightly doubting our ability to distinguish between reality and metaphor – and gifting us one of the year's worst lines in the process.

It's the first of a clutch of tracks here to spew forth a litany of annoying vocal tics in lieu of an actual song. Chief offender in this respect is the still-hidcous 'Swagger Jagger' and 'Playa Boi', which has the temerity to crib from Neneh Cherry and is about as urban as khaki pants bought from Next by your mum.

Still more loathsome is the album's calculated dip into bulldozing dubstep territory on 'Dub On The Track', but when 'Sticks + Stones' stops charging about the place like a six-year-old in a Spider-Man jumpsuit with a faceful of Wotsits, there's evidence to suggest Cher is actually quite good at this pop malarkey. 'Want U Back' is a sassy bit of bubble-drunk pop from Britney songwriter Max Martin, while 'End Up Here' finds Cher adopting a Beyoncé-aping vocal style with not-at-all-bad results.

A death-knell for pop creativity, then? Er, not really. Still, Cowell's juggernaut may be stalling, and on this showing, Cher's not proved herself nimble enough to be more than roadkill beneath its wheels. **Alex Denney**

5

DOWNLOAD: 'With Ur Love', 'End Up Here', 'Want U Back'





ONEOHTRIX POINT NEVER

REPLICA SOFTWARE/MEXICAN SUMMER

This slice of hauntological electro-psych is a woozy window into the future – just don't try and dance to it



It isn't a waste of time learning about avant garde music. In fact, finding out exactly why someone would choose to make an album by sampling ants chewing

on a drumstick and wiring up a moss-covered food processor to a wah wah pedal before calling the magnum opus 'Pig Crevasse #7.8' and releasing only 10 copies on Betamax video cassette – over, say, learning four guitar chords and calling your band The Toasters – can be quite mind-expanding. But your first lesson should always be this: if you can't dance, drink, drug or fuck to the avant garde then it probably isn't worth bothering with.

Luckily, 'Replica', the fifth album proper by electronic music producer Daniel Lopatin under his Oneohtrix Point Never tag meets three of these requirements with ease (you'd have more luck dancing to a beached whale than this). He is part of the Brooklyn scene along with other such cosmic vision things as Emeralds and Stellar Om Source and,

following on from a confusing but rewarding double-disc anthology, 'Rifts', in 2009 and the sublime space scapes of 'Returnal' in 2010, 'Replica' is a rallying call for people who don't see synthesisers purely as objects of retro-fetishism, but rather as agents of future creative potential. He creates woozy riffs and psychedelic drones on his father's old Roland Juno-60 before warping and moulding the sound using analogue filtering, tape manipulation, plate reverb and other antique techniques. He has talked up the presence of many samples from old adverts (thus giving those who want or need it the excuse to label the record 'hauntology') but other than on 'Sleep Dealer' and 'Up', you would be hard pressed to spot them. The theory side of what he does is interesting, but above and beyond that he continues to herald the next stage of analogue future psychedelia beyond Boards Of Canada's 'Music Has The Right To Children', which is more than enough to be getting on with. *John Doran*

8

DOWNLOAD: 'Andro', 'Up', 'Child Soldier'

PIXIE LOTT

YOUNG FOOLISH HAPPY MERCURY



As infuriating as the phrase 'not fit for purpose' is (politician talk for 'doesn't work'), it fits Pixie Lott. Pout-faced

Pixie's purpose for the ardent indie fan is to goad you into a violent hatred that strengthens your sense of what's true and beautiful. And yet... the pumping, Ke\$ha-ish hi-NRG jubilation of 'All About Tonight' is... quite good. The defanged Rihanna-ish hip-pop of 'What Do You Take Me For?' with Pusha T is... quite good. Her Jools Holland-ready retropop collaboration with Stevie Wonder is... horrible, but still not horrible enough. Rather than righteous ire, you're left with only a sense of moral and cultural confusion, rather as if you'd caught yourself lusting after an ironing board. *Duncan Gillespie*

DOWNLOAD: 'Birthday'

4

LAURA VEIRS

TUMBLE BEE BELLA UNION



While indie is often perennially infantile, the genre's efforts at making music for kids are usually intensely dloying.

Following the birth of her first child, the underappreciated Laura Veirs recorded an album of mostly traditional folk songs for children, which has charm far beyond the nursery: 'Little Lap Dog Lullaby' and 'All The Pretty Little Horses' are as beautiful as anything from Surjan's 'Seven Swans', and the record whips by on a sweet breeze, Veirs' wry tones supplemented by ragged piano. Best of all are the traditional 'Jack Can I Ride', the grizzly 'The Fox' and Harry Belafonte's 'Jump Down Spin Around', bounding along with hiccupy rhythm, but no cause for a burping. *Laura Snapes*

DOWNLOAD: 'All The Pretty Little Horses'

8

THE RIDER

What we're watching and wearing this week



Film

The Future

In the follow-up to her debut film, *Me And You And Everyone We Know*, beloved indie director Miranda July presents *The Future*, the tale of a couple whose lives are changed by the dramatic event of... getting a cat.



DVD

Geordie Shore

Don't pretend you don't watch it. The Brit answer to *Jersey Shore* is horrific but incredibly compelling – and if we're trying to be highbrow about it, then it's a good chance to pick up some northern slang. Fancy a 'tash on', anyone?



Jacket

Hello there, sailor! Henri Lloyd's nautically styled Blakely jacket, available in French navy, merlot and vine, is just the thing to keep your keel steady and warm in the troublous months of winter. Avast me hearties. £200, available from henrilloyd.com/hl-jeans

THIS WEEK'S SINGLES

reviewed by NME's
ALEX HOBAN



LUCY ROSE

SCAR FAUNA



God, backing singers with feelings are so tedious. I just wanna call bullshit on this kind of empty twee-core dribble, "Blah, blah, I had an ice cream, it was twee, made me have feelings, I miss you, blah blah". At least when proper pop stars sing clichéd tattle dressed up in sparkles they're being honest about the hollow centre from which they preach. Lucy, why do you have to be so damn earnest?

MNEK

IF TRUTH BE TOLD MOSHI MOSHI



MNEK's got the right idea. He's got man-boobs and dresses like a child's neon lunchbox but still man's got enough swagger to sing a whole song about how he likes to fill girls with his spunk, call them a taxi, then act like he's the victim. Someone get this twat a slot on *Newsnight* so he can babble SOMETHING incoherent and Paxo can nod and say, "Yes, we're definitely fucked."

TINCHY STRYDER

OFF THE RECORD BROADWAY/ISLAND



Tinchy's struggling this week too, as he's just worked out how the metaphor 'life is a rollercoaster' works and has expanded the tired phrase to three-and-a-half minutes of self-congratulatory navel-gazing. To his credit it does a fair job of mimicking the rollercoaster experience in that the song goes nowhere, dips frequently and makes you want to vomit.

SUNDAY GIRL

LOVE U MORE POLYDOR



Meanwhile, Sunday Girl's taking her cues from the Shakespearean canon, belittling a talented Prospero-esque figure who can "make the sea turn purple" and "turn water into wine" but will never ever make this self-absorbed young lady love him more. Sweetheart, guy's got a wand, if he wants himself a Balearic hussy, he'll just give a potted plant a bit of the old Paul Daniels tap-tap and... voilà.

ZULU WINTER

NEVER LEAVE DOUBLE DENIM



Zulu Winter are more the sort to get wrapped round Sunday Girl's little finger as they drone on incessantly, "I will never leeeavveee you", despite the fact they're probably stood outside their girlfriend's house already with all their stuff smashed and scattered on the front lawn while she's upstairs getting fucked in the ass by MNEK. Give it up guys.

WASHED OUT

AMOR FATI DOMINO



Finally, a decent single! Washed Out exist as an antidote to all that shit-raking cynicism above; it's actually true that if you distill the essences of their beautiful slowburning chillwave into liquid form then pour it over the rest of the acts this week, they will all melt away like the Nazis in *Raiders Of The Lost Ark* and the world will be a better place. So hurry! Get the pipes out! Get the gauzes! Let's do some chemistry!

LIVE

ODD FUTURE, MILES KANE, SPECTOR

Edited by Emily MackayFLORENCE +
THE MACHINE

HACKNEY EMPIRE, LONDON TUESDAY, OCTOBER 25

Onstage emerges a more nuanced, organic and heartfelt side to 'Ceremonials'

SETLIST

- Only If For A Night
- What The Water Gave Me
- Heartlines
- Cosmic Love
- Lover To Lover
- Leave My Body
- Dog Days Are Over
- Shake It Out
- Rabbit Heart (Raise It Up)
- Spectrum
- Never Let Me Go
- No Light, No Light

She's the new Kate Bush." "She's just shouting!" "She's a style icon." "Lady Muck who got lost on the way to the gymkhana!" "Ethereal." "Annoying." ENOUGH ALREADY! Blimmin' eck, you could fill a room with the range of responses elicited by Florence + The Machine. Ms Welch's new album, the pop-tastic, bombastic 'Ceremonials', is bound to polarise opinion even further with its no-apologies choruses and mountain-high levels of intent. For all those indie also-rans who find themselves zapped from studentville to the Top 10 and then lose it spectacularly on album number two, this is a lesson on how to do it. With its monied production, 'Ceremonials' sounds like

it was built to be played live. And so it proves tonight.

Flanked by her Machine of two drummers, the ever-present harpist, a grand pianist and a couple of nervy-looking backing vocalists, Flo is an appropriate mix of commanding and slick. Visually she's channeling the entire repertoire of famous people-who-had this-jawline but chiefly Rita Hayworth, with her bruise of red locks and peachy dressing gown. Gossamer highlights include 'What The Water Gave Me', which live stretches out more organically than it

does on record, and a Kid Harpoon-assisted 'Never Let Me Go' that radiates the catch-all charm of a massive Christmas Number One. Meanwhile, a joyous re-tread of 'Rabbit Heart (Raise It Up)' is prefixed by a

She sounds unguarded and unproduced, like she's exorcising real inner torment

Stevie Nicks-like twirl and elongated with a house piano. It joins 'Dog Days Are Over' as a mass clapping, bound by its HousewifeFM ubiquity ('You Got The Love' is notable by its absence – phew).

A pared-down version of 'Shake It Out', meanwhile, gives us a view into the inner working of the Flomachine. Vocally she's not bursting through the scenery like a cannon going off, instead there are more subtle nuances. She sounds unguarded and unproduced, like she's exorcising some real inner torment, not just acting it out. Tellingly it's the best moment of the show.

As she thanks the crowd in the style of a blubsome Oscar winner, you're gripped by the inherent drama of the situation, as if you've just watched her star ascend to its highest point. But, from a purely musical level, you're left wishing for some more unmasked moments like 'Shake It Out', where the noise on the Machine is turned down just a fraction. *Priya Elan*

DZ Deathrays' Willow Smith cover was a highlight



SWN FESTIVAL

VARIOUS VENUES, CARDIFF THURSDAY, OCTOBER 20 – SUNDAY, OCTOBER 23

This trend-bucking Cardiff gathering proves it's the best little festival the UK has to offer right now

Now in its fifth year, Cardiff's city-wide SwN Festival has become something of an anomaly given its ability to buck and, increasingly, set trends. At the end of a summer in which Truck was rumoured to be bankrupt, ATP called time on its May weekenders and even Michael Eavis was sounding the death knell for festivals, the idea that Cardiff's pubs could be bustling with bands and punters for four straight days seems improbable. Curated by Radio 1's Huw Stephens and local promoter John Rostron, SwN's never had the reputation of The Great Escape or Camden Crawl, which seems to have been the festival's making, allowing it to flourish within the city's brilliant music community with a winning 'by the people, for the people' (not the industry) feel.

It's wholeheartedly supported by the Welsh Music Foundation, an anomaly in this age of arts funding cuts. The beautifully designed festival programmes are free, and you'll spot Huw and John in crowds all weekend. SwN's the perfect launch pad for the inaugural Welsh

Music Prize on the Friday, the national equivalent of the Mercury. Gruff Rhys wins for 'Hotel Shampoo', delivering a charming (if slightly frazzled) acceptance speech to a crowd that includes Islet and James Dean Bradfield.

All of this fosters a genuine spirit of positivity, and one you certainly don't get at cutthroat tipster fests like SXSW. Preconceptions are swallowed, then, before Thursday's opening act, Greta Isaac at O'Neill's. The programme says she's 16, taught herself to play in January and, for a full house, also mentions Laura Marling. All sniffiness, however, is quickly blasted away by her fizzy demeanour and spry guitar work, her gently ruminative songs proof of a young woman who's wise with her years rather than beyond them.

Hailing from Caernarfon, Welsh-language quartet Creision Hud ("magic crisps", apparently) are what'd happen if you stuck a rocket launcher up Two Door Cinema Club's backsides. Over at Undertone, Bristolian punk trio Caves

are irresistible, sounding like Jimmy Eat World meets defunct Smell legends Mika Miko. And Yaaks are wickedly uninhibited, unexpectedly trashing their equipment after a set of naked, emotional fireworks.

Local chaps Brandyman were last year's unexpected highlight, so it's thrilling to see them open Friday night.

It's a brilliant music community with a 'by the people, for the people' feel

Half an hour previously, NME was drinking in the pub where their frontman, the introverted, polite DC Gates works. The minute he steps on stage, however, his eyes narrow, face a boiling cauldron of brilliantly wry British spite, spitting about "teeth dripping with gravy" and making excellent metal claw while his band bleed belting, scabrous post-punk. When he thanks us for watching Brandyman Mk II – "well, Mk III if you count the two Gareths" –

Gates manages to out-Mark E Smith the man himself, who storms off after half an hour during The Fall's Saturday set.

Rather more gentle are Theme Park back at O'Neill's, whose Talking Heads-flecked tunes are delightful if not particularly pulse-quickeners. Over at Clwb Ifor Bach, Ifan Dafydd sounds uncannily like his old Goldsmiths roommate James Blake prior to the worst band of the weekend, Stay+. The leader of the "collective" hobbles onstage on crutches, then hurls them at his laptop. Amid dry ice and blinding lights, he bowls around howling like a tremendous cunt while what sounds like a slowed-down late '90s Gatecrasher compilation clears the room.

No chance of Saturday starting on a similarly bum note, thanks to DZ Deathrays. With their shaggy manes, they look like what'd happen if Beavis And Butt-Head dived off the sofa and into the early '90s MTV videos they used to laugh at, and while DFA 1979 have been thrown around as a reference point, they've more in common with the shrieking riffs of The Mae Shi. For a guitars and drums duo, it's surprisingly



not the intensely physical percussion that leads, but Shane Parsons' vortex-swirling, fist-pumping riffs. The magnetically sad *Patterns* follow an incendiary performance from *Summer Camp* at the Arts Institute, recalling a widescreen *Deerhunter*. Following a second storming round of *DZ* upstairs at Dempsey's, *Esben And The Witch's* gloaming drone at the Buffalo Bar feels anticlimactic in comparison, making the Vinyl Vendettas' DJ battle with Steve Lamacq at Chwb Ifor Bach a more thrilling prospect.

Stamina's dwindling come Sunday morning, so Denmark's *Battlekat* – playing their debut UK show – are a welcome, if virulent tonic. Their Scandinavian heritage makes comparisons to The Knife inevitable and not entirely unwarranted, but alien-voiced singer Matilda has more than just a *Star Wars*-worthy fringe in common with future dance experimentalist Grimes. Their set's a genuine revelation – contrasting doomy atmospherics with biting cold wave synths and

a strangely affecting emotional core. Most beguiling of all is Balder at the back, who veers between an Omnichord, old mobile phones and blowing into tentacles of clear rubber tubing as if manning the flight deck of a UFO.

VIEW FROM THE CROWD



Luke Morgan Britton, 21, Treorchy
 "The best band I stumbled across were Yaaks, whose energy blew me away. My highlight has to be *Battlekat* – they had incredible theatrics and an eerie *Doctor Who* vibe. It's the sheer friendliness and inclusiveness that makes *Swn* great."

Queues for the evening's choicest picks bottleneck around 7pm, meaning that a good 40 or so people spend the heavy, tropical *Truckers Of Husk's* set dancing on the pavement outside O'Neill's, before pegging it over to Gwdihw for our last band of the weekend, Bristol's *Zun Zun Egui*. Tonight their bold, crunching riffs sound like *Helmet* on an exotic holiday, licked by singer Kushal's ululating whoops and howls. The tiny café is packed to the rafters, a sweat of local ales and crushed bodies shimmying to their howling, invigorating carnival. Kushal might sing in French, Creole, English and innumerable made-up tongues, but tonight, going by the grins of the crowd, they're speaking *Swn's* inimitable, wonderful language. *Laura Snapes*

ODD FUTURE

TERMINAL 5, NEW YORK CITY

WEDNESDAY, OCTOBER 19

The biggest shock? OFWGKTA are built to last...

Rape, homophobia, masturbation, necrophilia, cannibalism... you have to hand it to Tyler, The Creator, when it comes to the fine art of being provocative, there was no subject left unmentioned with his first major release, 'Goblin'. But in a world where music is as omnipresent as air and controversy is frequently indistinguishable from cliché, the LA crew have a fight on their hands to keep the attention that they didn't so much earn, but loot at the start of the year.

However, if you look past the hubbub, there are already plenty of signs that Odd Future are in this for a considerably longer haul than their image as feckless, nihilistic juveniles may initially let on. Their upcoming TV show on *Adult Swim* shows a certain business savvy (because even renegades have to pay the bills), and the fact that the group's in-house lothario Frank Ocean is currently being preened for R&B stardom also proves that even the disenfranchised find the lure of the big-time hard to resist. But during tonight's show, you can see that Tyler is steering the Odd Future bandwagon with an increasingly purposeful intent.

There are points where his commitment to put on a great show verges on the dictatorial. At one point, he dishes out specific instructions to the lighting guy for strobes while at another juncture, he issues irritated demands for the group's friends to clear the stage so they can perform properly. Even a kamikaze swan dive off a first-storey balcony which sees him falling 20 feet onto the crowd is done for the benefit of the aghast audience as much as getting his own kicks. It's a relentless effort that takes its toll; at one point, he admits that this US tour has left him exhausted – but he still has enough energy to turn the place over yet again with a raucous version of 'Sandwiches'.

It's a 90-minute set that brims with a thrillingly primal energy, but that semblance of order that runs through the chaos is slowly becoming more prominent. In the long run, it's this that will carve out a path for the group once their ability to get people's backs up begins to fade. They're not going to be young and provocative forever, but it seems as though Tyler for one realises that, and is already taking steps to make sure Odd Future aren't left in the past. *Hardeep Phull*





MILES KANE

O2 ABC, GLASGOW WEDNESDAY, OCTOBER 19

On the sidelines no more, indie rock's cheekiest chappie is morphing before our eyes into the man of the moment

Hero worship is a new look on Miles Kane. First as a Little Flame and then later as Rascal-in-chief, Kane's career thus far – save for one obvious exception – has been spent on the peripheries of success: always stylish but never fashionable, well-liked without being widely respected, too young to be a nearly-man but old enough to wonder if his time was ever going to come. Well, it just has.

It was during festival season that *NME* first noticed Kane's sets becoming something more than mere mid-afternoon time-killing exercises: the reaction he was getting from people seemed entirely out of proportion to the respectable, but hardly spectacular, reception 'Colour Of The Trap' was afforded upon release. What tonight's (sold-out) show makes abundantly clear,

however, is that his brand of bespoke retro-pop has finally found its audience, and is scratching an itch no-one would've guessed was there.

Adulation, much like debonair red drainpipes, is something he wears well. Grinning giddily at the chants of

Almost every song he plays is sung back at him like scripture

"Miles! Miles! Miles fucking Kane!" that seem to go up between every song, this is a performance that – like Kane himself – is cocksure but never conceited, disarmingly likeable, and just the right sort of sleazy. 'Kingcrawler' – three velvet minutes of Joe Meek-styled pop whose "wa-ye aye-aye-aye"

hook takes root in the brain like mercury poisoning – may be his mini-manifesto, but almost every song he plays tonight is sung back at him like scripture, from the roomy chorus of 'Rearrange' to the shamelessly '60s "ba-ba-ba" refrain of 'Quick and'.

Having arrived at this point, then, you can understand if he's reticent about changing his tune too much. Kane is a fine songwriter, but you sense he's not a man with many surprises up his sleeve, and the new song he airs tonight, 'Woman's Touch', is – new wave-y stop-start verses aside – very much in keeping with what's gone before. Then again, it's not like he hadn't already nailed his colours to the mast with

unselfconscious, daftly enjoyable covers of 'Hey Bulldog' and Jacques Dutronc's 'Le Responsable': say what you will about Kane, but he didn't get where he is now by second-guessing himself or acting at all contrived.

So when he tells tonight's crowd, "I love you, Glasgow", you believe it's not just idle chatter. And you know the feeling is mutual. It has taken Miles Kane longer than he would have liked to find the limelight, but this perennial sideman is making a fine fist of being the biggest show in town. **Barry Nicolson**



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

O2

FLYING LOTUS

ROUNDHOUSE, LONDON SATURDAY, OCTOBER 22

From up here in the gods, the Roundhouse looks a bit like outer space. Twinkling stars onstage combine with cameraphones held aloft in the audience to create the rather dizzying suggestion that our venue's proportions are constrained, not by floors, ceilings and other such dismal markers of space, but by the expanding walls of the universe.

It's a scene that demands an astronaut, and by golly do we get one tonight. For here comes Thom Yorke's new BFF Steven Ellison – aka Flying Lotus – beaming from ear to ear as he bobs and feints between the buttons like a grandmaster engaged in a bout of speed chess. And while the LA producer's 'Cosmogramma' LP may have inched him toward the mind-altering free jazz of his great auntie, Alice Coltrane, tonight's show is all about proving that visionary music needn't come with a side order of fondled chin.

For every track to wipe the sleepy matter from our proverbial third eyes, there are transcendent, butt-shaking jams such as 'MmmHm' and 'Clock Catcher', plus snatches of other people's hip-hop joints to make bodies follow where the mind will lead.

"I know y'all feeling that ecstasy shit," Ellison intones dreamily halfway in and, while in the interests of professionalism I must remain sober as a judge tonight, one might easily suppose that Flying Lotus' amazing, technicolour glitch-hop from the galaxy's edges sounds fucking brilliant on drugs. **Alex Denney**

REAL ESTATE

ISLINGTON MILL, SALFORD MONDAY, OCTOBER 24

Made-up fact that's probably true, number one: 76 per cent of Manchester's current guitar band underground have been influenced, at least partly, by Real Estate. Number two: 62 per cent of the city's bloggers and promoters have either booked or written about an act who sound – at least partly – like the New Jersey group recently. Real Estate's enduring popularity in the northwest (the venue is packed tonight) reflects the local indie community's strong penchant for all things 'chill'; indeed, acts including Milk Maid and Young British Artists are here to see a trio who prove their mastery in the careful crafting together of fading-sun melodies atop lip-smackingly sweet guitar tones and wisp-of-the-wind vocals. Real Estate don't do changes in overall dynamics or tempo – and that grates – but the subtle succinctness of 'Beach Comber' or tracks from new album 'Days', such as 'It's Real' and 'Municipality', can't be denied live, their nuances fluttering like confetti over an adoring audience. Amid the meandering pace they slip in a cover of Felt's 'Sunlight Bathed The Golden Glow' that stands out for a little before merging into their sonic template – which is sort of Real Estate's sticking point. Each song is a moment, expertly assembled, but once gone it's a struggle to get back. **Simon Jay Catling**

ASH

HMV FORUM, LONDON TUESDAY, OCTOBER 25

Haawking entire album-live shows round the country might well be a cynical modern business, but when that album is one so preternaturally innocent and optimistic as Ash's pop masterwork 'Free All Angels', all of that cynicism is cancelled out in the opening heartbeats, and its residue washed away with rivers of pink lemonade. This might be one of biggest-hearted rock shows to take place in London all year. To celebrate, Charlotte Hatherley is back, updating her metal she-warrior shtick by throwing her shapes in a delightful silver glitter dress. She's rejoining apparently for one tour only, but the infectiously good time that she, Tim, Rick and Mark are clearly having make that seem rather unlikely. And so the fabulous foursome power through the perfect pop of 'Shining Light' and 'Candy' along with lesser-known thunderbolts like 'Pacific Palisades', leaving time enough for the obligatory set of almost-all-of-the-other favourites. This is not the sort of evening in which one would play 'Clones'. And just in case the Forum wasn't already enraptured in the glee of arrested adolescence, in honour of John Peel Day they bash out a version of 'Teenage Kicks' by way of a second encore. We've said it before, but logic and precedent rail against the reality of a band still sounding so effervescent and vital after all this time. That painting in the attic of the Ash clubhouse must be a decomposing bloody mess by now. **Dan Martin**

WHAT'S ON YOUR RIDER?



TRIBES

- 2 x packs of Cuban cigars
- 1 x Holy Bible audio tape [the book about God'n'stuff, not the Manics' album]
- 3.5 pomegranates, unripened
- 4 x B Blonde highlighting kits
- 23.5 litres of Drambuie
- 1 x packet of HobNobs



SPECTOR

SHACKLEWELL ARMS, LONDON

THURSDAY, OCTOBER 20

Yes, it's a gig in Dalston. Yes, they've got lots of hipster mates. But this is joyous indie brilliance

'The Official Spector Twitter page', reads a piece of A4 paper stuck on the wall. 'The first headline tour' declares a poster close by. Fred MacPherson and his crew file onto the tiny stage. "It's Friday night," declares Fred, "it's still Number One. It's *Top Of The Pops*..."

While their tongues are visibly in their cheeks, you can't doubt, or fault, Spector's ambition. You can *hear* it. Arch-eyebrowed and rough-guitared glamorous indie rock'n'roll of the kind we haven't heard for too long, every track played tonight sounds like a keeper. Here is the self-conscious grandiosity of late-'90s types like My Life Story, with Cocker-indebted mannerisms, but the raw, post-Libs energy of The Vaccines or Frankie & The Heartstrings, the perfect balance of suave and scrappy.

"We're Spector, for anyone that's just joined us..." Fred interjects frequently between songs, when he's not ostentatiously combing his quiff or conspicuously swigging from a whisky cocktail. Such affectations sound annoying on paper, but somehow the way Spector do it makes it OK; Fred jokes that he's got the label to donate some free swag for a competition on the last night of their tour, then produces a signed Maccabees poster from

a tube to faux-dismay. Like Art Brut, their affectionate deconstruction of the indie dream is counterbalanced by a genuine mania for its music and some really, really great songs. Opener 'Friday Night' is a rollicking rush of hormones and hooks, chased by the jangling, key-sparkled attack of 'Celestine'.

The crowd are already gagging for the punchalong chorus of 'Chevy Thunder'.

Spector are testament to the fun you can have, when, as former Les Incompétent and Ox.Eagle.Lion.Man

Fred has admitted, you stop trying to be cool. It's hard to think who else, right now, could get away with playing a completely down-the-line, straight-up cover of Kings Of Leon's 'The Bucket' in a hipster den like this and remind you that... actually, it's a really good tune.

Sure, they couldn't be more London if they tried (their video was filmed in Dalston cool-kid hang out Efes pool hall, tonight's gig is in an equally trendy haunt close to The Horrors' base, and they're signed to ex-Queen Of Noize Mairead Nash's label alongside Florence) but who cares who they're friends with – just listen to those choruses. Seriously. And get yourself signed up to that official Twitter page while you're at it, it's hysterical. **Emily Mackay**

BIG MOUTH

What the punters thought



Harriet Read, London

"I was at Field Day in the summer, I saw them by accident and I thought they were amazing. I went straight on Facebook to see when they were next playing. They were so charismatic – so many bands I saw at the festival were so boring."

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WILD FLAG

STARTS: Bristol Thekla, Jan 27

If we make just one promise to you in 2011, it's that seeing Wild Flag early next year will be £12 very well spent. In interviews, the group have lamented the cute cuddliness of recent music – and unsurprisingly, there's not the faintest trace of mollycoddling on their debut album, or when they play live. Tales of dismantled drumkits, onstage wipeouts, accidentally whacking each other in the eyes with their axes and the like have emerged from their recent jaunts around America. Seeing their bristling, rip-roaring shows at SXSW earlier this year was a life-affirming experience, the kind that induces temporary follies where we decide that we *must* go out and buy a guitar right away in order to learn how to be as awesome as them. Senses regained, we realised we'd best leave this rock'n'roll business to these four. They're pros after all.



ISLET

STARTS: Manchester Deaf Institute, Nov 11
Cardiff's most inventive, deranged band hit the road before releasing their debut album next year. Expect to be used as an instrument (yes, really).



BILLY BRAGG

STARTS: Edinburgh Queens Hall, Nov 13
The political, polemical strummer announces a new compilation of the free downloads he's giving away, and hits the road, cuppa in hand.



THE TWILIGHT SAD

STARTS: Dundee Doghouse, Nov 13
Their forthcoming album might not be out until February next year, but this fortnight-long tour should tide you over until then.



NIKI & THE DOVE

STARTS: London Hoxton Bar & Grill, Nov 16
Following stints on the Emerge NME Radar Tour and supporting Hurts, Malin and Gustaf announce their own headline show.



THE STREETS

STARTS: Skegness Butlins, Nov 19
After much to-ing and fro-ing, Skinner announces his final ever dates, marking the end of an admirable 10-year career at the Big Reunion festival, with Pendulum supporting.



THE TING TINGS

STARTS: Leeds Cockpit, Nov 21
Finally, Katie and Jules have got their arses in gear, releasing their first new song in 13 months – the bombastic 'Hang It Up' – and now they're off on a keenly awaited tour.



FUTURE OF THE LEFT

STARTS: Cardiff Club Ifor Bach, Nov 22
On the back of new six-track EP 'Polymers Are Forever', Welsh alt-rockers Andy Falkous and co plot three dates in Cardiff, Leeds and London.



PAUL McCARTNEY

STARTS: The O2 Arena, London, Dec 5
Celebrate Christmas with the one and only Macca. If you heckle politely enough, he might just play 'Wonderful Christmastime' to get you all festive.



CSS

STARTS: London Heaven, Dec 7
Lovefoxxx and the gang released new single 'City Grrr!' last week, and will bring their saucy Brazilian vibes to chilly winter Blighty this Chrimbletide.



JEFF MANGUM ATP

STARTS: Minehead Butlins, Mar 9
The Neutral Milk Hotel man's ATP festival gets postponed to March 2012 – fingers crossed that all acts will still perform.



YOU ME AT SIX

STARTS: Belfast Ulster Hall, Mar 14
The Surrey punks plot a whopping spring 2012 tour, trotting out new album 'Sinners Never Sleep' and ending with a date at the O2 Academy Brixton.



THE STONE ROSES

STARTS: Manchester Heaton Park, June 19
In case you hadn't heard, The Stone Roses have got back together. The tickets sold out in seconds, so be prepared to flog a limb.

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PICK of the WEEK

What to see this week? Let us help



LANA DEL REY

STARTS: Manchester Ruby Lounge, November 4

NME
PICK

Finally, the chance to get Lana Del Rey out of the bitchy internet arena and into the one that matters. The live setting will be the real test of her mettle, rather than endless blather about whether she's 4 REAL, maaaaan. Whatever you think of her, there's no denying that LDR has been one of the most exciting phenomena in a long time – genuinely getting people talking, for better or worse – making this short run of UK dates feel like a proper event. *NME* was lucky enough to sneak into the studio to watch her perform on *Later With Jools Holland* a few weeks back, and can happily report that the girl has the goods – her voice rendered us a pile of shivers for the rest of the night. Like you, however, we're still yet to hear anything but 'Video Games' and 'Blue Jeans', making this tour the grand unveiling. Smoke, mirrors, controversy, be gone...



Everyone's Talking About GIRLS

STARTS: Cardiff Globe, November 8

Gospel, God and girls with a small G – the San Franciscans' brilliant new album 'Father, Son, Holy Ghost' tackles The Big Subjects, and does so with a glorious panache that shows how far Chris Owens and co have come since those early, shuffling demos. Even the record's seven-minute epics flit by in a breeze. Don't miss this short run of UK dates.



Don't Miss DANANANAN-AYKROYD

STARTS: Derby Vic Inn, November 2

Pass the hankies – Glasgow's Dana are calling it a day. In their words, "for a band called Dananananaykroyd we've done more than we ever expected". They've always been one of our hardest touring, hardest partying bands, and never got the success they deserved despite some awesome anthems. Expect a messy wake.



Radar Stars 2:54

STARTS: Bournemouth 60 Million Postcards, November 4

They may only be one EP in – the glorious 'Scarlet' – but sister duo Hannah and Colette Thurlow are already well on the way to forming a striking pairing that we'd bet our bottom dollar will be appearing on *those* January prediction lists. Think Garbage's Shirley Manson at her most unfuckwithable, paired with sludgy, slint-leaning guitars.

WEDNESDAY

November 2

BELFAST

Ben Howard Stiff Kitten
028 9023 8700
Duff McKagan's Loaded Spring & Airbrake 028 9032 5968

Ed Sheeran Queens University
028 9097 3106

BIRMINGHAM

Boyce Avenue HMV Institute
0844 248 5037
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0844 248 5037
LMFAO O2 Academy 0870 477 2000
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Crazy Arm Prince Albert
01273 730 499

Hurts/Niki & The Dove Centre
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Jim Stapley Latest Music Bar
01273 687 171

Professor Green/Rizzle Kicks Dome
01273 709709

Pure X/Sleep Over Green Door Store
07894 267 053

Twin Sister Sticky Mike's Frog Bar
01273 749 465

BRISTOL

Alto Rising/Dark Energy/
Six Seconds Croft (Front Bar)
0117 987 4144

Jaguar Skills Thekla 08713 100000

The Maccabees Trinity 01179 351 200

Owiny Sigoma/Papa Le Gal Croft
(Main Room) 0117 987 4144

The St Pierre Snake Invasion Fleece
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Magazine Junction 01223 511511

CARDIFF

Blackfoot Boglez 029 2034 1463

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Ellen & The Escapades/Matt
Norris & The Moon Electric Circus
0131 226 4224

Emeli Sande The Caves 0131 557 8989

Japanese Voyeurs Sneaky Pete's
0131 225 1757

King Creosote/Kid Canaveral Liquid
Room 0131 225 2564

Roddy Woomble Queens Hall
0131 668 2019

EXETER

Gullemots Phoenix 01392 667080

GATESHEAD

James Sage Arena 0870 703 4555

GLASGOW

My Morning Jacket/The Head And
The Heart O2 ABC 0870 903 3444

Tinie Tempah/Nero/Redlight SECC
0141 248 3000

Washington King Tut's Wah Wah Hut
0141 221 5279

Withered Hand Captain's Rest
0141 331 2722

Wiz Khalifa O2 Academy
0870 477 2000

HATFIELD

Maverick Sabre The Forum
0844 477 2000

LEEDS

Against The Flood/Cancer City/The
Soulless The Well 0113 244 0474

The Fall University 0113 244 4600

La Loop Faversham 0113 245 8817

Melvins Irish Centre 0113 248 9208

The Rifles Cockpit 0113 244 3446

LIVERPOOL

Foreign Beggars Mojo 0844 549 9090

Lanterns On The Lake Leaf Baltic
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The Pigeon Detectives O2 Academy 2
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LONDON

After Hours/British Sea Power East
Wintergarden 0207 418 2725

Alela Diane/Wild Blvne Village
Underground 020 7422 7505

Amadou & Marlam York Hall
020 8980 2243

Anna Ternheim St Pancras Old Church
0117 987 4144

Black Diamond Bay Garage
020 7607 1818

Crystal Stilts Scala 020 7833 2022

Dead Empires Dublin Castle
020 7485 1773

Dustin Wong Plan B 08701 165421

The Early Years/Echo Lake/Sennen
CAMP Basement 0871 230 1094

The Furlous Horde Boston Arms
020 7272 8153

Globe Girls Florida 020 7314 4000

Goldheart Assembly Spice Of Life
020 7437 7013

The Heartbreaks Bull & Gate
020 7485 5358

Jeffrey Lewis & The Junkyard
Heaven 020 7930 2020

Jessie J HMV Hammersmith Apollo
0870 606 3400

Jesus Jones O2 Academy 2 Islington
0870 477 2000

The King Blues Roundhouse
020 7482 7318

The Me! Me! Me's? Enterprise
020 7485 2659

The Milk Dingwalls 020 7267 1577

The Minutes Monto Water Rats
020 7837 4412

My Red Cell Barfly 0870 907 0999

Natty XOYO 020 7729 5959

Paintings Of Ships New Cross Inn
020 8692 1866

The Rapture KOKO 020 7388 3222

Skinny Lister Slaughtered Lamb
020 8682 4080

Throwing Muses O2 Shepherds Bush
Empire 0870 771 2000

Tori Amos Royal Albert Hall
020 7589 8212

Vuvvuvvuvv MacBeth 020 7739 5095

Yellowire/The Loose Salute
Borderline 020 7734 5547

Young Galaxy/Air Castles/M+A The
Lexington 020 7837 5387

MANCHESTER

Arctic Monkeys/The Vaccines
Evening News Arena 0161 950 5000

Bruno Mars O2 Apollo 0870 401 8000

Chairlift Sound Control 0161 236 0340

The Deified/Revolver Roadhouse
0161 228 1789

Ritzzy HMV Ritz 0161 236 4355

Saviours Gullivers 0161 832 5899

Sbh Sand Bar 0161 273 1552

The Travelling Band Academy 3
0161 832 1111

NEWCASTLE

Tribes Cluny 0191 230 4474

Turisas 0191 261 2606

NOTTINGHAM

Baxter Dury Glee Club 0871 472 0400

Lacuna Coil/Straight Line Stitch
Rescue Rooms 0115 958 8484

Rise Against/Tom Morello Rock City
08713 100000

Ugly Duckling Bodega Social Club
08713 100000

Will Young Royal Centre 0115 948 2525

PORTSMOUTH

The Blackout/We Are The Ocean/
Canterbury Pyramids 023 9235 8608

SHEFFIELD

Scroobius Pip Plug 0114 276 7093

SOUTHAMPTON

One Night Only Talking Heads
023 8055 5899

Royal Republic Joiners 023 8022 5612

STOKES

Fontanella Keele University
01782 621111

ST ALBANS

Crisis Of The Third Century/Silent
Smiles Horn 01727 853 143

WOLVERHAMPTON

The Edgar Broughton Band Robin 2
01902 497860

James Morrison Wulfrun Hall
0870 320 7000

Motorhead/Anti Nowhere League/
UK Sube Civic Hall 01902 552121

YORK

Her Name Is Calla Stereo
01904 612237



THURSDAY

November 3

BELFAST

Benjamin Francis Leftwich Striff
Kitten 028 9023 8700

BIRMINGHAM

Airborne Toxic Event HMV Institute
(Library) 0844 248 5037
The King Blues O2 Academy 2
0870 477 2000
My Morning Jacket HMV Institute
0844 248 5037
Scroobius Pip HMV Institute (Temple)
0844 248 5037
Wlz Khalifa/Yelawolf O2 Academy
0870 477 2000

BRIGHTON

**Dananananaykroyd/Flash Bang
Band** The Haunt 01273 770 847
Dog Is Dead Sticky Mike's Frog Bar
01273 749 465
Exit Ten The Hydrant 01273 608 313
Jessie J Centre 0870 900 9100
Kyla La Grange The Hope
01273 723 568
Patrick Wolf/cockenbullkid Komedia
01273 647 100

The Rapture Coalition 01273726858
Tula & The Bakelites Mesmerist
01273 328542

BRISTOL

Digitalism O2 Academy
0870 477 2000
Django Django Thekla Social
(Clubnight) 0117 929 3301
**Emily Barker & The Red Clay Halo/
Gill Sandell** Fleece 0117 945 0996
Jonquil/Coasts Start The Bus
0117 930 4370
Natty Thekla 08713 100000

CARDIFF

Lleuwen /Gwyneth Glyn 10 Feet Tall
02920 228883
**Palehorse/Wlkowski/Strange News
from Another Star** Clwb Ifor Bach
029 2023 2199

CARLISLE

Airship Brickyard 01228 512 220

COVENTRY

Baby Dee Taylor John's House
024 7655 9958

Labrinth Kasbah 024 7655 4473

DERBY

**Fires & Fireplaces/Starlings/Mellow
Rebellion** Venue 01332 203545

DUNDEE

King Creosote/Kid Canaveral
Doghouse 01382 227080

EDINBURGH

The Fall HMV Picture House
0844 847 1740

Kissy Sell Out Liquid Room
0131 225 2564

Marcus Foster Cabaret Voltaire
0131 220 6176

Viv Albertine/Agg! Doom Voodoo
Rooms 0131 556 7060

FALMOUTH

Gullemots Princess Pavilion
01326 211222

GLASGOW

Baxter Dury Captain's Rest
0141 331 2722

The Defiled/Revoker/Murder FM
Cathouse 0141 248 6606

Doom The Arches 0141 565 1000
Hurts O2 Academy 0870 477 2000

Katy Perry/Oh Land SECC
0141 248 3000

Mary Coughlan Oran Mor
0141 552 9224

Theme Park Nice'n'Sleazy
0141 333 9637

Turisas/Chthonic/Kluas Garage
0141 332 1120

HATFIELD

Magazine The Forum 0844 477 2000

LEEDS

Jeffrey Lewis & The Junkyard
Brudenell Social Club 0113 243 5866



One Night Only Cockpit 0113 244 3446
Pure X/Sleep Over Brudenell Social
Club 0113 243 5866

**Rise Against/Tom Morello/The
Polar Bear Club** O2 Academy
0870 477 2000

Silver Hips HiFi Club 0113 242 7353

LEICESTER

Willie Nile Muscian 0116 251 0080

LIVERPOOL

Dels Mojo 0844 549 9090
Humanfly Shipping Forecast
0151 709 6901

James Morrison University
0151 256 5555

Miss Stylie Masque 0151 707 6171
Seun Kurti Kazimier 0871 230 1094

LONDON

Allo Darlin'/Darren Hayman/Tender
Trap Scala 020 7833 2022

Amadou & Mariam York Hall
020 8980 2243

Ben Sommers Slaughtered Lamb
020 8682 4080

Bleached Hair MacBeth
020 7739 5095

Boyce Avenue O2 Shepherds Bush
Empire 0870 771 2000

Camille Hackney Empire
020 8985 2424

Chairlift Electrowerkz 020 7837 6419
The Deer Tracks Nest 020 7354 9993

Duologue/Throwing Snow
Electrowerkz 020 7837 6419

Jukebox The Ghost Barfly
0870 907 0999

Melvins Electric Ballroom
020 7485 9006

Octane OK O2 Academy 2 Islington
0870 477 2000

Professor Green/Rizzle Kicks
Roundhouse 020 7482 7318

Reuban Richards/Niamh McNally
Floridita 020 7314 4000

Royal Republic/Tracer Underworld
020 7482 1932

Savours/Astrohenge The Unicorn
020 7485 3073

The Specials/By The Rivers
Alexandra Palace 020 8365 2121

The Stars Down To Earth/Exmoor
Emperor Nambucca 020 7272 7366

Terrorvision/The Breakdowns
Garage 020 7607 1818

Tori Amos HMV Hammersmith Apollo
0870 606 3400

The Travelling Band/Sam Brookes
Borderline 020 7734 5547

Versus Versus The Lexington
020 7837 5387

Visions 229 Club 020 7631 8310
Visions Of Trees CAMP Basement
0871 230 1094

MANCHESTER

Emell Sande Deaf Institute
0161 330 4019

Janis Ian Lowry 0161 876 2000

Jeff Chang O2 Apollo 0870 401 8000
Led Bib Band On The Wall
0161 832 6625

Steve Earle & The Dukes Academy 3
0161 832 1111

Strangers Dry Bar 0161 236 5920
Sucloperro Roadhouse 0161 228 1789

NEWCASTLE

Britney Spears Metro Radio Arena
0870 707 8000

**Motorhead/Anti Nowhere League/
UK Subs** City Hall 0191 261 2606

The Rifles O2 Academy 2
0870 477 2000

RKC Cluny 0191 230 4474
So What Robot Riverside
0191 261 4386

NORWICH

Throwing Muses UEA
01603 505401

NOTTINGHAM

Rival Sons Rock City 08713 100000

OXFORD

Art Themen/Big Colours Big Band
Wheatshaf 01865 721 156

Peerless Pirates Bullingdon Arms
01865 244516

Will Young New Theatre
0870 606 3500

POOLE

Marcus Bonfanti Mr Kyps
01202 748945

PORTSMOUTH

Flogging Molly/The Minutes
Pyramids 023 9235 8608

Rosie Vanler Cellars 0871 230 1094

SALFORD

The Miserable Rich St Philip's Church
0161 834 2041

SHEFFIELD

Lanterns On The Lake Harley
0114 275 2288

Matt Schofield O2 Academy
0870 477 2000

Maverick Sabre/Delilah Plug
0114 276 7093

Sonic Boom Six Corporation
0114 276 0262

SOUTHAMPTON

Eddi Reader Brook 023 8055 5366
Fozzy/JettBlack Talking Heads
023 8055 5899

King Charles Joiners 023 8022 5612
STOKE ON TRENT

Lacuna Coll Sugarmill 01782 214 991
WOLVERHAMPTON

Incubus/Fin Civic Hall 01902 552121
YORK

Sara Lowes Stereo 01904 612237

FRIDAY

November 4

BATH

Dog Is Dead Moles 01225 404445

BEDFORD

The Blockheads Corn Exchange
01234 269519

Exit Ten Esquires 01234 340120
BELFAST

The Answer/Therapy?/La Faro
Ulster Hall 028 9032 3900

Desert Hearts Stiff Kitten
028 9023 8700

The Pigeon Detectives Queens
University 028 9097 3106

BIRMINGHAM

Arceye Scruffy Murphy's 0121 333 3201
The Blackout/We Are The Ocean O2
Academy 0870 477 2000

Blue October O2 Academy 2
0870 477 2000

Call Atlantis The Ballroom
The Defiled/Revoker/Murder FM O2
Academy 3 0870 477 2000

The Library HMV Institute (Library)
0844 248 5037

Primera Dolz Asylum 0121 233 1109
Washington Rainbow 0121 772 8174

BOURNEMOUTH

Marseille Sound Circus 01202 551802
254/Born Blonde 60 Million
Postcards 01202 292 697

BRIGHTON

Bass Drum Of Death/Sauna Youth
Green Door Store 07894 267 053

Diatribes Sextet Green Door Store
07894 267 053

Dodgy Concorde 2 01273 673 311
Eddi Reader St George's Church
01273 279448

Erasure Dome 01273 709709
Erol Alkan The Haunt 01273 770 847

Gardens & Villa The Hope
01273 723 568

The Glitch Mob Coalition 01273726858
Jeffrey Lewis & The Junkyard The
Haunt 01273 770 847

Misty's Big Adventure Sticky Mike's
Frog Bar 01273 749 465

Texas In July Audio 01273 624343
BRISTOL

Duologue Louisiana 0117 926 5978
Guillemots Trinity 01179 351 200

Melvins Thekla 08713 100000
Scroobius Pip The Cooler
0117 945 0999

Son Of Dave Fleece 0117 945 0996
CAMBRIDGE

Acid Mothers Temple Portland Arms
01223 357268

CARDIFF

Fozzy University 029 2023 0130
Mark Morris Norwegian Church Arts
Centre 029 2049 9759

COVENTRY

Missing Andy Kasbah 024 7655 4473
The Rippz Taylor John's House
024 7655 9958

DERBY

The Beat Venue 01332 203545
DUNDEE

Headway/Green Velvet Reading
Rooms 01382 228496

Viv Albertine Beat Generator
01382 229226

EDINBURGH

James Morrison HMV Picture House
0844 847 1740

Lost In Audio Liquid Room
0131 225 2564

Mary Coughlan Voodoo Rooms
0131 556 7060

Roscoe Galloway Cabaret Voltaire
0131 220 6176

Take A Worm For A Walk Week
Sneaky Pete's 0131 225 1757

UK Subs Citrus Club 0131 622 7086
GLASGOW

Katy Perry/Oh Land SECC
0141 248 3000

Laidback Luke The Arches
0141 565 1000

LMFAO The Arches 0141 565 1000
Pure X/Sleep Over Captain's Rest
0141 331 2722

Rise Against/Tom Morello O2
Academy 0870 477 2000

Tribes King Tut's Wah Wah Hut
0141 221 5279

Umbilical Chord Classic Grand
0141 847 0820

LEEDS

Baxter Dury HiFi Club 0113 242 7353
Codega Cockpit 0113 244 3446



Digitalism Cockpit 0113 244 3446
King Charles Brudenell Social Club
0113 243 5866

Manowar O2 Academy 0870 477 2000
LIVERPOOL

Azari & III Magnet 0151 709 6969
Big Deal Mojo 0844 549 9090

The Darlings/Last Go Fiasco
Shipping Forecast 0151 709 6901

Maverick Sabre/Delilah O2 Academy
0870 477 2000

The Ocean Between Us Masque
0151 707 6171

Rosie Vanler Mello Mello
0151 707 0898

LONDON

cocknbulldik/Stooshe Hoxton Pony
0871 9624530

Amadou & Mariam York Hall
020 8980 2243

Art Brut Garage 020 7607 1818
Baby Dee Cafe Oto 0871 230 1094

Bounty Old Blue Last 020 7613 2478
Dananananaykroyd Kings College
020 7834 4740

The Dark Lights The Drop
020 7241 5511

Decade Scala 020 7833 2022
Evanesence HMV Hammersmith
Apollo 0870 606 3400

Flogging Molly/The Minutes HMV
Forum 020 7344 0044

The Gaggeres Boston Arms
020 7272 8153

Goldie Lookin' Chain Electric
Ballroom 020 7485 9006

Her Name Is Calla The Lexington
020 7837 5387

Hounds Barfly 0870 907 0999
Hurts/Niki & The Dove O2 Academy
Brixton 0870 477 2000

Iced Earth/White Wizzard O2
Academy 2 Islington 0870 477 2000

Incubus Alexandra Palace
020 8365 2121

James Royal Albert Hall 020 7589 8212
The Kubricks/Running Club Dublin
Castle 020 7485 1773

Lauren Hutchinson MacBeth
020 7739 5095

Leaf Hound Borderline 020 7734 5547
Nitin Sawhney Union Chapel
020 7226 1686

Patrick Wolf Roundhouse
020 7482 7318

SATURDAY

November 5

ABERDEEN

Hernandez/Wrick/Fuad Snafu
01224 596 111

BELFAST

Gareth Dunlop McHugh's
028 9050 9999

BIRMINGHAM

Acid Mothers Temple Hare &
Hounds 0870 264 3333

The Greyish Quartet Drum
0121 333 2400

Iced Earth O2 Academy 2
0870 477 2000

Lacuna Coll HMV Institute (Library)
0844 248 5037

The Sultans Of Ping HMV Institute
(Temple) 0844 248 5037

Walter Lure Actress & Bishop
0121 236 7426

BOURNEMOUTH

Tinie Tempah/J Cole/Redlight
International Centre 0870 111 3000

BRIGHTON

Maria Minerva/The Haxan Cloak/
Vision Fortune Green Door Store
07894 267 053

BRISTOL

Bass Drum Of Death Croft (Main
Room) 0117 987 4144

Emeli Sande Fleece 0117 945 0996

Gardens & Villa Thekla
08713 100000

Twin Sister/Holiday Shores/Fear
Of Men Start The Bus 0117 930 4370

Wiz Khalifa O2 Academy
0870 477 2000

CAMBRIDGE

Conquest Of Steel/Dakesis/
Delthonator Portland Arms
01223 357268

CARDIFF

Chaos Trigger/Fall Against
Fate/Drain The Lake Buffalo Bar
02920 310312

Combols Rhos Botwnnog/Soft
Hearted Scientists Clwb Ifor Bach
029 2023 2199

Dananananaykroyd/Drains
Undertone 029 2022 8883

Incubus/Fin Motorpoint Arena
029 2022 4488

Octane OK/Jody Has A Hitlist Clwb
Ifor Bach (upstairs) 029 2023 2199

COVENTRY

Fozzy/JettBlack Kasbah
024 7655 4473

DERBY

Marcus Bonfanti Flowerpot
01332 204955

Vicious Liberty The Vic Inn
01332 74 00 91

DUBLIN

Arceye Doghouse 01382 227080

EDINBURGH

Conquering Animal Sound/
Punnajaw/PET Voodoo Rooms
0131 556 7060

Jericho Hill Electric Circus
0131 226 4224

Mac Floyd HMV Picture House
0844 847 1740

FALMOUTH

The Miserable Rich/Cate Ferris/
Roger Styles Miss Peapod's
0871 230 1094

Gateshead
0141 333 9637

Allison Krauss Sage Arena
0870 703 4555

GLASGOW

Gummy Stumps Nice'n'Sleazy
0141 333 9637



Arctic Monkeys,
Metro Radio
Arena, Newcastle

The King Blues/Cerebral Ballzy The
Arches 0141 565 1000

Lana Del Rey Oran Mor 0141 552 9224

Magazine O2 ABC 0870 903 3444

Motorhead/Anti Nowhere League/
UK Subs O2 Academy
0870 477 2000

Nowt But Northern/Bunty O2 ABC2
0141 204 5151

The Rifles Garage 0141 332 1120

Rival Sons King Tut's Wah Wah Hut
0141 221 5279

LEEDS

The Devin Townsend Project/
Clithonic/Ulver University
0113 244 4600

Maverick Sabre/Dellah Cockpit
0113 244 3446

My Morning Jacket/The Head
And The Heart O2 Academy
0870 477 2000

Starlings Nation Of Shopkeepers
0113 203 1831

LIVERPOOL

Baxter Dury Mojo 0844 549 9090

Chibuku Masque 0151 707 6171

The Grants/Major Major/The
Late Poets Shipping Forecast
0151 709 6901

Gullemots University 0151 256 5555

LONDON

The Airborne Toxic Event
O2 Shepherd's Bush Empire
0870 771 2000

Alan Merrill/Arrows The Lexington
020 7837 5387

Alkaline Trio Barfly 0870 907 0999

Baby Dee Cafe Oto 0871 230 1094

The Case 100 Club 020 7636 0933

Casino Royale Club Barfly
0870 907 0999

Digitalism HMV Forum
020 7344 0044

Don't Feed The Robot/The Valkyrs
Nambucca 020 7272 7366

Doom/Ghostface Roundhouse
020 7482 7318

Evanesence/The Pretty Reckless/
Fair To Midland HMV Hammersmith
Apollo 0870 606 3400

Hevetets Port/Wytch Hazel Old Blue
Last 020 7613 2478

Juan MacLean Queen Of Hoxton
020 7422 0958

Klt/Captain Ahab The Dalston Vic
020 7275 1711

Knox/The Trailer Trash Orchestra/
Piney Gir Borderline 020 7734 5547

Louise & The Pins Bloomsbury
Bowling Lanes 020 7691 2610

Manowar O2 Academy Brixton
0870 477 2000

Peerless Pirates/The Voltains/
The Unkindness Of Ravens Roadtrip
020 7253 6787

Roy Harper Royal Festival Hall
020 7960 4242

Scarlett Valentine MacBeth
020 7739 5095

Vice Squad/16 Guns/Terminal
Decline Grosvenor 0871 223 7992

Volcanoes/A Day At The Races/
Oscar Suave & The Wrong 'Uns
Dublin Castle 020 7485 1773

MANCHESTER

Aeroplane Jabez Clegg 0161 272 8612

The Blackout/We Are The Ocean/
Canterbury Academy 2 0161 832 1111

Boyce Avenue HMV Ritz 0161 236 4355

The Delinquents Academy 4
0161 832 1111

The Empire Signal/Sandboy Ruby
Lounge 0161 834 1392

Flogging Molly/The Minutes
Academy 0161 832 1111

Pearl & The Beard The Castle
0161 237 9485

Pure X/Sleep Over Deaf Institute
0161 330 4019

Rise Against/Tom Morello/
The Polar Bear Club O2 Apollo
0870 401 8000

MILTON KEYNES

As Gods Pitz 01908 660392

The Cracked Watershed
07935 641 660

NEWCASTLE

Arctic Monkeys/The Vaccines Metro
Radio Arena 0870 707 8000

Ghosting Season/L Boy World
Headquarters 0191 261 7007

Willie Nile Cluny 0191 230 4474

The Zephyrs Cluny 2 0191 230 4474

NORWICH

Megadeth Waterfront 01603 632 717

NOTTINGHAM

Anna Calvi Rescue Rooms
0115 958 8484

Katy Perry/Oh Land Capital FM
Arena 0115 948 4526

OXFORD

Duff McKagan's Loaded O2 Academy
2 0870 477 2000

The Reverenzas Isis Farmhouse
01865 243854

Saviours Wheatsheaf 01865 721 156

Trophy Wife Old Boot Factory

POOLE

Colt 45 Mr Kyps 01202 748945

PRESTON

King Charles Mad Ferret
07919 896 636

SHEFFIELD

Britney Spears Motorpoint Arena
01142 565656

The Gazelles O2 Academy 2
0870 477 2000

The Legend Of The 7 Black Tentacles
Plug 0114 276 7093

Tribes Leadmill 0114 221 2828

Uberbyte/Eisenfunk Corporation
0114 276 0262

SOUTHAMPTON

Capdown Talking Heads
023 8055 5899

YORK

Benjamin Francis Leftwich National
Centre For Early Music 01904 658338

The Fall Fibbers 01904 651 250

Japanese Voyeurs/The Blacklsters
Basement 01904 612 940

ABERDEEN

Arctic Monkeys/The Vaccines AECC
0870 169 0100

BATH

James Morrison Pavilion
01225 447770

BIRMINGHAM

Agnes Obel Hare & Hounds
0870 264 3333

Mary Coughlan Glee Club
0870 241 5093

Sworn To Oath The Ballroom

BRIGHTON

Emeli Sande Ballroom 01273 605789

Givers Green Door Store
07894 267 053

Saviours Prince Albert 01273 730 499

BRISTOL

Adam Cohen Thekla 08713 100000

The Divebomb Revolution/Somnus
Croft (Main Room) 0117 987 4144

Ellen Jewell The Tunnels
0117 929 9008

Hockeysmith/The Flx/Oul
Legionnaires Croft (Front Bar)
0117 987 4144

Iced Earth O2 Academy 2
0870 477 2000

Shining/Planting Claymore/
Intensive Square Fleece
0117 945 0996

2:54 Louisiana 0117 926 5978

CARDIFF

Cancer City/Against The Flood/The
Soulless Bogiez 029 2034 1463

Ghostface Killah University
029 2023 0130

Manowar University 029 2023 0130

Mega Messiah Millennium Centre
029 2063 6464

EDINBURGH

King Charles Sneaky Pete's
0131 225 1757

EXETER

Alkaline Trio University
01392 263519

FALMOUTH

Natty Princess Pavilion 01326 211222

GLASGOW

Gardens & Villa Captain's Rest
0141 331 2722

Ian Wallace Stairway 0141 221 1009

One Night Only The Arches
0141 565 1000

Tori Amos Royal Concert Hall
0141 353 8000

LEEDS

Fozzy/JettBlack The Well
0113 2440474

PP Dog Verve 0113 2442272

LEICESTER

Bluebird Parade Musician
0116 251 0080

Duff McKagan's Loaded O2
Academy 0870 477 2000

LIVERPOOL

Motorhead/Anti Nowhere League/
UK Subs University 0151 256 5555

The Polar Bear Club Masque
0151 707 6171

Twin Sister Mojo 0844 549 9090

Will Young Empire 0844 847 2525

Zoey Van Goey/Emily & The Faves/
Nik Glover Kazmier 0871 230 1094

LONDON

Alice Russell/Jono McGeery The
Bedford 0208 682 8940

Ailly Rhodes/Ivory/Lydia Drayton
Garage (Upstairs) 0871 230 1094

Azealia Banks Hoxton Square Bar
and Kitchen 020 7613 0709

MANCHESTER

Blackfoot/Virgil & The Accelerators
O2 Academy Islington 0870 477 2000

The Blackout/We Are The
Ocean/Canterbury Roundhouse
020 7482 7318

Capdown/The Skints/The
Filaments KOKO 020 7388 3222

Die So Fluid Garage 020 7607 1818

Dirty Revolution/Anti Vigilante/
Tyrannosaurus Alan Purple Turtle
020 7383 4976

George Michael Royal Opera House
020 7304 4003

Jeff Chang HMV Hammersmith
Apollo 0870 606 3400

Mirrorclicks/Some Velvet Morning
Half Moon 020 7274 2733

Ramshackle Union Band/The
Rejection/Henry Brothers Windmill
020 8671 0700

Scar City/Jump The Gun Dublin
Castle 020 7485 1773

Siskiyou/Carter Stanton The
Lexington 020 7837 5387

Thomas Dolby O2 Shepherd's Bush
Empire 0870 771 2000

MANCHESTER

Britney Spears Evening News Arena
0161 950 5000

Duologue The Castle 0161 237 9485

Josiah Wolf Kraak 07855 939 129

My Morning Jacket/The Head And
The Heart Academy 2 0161 832 1111

Rival Sons Academy 3 0161 832 1111

Texas In July Moho Live
0161 834 8180

Vessels Night And Day Cafe
0161 236 1822

Washington Deaf Institute
0161 330 4019

NEWCASTLE

Hyde & Beast Cluny 0191 230 4474

Marcus Foster Cluny 2 0191 230 4474

The Pigeon Detectives O2 Academy
2 0870 477 2000

NORWICH

Flogging Molly/The Minutes UEA
01603 505401

Rosie Vanier The Bicycle Shop
01603 625 777

Scroobius Pip Waterfront
01603 632 717

NOTTINGHAM

Acid Mothers Temple Bodega Social
Club 08713 100000

POOLE

MONDAY

November 7

BATH**The Blood Choir** Moles 01225 404445**BELFAST****Alison Krauss** Waterfront

028 9033 4455

Richmond Fontaine Empire

028 9024 9276

Turlas/The Devin Townsend**Project Spring & Airbrake**

028 9032 5968

BIRMINGHAM**Dan Sealey** Kitchen Garden Cafe

0121 443 4725

Ghostface Killah HMV Institute

(Library) 0844 248 5037

Josiah Wolf Hare & Hounds

0870 264 3333

The Rifles/Life In Film O2 Academy 2

0870 477 2000

Rise Against O2 Academy

0870 477 2000

BRIGHTON**Maverick Sabre/Delliah** Concorde 2

01273 673 311

Mire/Chronos The Hydrant

01273 608 313

BRISTOL**Brigade/Accident Music/Kill Goliath**

Croft (Main Room) 0117 987 4144

Duff McKagan's Loaded Fleece

0117 945 0996

Emma McNeill/Marc Inman/**Chloe Hubball** Croft (Front Bar)

0117 987 4144

Pure X/Sleep Over/Empty Pools

Thekla 08713 100000

Washington Start The Bus

0117 930 4370

CAMBRIDGE**Red Kite** Portland Arms 01223 357268**Turin Brakes** Junction 01223 511511**CARDIFF****Arcane Roots/22** Clwb Ifor Bach

029 2023 2199

DERBY**Causeway Lane** The Vic Inn

01332 74 00 91

EDINBURGH**Marcus Bonfanti** Voodoo Rooms

0131 556 7060

EXETER**Exit Ten** Cavern Club 01392 495 370**GLASGOW****The Airborne Toxic Event** The Arches

0141 565 1000

Gullemots/Open Swimmer/**Beerjacket** Oran Mor 0141 552 9224**King Charles** King Tut's Wah Wah Hut

0141 221 5279

Shapes/Hold Your Horse Is Captain's

Rest 0141 331 2722

Throwing Muses Oran Mor

0141 552 9224

LEEDS**Doom** O2 Academy 0870 477 2000**LEICESTER****Patrik Fitzgerald** Musician

0116 251 0080

LIVERPOOL**Gardens & Villa** Mojo 0844 549 9090**Nils Frahm** Scandinavian Church

0151 709 7763

LONDON**The Aggrolites** Underworld

020 7482 1932

Amy LaVere The Lexington

020 7837 5387

Atmosphere/Brother Ali/Evidence

Electric Ballroom 020 7485 9006

Emeli Sande Tabernacle

020 7243 4343

James Morrison O2 Shepherds Bush

Empire 0870 771 2000

Los Campesinos! Kings College

020 7834 4740

Magic Eight Ball Purple Turtle

020 7383 4976

My Morning Jacket/The Head And**The Heart** Roundhouse 020 7482 7318**Red Hot Chili Peppers/Fool's Gold**

The O2 Arena 0870 701 4444

Rosie Vanier 12 Bar Club

020 7240 2622

Son Of Kirk/The Breretons Half

Moon 020 7274 2733

Tall Ships/Tangled Hair The Rest Is

Noise 020 7346 8521

Vessels Borderline 020 7734 5547**Wanda Jackson** Scala 020 7833 2022**William Fitzsimmons** Barfly

0870 907 0999

Wiz Khalifa O2 Academy Brixton

0870 477 2000

Younghearts MacBeth 020 7739 5095**MANCHESTER****Acid Mothers Temple** Ruby Lounge

0161 834 1392

Adam Cohen Band On The Wall

0161 832 6625

Bass Drum Of Death The Castle

0161 237 9485

Die So Fluid/Attica Rage/Dirty**Vagrants** Alter Ego 0161 236 9266**Evanescence/The Pretty Reckless**

O2 Apollo 0870 401 8000

Switchfoot HMV Ritz 0161 236 4355**Tinle Tempah/J Cole/Redlight**

Evening News Arena 0161 950 5000

Twin Sister Deaf Institute

0161 330 4019

NEWCASTLE**Lacuna Coll/Straight Line Stitch**

Northumbria University

Magazine O2 Academy 0870 477 2000**Texas In July** Riverside 0191 261 4386**NORWICH****The King Blues** Waterfront

01603 632 717

NOTTINGHAM**Diana Jones** Glee Club 0871 472 0400**Fozzy/JettBlack** Rock City

08713 100000

Incubus/Fin Capital FM Arena

0115 948 4526

Scroobius Pip Rescue Rooms

0115 958 8484

OXFORD**Sekiyou** Jencho Tavern 01865 311 775**PORTSMOUTH****Alkaline Trio** Pyramids

023 9235 8608

Dananananaykroyd Wedgewood

Rooms 023 9286 3911

SHEFFIELD**China Shop Bull/Stand Out Riot**

Corporation 0114 276 0262

Hyde & Beast Harley 0114 275 2288**Marcus Foster** Leadmill 0114 221 2828**TUNBRIDGE WELLS****Thomas Dolby** The Forum

0871 277 7101

WOLVERHAMPTON**Adele Civic** Hall 01902 552121**Rival Sons** Slade Room 0870 320 7000**YORK****Airship** Stereo 01904 612237

TUESDAY

November 8

ABERDEEN**Die So Fluid** The Tunnels

01224 211121

BELFAST**Boyce Avenue** Queens University

028 9097 3106

Tori Amos Waterfront 028 9033 4455**BIRMINGHAM****Adam Cohen** Glee Club

0870 241 5093

The Electric Soft Parade/Toy O2

Academy 3 0870 477 2000

Magazine HMV Institute

0844 248 5037

Within Temptation O2 Academy

0870 477 2000

BRIGHTON**The Antlers** Concorde 2

01273 673 311

Cahalen Morrison & Eli West Prince

Albert 01273 730 499

Corn Trulse Green Door Store

07894 267 053

Los Campesinos! The Haunt

01273 770 847

BRISTOL**Janis Ian** St George's Hall

0117 923 0359

Motorhead/Ant! Nowhere League/**UK Subs** Colston Hall 0117 922 3683**Opeth/Pain Of Salvation** O2

Academy 0870 477 2000

The Rifles/Life In Film/Book Club

Thekla 08713 100000

Turbowolf/Hawk Eyes/The James**Cleaver Quintet** Croft (Main Room)

0117 987 4144

CAMBRIDGE**Yes** Corn Exchange 01223 357851**CARDIFF****Brigade Munroe Effect/The****Rupture Dogs/Kill Goliath** Buffalo

Bar 02920 310312

Exit Ten/Fel Comodo/Never Means**Maybe** Clwb Ifor Bach 029 2023 2199**Girls** The Globe 07738 983947**Throwing Muses** The Gate

0871 230 1094

Tinle Tempah/J Cole/Redlight

Motorpoint Arena 029 2022 4488

EXETER**Dananananaykroyd** Cavern Club

01392 495 370

The King Blues University

01392 263519

GLASGOW**Arctic Monkeys/The Vaccines** SECC

0141 248 3000

Evanescence/The Pretty Reckless/**Fair To Midland** O2 Academy

0870 477 2000

Fozzy/JettBlack Cathouse

0141 248 6606

Hyde & Beast Captain's Rest

0141 331 2722

Lacuna Coll/Straight Line Stitch

King Tut's Wah Wah Hut 0141 221 5279

Misty's Big Adventure Nice'n'Sleazy

0141 333 9637

Natty The Arches 0141 565 1000**NewVillager** School Of Art

0141 353 4530

LEEDS**Dog Is Dead** Cockpit 0113 244 3446**Ghostpoet** University 0113 244 4600**Japanese Voyeurs/The Blacklsters**

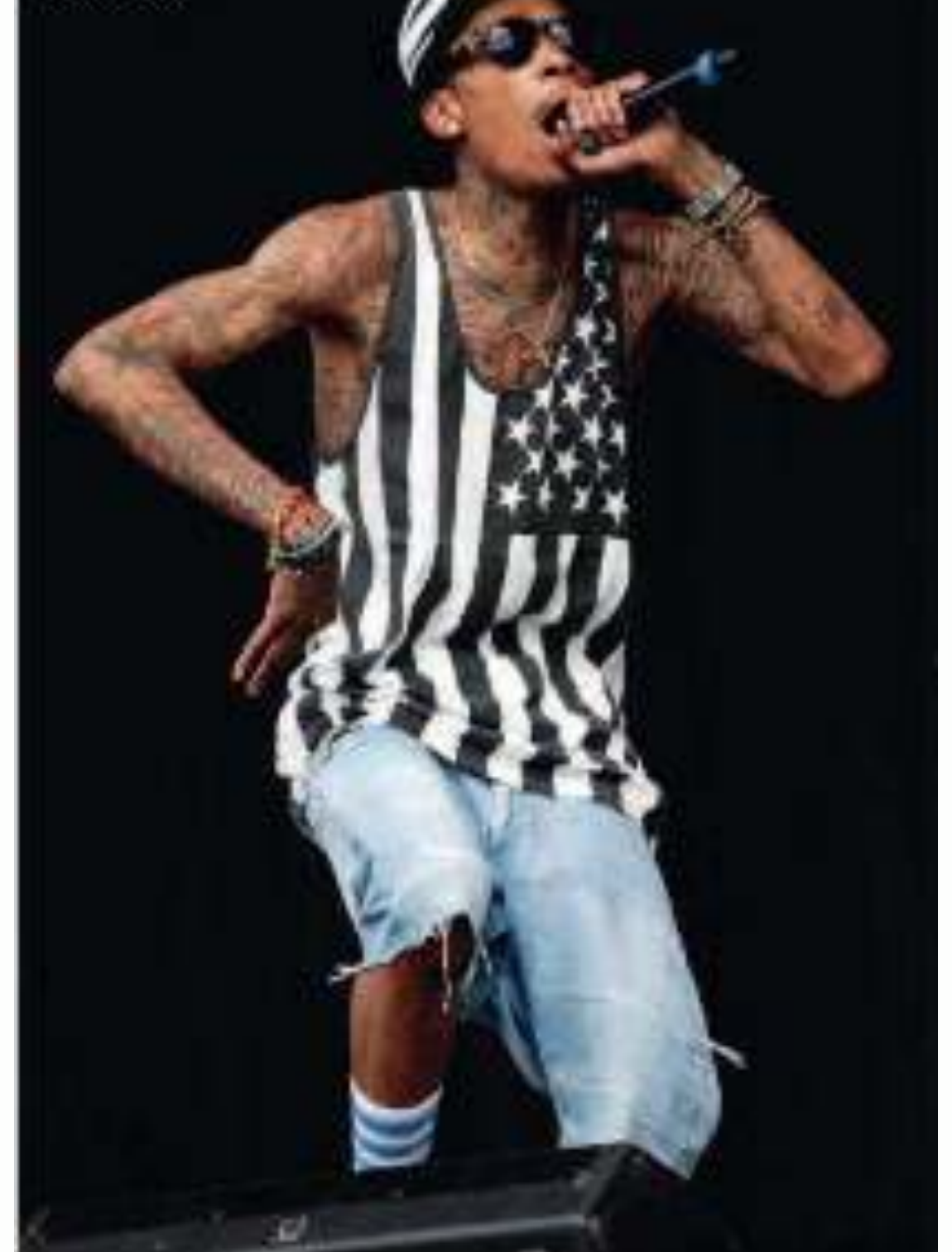
Cockpit Room 2 0113 244 3446

Mark Eitzel/Richard Buckner

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Texas In July The Well

0113 2440474

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De Staat/Ulysses Storm Old Blue

Last 020 7613 2478

Django Django Hoxton Square Bar &

Grill 020 7613 0709

Duff McKagan's Loaded Garage

020 7607 1818

The Fantastics Flondita

020 7314 4000

The Field/Walls XOYO 020 7729 5959**Gaila Arad** Slaughtered Lamb

020 8682 4080

Givers XOYO 020 7729 5959**Hot Chelle Rae** Monto Water Rats

020 7837 4412

Josiah Wolf Star Of Kings

020 7278 9708

Kono Michi Enterprise 020 7485 2659**KT Tunstall** Union Chapel

020 7226 1686

Luke Haines Old Queen's Head

020 7354 9993

PET/Crushed Beaks MacBeth

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Scroobius Pip Scala 020 7833 2022**Steel Panther** Electric Ballroom

020 7485 9006

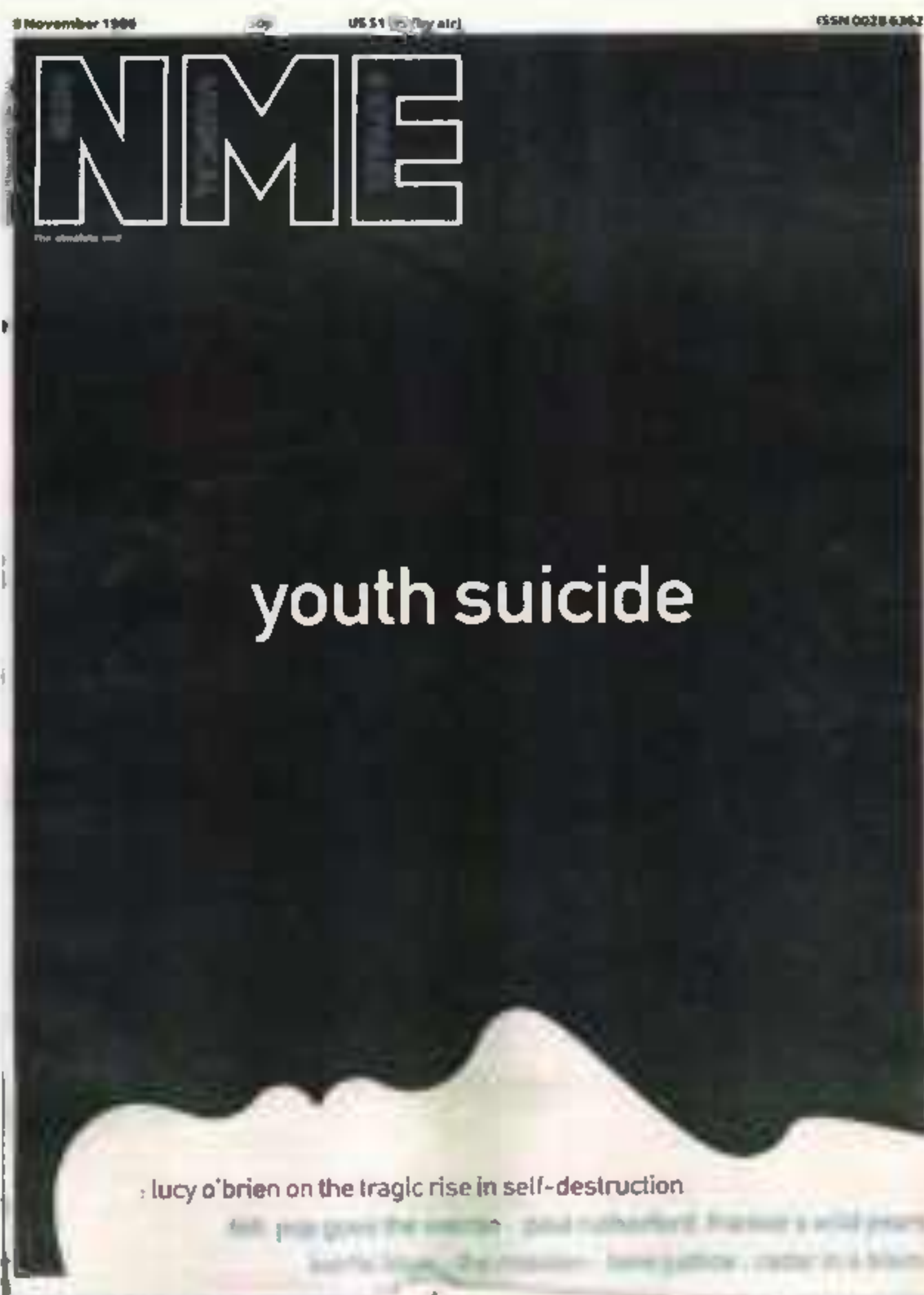
Switchfoot O2 Shepherds Bush

Empire 0870 771 2000

Washington Bush Hall 020 8222 6955**Waters** Shackdwell Arms

THIS WEEK IN 1986

DARK DAYS, FELT PLAY IT COOL, FRANKIE'S PARTIED OUT



youth suicide

lucy o'brien on the tragic rise in self-destruction



MATERIAL BOY

Lawrence's Felt are about to release their classic album 'Forever Breathes The Lonely Word', and Lawrence is on intriguing-as-ever form. On fame he says: "That'd be fine really." And on current events: "I never, never watch the news. I just refuse to know about world matters. I'm not one bit interested. And I never read newspapers. Actually, tell a lie: I brought one when George Best went to prison. I know nothing about football, but I'm really interested in him. I've got a Manchester United shirt in the cupboard."

FRANKIE SAYS

Turns out the preposterously wild Holly Johnson and his band have got sick of debauchery. "We were animals," Holly reflects. "One minute you're on the dole and the next you're Number One. And everyone's screaming about yer and everyone's got a 'Frankie Says Bollocks' T-shirt. And you're walking down Church Street in Liverpool and everyone's looking at yer, everyone's going 'party, party, party!' and you're invited. It was just like, 'Go for it'. And we did. But all of a sudden we went, 'I'm knackered all the time, I've had enough of this...'"

BLACK ON THE OUTSIDE

I got hysterical, going to get the pills thinking, 'I here's got to be an end to this, some peace of mind,' confides Margaret, 23. "I remember lying on my bed dropping 20 or 30 in. I put this Motown music on. Strangely it emphasised how removed I felt from life."

She is not alone in these thoughts. A blacker-than-black cover this week asks the question: "Why is youth suicide on the increase?" Investigating the many reasons – heartbreak, unemployment, threat of the bomb, pressures of the modern world – NME's Lucy O'Brien meets the above girl, who attempted suicide, talks to the Samaritans and reflects on the relationship between suicide music and literature. Inevitably, the name Ian Curtis is quickly mentioned. "In a macabre fashion," runs the piece, "the resounding effects of Curtis' death meant that not only was suicide condoned but celebrated, associated with needle-point sensitivity, depth, wisdom – understanding through suffering. Six years later, the ethic lives on in Morrissey."

Morrissey's thoughts on the subject were laid out in an issue of NME earlier this year. "Although it's very hard for people to accept, I do actually respect suicide as having control over one's life."

Of course, there are no right or wrong opinions, or answers, or deterrents. At the end of the piece are some numbers for young people to call.

ALSO IN THE ISSUE THAT WEEK

• There's news that Billy Bragg was arrested last week at a military base near Norwich, having hacked his way through part of the perimeter fence as part of a CND-supported wire-cutting campaign.

• The Capital Radio/NME Fiatshare List is launched.

• Debbie Harry's new single 'French Kissin' In The USA' is described as "Truly pornographic. 'Lips are in motion...' Oh I can't go on."

• Of Kraftwerk's album 'Electric Café', Biba Kopf writes: "Their great ability is to reduce words to a weightlessness that places the onus of meaning on the listener."

• Suicide's show at Camden's Electric Ballroom is reviewed. "Martin Rev's primal pulses hammer on to the point where all shock/amusement value is dispelled," writes Barney Hoskyns. "One yearns for a measure of discipline."

NME

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

- 1 Florence + The Machine picking up on Salt-N-Pepa? (5-2-3)
9+20 A warning sign not to be palmed off by SCUM (5-5)
11 Folk group formed by Bert Jansch (9)
12+25A Get fed up with the drumming on Blondie album (3-2-3-4)
13+7D Only when The Beastie Boys get to part of New York City will they also be in the land of Nod (2-5-4-8)
14 Alexander _____, US R&B singer (5)
15+24D "Someone's knocking at the door, somebody's ringing the bell / Do me a favour, open the door and _____", Paul McCartney And Wings (3-2-2)
17 "_____, draw back your bow and let your arrow go straight to my lover's heart for me", Sam Cooke (5)
18 "I was detained, I was restrained and broke my _____ and broke my knee", from The Smiths' 'Stop Me If You Think You've Heard This One Before' (6)
19 Coldplay are not 'In My Place' just now (8)
22 A bit of undeserved derision for Pearl Jam (6)
25 (See 12 across)
27 "It's funny how you just break down, waiting on a _____", from The Killers' 'Read My Mind' (4)
29 Hoard broken up by girl who joined The Specials and Special AKA (5)
30 Pet Shop Boys were '____ Boring' in 1991 (5)
33 (See 5 down)
34 Hugh of The Kooks or Ben and Paul of Dirty Vegas or Jet, formerly of The Shadows (6)
35+28D This year she's found herself on 'The Edge Of Glory' (4-4)

CLUES DOWN

- 2 (See 9 across)
3 Chosen by NME readers in 2004, they covered 'The Sun Ain't Gonna Shine Anymore' for War Child (5)
4 He was born James Jewell Osterberg in Michigan, 1947 (4-3)
5+33A Bon Jovi live album recorded during a single riotous evening (3-4-5)
6 Morcheeba went round for a recording session (4-4)
7 (See 13 across)
8+16D Music legends, of a sort, perhaps best known for 'Break Like The Wind' (6-3)

- 10 That was it for Placebo when the beer ran out (6-3)
16 (See 8 down)
17 Prog-rock band are bent on getting a breather (6-3)
18 Album and single from James that went into the bargain bins eventually (5)
20 Their 'Harmonic Generator' worked in 2002 (7)
21 "Singing in the old bars, swinging with the old _____", from Lana Del Rey's 'Video Games' (5)
23 Swedish band Niki & The _____ showing off 'The Drummer' (4)
24 (See 15 across)
26+32D Orchestral Manoeuvres In The Dark number titled after the plane that dropped atomic bomb on Hiroshima (5-3)
28 (See 35 across)
30 Doubt at the end this American is 'Loving You More' (1-1)
31 A bit of a miracle getting member of Yeasayer to appear (3)
32 (See 26 down)

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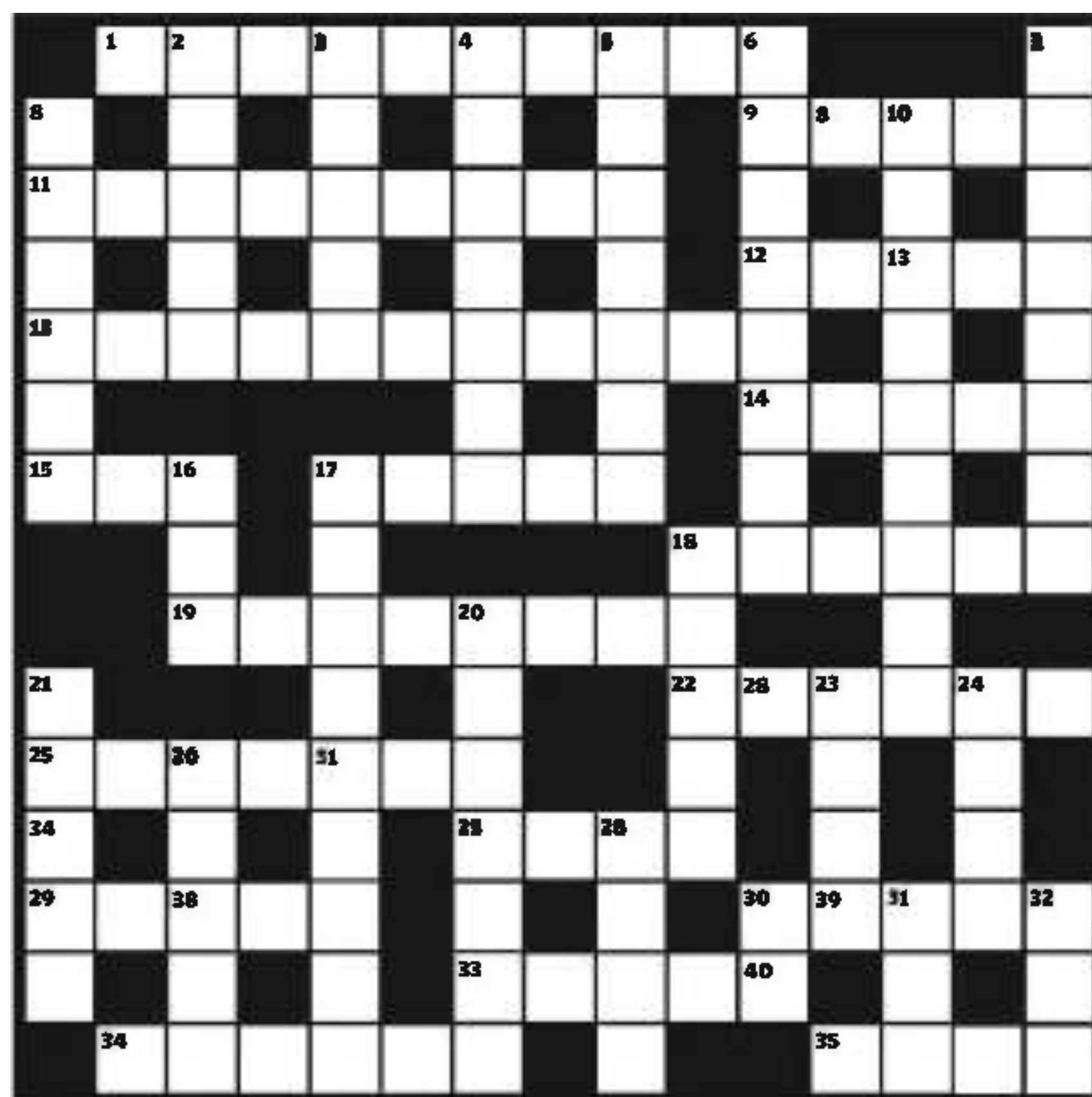
Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, November 8, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

OCTOBER 15 ANSWERS

ACROSS
1 Keep Your Head Up, 8+9A Machu Picchu, 12 Spit, 13+16A The A Team, 15 Snag, 18 Money, 20+27D David Gray, 22 Let Go, 23 Nutbush, 25 Tim, 26 Ego, 28+16D Oranges And Lemons, 29 Human, 30 Dodgy, 31 Stay

DOWN
1 Kemp, 2 Encore, 3+18D Youth And Young Manhood, 4 Unplugged, 5 Hockey, 6 Ashes, 7 Pilot, 10+11A Fire In The House, 14 Halo, 17 Moloko, 19+10A Nite And Fog, 21 Victims, 24 Hush



COLLECTORS' CORNER

REM

Call yourself a superfan? Here are the gems that no REM obsessive should be without



RADIO FREE EUROPE (1981)



The band's debut single, released on the Hib-Tone label. This version

is faster than the re-recorded song which opened the band's 1983 full-length debut LP 'Murmur'. The title refers to the US-funded broadcaster to countries where the free flow of information was banned, such as in Eastern Europe before the fall of communism.

Need To Know: Both versions of this song contain intros which were mistakes made during their recordings, but were left in.

CHRONIC TOWN (1982)



After manager Jefferson Holt felt the band were not yet ready to make an album, REM's first release for new label IRS was this six-track EP, which went on to sell 20,000 copies on its first year of release in their native US. It contains some of their best-loved songs, including 'Gardening At Night' and 'Wolves, Lower', which they were still playing live as late as their last tour in 2008.

Need To Know: The title of the EP comes from a lyric in the track 'Carnival Of Sorts (Box Cars)'.

SUCCUMBS (1987)



The band's first video compilation. It features a host of their bizarre, arty early videos, as well as a 20-minute film called *Left Of Reckoning*, which features REM wandering around locations in their native Georgia soundtracked by the first side of their second album.

Need To Know: The collection is introduced by Jefferson Holt and Peter Buck, who proclaim music videos to be nothing more than a fad, comparing them to Nehru jackets.

HINDU LOVE GODS (1987)



REM minus Michael Stipe joined singer Warren Zevon on his 1987 album 'Sentimental Hygiene'. They also drunkenly recorded this set of cover versions, which were not intended for release. However, they saw the light of day a few years later, much to REM's chagrin, who felt their high profile was being taken advantage of.

Need To Know: The extremely ramshackle cover of Prince's 'Raspberry Beret' was released as a single.

FANMAIL

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

Edited by Gavin Haynes



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ADORED ONCE MORE

From: Daniel Owen

To: NME

I don't think it is quite possible to put into words how important it is that The Stone Roses have decided to get back together. Since the departure of Oasis from our hearts, there hasn't really been a band that have managed to take over their role as a ballsy British rock'n'roll band. I'm not saying that bands like Kasabian and Arctic Monkeys aren't doing us proud, because they are two of the most innovative bands around today, but it is unlikely that you would hear 80,000 fans singing 'Suck It And See' back at Alex Turner in the same manner you would hear 80,000 singing 'Don't Look Back In Anger' back at Noel. What people seem to forget is that without The Stone Roses there would be no Arctic Monkeys or Kasabian and certainly no Oasis. Can you actually imagine how dull our lives would be without them? This is why it is so important that the Roses will finally get their payday. Nearly all of today's indie music has stemmed back somewhere along the line to that groundbreaking debut, even The Horrors and The Maccabees have named the Roses as recent influences! Despite the legacy that the Roses left behind, why is it that virtually none of my friends have heard of them at all? I am 16, meaning they were a bit before my time, but EVERYONE knows who Oasis, Kasabian and Arctic Monkeys are, so why don't The Stone Roses have this ubiquitous quality? People of my generation and beyond need to hear about them. They are, without a doubt, the greatest band of the last 25 years.

NME's response...

You're right, Daniel - the Roses' influence is so all-encompassing that it's only right that everyone

whose lives have been enriched as a result get to hear them. I can't imagine anyone putting

the point across much better, but we reckon Franklin over here on the right might be

onto something... - GH
Get in touch at the above addresses. Winners should email letters@nme.com

THEY'RE BACK!!

From: Franklin Dawson

To: NME

When I heard the news I almost couldn't believe it, the seminal British band who once so adamantly refused reformation have returned to claim their throne. In only a short time the band changed Britain's musical landscape irreversibly, inspiring not just fans but a whole generation of musicians. They were not just an important band of their era, their influence can be heard echoing through the annals of recorded music and this will surely cement their position in the highest echelons of the music world. I never thought I'd ever write these words, but here it is... Steps are back.

From: NME

To: Franklin

That's right, Step-heads: the stage school fivesome who got us all line dancing in the late '90s have returned. After all the rumours about promoters enticing them with three-figure sums, after all the times H said that he'd "rather shag a dead tramp" than let Lisa Scott Lee back into his line of sight, after all the times the *Cotswolds Chronicle* splashed its fifth page with another load of false hope rumours, finally, 3,751 days after they sent a nation running to suicide hotlines, Steps are back. I don't mind telling you there were tears in the NME office when we heard. Best. News. Of. The. Year - GH

RESURRECTION PARTS 1 TO 83

From: Stephen McCarthy

To: NME

Thanks to shows like *The X Factor* and their ilk, the same old songs get

repeated endlessly. It seems there isn't much room for original music nowadays. For instance, the only artists who haven't covered Leonard Cohen's 'Hallelujah' are The Smurfs. That's why it's good to see The Stone Roses back together. You can say what you like about their music, but there's no denying their tunes were always highly original and they've gone on to achieve more separately than most solo groups have in their entire careers. Why Steps reformed, I've no idea.

From: NME

To: Stephen

Stephen, do I have to talk to you about Steps too? As I've already outlined, they were the great musical ur-group of the past 50 years. Steps reformed because they've got 15 platinum records to their name. The Stone Roses have only got three. In their prime, Steps played 200 consecutive arena gigs. The Stone Roses maxed-out with 30,000 people at Spike Island. The Stone Roses' debut got 7/10 when it was originally reviewed in NME. Steps' third album, 'Buzz', achieved a munificent 8/10. And their greatest hits got 9/10. Even today, the influence of the hubbaldicious fivesome can be felt all over. I'll leave you with one thought, Stephen, if you are still in any doubt over their influence on the course of contemporary music. No Steps. No Scooch. QED, Stephen, QED - GH

From: Darren

To: NME

I'll be honest, I haven't bought NME for probably four years, but had to buy this week's for the Roses

DOES ROCK'N'ROLL KILL BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

DEV HYNES BLOOD ORANGE

QUESTION 1

You performed your debut *Lightspeed Champion* single 'Galaxy Of The Lost' dressed as Darth Vader at the NME Awards 2008. What colour lightsaber does Darth Vader fight with?

"Red. That's basic Jedi knowledge!"

Correct



"This one's called 'Death Star Blues'"

QUESTION 2

From what pizza company have you ordered on the front cover of Test Icicles' album, 'For Screening Purposes Only' (below right)?

"Domino's."

Correct. What's your preferred pizza topping, Dev?

"I tend to have prosciutto, you know, like thin slices of ham. But I am also a fan of pineapple on pizza."

QUESTION 3

You co-wrote 'Me & You' for The X Factor's Diana Vickers (below right) debut album, 'Songs From The Tainted Cherry Tree'. Why was Diana given a week off during the *The X Factor* in 2008?

"Was there a death in the family?"

Wrong. She had laryngitis

"I was going to say she lost her voice but I thought they wouldn't let someone have a week off for that."

QUESTION 4

Which two cast members of *Jersey Shore* did you have your photograph taken with when you performed 'Forget It' as Blood Orange on MTV's *It's On With Alexa Chung* in December 2009?

"JWoww and Sweetheart. I have no idea how I remember that."

Correct. Sammi Sweetheart and Jenni JWoww. Are you a big *Jersey Shore* fan?

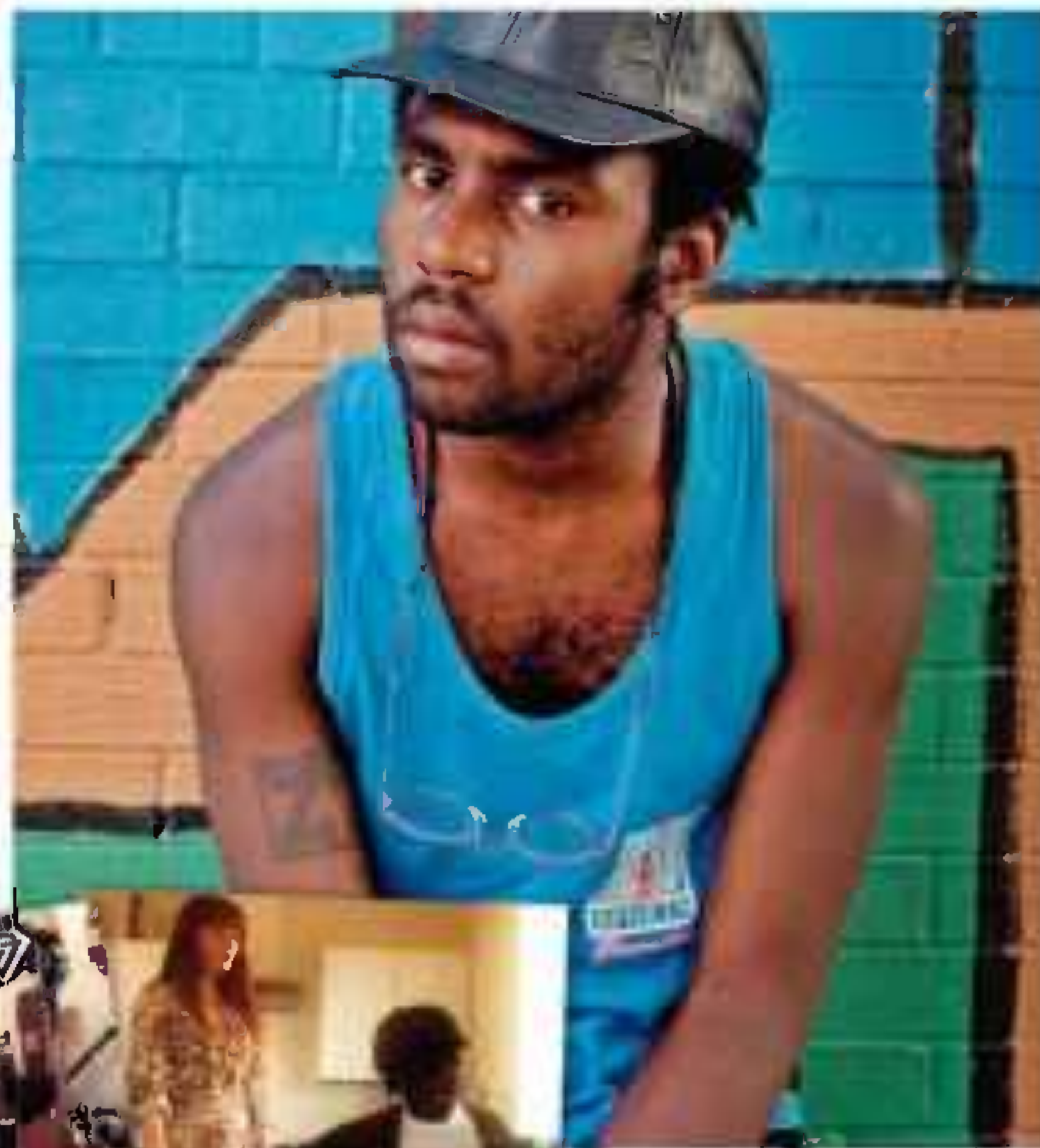


"My girlfriend and my roommate watch it all the time so maybe it seeps into my brain. As someone who watches a lot of TV, I find it completely unwatchable. But I really want to see *The Only Way Is Essex*. It started after I moved [to America] but I grew up in Essex. I talk about it to people all the time."

QUESTION 5

There is footage of you performing 'Adam's Song' by Blink-182 with Florence Welch on

YouTube (above). 'Adam's Song' references lyrics from which other song?



"(Starts singing). I didn't even think it referenced another song."

Wrong. The lyrics "I took my time/I hurried up/The choice was mine" reference "Take your time/Hurry up/The choice is yours" from Nirvana's 1991 song 'Come As You Are'

"That was actually in my kitchen. We did it for fun and there happened to be a guy filming. When we used to play shows together we used to do tons of covers, and that was one of them."

QUESTION 6

US *X Factor* judge and Pussycat Doll Nicole Scherzinger once claimed you were "real hot". But it's unlikely you're in with a chance because she's going out with Lewis Hamilton, who came in what position in the recent Korean Grand Prix?

"Holy crap! I'm going to guess he came in third."

Wrong. Second

QUESTION 7

Name three other bands who played *T4 On The Beach* when *Lightspeed Champion* appeared in 2008

"Oh, man. Kelly Rowland. Dirty Pretty Things. And... oh wait. Sam Sparro."

Correct. Also Adele, Alphabeat, Cage The Elephant, Scouting For Girls, One Night Only, Five O'Clock Heroes, McFly, Ne-Yo, Hoosiers, The Ting Tings, The Zutons and many more

QUESTION 8

From what song are the following lyrics? "Undertaking kopyleft while flying sideways/While, down on earth/The primal chaos/Is pulling forward/And there are other threats below".

"Is that one of my songs? Wait, I know. (Starts singing) The Chemical Brothers' 'All Rights Reserved'."

Correct. Featuring Klaxons and *Lightspeed Champion*

QUESTION 9

What Los Angeles road do you walk down in the video to your 2010 cover of Elvis' 'You're The Devil' In Disguise? "Sunset Boulevard."

Correct. Why Elvis?

"Arctic Monkeys were in New York and recording at Avatar Studios. They finished a day early and gave me the space. I'm always willing to record anything if there's a chance. I went in with some friends and I guess that song was in my head."



Elvis looks different now he's dead

QUESTION 10

What position were you in NME's *Cool List* 2008?

"Like... 20 or something?"

Correct. Although it's probably not cool knowing what number you were in NME's *Cool List*

"That was a complete guess. Honest!"

Total Score
7/10

"That's pretty good. I feel like I've learned something."

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