KASABIAN Vs BOMBAY Vs NOEL Vs MONKEYS Vs VACCINES!

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LIVE VERDICTS

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EXAMPLE MOUTHS OFF

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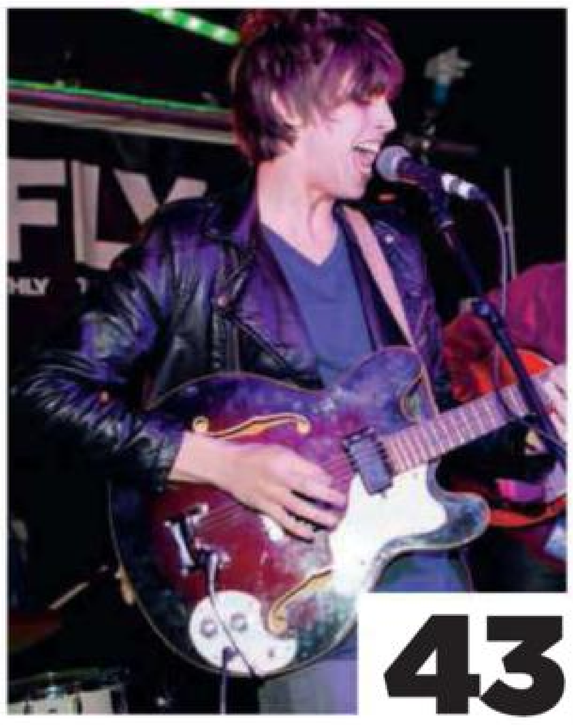

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"IS IT OKAY IF WE DO A JUDAS PRIEST SET?"
YES, HOWLER. IT MOST DEFINITELY IS

FRONT COVER: ROSS KIRTON/ EYEVINE

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ON REPEAT

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

Stereogs.com

TRACK OF THE WEEK

TRIBES
Himalaya

We've been hammering Tribes' fine and forthcoming debut 'Baby' in the office of late, and the part where everyone sort of goes a bit quiet and starts swaying in their chairs and humming along in a toneless and broken fashion is usually this track. It's a keystone of their live show as well, and it's easy to see why. A mountain-moving cry from the heart and the depths of the Valley Of Well And Truly Dumped, it finds Johnny Lloyd lost in the high passes of heartbreak before being slowly guided back to the reverb-shimmered light of day by loyal sonic Sherpa and guitarist Dan White. Johnny's unashamedly full-on vocal recalls prime era Borrell, though the languid, fuck-it-she's-gone-let's-hit-the-offy verses are subtler than that, with the sort of slowly unfurling melodies and slinky basslines that made 'Suck It And See' so compulsive. The chorus, though, is just massive. Raw riffs that wouldn't sit out of place on Radiohead's 'The Bends' and chorused, magnetically singalong-able "*woah oh oh*" backing vocals scale the peaks of pain and passion, as Johnny howls "*does it move you, the state I'm in?*" from the roof of the world, ice-picking his cold jilter right in the soul. Y'know what? It does, and it'd be a hard heart that wouldn't relent; making a mountain out a molehill never sounded so headily high.

Johnny's unashamedly full-on vocal recalls prime era Borrell here

Duncan Gillespie, writer

MARINA & THE DIAMONDS
Starring Role

We may never understand the wig'n'Stargate combo of 'Radioactive', but 'Starring Role' shows that whatever this Electra Heart palaver is all about, Marina's still at the core of it – along with some fiendish cad who's clearly been doing her wrong. This cut is a classy step forward from 'The Family Jewels' and ace to boot.

Ailbhe Malone, writer

DEXTERS
Start To Run

From the riots-referencing opening line – "*Let's go loot this city dry tonight!*" – to the final power chord, this is brash, guitar anthemia of an extremely high quality, brought to you by five upstarts who live in Hoxton but musically couldn't be any further away from it.

Hamish Macbain, Assistant Editor

THE 2 BEARS
Work

Every day is a '90s house rave for The 2 Bears (who we're going to stop referring to as the beardy one from Hot Chip and his mate from now on), and, in the absence of a new Hot Chip album, their new fist-pumper 'Work' is the E'd up jogging tune we've been waiting for since 'One Life Stand' fizzled out.

Jamie Fullerton, Features Editor

MWAHAHA FT MERRILL GARBUS
Love

Like romance novels of yore, we listen as Oakland trio Mwahaha and their neighbour, Tune-Yards' Merrill, merge to conceive a wonderchild made of deep synths, tribal cries and sweet, *sweet* beats. They found love, everybody, so tell Rihanna to stop bragging.

Anne T Donahue, writer

MILK MUSIC
Beyond Living

Hailing from the epicentre of grunge, this Olympia, Washington trio are without doubt the most exciting new guitar band we've heard in ages. Their EP 'Beyond Living' is released in the UK soon – and its pulverising title track is a slice of big-time fun with one of the best choruses all year. Altogether now: "*I WENT DOWN TO MYYYYYY ROOOOOOOOM!!!*"

Matt Wilkinson, New Music Editor

IGGY POP
Initials BB (Serge Gainsbourg cover)

When he's not flogging insurance with that irritating puppet sidekick, Iggy's developing something of an obsession with all things French. Following on from 2009's jazzy 'Préliminaires' LP, here he husks his way through this lounge pop Gainsbourg cover like he's been singing in the language of love all his life.

Rick Martin, News Editor

THEME PARK
Ghosts

Frolicky London foursome Theme Park are releasing their justly celebrated 'Milk' as a limited seven-inch on Monday. They've been compared to Talking Heads, not unjustly, but B-side 'Ghosts' suggests they're also fond of late Orange Juice and '80s chart pop like Curiosity Killed The Cat or Prefab Sprout. Pastel-tone-tastic.

Emily Mackay, Reviews Editor

OF MONTREAL
Wintered Debts

We know Kevin Barnes has got major split-personality issues (his alter ego is a glam dick-swinger called Georgie Fruit, FFS), but this is new territory, sweeping between Anton Newcombe deadbeat gloom, George Harrison dream harmonies and Elton John foot-stomping over 7:33 of schizophrenic (p)opera. Give the man a cake, he's a genius.

Mike Williams, Deputy Editor

JAMES BLAKE
Curbside

Ditching the sultry vocal caresses of his eponymous debut, JB's return is heralded instead with tough beats, glitchy drones and some bad-ass samples courtesy of Quasimoto's 'Return Of The Loop Digga'. It'll bother zero mainstream charts, but it'll keep the purists happy.

Lisa Wright, writer

DAVID EDWARDS, TOM OXLEY, MIKAEL GREGORSKY

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UPFRONT

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

Edited by Rick Martin

NME AWARDS VOTING IS GO!

Have your say on who's rocked 2011 as we gear up for the most debauched awards ceremony on the rock'n'roll calendar

MAIN EVENT

Muse. Oasis. The Libertines. Arctic Monkeys. The list of bands who've won Best British Band at the NME Awards in recent years feels less like a roll call, more like a modern day rock'n'roll hall of fame. But there's always space for another inductee or two – and this is where you come in. We need your voice and your votes as we gear up for the 2012 NME Awards in February.

Voting is now officially open – and we want to know how you've viewed the last 12 months in rock'n'roll. Along with the Best British Band gong, we also want to know who we should be doling out the Best International Band and Best Solo Artist prizes to – along with the unfortunate souls who've earned the title of Worst Band. And it's not all about the music – we also want to know who's got the best fan community, the best band blog/Twitter and,of course, who's the hottest male and female on the planet.

Once the votes have been counted, we'll be anointing the winners at a glittering ceremony in February. If it's half as fun as this year's, when the Foo Fighters played a surprise 23-song set, we'll be in for a total riot. While we start sorting out all the booze, bands and streamers, head to *NME.COM/awards/vote* and start having your say. The fate of next year's clutch of middle fingers rests firmly in your hands...

The fate of next year's clutch of middle fingers rests firmly in your hands

WE NEED YOUR VOTES

Here are the categories you can start voting for at NME.COM/awards/votes

BEST BRITISH BAND
Your homegrown heroes...
LAST YEAR'S WINNER: Muse

BEST INTERNATIONAL BAND
...and the best band from across the pond – or beyond?
LAST YEAR'S WINNER: My Chemical Romance

BEST SOLO ARTIST
Who has really struck out on their own this year?
LAST YEAR'S WINNER: Laura Marling

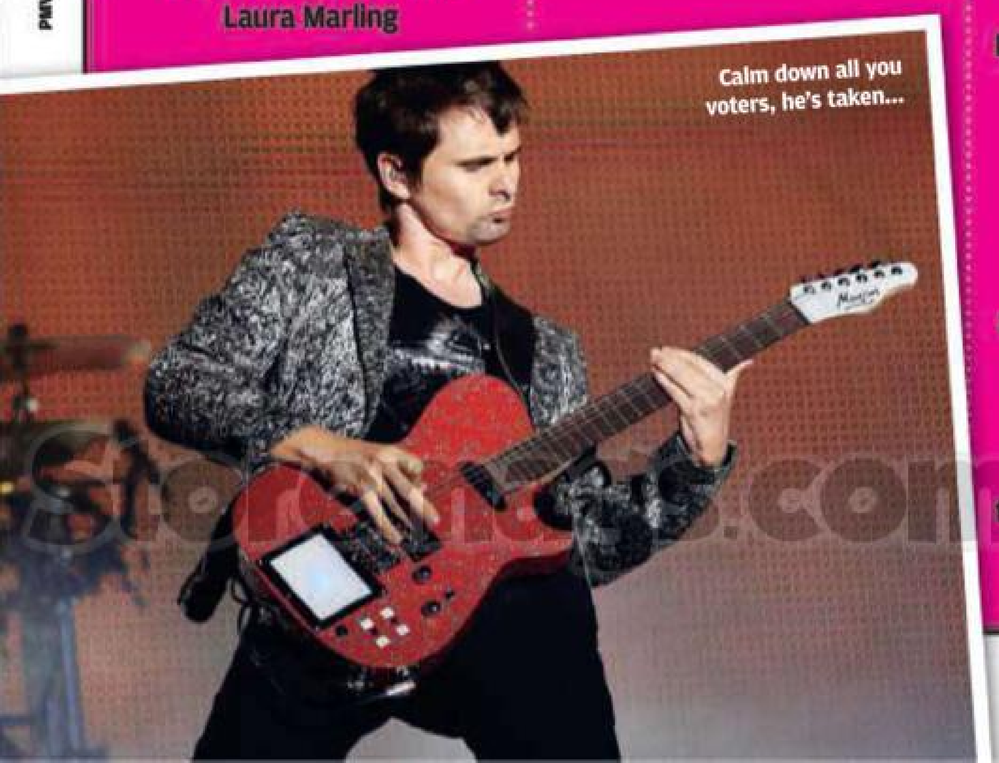
WORST BAND
Another landslide 'victory' for the Jonases? Or has anyone annoyed you more?
LAST YEAR'S 'WINNER': Jonas Brothers

BEST FAN COMMUNITY
A new award – here's a chance to give yourselves a pat on the back for propelling your idols to stardom through your own passion and dedication.

BEST BLOG/TWITTER
Keeping us entertained in 140 characters/words/pages or less this year
LAST YEAR'S WINNER: Hayley Williams, Paramore

HOTTEST FEMALE
Who's got you hot and bothered under the collar this year?
LAST YEAR'S WINNER: Alison Mosshart

HOTTEST MALE
Can the Muse man take the title for a fourth year straight?
LAST YEAR'S WINNER: Matt Bellamy



PMYH, DANNY NORTH, ANDY WILLSHER, ANDREW WHITTON

Who the bands are voting for

Jonathan Pierce
The Drums

BEST BRITISH BAND
"Factory Floor. They're the best thing I've seen in a long time. I've seen them a couple of times, and the show I really remember was an instore at Rough Trade. We went with Akiko from The Big Pink; we'd never heard them before and absolutely loved it. It sounds like Nico playing with Suicide. What could possibly be bad about that?!"

WORST BAND
"Oh, this could be fun... U2. Oh God, it's just, like, put the guitars down, take the beanie off and get rid of the glasses, and go and run for office if you're so interested in saving the world."

HOTTEST MALE
"I can tell you immediately – it's Elias from Iceage."

HOTTEST FEMALE
"How am I supposed to know? Oh, Azealia Banks – she's actually opening the NME Awards Tour, isn't she? We all have little crushes on her, but we love her music. That '212' track is just incredible."

Kevin Baird
Two Door Cinema Club

BEST BRITISH BAND
"Metronomy's progression over the past few years has been incredible. Everything they have put out has been a bold but genius effort. A band who are not afraid to try new things and do it expertly."

BEST INTERNATIONAL BAND
"I can never quite get my head around how popular Battles are. This is simply down to an age-old trick. Write good songs. Battles are cool because their music is cool. They write great songs, play amazing live shows and have fantastic music videos."

BEST SOLO ARTIST
"Memory Tapes aka Dayve Hawk blows me away with every song he pens. He's really stepped away from the linear dance music that has become so popular and obvious. His ability to arrange and craft a song which starts in one place and leaves you in a different dimension is astounding."

Two Door Cinema Club are headlining the NME Awards Tour in February

NME.COM *Need a little inspiration? Head to NME.COM/awards/history to read the comprehensive 60-year history of the NME Awards and check out our photo galleries of previous ceremonies. We'll also be announcing further awards categories in next week's NME. Get voting!*

TIME TO TURN DOWN THE NOISE?

Ever get that ringing in your ears after gigs? That's tinnitus – and as one recent tragedy proves, it's really not something you should ignore

THE BIG QUESTION

It sounds like something from the too-weird-to-be-true file, but last week's inquiry into the death of Robert McIndoe rekindled a serious issue faced by both musicians and fans alike: tinnitus.

Last October, McIndoe, 52, stabbed himself to death after developing the condition – which most commonly manifests itself as an incessant ringing in the ears – at a Them Crooked Vultures gig a few months earlier. He couldn't sleep, became severely depressed, and at one point even considered permanently deafening himself by having his auditory nerve severed. McIndoe's tragic solution to tinnitus was extreme, but the condition is widespread among musicians (Ozzy Osbourne, Thom Yorke, Neil Young and Bono all suffer from it) and now seems to be on the rise among gig-goers, too.

No prizes for guessing why, of course; on average, every time you go to a show, you're exposing yourself to levels of between 108-114 decibels, roughly the same as standing next to a power saw for 90 minutes. Ever come home from a concert with your ears ringing? That's a sign that you've done permanent damage to your hearing.

Pete Townshend has suffered from it since the '60s, and the condition has almost ended The Who on a number of occasions. After a flare-up following last year's Super Bowl performance, Townshend said, "If my hearing is going to be a problem, we're not delaying shows – we're finished."

For many musicians and fans, it feels a pretty stark choice: love music and go deaf, stop music and go mad. But should there be legal limits on volume? There's currently no legislation limiting noise levels audiences can be exposed to, and when the previous government suggested introducing a cap of 70dB, it was met with derision and quickly shelved. Promoter Paul Cardow, whose firm PCL works with bands like Arcade Fire and Franz Ferdinand, is wary of capping audience enjoyment along with decibels. "Nowadays, sound systems are built for quality. It's not really about making as much noise as possible any more. As a promoter, I'm under obligations to make sure that people are safe, and most sound companies are sensible when it comes to stuff like that. One option would be putting limiters on the PA, but from my experience, they cut the sound out rather than cap it, and nobody needs that."

> ***"If my hearing is going to be a problem, The Who is finished"*** PETE TOWNSHEND

Crystal Rolfe, senior audiology specialist with the charity Action On Hearing Loss, agrees that gigs aren't necessarily getting any louder. "But they have been very loud for a long time," she comments. "We're not saying that there should be a law demanding that sound levels be reduced, because we think people should have a choice. But we do want them to be informed about how they protect their hearing." She recommends regular breaks at gigs, plus earplugs. "There are a lot of good earplugs available quite cheaply, which make things quieter, but don't affect the quality of the sound."

What seems clear is that legislation is unworkable, and gigs aren't going to get any quieter. Ultimately, right now it looks like the responsibility of looking after your lugs is yours alone. Let us know what you think at *letters@NME.COM*.

TINNITUS: THE TRUTH

NME Features Editor and tinnitus sufferer Jamie Fullerton explains how he lives with the condition

"Remember Jet? The Aussie beer-rockers' 2003 show at the Oxford Zodiac was particularly memorable for me. Firstly, because Noel Gallagher was in the crowd. And secondly, because prior to it was the last time I heard silence. I was used to my ears ringing after gigs – while at university in Cardiff, I went to about four a week. But five days after the Jet show, an electronic-sounding 'beeeeeeeep' was still skewering my brain 24/7. Six days later it was still there. Then seven, eight, nine... after a few weeks I went to my GP, who said I had tinnitus, there was no cure, so get used to it and wear earplugs so it doesn't get worse. I got used to it, but then after watching Guns N' Roses headline Leeds Festival last year, it felt like my head was being sandwiched by two TVs making loud standby noises. The human brain is an incredible thing, and acclimatisation over one year and four months has reduced the annoyance level from 'insomnia-doused despair' to 'annoying, but you get on with it'. Now I wear custom-made earplugs at every gig, and they make me feel as safe as I can feel with a speaker stack in front of me. Would I go back and quit gigging? It'd be bliss not to sleep to a detuned radio each night, but no way. Would I go back and buy the most expensive earplugs I could find the day before my first gig? You can bet your cochlea on it."

DAN DENNISON

StreetMags.com

THE KILLERS READY FIFTH CHRISTMAS SINGLE

Band take break from new album for their annual festive treat

We've always said they were a bunch of cowboys!

For the fifth year in a row, The Killers are releasing a charity Christmas single – and you won't have to wait long to hear it. The track, titled 'The Cowboy's Christmas Ball', is being released this Thursday (December 1) to coincide with World Aids Day. The Las Vegas band are once again donating all proceeds from sales of the track to Product Red, the Bono-founded charity which aims to raise awareness and funds to help eliminate Aids in Africa. Speaking to *NME* about the inspiration for this year's track, drummer Ronnie Vannucci said the band were working around a Western theme, suggesting a return to the sound of their 2006 album 'Sam's Town'. "Brandon had a book of cowboy poetry and we took one of those and put music to it," the Big Talk man explains. "It's got this 1800s parlance, Western style. It's pretty upbeat and very down-home sounding – and overall pretty cool." Along with putting together their annual festive treat, the band have also been working on their new album. Although Ronnie's keeping his cards close to his chest on that one, he will reveal that there will be "curveballs" on the follow-up to 2008's 'Day & Age'. "It's going really well," he says. "We've got a lot of stuff to choose from so now it's just getting it right – we're taking our time and making sure we're doing a good job."

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TOM OXLEY, RICHARD JOHNSON, BENJAMIN LOZOVSKY

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HEAR!

- The issue playlist, including tracks by Amy Winehouse, Azealia Banks and Justice

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Alan McGee – he's definitely very hacked off

"DON'T THINK THEY WEREN'T HACKING NOEL AND BONO TOO"

Former Oasis label boss Alan McGee says he's calling in the lawyers over the hacking scandal

"If Alan McGee's been hacked, is anyone safe?" Not our words, but those of the former Oasis label boss himself, as he tries to sum up the "utter madness" of becoming embroiled in the biggest scandal to engulf the British media in decades. The former Creation and Poptones mogul insists he isn't simply jumping on the hacking gravy train, wringing out every last ounce of publicity from the situation. No, he reckons he's got cold-hard proof that he was targeted by the tabloids – and he's preparing to call in the lawyers. "I'm hugely offended by it all – it's none of their fucking business what's on my phone," he says, adding that the police have already handed over reams of evidence. "If they're hacking me, don't think for a minute they're not hacking Bono, Chris Martin and the Gallaghers. Then again, I know that Noel is actually quite keen to be on the 'hacked' list..."

After being shown the dossier of apparent evidence, McGee says that a number of story leaks in his days at Creation now make much more sense. He admits that for years he'd been suspicious that someone within his circle – from an office junior to even Noel himself – was leaking stories. "At Creation we brought in some professional debuggers to sweep the office because we couldn't figure out how stories were getting out," he remembers. "I was convinced we had a mole." His suspicions were particularly aroused when he ended Creation in 1999 – and he found the tabloids had beaten him to announcing the news.

"I'm just some Britpop guy from the '90s, I'm not a big name," he concludes. "If they were hacking me, they could literally have been hacking anyone." If he's right, it seems you'll be just as likely to see your favourite band in a courtroom as a gig venue next year.

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SPEED DIAL

AZEALIA BANKS

After a mental week when everyone was talking about her, the coolest girl on earth insists she's going to deliver on the hype with her debut album

You just topped the NME Cool List! How did you feel when you heard?

"I was like, 'Oh no! Now it's like a *thing*!' But I'm totally cool with it now. I've definitely noticed I've got loads more Twitter followers and YouTube views on the '212' video so that's gotta be good."

Have things gone up a few notches in terms of craziness?
"Things were pretty crazy with '212' before you know? But I've definitely been doing more interviews and stuff this week. Now that you guys have said I'm cool, a lot of people are now gonna be thinking, 'OK, so this girl is cool'. You know what I'm saying?"

You're still unsigned – this has surely added a few zeros onto how much it'll cost to sign you...
"I think the price was already pretty high, you know (*laughs*)! After the success of '212' there's no doubt that it's going to turn out to be a pretty expensive date for whoever wants to take me out! It's gonna be expensive for everyone involved."

You're already working on your debut album with producer Paul Epworth. How's that going?
"Great. We've just been in the studio in New York today, in fact I have just left the studio to speak to you. We're definitely doing a full album. I was gonna put out a mixtape instead, but once we sat down and listened to the music and compared it to '212' I thought, hey, maybe we should step back and take our time. We want to do it the right way."

Why did you want to work with Paul?
"Paul's just a really real person. A lot of time in this world of hype and other shit, people get themselves twisted, and then they end up forgetting where they came from and what they were put here to do. And I can tell you that I've run into a lot of those sorts of people recently. People tend to forget we're all still human beings and we're all gonna die some day, so let's actually enjoy our time together and make some decent music and have some fun. Paul was like, 'Yo, we should do this together, because I can help you be fucking amazing, you should trust me.'"

And do you trust him...?
"Of course! It's kind of humbling to work with Paul. He's completely grounded me. Everyone's been jumping on me since '212', telling me I'm amazing. So you come into the studio with this thing in your head, telling you 'I'm amazing, because these people said so'. Then you start singing in front of Paul and he's actually like, 'No, you need to be doing it differently, do it this way'. So I've had to drop my pride for a second – I was like, wait, this guy obviously knows what he's doing; I'm going to listen to him."

So how's it all sounding?
"My album's gonna be all over the place. It's gonna be crazy. I'm really excited."

We've heard about a new track titled 'Licorice' – is that going to be on the album?
"It's got a sample – if we can get the permission to use it, we'll go ahead. We'll probably release that as a single aside from the album, or just put it out with a video. I don't want to be tooting my own horn too much at the moment. I want to just make whatever I want to make, as a musician. I'm a 20-year-old black girl; 20-year-old black girls are supposed to do shit like R&B songs, so I want to keep things open. If I decide to put out a pop song next, then a groovy ballad and then put out another song like '212', I should have the freedom to do that. I'm just scared that I'm gonna put some stuff out and people are gonna say, 'Oh, she's going pop now.' Of course I'm trying to go pop! Why wouldn't I be?"

So when will we be hearing the album?
"Paul and I have only spent three or four days in the studio together, but it'll be sometime next year. I had the Hoxton shows, and then shows in Amsterdam and Paris. I just got back here today and I'm in the studio. We're not all the way into it, but I've got tons of rough stuff that needs to be cut. It's just going to be so much fun doing the album, I'm really excited. You guys are gonna be seeing a shitload of Azealia Banks next year!"

BELIEVE THE HYPE

15 hours after topping the Cool List, Azealia finally got a Wiki page – and with a gob like this, she'll be huge in no time

"My ex-boyfriend is still looking after my cat. Which is really, really ironic – my ex-boyfriend still has my pussy."

"I'm fucking talented. Don't disregard me 'cos I'll be coming for your ass next."

"I sweat when I write. Once my fucking underarms are soaked, I'm like 'I got my lyric!'"

"I mean, no offence to Nicki Minaj, but her career has essentially been a Lil' Kim tribute."

"I rap about sex, but I don't have much."

TOM OXLEY

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take another look

NOAH & THE WHALE GO BACK TO SCHOOL

It's never nice to be reminded of detention – but luckily Charlie Fink and co found that school was the perfect place to pick some diminutive doppelgängers for their new video...

BEHIND THE SCENES

Flinging the showbiz rulebook in the bin with maverick disdain, Noah & The Whale worked with children in the video for 'Give It All Back', the fourth single from their 'Last Night On Earth' album. The Twickenham band star in the new video with some younger versions of themselves, acting out the song's lyrics about youngsters who form a band and perform a cover of 'Don't Let Me Down' in school assembly. "The song is the story of a young band's first performance , and so the video – which I directed – is a similar thing," said frontman Charlie Fink (who reveals more about the shoot in the captions below). "I got very lucky actually, I just did one day of casting – we saw about 60 kids. I think we're lucky in that everyone in our band has quite a defined look."

"Our bass player Urby's a very peculiar looking guy, so it was amazing to find someone who looked really like him – he even had the same bum chin and everything!"

Don't worry kids, he just Finks he knows everything...

"I was in some pretty awful bands at school. The first one was called The Ostrich Project. We weren't much better than the band name, to be honest. Our songs were all about how bad the other band at school were!"

"I didn't show the band who was going to be playing them until the day. We shot the kids' parts first, so when the guys turned up they were already dressed exactly how they were. Weird!"

Pieces Of Me
JUSTICE

The dance giants on Irish folk, why The Simpsons is better in French and nearly buying a log that looked a little like ET

My first album
'DOGGYSTYLE' BY SNOOP DOGGY DOGG

Xavier de Rosnay: "I really loved the music, but I also liked the story. He was on trial for murder, which sounded really exotic for a young French guy from the Paris suburbs. I think it's still one of the best rap records I know, and it really opened me up to Parliament and Funkadelic, with the George Clinton samples. When I look back at it, I don't feel it was a shameful first purchase – I still feel it's relevant to what we do now."

My first gig
GANAIM

Gaspard Augé: "It would've been in some Irish pub, when I went with my parents to Ireland on holiday when I was 13. It was just a Celtic folk band playing there, four old guys with traditional instruments, but I think it definitely had an influence. There is a special quality to this music – a melancholy and an epicness – which is still what we are trying to achieve with our music to this day."

The first song I fell in love with
'WIND OF CHANGE' BY SCORPIONS

Gaspard: "I remember sitting in the ballroom on holiday as a teenager, waiting for a girl to invite me to dance, but it never happened. It was during what in France you call 'the American quarter', when you had 15 minutes where they just play slow songs."

Xavier: "It's probably the most efficient music – what they call the 'power slow'. If you think about the best song by Metallica, it's probably 'Nothing Else Matters'. Extreme? 'More Than Words'. Guns N' Roses? 'Don't Cry'."

The first song I learned to play
'POLLY' BY NIRVANA

Xavier: "I had a friend who started to play guitar one month before me. He taught me to play this one. At the time I thought it was impossible – like 'Wow! How did you do that?' Now of course, I think it's so easy."

My favourite lyric
'DANCING DAYS' BY LED ZEPPELIN

Xavier: "They read a bit like automatic writing. Really simple, and I'm not used to hearing *'evening'* and *'glow'* in the same sentence. It's just a sensation that really works. And then it goes a bit weird, when he talks about a tadpole in a jar."

The book that changed me
TO SURVIVE: TO WIN IN A HOSTILE ENVIRONMENT

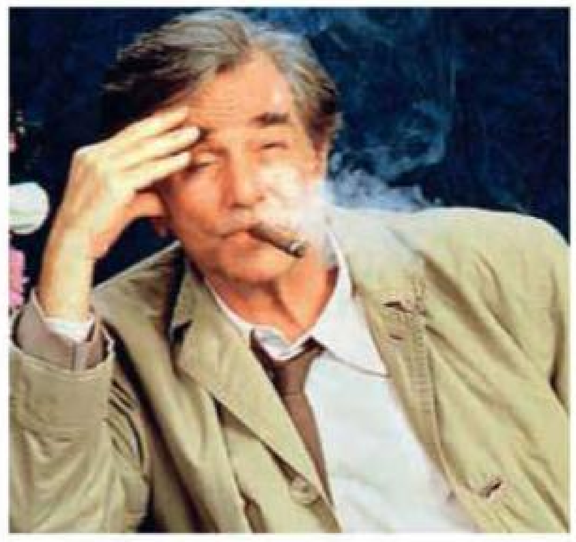
Xavier: "I've seen it on my parents' shelf since I was a kid. It's full of good tips to survive if your plane crashes. Now I know what to do if I'm stuck in an avalanche. What do you do? You do things that are not really clean."

My favourite possession
A LIFE-SIZED DOLL OF ET

Gaspard: "I wasn't attracted to *ET* the film so much, but for some reason I started this weird collection of ET toys that were really badly made: like some African-looking ETs, some French bootlegs, and some which are so bad they're basically just brown and small bits of plastic. The best one was a guy on eBay, who was selling a log which he claimed looked like ET."

My favourite TV show
COLUMBO

Xavier: "For me, *Columbo* is the ultimate cop show. I recently bought it on DVD and it still holds up. It's dubbed in France, of course, and the dubbing is very good. It may sound weird, but any movies with Harrison Ford, any movies with Michael J Fox, and believe it or not, *The Simpsons* all sound a lot better when they're dubbed in French."



Clockwise from main: Xavier de Rosnay (left) and Gaspard Augé; Peter Falk as *Columbo*; Kurt Cobain; Led Zeppelin; Scorpions' 'Wind Of Change'; Snoop Doggy Dogg's 1993 album 'Doggystyle'

DEAN CHALKLEY, RETNA, ALLSTAR

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VERSUS

Peter Robinson Vs WRETCH 32

The MC on Shakespeare, Hollyoaks and how he (didn't) cause The Stone Roses' reunion

• Wretch 32 has some words of advice for the *NME* readership. "Stay in school," says the 'Traktor' hitmaker.

• He adds: "Nah, I'm only joking."

• And they wonder why the country's gone to the dogs.

Hello, Wretch. How tall are you?
"I think I'm about six foot two."

That's reasonably tall.
"I don't really measure myself that much."

By sampling 'Fools Gold' you gave The Stone Roses their first big hit in years. Is it exciting to have made them relevant again?
"It's exciting to have been allowed to use that sample period. The fact that they've actually come back together, I'm chuffed about that – it's a really cool thing. Just looking at the sales for their shows it shows that there's a massive demand for them as a band. So many people want to watch them that they've had to put their show in a PARK! You know? So I'm really chuffed about that man. I still haven't met Ian Brown yet."

Maybe you need to get down to one of the shows and start rapping over 'Fools Gold'.
"I dunno about that."

Maybe they wouldn't be playing these huge venues if you hadn't repopularised their music for a new generation.
"Er... No."

Maybe they would have sold 50 fewer tickets for each date...
"Maybe 10 tickets."

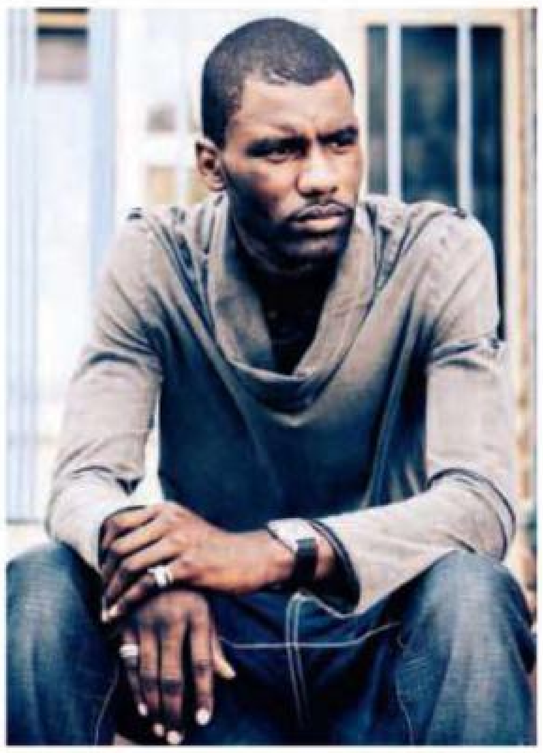
Let's say between 10 and 50.
"13."

Did Gary Barlow call you himself to ask you to be on that Children In Need cover of 'Teardrop'?
"I think my manager got the call from Barlow. Well, I don't think it was Barlow himself. You know how it is, one manager hits up another manager. Gary's got a lot on his plate."

Is the song better or worse than you thought it would be?
"If I'm honest I feel like we could have made a better song. Had we all had more time."

You can perhaps file it under 'its heart is in the right place'.
"Yeah, it's like if you buy someone a present at Christmas and they're like 'I wanted the red one'. But it's the thought that counts."

'It's the thought that counts'.
"Yes, *apparently* that's the main thing."



At the end of the day, it's not very good. But it doesn't matter that we say this because this interview is due to come out *after* Children In Need, so it won't affect sales.
"Well, in that case, I think it's absolute... no, I'm only joking."

Can you please explain your appearance in *Hollyoaks*?
"It was random as hell to be asked to be involved in that, but it really seemed to work. Everyone loved it! I got great feedback from that show!"

Will you be doing some Shakespeare next?
"I'd love to do some Shakespeare."

Who's your favourite Shakespeare character?
"Probably Mercutio."

Why Mercutio?
"Just the whole Romeo thing. The whole fighting thing. *Romeo And Juliet* is a classic play, isn't it?"

Mercutio wasn't a Montague and he wasn't a Capulet, meaning that he was able to hang out with both families. That's a little bit like you with the feuding worlds of mainstream music and underground music. You are the Mercutio of pop.
"Er... YES! Maybe I AM! Let's hope Romeo don't get his hands on me!"

Who is the Romeo and Juliet of the 2011 chart scene?
"Probably Jessie J as Juliet, and Romeo... I don't know if anyone is worthy of such a title. (*Long pause*) Maybe Reggie Yates?"

THIS WEEK'S TOP 20

THE NME CHART

1	7	TRIBES 'WHEN MY DAY COMES'	*Island*
2	1	DRY THE RIVER 'WEIGHTS & MEASURES'	*RCA*
3	16	JUSTICE 'AUDIO, VIDEO, DISCO'	*Ed Banger*
4	40	FOSTER THE PEOPLE 'CALL IT WHAT YOU WANT'	*Columbia*
5	4	FLORENCE + THE MACHINE 'SHAKE IT OUT'	*Island*
6	2	LANA DEL REY 'VIDEO GAMES'	*Polydor*
7	3	BOMBAY BICYCLE CLUB 'LIGHTS OUT, WORDS GONE'	*Island*
8	17	NOEL GALLAGHER'S HIGH FLYING BIRDS 'AKA... WHAT A LIFE!'	*Sour Mash*
9	14	THE VACCINES 'WETSUIT'	*Columbia*
10	41	SPECTOR 'GREY SHIRT AND TIE'	*Luv Luv Luv*
11	10	COLDPLAY 'PARADISE'	*Parlophone*
12	14	ARCTIC MONKEYS 'SUCK IT AND SEE'	*Domino*
13	19	THE VACCINES 'TIGER BLOOD'	*Columbia*
14	13	SCUM 'AMBER HANDS'	*Mute*
15	6	FRIENDLY FIRES 'BLUE CASSETTE'	*XL*
16	15	KASABIAN 'RE-WIRED'	*Columbia*
17	9	THE BIG PINK 'STAY GOLD'	*XL*
18	12	THE DRUMS 'HOW IT ENDED'	*Island*
19	8	NIKI & THE DOVE 'THE DRUMMER'	*Mercury*
20	NEW	FRANK TURNER 'WESSEX BOY'	*Xtra Mile*

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

NME TV
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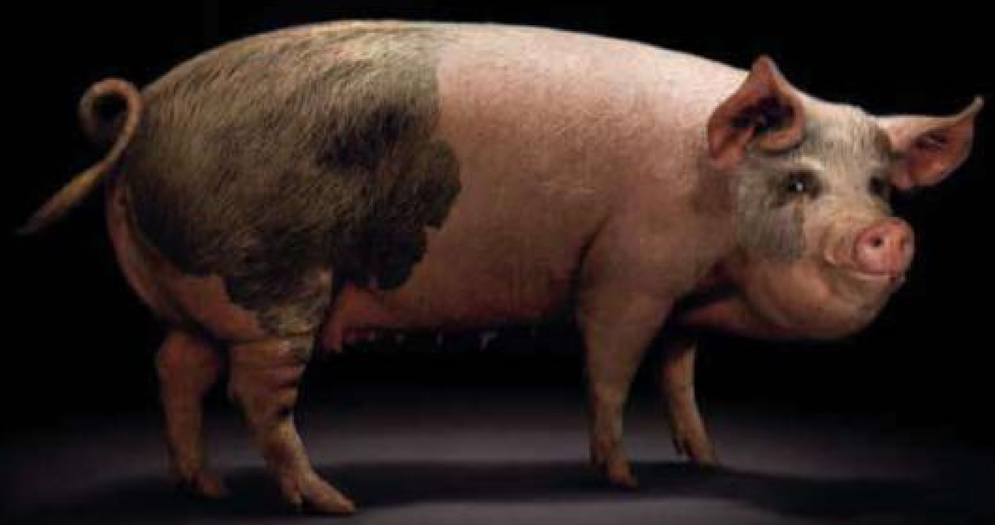
NEW TO NME RADIO PLAYLIST
- ATLAS SOUND 'Mona Lisa'
- FIXERS 'Majesties Ranch'
- THE MILK 'B-Roads'
- RYAN ADAMS 'Chains Of Love'

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.

A PM should be prepared to do anything for his country...



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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson

ABOUT TO BREAK

DEVIN

Fresh-faced NYC scuzz-king with a passion for Elvis Costello and ambitions to match

"I don't go to nobody else's shows. I mean, if I'm at a show I'm on the stage." Devin is pushing past tourists in the East Village. Radar's lagging behind as he spits and snarls missives about his home city and the music he makes in it.

Even when you consider the impact The Strokes had on NYC a decade ago, the 23-year-old Brooklynite seems somewhat aloof compared to the ocean of tie-dye-infected shoegazers currently engulfing the place. His monstrous quiff sloops over a sharp leather jacket as he talks hard and fast about the work he's put into crafting his Elvis-inspired (Presley *and* Costello) fuzz-flecked repertoire. When he really gets going he sounds like a youthful Costello – mean, dead-eyed and dead serious – which is handy because, musically, his songs drip with the same kind of passion and pure filth that made The Attractions so important (check out the smutty, clever 'I Don't Think I' for proof).

We ask him about his beginnings. He used to scream Chuck Berry songs into a computer mic in his room, he tells us, until one day his housemate came in and demanded he get his shit together and form a proper band. We ask him what reaction he got after he did that. "Hysterical," comes the reply. "We played Shea Stadium [no, not *that* one] in Brooklyn and just... flipped out. Everyone flipped. It was a nasty room filled with girls and nobody knew what the fuck was happening. I mean, we were just on the floor rolling around. It was awesome."

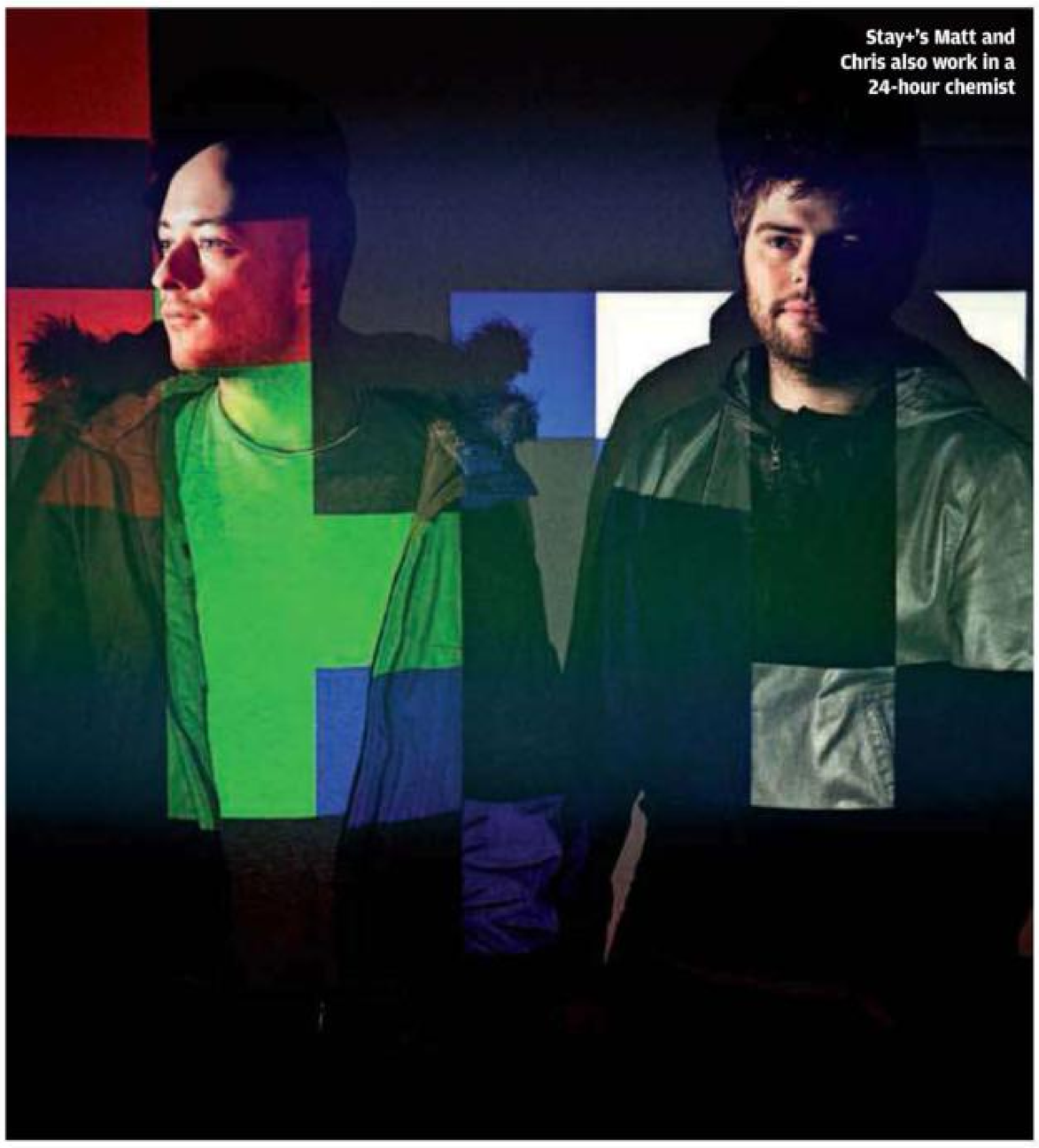
Shortly after that, Frenchkiss Records (The Drums, Passion Pit) came calling, nurturing Devin over the past year and even helping him fill out the band. "They got Steve, who's their accountant, to play bass. I'm like, 'The accountant's coming? Dude, this is rock'n'roll! Give me a fucking break!' I was thinking this guy's gonna be horrible, but he comes in and he's actually perfect. The whole band are. And we're super serious."

They're headed to the UK early next year, around the same time Devin's debut album, provisionally titled 'Romance', drops. "You know, places like New York are just so *tight*," he says when asked how he's preparing for it all. "You just gotta be so good you can loosen things up a bit." ***Matt Wilkinson***

Need To Know

BASED: Brooklyn, New York
FOR FANS OF: The Strokes, Elvis Costello
SEE HIM LIVE: There are plans to hit the UK in February
BUY IT NOW: Devin's debut EP 'You're Mine' is available on Frenchkiss
ON *NME.COM*: Live videos and tracks from the EP
BELIEVE IT OR NOT: Devin's still working in a warehouse. "I'm the only person there, so I have a drumset and a guitar with me"

MATT SALACUSE



Stay+'s Matt and Chris also work in a 24-hour chemist

STAY+: 'WE'RE TAPPING YOUR PHONES!'

Manc ravers also outline new EP and tour plans

RADAR NEWS

"Tell them about the phone hacking thing we do!" pipes up Stay+ member Chris Paul midway through *Radar*'s phone interview. Though we're fully aware that the Manchester collective aren't exactly the types to meekly promote their wares, we hadn't envisioned them going down the *News Of The World* route quite this early on in their career. "We get people's voicemails," bandmate Matt Farthing explains. "And we basically do this one song where we try and get everyone in unison – without talking to them – to start filming the gig. We've written a bit of software that hijacks that and puts it on our stage screen, so there's five or six iPhones feeding to it. And then we mix and DJ to it as if it's our visuals."

Definitely less illegal than that initial line might have led you to believe, then, but certainly no less bizarre. The group, who were recently chastised in these very pages after a chaotic SWN Festival show, also say they've done away with using any live singers for the foreseeable future. Instead, Matt and Chris are going to focus on their audience.

"There's an element of manipulating the crowd's feelings and playing with how they feel standing there and watching us – how included or excluded they feel," Matt says. "One of the reasons for getting rid of the singers was because they were in the middle of that, standing in the way, whereas we wanted to have a puppet-master type thing and manipulate people a bit ourselves."

"It's about manipulating the crowd, playing with how they feel" MATT FARTHING

And helping to pull the strings on their forthcoming EP – due out in February on Ramp – are a series of musical guests including Psychologist and Miracle's Daniel O'Sullivan, who will each be lending their vocal skills to a track. "We've always been about working with different people and letting the songs become moulded into more than the sum of their parts," says Matt of their choices. With ambitions this high, we wouldn't dare predict what's next on the cards... ***Lisa Wright***

DEAN CHALKLEY, DAVE POOLE

BAND CRUSH

Alex Turner on his favourite new act

"One of the American bands I've seen on tour recently are called Alabama Shakes. I went to watch them in Nashville. They're amazing live – really powerful. I really don't wanna be that guy who tips them and bigs them up, but fuck it... they were actually really good!"

The Buzz

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

1 FIDLAR'S DIYDUI

From the singeing opening blast of 'Wake Bake Skate', these SoCal punks will have you convinced that there's no higher calling than messing around on half-pipes all day. But the real trick here is how they manage to make the slacker ethos of Wavves sound as kinetic and downright alive as it does throughout new EP 'DIYDUI'. In four short bursts of song (no tune clocks in over two and a half minutes here), they make a virtue of gorging on tacos and smoking *loads* of spliff. Say what you will about their modest ambitions, but in this case you can't help but feel that less is most definitely more.

2 WOMAN'S HOUR

Sounding a bit like the midpoint between Vampire Weekend and The xx, London-via-Lake District four-piece Woman's Hour straddle a fine line of subtle brittleness and Givers-style uber-confidence. Their debut single 'Jenni'/'Human' is out on Monday (December 5) – head to *NME.COM/blogs* to check it out now.

3 WET NUNS

Favoured by Arctic Monkeys sticksman Matt Helders – who's remixed a couple of their tunes in the last few months – the Sheffield duo come on like a South Yorkshire White Stripes. Local radio sessions have seen them cover blues legend Furry Lewis, while their gigs regularly have queues snaking around the block.

4 THOSE DARLINS

Meet Best Coast's Bethany Cosentino's favourite new band. Bags of attitude and Hole-esque aggro-tunes are the order of the day, though the Tennessee four-piece stumble down the same scuzzy path as the Black Lips, Jacuzzi Boys et al. Their latest single 'Screws Get Loose' is online at *NME.COM* now.

5 7S ELEVEN LABEL MARKET

Some of Radar's favourite small labels are teaming up to flog their goods at the Orange Dot Gallery in Bloomsbury, central London on December 3. Head down from 11am to mingle with the likes of Double Denim, Sounds Of Sweet Nothing, Merok, Luv Luv Luv, Abeano and Tri Angle.

SCENE REPORT

TRASH TALK'S LEE SPIELMAN HITS THE HARD STUFF

LA's resident punk and metal expert returns to Radar with some top tips

This column is going to be all about bands coming out of the South Bay of Los Angeles right now. First, I wanna talk about a doom punk band called **Doctorshopper**. They just released a cassette tape on Cult Of Melancholia called 'Pax Pharma', which sounds like it was recorded on a bunch of drugs in an insane asylum! The song to check out is called 'Affordable Healthcare Act'. You also need to hear **Lake Of Blood**, who are a gnarly black metal band. They just released a tape called 'The Burial Grounds Sessions' on Eternal Warfare earlier this year. Check them out if you love blast beats and headbanging... Next, we've got **Wageslave**. They play incredibly fast grind, they're straight rippers writing songs capturing the American financial collapse, and their last release is called 'Downtown Is Looking Up' (also on Cult Of Melancholia).

Now for a change of pace – I wanna talk about this band called **Rotting Out**, who are more of a straight-up hardcore band. Every time I've ever seen this band it's been mayhem. Kids love diving off of everything and getting down to these guys! They released an LP called 'Street Prowl' earlier this year on 6131 Records and it totally rips. Check out the song 'Laugh Now, Die Later' straight away.

And finally, we have **Cloudkicker**. This is a one-man avant-prog metal band comprised of a metalhead turned airline pilot. Yup! He's from the South Bay but is currently based out in Columbus, Ohio. It's all self recorded – guitars, drums and drum machine – and it's gonna be great for fans of ambient heavy instrumental stuff.

You gotta be sure to check out all these bands, because the South Bay has a lot going on right now!

NEXT WEEK'S COLUMNIST:
Jacob Graham from The Drums

Lee's Top 5

DOCTORSHOPPER
'Affordable Healthcare Act'

LAKE OF BLOOD
'In Wells Of Shadow'

WAGESLAVE
'Forced Fucked By The Stepford Pipe Dream'

ROTTING OUT
'Laugh Now, Die Later'

CLOUDKICKER
'We're Goin' In, We're Going Down'

They're not Rotting Out, they're rocking out, dude!!!

5 To See

This week's unmissable new music shows

DAUGHTER
The Cube, Bristol
December 6

I BREAK HORSES
Cargo, London
December 5

THE STAVES
Start The Bus, Bristol
December 4

CLOCK OPERA
(pictured)
Electrowerkz, London
December 1

LOST BOYS
Central Station, Wrexham
December 1

Hardly anyone noticed the drummer's vest. Until now...

WISE BLOOD

DEATH DISCO, GLASGOW SATURDAY, NOVEMBER 19

CAUGHT LIVE

Chris Laufman, Wise Blood's hyperkinetic frontman, is a performer deserving of an audience. Unfortunately for him, a fair chunk of that audience is comprised of *NME* and our photographer. Even if the meagre few others who've bothered to check him out do seem pretty into it, you could understand if Laufman was inclined to give this show somewhat less than his all.

But while he may be preaching to the depleted, the 21-year-old Pittsburgh native still delivers his set with an impressive evangelical zeal. He kind of has to; Wise Blood's dramatic, bombastic, 21st-century rhythm and blues is not the sort of thing you can sleepwalk through. It requires total commitment, and Laufman obliges by continually leaping over the barrier and aggressively launching himself around the room, pausing only to sing straight into the faces of audience members.

Laufman has played shows with WU LYF, and there are certain aesthetic similarities there – Wise Blood's sound is also a grand, gospel-tinged catharsis that manages to be both cutting-edge and old-timey, though primarily beat and loop-based. 'Loud Mouths' is the track that's got the blogosphere talking, and it's easy to see why; thanks to Laufman's creeping falsetto and a vintage R&B piano hook, it sounds a bit like Jack White let loose on Ableton. 'BIG EGO', meanwhile, has a devotional, almost ecstatic vibe to it that leads a defiant Laufman to exclaim at its climax, "Let's crush this room! I want the walls to have fallen down by the time we're done playing!"

Wise Blood are a unique proposition who don't obviously fit in anywhere

To be fair, they are shaking a little, albeit from The 2 Bears' DJ set that's going on in the main room next door, causing Laufman to laugh ruefully that, "We don't fit in here at all." That's certainly true, but not necessarily a bad thing; Wise Blood are a unique proposition who don't obviously fit in anywhere. This time next year, a lot of Glaswegian hipsters are going to be lying about which band they saw tonight.

Barry Nicolson

TOM MARTIN, TAKESHI SUGA

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"THIS WAS ONE LAST CHANCE TO MAKE A LITTLE BIT OF MAGIC"

On December 5, the new Amy Winehouse record will be released. It will split opinion and spark debate about whether it should ever have seen the light of day. Is this what she would have wanted? Dan Martin talks to producers Mark Ronson and Salaam Remi to find out

PHOTO: DAVID ELLIS

One week in spring 2008, Amy Winehouse's collaborator and producer, Salaam Remi, visiting London from Miami, received a phone call. It was Amy, and she was distressed. The singer was down to record the theme song for the James Bond film *Quantum Of Solace* with Mark Ronson. The sessions hadn't worked out and, as they were prone to, Mark and Amy had a falling out over it. The version of events that made the papers was that Amy was 'unfit to record'.

Amy summoned Remi out to a studio in Henley. "It's this James Bond theme," she complained. "I don't like the track. They've given me these chords that they want me to write to, but that's not how we work." She wanted to come up with the song on her own and maybe James Bondify it afterwards. But writing to order, to that kind of tight brief, was not something she was comfortable with, even capable of.

But what she *did* have were the bones of a different song she was thinking about. "She showed me the chords and I said, 'What do you want it to sound like?'" Remi remembers. "She said 'Doo-wop'. I said, 'Give me 20 minutes', so she went off somewhere, I sat down with her engineer, played bass, drums, guitar, piano, real quick. 'Is this what you want it to sound like?' She said 'That'll work' and she went into the booth and sang it."

The song that emerged was 'Between The Cheats', one of a clutch of unheard songs to emerge on the first – and you would imagine certainly not the last – posthumous Amy Winehouse release, 'Lioness: Hidden Treasures'. Even now, the producer is indignant. "This was the same week where it was like, 'Amy's unfit to record'." ▶

Musical history is littered with posthumous releases that would no doubt have the artists spinning in their graves; the undignified squabble over whether it's really Michael Jackson's vocal; Tupac's gradual reduction into being nothing more than a logo; bloody *Queen*. When the artist isn't around to sign anything off, history has allowed dark (or even well-meaning) forces to play fast and loose with what they think they would have wanted. In Amy's case it's even more complicated than that. For one, she died less than six months ago, so everyone involved's grief is still raw. Second, the very loud and genuine outpouring of emotion that came from music fans across the world when it happened means that those same people all have an opinion and demand a say. But most of all, although speculation about a third Amy Winehouse album started before her funeral had even taken place, 'Lioness: Hidden Treasures' is *definitely* not it. What it *is* is a retrospective of tracks spanning her entire career. On one hand it's a celebration of her life and work. On the other it's another addition to the bulging Christmas market. It's emerged with the blessing of her family, but the truth is, that while the *actual* third album was written, most of the recordings simply don't exist. This, says Remi, was in the nature of how Amy always worked.

"For all her songs she would write the whole thing, and normally the one vocal that she recorded would end up being the song," he says. "The 'Tears Dry' that is on this package, she wrote it for a week in her back garden, she recorded it in one take, then did another vocal take, changing notes here and there. She knew she could sing anything you threw at her, so she would spend weeks working on what she wanted the words to be."

A few months ago, Mark Ronson was approached by Amy's Island Records A&R, Darcus Beese, with a vocal track of 'Will You Still Love Me Tomorrow', asking if he'd provide an arrangement. He wasn't convinced: "First of all, I didn't record the vocal with her. Second, it's 'Will You Still Love Me Tomorrow', one of the most covered songs of all time, and it's for a record that they're putting out posthumously, so I said no. He kept calling me and I said, 'If you want something for the record you can have the original version of 'Valerie' because that never came out, but I don't feel great about doing it.' But then I listened to it a little bit, and the way it had been recorded originally was pretty cheesy, an R&B acoustic guitar version, something I'm sure she would have disowned a long time ago. So I removed myself from listening to the track and just listened to the vocal and I realised that it was probably one of the best vocals I ever heard her do. I just thought, 'If I don't do it somebody else is probably gonna fuck it up. I can do this and do it in a way that she would have done it.' Here was one last chance to make a little bit of magic."

What everyone involved remembers most about Amy Winehouse is how funny she was. Ronson recalls that "when she was lucid she had the most razor-sharp wit, and it didn't really matter if you were on the end of it". Indeed, Amy described Mark as "the big sister I never wanted". Basically, they weren't always mates, something Remi confirms when we put to him their dispute over the Bond theme. "That was their relationship. Amy would give Mark a hard time in a way that she would never do to me, because we had a different type of relationship altogether. That day [in Henley] she had carved on a piece of wood 'Mark Loves Mark' with a heart around it and a bow and arrow going through it. That's just her, she always had something smart to say."

> ***"She wrote 'Tears Dry' for a week in her back garden"***
>
> SALAAM REMI

Remi's role was more of a mentor, away from the hipster distractions of her life in London, or Ronson's in Brooklyn. He first met her as a teenager. After the global success of the Fugees (he worked on their 1996 smash album 'The Score'), he moved to Miami, kicking back in semi-retirement, waiting for something to blow his mind and coax him out. Like so many other young singers, Amy was flown out to him to test out the possibility of working together. The version of 'The Girl From Ipanema' that features on 'Lioness...' was performed that day. He was impressed right away. "People would say to her, 'You're an old spirit, you've been here before.' Her energy and what she was able to naturally just do was there from the gate. I found out that as soon as I met her."

They worked together on 'Frank' and 'Back To Black', and, as her dramas escalated, their sessions together became an escape from that. The St Lucia trips they went on together in her later years that gave so much fuel to the papers were an attempt to find a working space "away from the 35 million distractions". The studio became her refuge, and while in the UK headlines swirled about everything from her stealing hotel residents' drinks to bizarre topless dancing, he claims he never really saw her intoxicated.

Ronson, on the other hand, is still troubled by their almost sibling relationship. But the affection is there. He recounts their fall-out over strings on the 'Back To Black' sessions. He wanted strings. She said no, that would sound "Celine Dion soppy". He went behind her back and paid for the strings himself.

"I played it the first time, this kind of Bacharach orchestral arrangement. She's got her head down on the mixer, saying, 'Are you kidding?' The song ends and she jumps up and comes and gives me this big hug and says, 'I love it.' Then she goes to leave the room and the last thing she says is, 'Just take that fucking harp out, I don't want this Mariah Carey bullshit.' All her things were these amazing one-liners usually followed by a well-timed exit from a room."

Back to black and white: Amy in 2007

BRYAN ADAMS, LFI, GETTY, RETNA

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Mark Ronson and Amy at the Brits 2008

Nas and Salaam Remi

Amy's note to staff at her favourite St Lucia bar

Ronson was introduced to Amy as a jobbing producer back in 2004. After he persuaded her to extend her stay in New York by a day, she ended up staying another six, and together they came up with 'Back To Black' and 'Rehab'. He didn't realise straight away what they were onto. As he says, "You can't imagine Jonny Greenwood and Thom Yorke high-fiving after they wrote 'Paranoid Android'." The next step was playing the demos to Darcus Beese. "I was 15 seconds into playing it and he goes 'Bo! Bo! Bo! Rewind!' and starts shooting an imaginary gun in the air. He was like, 'That shit's crazy!' 'I'm glad you like it.' 'No, it's gon' be a hit!' I didn't understand what he meant because it didn't sound like what was on the radio, but obviously that's why he's an A&R dude and I'm a producer and arranger."

"Everyone was transfixed with this girl and her voice and you're trying to work out how that voice goes with that frame and that personality," adds Ronson. "These are dudes that grew up listening to soul and Wu-Tang, like me and Amy. So there was an instant bond."

It was at this point that they recorded 'Valerie': "'Back To Black' had been out about a month in England but it hadn't come out in the States yet. She was doing her first New York press run. It was cool because I remember we were walking through this desolate block in Brooklyn, there was a gas station on one side and a hamburger ▶

LIONESS: HIDDEN TREASURES

Track By Track

BY MARK RONSON & SALAAM REMI

OUR DAY WILL COME

Ruby And The Romantics classic since embellished by Remi to form the album's lead track

Remi: "What first impressed me with Amy was that I could show her a song today and she could spit it back out at me tomorrow like she had known it her whole life. With 'Our Day Will Come' it really was as simple as that."

BETWEEN THE CHEATS

Lush doo-wop drenched in male backing vocals, one of the few songs here earmarked for album three

Remi: "It's such a simple line; she was talking about a relationship, what went on between the cheaters, it was her classic wordplay to link it back to between the sheets."

TEARS DRY

The original demo of 'Back To Black' standout 'Tears Dry On Their Own', which Remi would later speed up

Remi: "When you listen to what's being said – *'All I'll ever be to you, is a darkness that we knew, with deep regret I've grown accustomed to'* – this was the kind of mood that was being created. This was how she'd normally write, on an acoustic guitar at 85bpm."

WILL YOU STILL LOVE ME TOMORROW

Unreleased demo version that was unearthed and given a "big John Barry arrangement" by Ronson

Ronson: "The way she turns those different phrases and melodies are so clever. She was a jazz singer at heart so had that thing of never singing a melody the same way twice. Which used to infuriate me when I went to her concerts."

LIKE SMOKE

Vocal part for a track that was intended for the third album, completed with a rap courtesy of Nas

Remi: "She had written more lyrics, she just didn't get a chance to record the rest of them. I slipped it on its head and we had ideas of where we could go with it, but when we came to put together this record, this was what felt right to do with Nas."

VALERIE

The original version of Amy and Mark's Zutons cover

Ronson: "When we started the song it had a kind of '60s Curtis Mayfield arrangement... it's a little more jazz tempo and it's super soulful. I still like the original version more, and when you heard her do it live it's much closer to that arrangement."

THE GIRL FROM IPANEMA

The first song that a teenage Amy sang for Remi at their first session together

Remi: "That was my introduction to her, her walking in with an acoustic guitar. Remember that in 2002 there was no Adele. So for Amy to walk in and be able to sing like that it was like, 'Wow, this is different.'"

HALFTIME

Amy composition that was recorded back in the 'Frank' sessions

Remi: "The lyric goes back to 'halftime', like she would be learning in music class, but she took that idea and turned it into a song for her. Now it feels like Erykah Badu or Jill Scott."

WAKE UP ALONE

Acoustic demo of a 'Back To Black' favourite recorded pre-Ronson

Remi: "Most of Amy's songs started with a guitar and a vocal and a basic beat, if there was any beat at all. So it was really about her being able to express herself lyrically and then find the chords she wanted to use and then get it arranged after."

BEST FRIENDS

Another unreleased track from the 'Frank' sessions, and frequent live opener

Remi: "Once again this was her taking the piss out of her best friend. She told me that her best friend would run out of the venue when the song was being played just because she couldn't believe that Amy was taking the piss out of her like that."

BODY AND SOUL

Amy's final recording, previously included on Tony Bennett's 'Duets II' album

Tony Bennett (speaking shortly before Amy's death): "Of all the contemporary artists I've worked with, she was the most natural jazz voice. But I'd like to talk to her, and what I'd like to say to her is very personal. I've also had a moment of insecurity and darkness and was able to pull out of it."

A SONG FOR YOU

Recording of a Donny Hathaway classic from March 2009 in Amy's attic in Barnet

Remi: "It was a time when I wish I'd had video cameras in my eyes so I could play it back because it was just such a moment. It was like somebody singing a song at a funeral where you're totally overwhelmed and you're just barely holding yourself together."

Amy in St Lucia in 2008

place with bulletproof windows. We were just walking and... she was dressed like a Triad: satin jacket and rolled-up jeans shorts and ballet slippers. I remember seeing her crossing the road straight down the line because there were no cars coming. It was definitely the last time I remember seeing her carefree like that. That whole trip to New York was amazing because we'd finished the record and we knew that we'd done something pretty good. She was really starting to get accolades in England, but in New York they didn't know who she was and it felt very easy and free and we had an amazing time. We had good times after, but that was the last time that it felt normal and... good."

No-one can deny that 'Lioness...' is a risky record to release. For every person who believes that it's what Amy would have wanted, there'll be another who sees it as nothing less than shitting all over her memory. A general marker of the latter is a lazy rope-in of a rapper to fill the gaps on an unfinished track. Think Akon bolted onto the Jacko album last year. Which makes 'Like Smoke', which sees hip-hop legend Nas rap to the murky jazz of an unfinished song, the riskiest track on the record. On paper, it's all varieties of wrong. But again, it's not that simple. The pair were introduced by Remi and became telephone confidantes and firm friends. They had long planned a collaboration that never transpired. There was talk of a Donny Hathaway ['70s soul musician and Amy's favourite singer] cover. She even told him her working title for the third album: 'Really?'

"I was always telling her to put out music," says Nas. "She was like, 'I know, I'm gonna do it.' She'd be working, telling me about songs she's writing. There were a couple of songs we were talking about doing and she would give me ideas, but it would take too long. So I don't know if we'd be hearing anything from her any time soon if she were alive, any new album."

So 'Like Smoke', with its references to nights in Camden, and an Amy-inspired gag about a girl who is "*colder than a penguin pussy*" (because a penguin drags its rear end across ice all day) became his chance for "one last conversation" with his friend.

"I write in a similar way to how she did, so I didn't think too much, I just picked up a pen and I felt it and I wrote what I felt right there. I just did it for her and I was hoping that she'd like it, and hope that it would be something appropriate."

For Ronson, this is the vaults cleared. He's happy that his contributions are of a standard that Amy would have approved of, and warns of any future project, "Once you start to piece half-finished things together it becomes a slippery slope."

Remi is more vague when it comes to the question of more. He admits that there "might be a couple of other pieces" on his hard drive. Certainly, there's a lot of songs that she wrote that never got recorded properly that could be potentially recorded by other artists. It isn't up to him, of course, whether any of that gets released or not. Darcus Beese has already mentioned 12 songs that he says will never be released because she expressly said she didn't want them released. There's one called 'Procrastination' that everybody at the label apparently loves. But, Beese insists:

AMY ON RONSON

The singer spoke to NME about her collaborator and 'big sister' in 2006

"Mark and I are both published by EMI and they'd been trying to get us together to do something for ages. But I assumed he was like a Tim Westwood character, like an old, past-it, 'Hey! Big Dog's in the house!' – but he wasn't. When I met him, I went to the studio and he came down and I thought, 'Ooh, that engineer's FIT!' He was like, 'Hiii, I'm Marrrk Ronnnsonn' – he talks like he's on painkillers but he's not.

"I love him, me and him have just clicked. The other guy I did the album with was so jealous, when I played him the stuff that me and Mark had done, he was like, '(*Squawking*) I'm better than him! Let's do something!' I've done a few gigs with him and Lil [Lily Allen] – they've done a cover of that Kaiser Chiefs song 'Oh My God'. He's just got some fucking wicked tracks, you know."

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GETTY, BRYAN ADAMS, SPLASH

Amy at the Brits 2007

"If you ever hear 'Procrastination' you have my permission to come into my office and fire me." The fact that it has already leaked onto YouTube and been heard by over a million people already shows that one man's word can count for little. Vaults aren't as secure as people would like them to be. For the record, 'Procrastination' is a pedestrian piece of identikit sunshine soul that could have been sung by any number of commercial R&B singers, so it's not hard to understand why Amy wasn't keen on it.

Put the question of the validity of this material being released to Salaam Remi and he becomes emotional. "This just comes down to my life lesson that weekend, which was, if you love somebody, tell them now. I was in London and I didn't go to see her, I was waiting 'til Sunday and she passed on Saturday. Why didn't I go? I didn't even talk to her. So I feel the same way with the music and whatever stories and ideas I have regarding Amy that I have at this point, which I want to share with the world. Because it makes no sense at this point me having these things in my hard drive. And her family not knowing, because it made them feel better. And the world not knowing. Why should I be sitting on it? Because what if something happened to me? That's lost forever because of what? So I couldn't find a reason good enough not to share what I know and what I've heard."

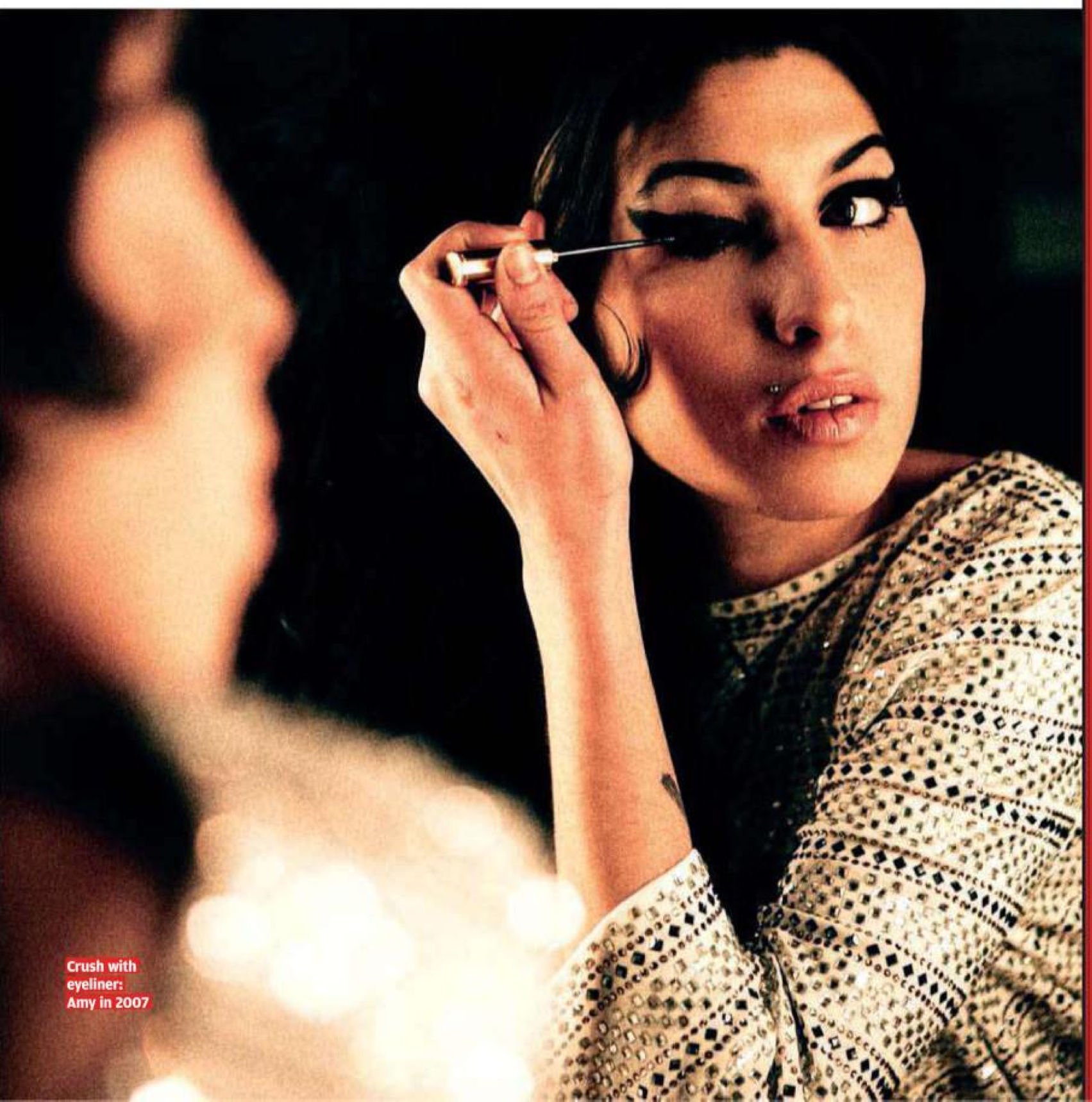
And for Ronson, he's taking a bigger lesson from the whole process. "I'd kind of forgot how much greatness she brings out in you, and how mediocre some of the things I was working on up until ['Lioness...'] were."

In fact, he'd been making an album with Gossip, until the Amy project prompted him to realise it wasn't working, and they went their separate ways. "The one thing I realised was, she's so incredibly honest with what she liked," he says. "After the 'Frank' album she was only gonna make shit that she really dug because she disowned some of that stuff. It made me realise that one thing I took from her legacy is to only make the shit that you know is good. When me and her were doing the stuff on 'Back To Black', neither of us were established, really – that's why the stuff is pretty honest and it strikes a chord with people, whereas I can't say that about most of the shit that I work on."

Amy Winehouse set a high standard. Let's hope that, down the years, everyone else applies the same to whatever else she left behind.

"I'd almost forgotten how much greatness she brings out in you"

MARK RONSON


Crush with eyeliner: Amy in 2007

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TRIBUTE OR CASH-IN?

Musicians on whether 'Lioness...' should actually be coming out

MATT HELDERS
Arctic Monkeys

"This one seems a lot more legitimate than a lot of other posthumous albums, not just a load of songs put together. I don't know if it's what she would've wanted or not. That's the weird thing, not having the person's approval."

JOHNNY LLOYD
Tribes

"Everyone in Camden and at Island Records who knew her would be cool with that, she would have wanted it to come out. We met her a few times – we saw her decline, it was really sad – but it would be a mistake not to put it out because there's good stuff on there."

JUSTIN YOUNG
The Vaccines

"It's quite cynical timing... but I don't think it's ever a bad thing when an artist leaves us for someone to make sure that the music that they've created makes its way to the fans."

JOHN LYDON

"I've got demos of my stuff and I sometimes prefer them. It's much more interesting, I would say, what the thing sounds like before they stick a trombone all over it and a smart-arse producer goes Tamla on it. From a songwriting point of view I'm fascinated."

ALEX TRIMBLE
Two Door Cinema Club

"If I had died and all of our unfinished, unpolished demos had been left, I wouldn't want them to go undiscovered. If there are people close to her who see it as good and worthwhile then releasing it is a good idea."

FRANK TURNER

"Obviously she was a very talented person who fucked up her life in a very tragic way, but the release is for the best because she didn't have that much music out."

XAVIER DE ROSNAY
Justice

"We're not anti-capitalist or whatever, but when she's just died, putting out an album around Christmas seems a bit... I don't know..."

THEO HUTCHCRAFT
Hurts

"She was working on releasing new material anyway so it would've come out soon. And if proceeds go to her charity that's a good thing."

JACK STEADMAN
Bombay Bicycle Club

"I know how passionate the head of Island is. I know he has a personal connection to it, so I'd be really shocked if it was just a money thing."

RHYS WEBB
The Horrors

"There's always the argument that it's insensitive at certain times – but then you look back at demos of Syd Barrett or Jimi Hendrix and for a fan it can be an exciting experience to listen to. It's a double-edged sword."

Weekend at ROSTAM'S

*You'll know **Rostam Batmanglij** as the quiet one in **Vampire Weekend** – but now he's blasting open a new musical world of his own. **Hazel Sheffield** heads to his apartment*

"What's wrong with Jack Johnson?" says Rostam Batmanglij when *NME* asks about his decision to remix a track by the king of campfires last year. "You think he's not indie enough or something? Well, I have strong pop instincts! My pop instincts are so strong I have to suppress them!" To prove it, the Vampire Weekend man leaps onto his piano stool and starts bashing out the riff from 'A Thousand Miles' by millions-selling US popstress Vanessa Carlton.

It's always the quiet ones. If Rostam was once best known for hiding behind a keyboard in Vampire Weekend, those days are over. His list of projects is growing: from collaborative work with Ra Ra Riot's Wes Miles as R&B outfit Discovery, to production for Das Racist and remixes for Johnson, Foreign Born and others under the moniker Boys Like Us. Next, Rostam is stamping his real name on a solo album of future sounds that he hopes will establish him as a genre-straddling creator, a rewriter of rules. Is this the next Brian Eno?

"Sometimes I close my eyes and imagine music unlike anything you've ever heard before," says Rostam from the table of his minimalist white kitchen. "Then I'll just quickly try to make it on my computer." Outside, the rain is beating down so hard that his perfect view of the New York skyline is drowned in fog. A soggy film crew shooting in his street shout instructions at one another. This is DUMBO, aka Down Under the Manhattan Bridge Overpass, the arty, riverside district of Brooklyn where Rostam spends his days.

We are in his warehouse apartment, carpeted with rugs from Iran (where his parents come from) and strewn with drawings, guitars and records by Coldplay and The National. In Rostam's bedroom – which doubles as his studio – two beds take up one wall, and a piano, mixing desk and a huge computer are arranged against the other. There's also a mini keyboard by his pillow, just in case he dreams up a new song in the middle of the night.

"I always want to push myself to make music that is more and more complex, even if it is more minimalist," Rostam says as he cues up some of his solo stuff on Pro Tools for *NME* to have a listen.

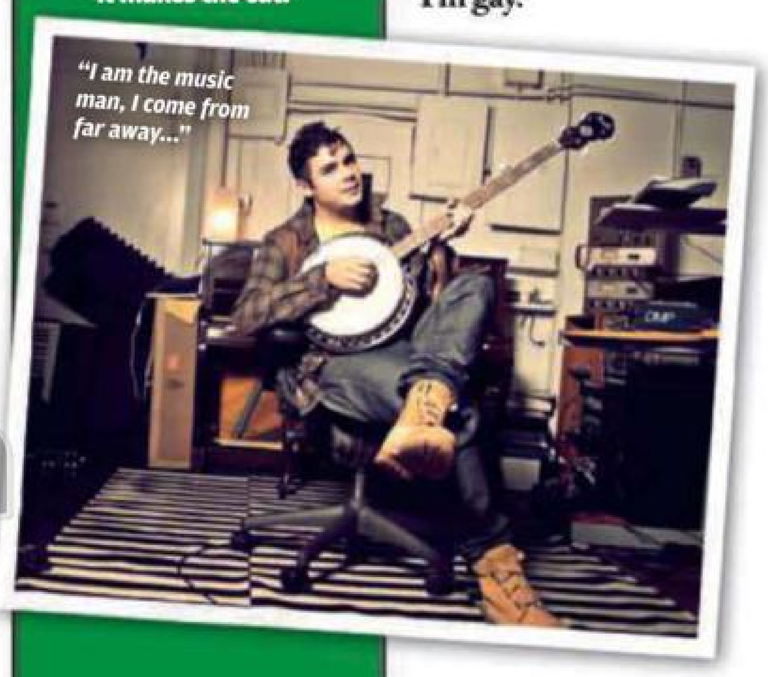
Minimalist it is not. Of the two tracks posted on his blog (*rostam.tumblr.com*) in recent weeks, 'Woods' is a twinkling Bollywood fairytale, all sitars and dreamy vocals, while 'Don't Let It Get To You' announces itself with drums like gunfire before a looping panpipe refrain. Two others yet to see the light of day swim in nostalgia, from the rattling choral intro of 'Summer' to potential single 'Bike Dreams', a fuzzy, sun-drenched number with a chorus that starts, *"Two boys, one is laughing sweetly"*.

He's shy about outlining the solo plan in detail ("The announcement... it starts you down this whole road..." he says), but he's happy to explain how he finds working as Rostam rather than Vampire Weekend. "In relation to 'Contra', even if I come up with a part of a song or I begin a song, by the nature of it being collaborative it changes everything," he says. "It's like cooking. Every individual ingredient affects how you taste the other ingredients. My songs – I envisaged them in a certain way that didn't fit Vampire Weekend. Once the album's out it will become obvious: 'Oh, these songs live together.'"

VAMPIRE WEEKEND ALBUM UPDATE

Rostam on how the band's new effort is shaping up

"Ezra and I have been meeting up in my studio a couple of times a week for the last few months. We've definitely been writing hard – sowing a lot of seeds that we'll come back to in the next few months to see what is worth harvesting. But some things are close to done. I play the banjo on one of the new tracks – if it makes the cut!"



"I am the music man, I come from far away..."

Rostam has become fairly vocal about being gay since he came out publicly to *Rolling Stone* in 2010 – and this attitude has guided his creativity too. There was an interview with gay mag *Out* in February of that year where he revealed that 'I Want To Be Your Boyfriend' from Discovery's 2009 debut and 'Diplomat's Son' from Vampire Weekend's 'Contra' were both about gay relationships. Then a performance on US talkshow *Saturday Night Live* a month later where he wore a rainbow guitar strap, prompting gay blog Queerty to ask 'Just how big of a gay artist will Vampire Weekend's Rostam Batmanglij become?'

"That was an intense time for me," Rostam says. Just behind him on the bookshelf sits a collection of coming-out stories called *Boys Like Us*. "I guess I didn't want it to be something that would turn into tabloid fodder. But everyone was very supportive. I still have lady fans on Twitter. They say, 'I don't care if he's gay, I love him anyway!'" he laughs. "So keep trying ladies! I'm kidding, I'm kidding... I'm gay."

This desire to engage with the wider world more played a part in Rostam's decision to sign up for a Converse ad campaign with Kid Cudi and Best Coast last year. He wrote the track 'All Summer' for the two artists to sing, and then had his face splashed over billboards at festivals across the world in a deal that must surely have brought in a few pennies.

"I didn't do it for the money," Rostam claims. "I did it because I thought it was something kind of original, as an openly gay person, to do a song with a mainstream rapper. That's never been done before. I guess in some ways I thought I was serving a higher purpose."

Yes folks, Rostam's thinking big. He's started writing non-fiction, like his father, who writes books about Iran, and his mother, whose Persian cookbooks have made her something of a culinary celebrity. Then there's his art. As Rostam talks, he flicks through some marker drawings, explaining that he wants to make 500 original sketches to go with each copy of his solo album. He's even invented a couple of fonts that will fit on a USB stick for his fans to drop onto their computers. "I want it to be a world you can step into," he says of the upcoming record. "So you get various things from me."

We're already getting that. There's a new Vampire Weekend album being prepped for release next year, about which Rostam is painfully coy. And there are plans to reunite with Wes Miles for more R&B under the Discovery moniker, eventually. Although he won't reveal anything about his plans as a producer, Rostam compares himself to electro producer Stuart Price who kept his many aliases – Jacques Lu Cont, Thin White Duke – even when he hit the big time and started working with Madonna and Kylie Minogue. But it's the big E who really inspires him. "I like that Brian Eno got to a point where people didn't wonder why he was doing what he was doing," he says. "I hope I'm known for just doing my own thing and not fitting into any kind of mould."

PIETER M VAN HATTEM

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"Help *NME*! I've been stuck up here for hours!"

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WORLD ACCORDING TO EXAMPLE

THIS IS THE

storemags.com

*Music's got a new big gob – **Example** has already pissed off half the pop world with his tongue-lashings, so **Dan Martin** got him to deliver his verdicts on the pressing issues of the day*

It won't have escaped your attention that popular music in 2011 has come to resemble one giant rave-pop Essex disco. Yet while Calvin Harris goes about stripping Rihanna of her last remnants of edge, there's one person who's making the whole genre of Bosh Pop evermore entrancing.

Example, aka Elliot Gleave (EG, geddit) has been at this for eight years now, but ever since last year's 'Kickstarts' his brand has gone stellar, with this year's 'Changed The Way You Kissed Me' eating the world and making him one of Britain's bona fide biggest rock stars. You read that right – he's probably got more in common with you than you would like to admit. He claims to be a rocker at heart, and his favourite band is Death From Above 1979. His next album will see him go rock, "The Strokes produced by Skrillex, or The Strokes produced by Chase & Status," he says, quite chillingly.

But most of all, whether you're into his hits or not, in the age of Bombay Bicycle Club, he has emerged as music's most fabulous value personality, a suburban boy with a weird rubbery face who's made the big time and is determined to rinse it for everything he can. His tweets, spats and careless mouth are already the stuff of legend. Last month he caused a Twitter scandal when, in a fit of umbrage that the Monster Munch on his rider in Thailand was, apparently, of a weaker variety than the ones at home, he succeeded in getting 'gay crisps' trending worldwide. As he explains: "Then Boy George got involved saying to me, 'If you want to know what gay is, I'll put a massive cock in your ass' which is just a brilliant thing to be tweeted anyway and to be tweeted that by Boy George is just amazing, but we made up when I told him I had the Culture Club album on double CD."

Even if you can't stand Example, you have to give him credit for getting away with it. So, on our mission to find a new Mouth Almighty, we put his to the test on the pressing issues of the day...

OCCUPY LONDON

Spurred on by the protests on Wall Street, activists set up camp outside St Paul's Cathedral to take a stand against economic inequality.

"If it all kicks off I'll just buy an island and fuck off. It won't be a very big island, it'll probably be like a mound of sand. I get asked to get involved in politics and if I wanna go and meet Nick Clegg and chat to him about my hopes for London and my problems with London. Maybe I should but it just seems like media opportunity."

***NME*: What would you complain about?**

"Cinema ticket prices, but I don't know what Nick Clegg can do about that. It used to be £8 and now it's like £16. You might as well go and steal a DVD."

THE STONE ROSES

Baggy heroes go back on 15 years of collective denials and reform for the payday to end them all. White British males over 25 have a collective orgasm.

"I can see why they've come back and I'm a massive fan but... are they doing an album or are they just touring?"

***NME*: They're thinking of doing an album...**

"It's not a bad thing they're coming back, but there's some bands you'd rather just remember them how they were then. I imagine they're gonna make a fortune but I don't think they're coming back for money – they're probably pretty excited about it. But I'd never want, say, Nirvana to come back and play a show because all the mystique would be lost."

And Kurt Cobain would still be dead.

"There's that as well."

DAVID CAMERON

After 18 months in office, the Coalition Prime Minister is still failing on the economy and seeing his popularity slide.

"He's got the charisma and they present him in such a way, it's just having clever people around you. That's how you get to those places even if you don't deserve to, if you have the right people around you."

***NME*: You don't think he's... kind of evil?**

"Yeah, he's quite a sinister man. But I don't think he's as evil as Tony Blair – but he was presented very well too. The thing about politics now, unlike the '80s, is there's too many clever people around and they can take any cunt. It's a bit like the pop world, you really can polish a turd."

"IT'D BE COOL TO HAVE SHOT GADDAFI"
EXAMPLE

THE DEATH OF GADDAFI

After decades terrorising his people, the long-time Libyan dictator Muammar Gaddafi was finally killed in October, with grotesque pictures of his corpse beamed around the world.

"He was obviously a bastard but it'd be cool to say you'd shot him, wouldn't it? I did an interview the other day and someone commented on the fact that I was shouting at my band a bit and being a bit of a dictator. And I said I was the Gaddafi of rave. Hehehe!"

***NME*: Would you have killed him, then?**

"Well, it needed doing. But I wouldn't have put all those photographs all over the papers. I'd have given them a nice glow on Instagram. In fact, I would have shot him in the leg then let someone else finish him off. Because you wouldn't want that on your conscience would you? 'Did you shoot Gaddafi?' Yes I *shot* him but I didn't *kill* him."

THE X FACTOR

With Cowell, Chezza, and Queen Dannii departed, the wheels have finally begun to fall off the annual TV pop pantomime.

"It's awful this year. The show really misses Simon Cowell. The only people to come off that show with star quality were Leona Lewis and JLS. When you've got popstars as intriguing as Dappy and Jessie J and Adele who are so different and kind of imperfect looking - that's when pop's exciting, or music's exciting. So those shows by default are never gonna create anyone with that much personality or that much edge. I think once these people win they should just be flown to a foreign country and locked up or shot."

As we part company, *NME* is compelled to quote back a line first flagged up in our original review of his first album, from the song 'Posh Birds', "*She likes a bit of rough/Two hours, I'm inside her muff*". We have to ask what has changed. He takes us back to his first meeting with Mike Skinner as a protégé on his label The Beats.

"Skinner said to me, 'When you're making rap everyone has to have an edge and a story that young lads look up to you and wanna be like you. What did you like when you were a kid?' I said Snoop. 'Why did you like Snoop?' I said I like the fact that he rapped about gangstas and hoes. He said, 'What have you got that's edgy?' I do drugs occasionally, shag birds and have a few fights. So he said, 'Just write some edgy shit about women. Misogyny's good.' So I wrote this lyric. I've learned that that's not what I should sing about, that's not what every young boy wants to hear in music. I would rather sing about cocaine than being inside someone's muff. Cocaine doesn't really offend anyone. But being inside the muff does. Hehehe!"

And in the testosterone-fuelled world of Bosh Pop, that sounds like something like progress.

NME EXTRA *Win a pair of tickets to the date of your choice on Example's spring 2012 UK arena tour, only on NME Extra. Go to NME.COM/extra, or see p9 for more info*

For loads of Example videos and interviews, head over to NME.COM/video

HOW EXAMPLE ROCKED THE POP BOAT

He's annoyed a few big names...

KE$HA

(Who he called an "idiot" in an interview)

"She came to a party in the UK and had no friends to go with. She's meant to look like this crazy party person so they paid loads of models to be her friends. It's like *The Truman Show* but you've got this scraggy-haired cow who can't sing."

ALEXANDRA BURKE

(Who he tweeted was "actually 41")

Her Twitter response: "You don't even know me. Don't bitch about me – BITCH2ME!! Grow up and grow some damn balls & say what U need to say to me ! I will pray4 u. Take a look in the mirror and look at yourself real GOOD! Stop hating on other artists."

CHER LLOYD

(He branded 'Swagger Jagger' a "crime")

Example: "My mentions today have all been about how Cher Lloyd is better than me because she has more followers. She has 200,000 more followers than me but 300,000 of them are her cousins."

Stormags

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THE HORRORS?
PJ HARVEY?
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ERM, VIVA BROTHER?

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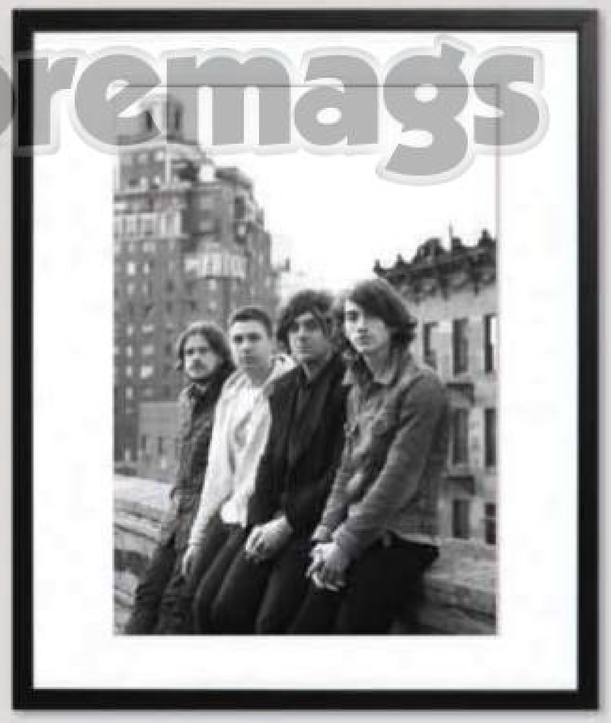

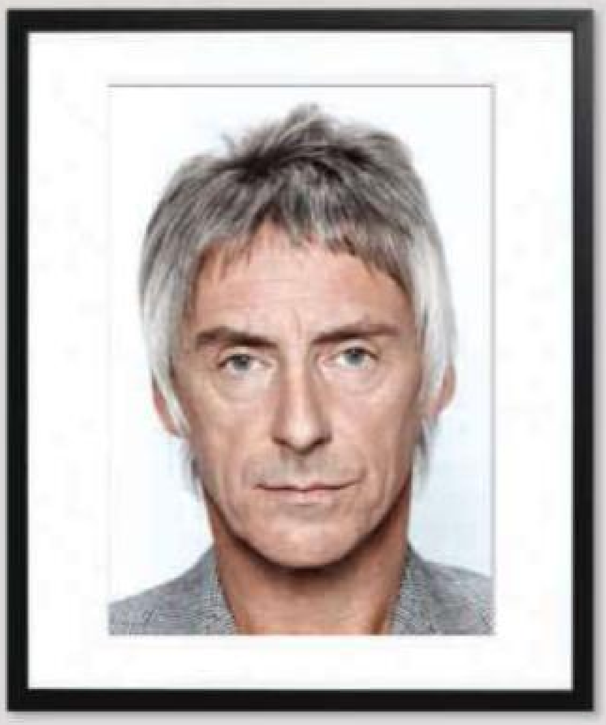

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*Riot grrrl pioneers Sleater-Kinney were a game-changing fireball of politics and rock – now two of them are in **Wild Flag**, have made one of the albums of the year and are coming for the UK. "It's crazy primal!" they tell **Laura Snapes***

PHOTO: FRANK YANG

"What side of myself am I exploring in this band?" says Janet Weiss, holding court in a dark Austin dive. "Oh, pure passion!" she laughs with a Texan-sized helping of irony.

"I think that's the name of my lipgloss colour!" wisecracks Rebecca Cole, causing the rest of the table to collapse into hoots over their plates of pureed yams and brisket steak.

This is in March 2011, when *NME* hits the South By Southwest festival to first catch arguably the most vital new act of 2011. Nope, not Puro Instinct or Grimes, but Wild Flag. On the opposite side of the table sits the other half of the band, Carrie Brownstein and Mary Timony. The eagle-eyed among you will – and should – recognise at least two of these names. Carrie and Janet were two-thirds of Portland legends Sleater-Kinney (with Corin Tucker), one of the most important, incendiary bands of the last 20 years.

Janet also drums for Domino legends Quasi – also Elliott Smith's backing band – and, until Wild Flag took hold, Stephen Malkmus And The Jicks. Rebecca drummed for The Minders, a jangly bunch from the Elephant 6 collective which also spawned Of Montreal, and Mary has been in a vast array of acclaimed acts, notably Matador alumni Helium. They came together last summer after Carrie and Janet reunited to work on a soundtrack, eventually inviting Rebecca and Mary to form a band. They're keen to stress that Wild Flag is *not* a supergroup, however. "It makes us sound like dinosaurs!" grimaces Janet.

Clearly, though, their history is weighty enough to make them one of the industry festival's biggest attractions in a climate where newness is key. It was to audible heartbreak that Sleater-Kinney announced the fatal words "indefinite hiatus" in June 2006, a year after the release of their seventh and final album, 'The Woods'. Virulent and political, it cemented their status as a band that *mattered*.

So why start over? Catching up with Carrie on the phone, ahead of Wild Flag's first UK shows this month, she explains that having been writing a blog for American radio station NPR for a while, she realised she was done with analysing: "I was talking so much about participation, yet I was no longer participating in it as anything other than a commentator. I wanted to play again. It took a while, then it was very intense. I don't know how to relate to music in any way that's not intense or urgent."

Sleater-Kinney (l-r): Corin, Janet, Carrie

Wild Flag are hitting London's Lexington venue on December 8 and then at ATP's Nightmare Before Christmas festival the next day, and we should be in for a treat. Even their first show at SXSW was incendiary. "Are you expecting this to be pretty?" Carrie sneered at the crowd. "Cause it's not gonna be." While trying to punctuate a psych wig-out with one of her trademark high kicks, her other foot slipped from beneath her and she fell arse over axe – without dropping a note. Mary recalls one night in Alabama where she wiped out seconds before she was due to play her solo. Which she again executed brilliantly.

Maybe it's to do with what Carrie said about setting aside analysis. Wild Flag are visceral, *carnal*, even, as arresting as any four young oiks wielding guitars for the first time. On their debut record, stamped 8/10 by *NME*, you can pick out Go-Go's harmonies, King Crimson riffs and a barrage of fun and fury more commonly found rattling suburban garage doors. It was recorded over an intense three-week stretch in Sacramento, California, with producer Chris Woodhouse.

"We wanted somebody that would be able to capture the energy and live dynamics of this band," Carrie explains. "You have so few opportunities to make a first record. We just wanted it to be raw, and celebratory."

There's a line on album track 'Boom' that seems to sum up the Wild Flag ethos perfectly: "*I need it to be hectic and rearranged*", spits Carrie. She says it's not necessarily about that; but as any heart-punching rock lyric should be, it's about music, sex, love, escaping the mundane and cutting crazy loose.

Back in March, Janet explained her theories about indie going soft. "I've been calling this 'The Year Of The Hug'," she said. "People are quiet and happy – I look at the world and it doesn't seem like the time for that. It seems like time to make a real loud racket, which is what we're doing."

"The energy level we convey hasn't been happening a lot in contemporary music; we're very in your face," added Carrie. "I don't understand why anyone would get onstage and take it for granted. It's such a rare space to be provocative and vulnerable. It's about realness and truth-telling. Wild Flag is supposed to rouse and inspire you to express yourself."

Janet: "That's the thing about exploring yourself. It is childlike, as your thoughts are just coming out. It's crazy primal! We're a bunch of cavemen, basically."

Not dinosaurs then, but cavemen; Wild Flag are taking more than the sum of their parts and lighting a blazing fire under indie's slacker arse. God knows we needed them back.

NME EXTRA *For exclusive hidden content, including the chance to win a pair of tickets to Wild Flag's London show and a signed vinyl copy of their debut, go to NME.COM/extra. See p9 for details*

SLEATER WORSHIP

Here's two fans of Carrie and Janet's legacy

FRANKIE FRANCIS
FRANKIE & THE HEARTSTRINGS
"Sleater-Kinney are an inspiration to us all – their messages and ethics are so straight to the point. They've got great riffs and vocal melodies that you can't help but sit back and take note of."

MAX BLOOM
YUCK
"I first discovered Sleater-Kinney about four years ago when I was watching MTV2. The video for 'Get Up' came on, and I was blown away. I bought the album 'The Hot Rock', and I began getting obsessed. They were unique, they were in their own world. Janet Weiss is also one of my favourite drummers ever."

Storemags

ROCKING OFF AGAIN!

REVIEWS

T-PAIN, KORN, FAIREWELL

Edited by Emily Mackay

THE BLACK KEYS

EL CAMINO NONESUCH

This won't change the world – but with a White Stripes-shaped hole to fill, the Ohio duo's dirty rock'n'roll might make it just a little more fun

It feels pretty strange to be typing these words, but of late The Black Keys have undoubtedly become something of a big deal. Their last album 'Brothers' scooped three Grammy awards (Best Alternative Album, Best Rock Performance and Best Recording Package, whatever that is) and sold over a million copies worldwide. They recently announced a second show at London's 10,000-capacity Alexandra Palace after the first sold out in under a week.

How did these jobbing blues-rockers from Akron, Ohio, suddenly get so huge? One persuasive theory is that they've merely inherited The White Stripes' fanbase, with Jack and Meg's demise creating a vacuum in the world of rootsy guitar-and-drums duos that the nominally similar Black Keys have rushed in to fill. In fact, they've outlasted almost all of the other bands who rose to prominence during the garage rock revival a decade ago (whither now the likes of The Datsuns and The Von Bondies?) and simply by being the last men standing in the vicinity of a vintage Fender Twin, The Black Keys have cleaned up.

But that's only half the story. Over the last few albums, with the aid of regular producer Danger Mouse, The Black Keys have been gradually evolving from bluesy bar-band scufflers into streamlined rock ravagers. 'El Camino' had to be a record that justified the band's elevation to the arena circuit, and it comes up trumps with a fat-free set of thumping uptempo rockers and primitive soul stompers.

Whereas previously the pair would never discuss tactics before entering the studio to jam, here every song sounds purposeful and premeditated. Single and opener 'Lonely Boy' sets the tone with its rabble-rousing rockabilly rumble. Even for committed minimalists like The Black Keys, the song is brutally simple, with Dan Auerbach refusing to wait for a reciprocal glance before yanking his heart out and slapping it on the table ("*I don't mind bleeding*" he sings, blithely). 'Run Right Back' borrows its sleazy strut from Queens Of The Stone Age's 'No One Knows', succinctly sketching out another fatal attraction scenario ("*Finest exterior/ She's so superior/ But she won't allow/And I'm wounded now*") to a rhythm that feels like a finger jabbing in your chest. 'Little Black Submarines' is more ambitious, starting out in Johnny Cash territory before exploding into a psycho-blues freakdown.

'Sister', with its insistent '80s pulse, is simply the best out-and-out pop song they've ever written, while the brilliantly demented cowboy glam holler of 'Gold On The Ceiling' is boosted by the band's new trio of female backing singers wailing for all they're worth. It's a lot of fun, although The Black Keys have (presumably unwittingly) just rewritten Super Furry Animals' demented cowboy glam holler 'Golden Retriever'. 'Money Maker' also sounds comfortingly familiar, with a primary riff that's a ringer for The Hives' 'Main Offender' (although that's OK, because it's not like The Hives are around to play it for themselves).

Ultimately, when you're working with such basic, well-worn materials, none of it is going to sound particularly original, but 'El Camino' is at least thrusting and urgent and very quickly to the point. Whatever Danger Mouse has done to galvanise The Black Keys – and thankfully he's left his trademark soporific shuffling drums at home, the Keys' Pat Carney being more of a bare-knuckle bludgeoner – he's got the band operating at maximum efficiency.

The Black Keys will never really be able to boast the fizzing sexual tension and weirdo intrigue of The White Stripes, the dazzling dexterity of White Denim, nor the strutting showmanship of The Jon Spencer Blues Explosion, The Make-Up or The Hives. But for 37 rollicking minutes, they give it the full gun, meeting the challenge of being the biggest garage rock band in the world head-on. ***Sam Richards***

7

DOWNLOAD: 'Gold On The Ceiling', 'Sister', 'Lonely Boy'

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

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T-PAIN

REVOLVER SONY

The Auto-Tune king is best when others do the warbling

T-Pain is a very versatile man. Sometimes he sounds like an oversized bumblebee passionately remonstrating with a bouncer in a doomed attempt to gain entrance to a club, while at other times he sounds like an alien race of humanoid Theremins attempting first contact with the human race. There are also times when he sounds like a bog-standard rap vocalist who's got a Jew's harp stuck in his throat.

Yes, it's fair to say that, while Jay-Z wishes death to Auto-Tune, T-Pain is its enthusiastic reanimator, repeatedly jamming the defibrillator pads into the chest of one of pop music's most irritating presences. While Auto-Tune is breathing, he is able to walk the earth garlanded in riches, bitches and expensive stitches. His relationship to Auto-Tune is like one of those people with a brain tumour that just happens to enable them to play virtuoso piano or speak Sanskrit without learning it first.

Shame, because it's not that there's nothing going on in 'rEVOLVEr' (don't get me started on that title). Hypnotic booze anthem 'Bottlez' is superb, T's vocal curdling conspicuous in its absence, and there's a lovely snoozy jazziness to the warm '5 O'Clock', which invites Wiz Khalifa and a sampled Lily Allen in for a cuddle. This sort of proves that T-Pain is an anomaly in modern rap, in that the more he loads his tracks up with guests who might otherwise be intrusive, the more he keeps himself away from the mic and thus improves matters, leaving the listener with the simple pleasures of expansive, wide-arsed electronic funk like 'Turn All The Lights On' (featuring Ne-Yo) or the profanity blitz of 'Nothin', upon which Californian legend E-40 is the chief destroyer. But it's a shame Mr Pain needs these cameos as much as his instrument of choice – without them, the temptation for the listener would be to simply Auto-Tune out. ***Pete Cashmore***

5

DOWNLOAD: '5 O'Clock', 'Nothin', 'Turn All The Lights On'

FAIREWELL

POOR, POOR GRENDEL SONIC CATHEDRAL

Just in case anyone still remembers Johnny White's The Rollercoaster Project, he's attempted to bury its memory completely by changing name and label. There's always a sense of knowing what you'll get with Sonic Cathedral, but while 'Poor, Poor Grendel' reaches many of their touchstones – amorphous drones on 'Wild Meadow/I've Been Locked Away', hidden vocals on 'So May You All' – the DIY spirit fights through. From lyrics about Tesco to the lo-fi synths of 'Sunday Towns', Fairewell balance bombast and more humble content. ***Simon Jay Catling***

7

DOWNLOAD: 'Wild Meadow/I've Been Locked Away'

KORN

THE PATH OF TOTALITY ROADRUNNER

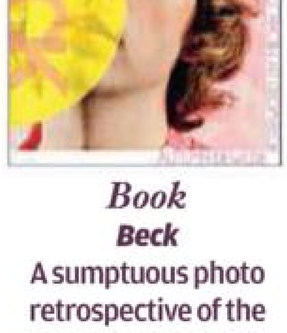
What do you do when you're 10 albums into your career, sliding down festival bills and trying to bury the tag of creators of a genre you now despise? If you're Korn, you Google '2011 music' and rope in a bunch of DJs for a 'dubstep' album, of course. The results of this LP, which is basically a string of hook-ups with the likes of dubstep betrayer Skrillex, are predictably patchy, but when it works, like on club stomper 'Get Up!', it really works. Much as there's no getting away from the fact that this is basically one long remix, it's much better than the car crash we all predicted it would be. ***Tom Goodwyn***

6

DOWNLOAD: 'Get Up!'

The Rider

What we're reading and watching this week



DVD

Let England Shake: 12 Short Films By Seamus Murphy

You might have gathered we're fans of PJ Harvey's latest Mercury-winning wheeze by now, but no less beautiful were the videos made to accompany every track. Savour the lot here.

Book

Beck

A sumptuous photo retrospective of the postmodern pop star's career to date, with pics from legendary snapper Autumn de Wilde. And there's a foreword from Michel Gondry, no less.

Fashion

Luke Expedition Jacket

Hey, scruffbags! Winter needn't mean chucking the entire contents of your wardrobe on and hoping for the best – gents outfitters Luke have come up with this nifty jacket to keep yer bits warmed in style.

THIS WEEK'S SINGLES

reviewed by NME's

BEN HEWITT

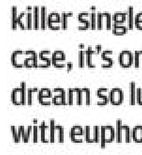
KATY PERRY

THE ONE THAT GOT AWAY EMI

Man alive, is Katy Perry dreary nowadays, bleating on about some high-school crush who once gave her the heave-ho. More alarmingly, her dream beau is an inked-up, Mustang-driving meathead whose recipe for romance is a quick fumble in a car. What's that, Katy? "*I was dreaming you were my Johnny Cash*"? For the love of God, woman, did you not see *Walk The Line*? You can do better, believe me.

THE VACCINES

WETSUIT COLUMBIA



K-Pez isn't the only one longing for the past. The Vaccines have plumped for nostalgia too: see this sepia-tinged ode to young love, like the aural equivalent of your intimate relationship snaps taken on Hipstamatic. "*For goodness sake, let us be young,*" croons Justin. But it's precisely this devil-may-care attitude that's knackered his throat. Can't all be free booze and groupies, you know.

SEVENTEEN EVERGREEN

POLARITY SONG LUCKY NUMBER

Seventeen Evergreen, on the other hand, could do with indulging in a spot of debauchery – mainly because a truly distressing night on the tiles ought to put an end to their sexless electronic noodling. Try telling us to "*embrace the polarity of life and all the good and the bad we share*" when you're sobbing in the corner after warping your noggins with nasty opiates, chaps. Won't be so sunny then, will you?

FRIENDLY FIRES

BLUE CASSETTE XL

Hallelujah! After all this decidedly snoozy partying, praise the Lord for Friendly Fires, for they truly do have the whole best-night-of-your-life spiel down pat. And, by crivens, they know what doth make a killer single: a stonkingly stupendous chorus. In this case, it's one that's a glossy'n'gleaming Technicolor dream so lurid that, with any luck, you'll be dribbling with euphoria before it's scarcely taken off.

WOMAN'S HOUR

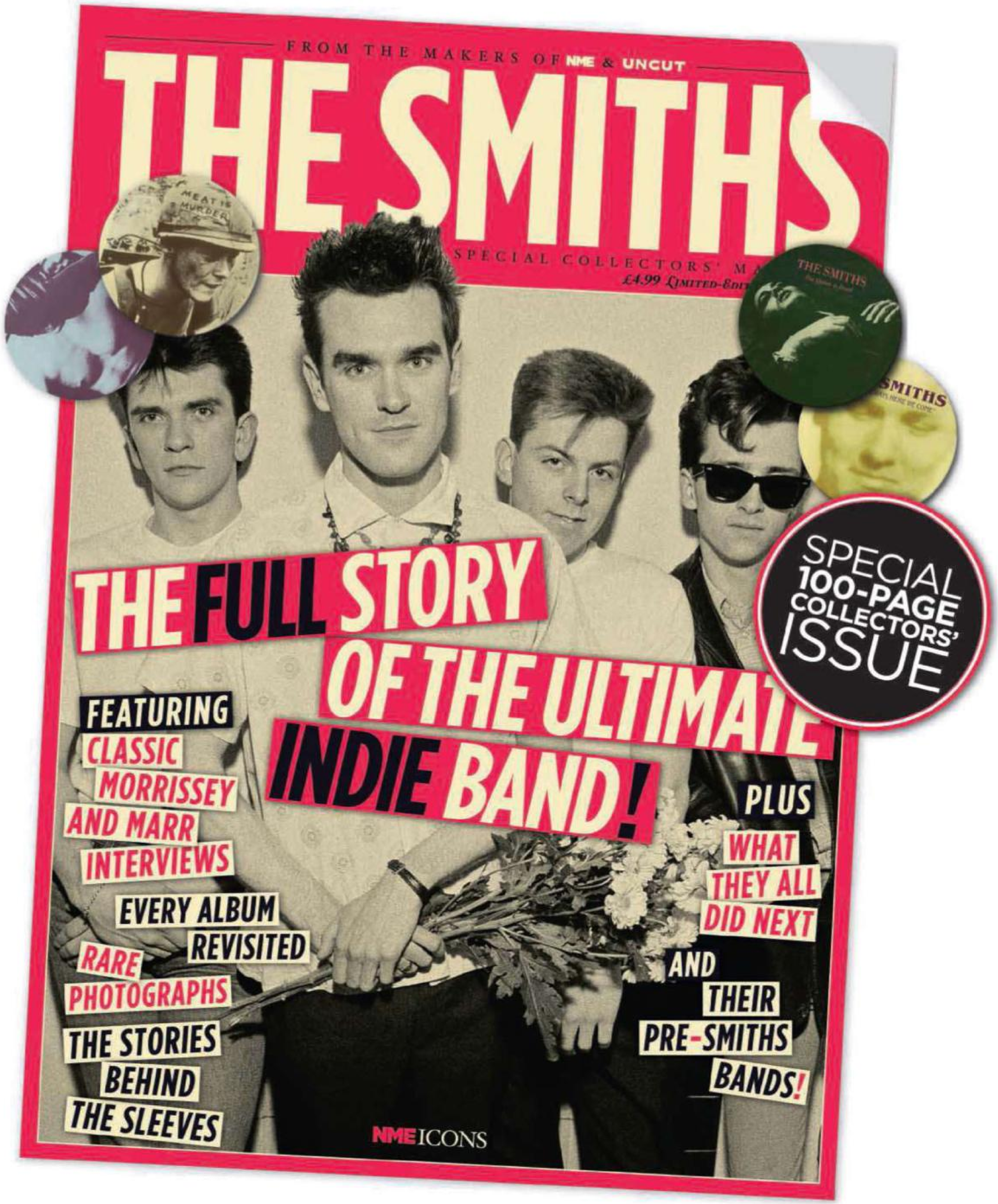
JENNI DIRTY BINGO

One would hope this is an ode to Jenni Murray, beloved stalwart of BBC Radio 4's *Woman's Hour*, who's made a living grabbing slippery politicians by the short and curlies and making them squirm. Alas, it's hard to imagine her sternly taking Thatcher to task over this breezy lull, but that doesn't make 'Jenni' any less beguiling: it's still a soft, calypso-infused slice of escapism that errs on the right side of fluffy.

FIXERS

MAJESTIES RANCH VERTIGO

Previously in this very column, m'honourable colleague Luke Turner bemoaned Fixers' transformation from psychedelic explorers to sonic eunuchs, playing record label-buffed guitar pop. Sadly, it's been irreversible, these 'singalong' chants bereft of bravery or boldness. What might have been...



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LIVE

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Edited by Emily Mackay

HOWLER

UPSTAIRS AT THE GARAGE, LONDON THURSDAY, NOVEMBER 17

Prince's kid on drums, and justified hype? As debut UK gigs go, this one's different

An hour before latest Rough Trade signings Howler step onto the stage for their debut UK show above The Garage in north London, *NME* is at the bar in the Hen & Chickens around the corner. As befits a place where oddballs like The Mighty Boosh earned their comic stripes, things get surreal as someone confirms the rumour that Howler's drummer is the son of the world's sexiest midget, Prince.

A million questions demand answers. Does Howler's drummer dress in purple? Does funky love waft from his every pore? How many ribs does he have, and can he give himself a blowjob? It's testament to the buzz that surrounds the Minneapolis five-piece that this is the least memorable thing we'll learn tonight. What becomes clear is that all the hype is entirely justified, and if any band is going to 'do a Vaccines' next year, this is the one.

Not that you'd know it from the gangly limbed spooks that wander onto the stage, led by frontman Jordan Gatesmith, an awkward mix of Julian Casablancas and Joey Ramone that's taken a wrong turn and emerged as a young Johnny Borrell. Brent Mayes (very tall, not wearing purple) takes his stool behind the drums while guitarist Ian Nygaard, bassist France Camp and keyboardist Max Petrek tune up, looking terrified.

"Is it okay if we do a Judas Priest set?" Jordan ponders before careering into a heavy, beefed-up rinse of 'For All Concern'. This is followed by the bubblegum surf-pop of new tune 'Beach Sluts', and 'America', which sounds like a loveletter to the Libs. Nerves abated, band and crowd let loose smiles from the stage and yelling from the floor, punctuated by Jordan's tongue-tied banter ("Grab your bony ass nice and tight!").

> ***What's clear is that if any band are going to 'do a Vaccines' in 2012, it's Howler***

'Too Much Blood' begins with 'Leader Of The Pack' drums before slowing into a dirty smack ballad. 'This One's Different' is classic Strokes 2001. But it's when Jordan calls out "this is our last one" that band and crowd have their 'moment' and you realise that 2012 could be theirs. Given a new bassline and a meatier delivery than the version that appeared on this year's 'This One's Different' EP, 'Told You Once' already feels like it belongs in the canon of timeless indie belters – an anthem for anyone who pines for the days when Pete, Carl, Julian and, yep, even Johnny ruled the world. The song lasts two minutes, but it'll resonate for the next 12 months. Prince who? ***Mike Williams***

RICHARD JOHNSON

The Setlist

- For All Concern
- Beach Sluts
- America
- Too Much Blood
- You Like White Women, I Like Cigarettes
- This One's Different
- Pythagorean Fearem
- Back To The Grave
- Back Of Your Neck
- Told You Once

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FACTORY FLOOR

CONCRETE SPACE, LONDON MONDAY, NOVEMBER 21

For the past few years, this London trio have been holed up in a warehouse in a state of incubation, periodically emerging to show off their ongoing evolution from dour post-punk beginnings towards a hard, brutalist dance music with no real point of comparison. Chris & Cosey, kind of. Primal Scream's 'XTRMNTR', a bit. How Joy Division might have sounded, had Ian Curtis hung around long enough to get really into Detroit techno. Except better. And with a girl singer.

It is Nik Void that is Factory Floor's notional frontperson, swinging from foot to foot and raking a drumstick across her guitar strings, occasionally stepping to the mic to whisper some sinister nothing. Here, though, the band form a perfect triangle, each one essential to the whole. Tending to an eruption of colourful cabling, Dom Butler shapes squirming analogue synth lines that leave singe marks on your eardrums. Drummer Gabe Gurnsey is like a machine, except no drum machine could pull off this seamless blend of rigid pulse and human fluidity. Things peak with new DFA single 'Two Different Ways', a spiritual successor to New Order's 'Blue Monday' that piles on shimmering synth, cowbell and handclaps to ascend through layers of euphoria. The marriage of rock and dance can so often seem an awkward Frankenstein's monster. Factory Floor, though, are a perfect synthesis, like warm skin stretched over cold machinery. *NME*, for one, hails our new cyborg overlords. ***Louis Pattison***

THE FIELD/WALLS

THE DEAF INSTITUTE, MANCHESTER MONDAY, NOVEMBER 21

Oh, but for a late Saturday night to witness this, two of cult dance label Kompakt's most dancefloor-ready heavyweights facing off in front of a baying crowd. Walls, on first, might feel they've something to prove to their roster mates, their excellent second album 'Coracle' having been recently eclipsed by The Field's even mightier 'Looping State Of Mind'. Yet there's no malice in their billowing sonic clouds; edges are brushed softly with thin enough layers that allow the bare bones of 'Into Our Midst' and 'Sunporch' to appear – their canvases of sound are a perfect compliment to The Field's drumkit-driven sounds.

These are exciting times for The Field live, though Axel Willner doesn't show it, casually sipping on wine throughout and, at one point, offering peppermints to his band mid-track. Sections of debut LP 'From Here We Go Sublime' remain the set's skeleton as Willner finds new ways to re-construct it. Like Walls, their set is largely parts of tracks momentarily uncovered, before being withdrawn below more improvised sonic building. Opener 'It's Up There' appears virtually complete, but most fall into hypnotic loops, circling before flying off only to reappear elsewhere. 'Over The Ice' is the only segment to possess anything resembling a drop; it's clear tonight that The Field went sublime long ago. ***Simon Jay Catling***

JOHN MAUS

THE DOME, LONDON THURSDAY, NOVEMBER 17

Once chided by critics for his wilfully obtuse albums, John Maus rebounded this year with the cleaned-up and relatively scruff-free 'We Must Become The Pitiless Censors Of Ourselves'. Sure, it succeeded in delivering some more agreeable stereo time, but the real draw has always been the unpredictable frenzy of the live show. A whole other experience from sitting with the recordings, onstage Maus is a skittering, writhing entity, spitting out wounded howls and barks that regularly interrupt his somnambulic crooning. He'd no doubt baulk at the reference points, but let's leave the intellectualising to the artist and say the backing tracks whip up something like a fantasy collaboration between Giorgio Moroder and Scott Walker. Whatever comparisons are drawn, the results are shredded and violated by the fury of the one-man battle royal who is at any one moment appearing to struggle his way out of an all-consuming vortex and the next submitting to a murderous rage. His skinny frame pulses with unexpected energy throughout. It's a performance so intimate and unchecked that it feels a little imposing to dance to, yet standing still is next to impossible, as there's scarcely any respite from the inexorable momentum of the proceedings. Rumour has it that Maus has already grown tired of his latest, pop-inclined direction. Whether or not that is the case, there will no doubt be plenty of reason to go and see him work out his conflicts in person. ***Tom Edwards***

TOM MARTIN, CAT STEVENS

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- Fresh fruit platter (apples, bananas, grapes, kiwis)
- Rainbow-coloured toothbrush and toothpaste
- Deli tray – a selection of cheese (not just cheddar!) and meats (not just ham!)
- Dips and various crudités (preferably houmous)
- Red and black fruit pastilles

Django Django: and winner of the worst T-shirt competition is...

FIXERS/ DJANGO DJANGO

A NATION OF SHOPKEEPERS, LEEDS THURSDAY, NOVEMBER 17

The Oxford troupe strike hot and cold as the Dalston art-rock openers steal their thunder

Now then, now then. What.Do.We.Have.Here? "Since this is the first time we've been back in Leeds since the passing of Jimmy Savile, we'd like to dedicate this next song to him," says Django Django bassist Jimmy Dixon. "It's called 'Waveforms', which, funnily enough, is just like his hair."

His body is barely cold and these DEVO-like loonballs are already poking fun at the city's legendary hero! It's sacrilege in good spirit, though, and tonight, underneath festive bunting, the foursome fire off a melee of pristine oddball pop.

'Love's Dart' is a Bill Oddie oddity; mashing birdsong with other bizarre sounds to create a thrilling, art-punk freakout. 'Default' is a funky track that sprints out the speakers and, with a few maracas thrown into the mix, it's one that can't help but stretch a massive grin on your face. Frustratingly, not all the tracks reach the same giddy heights. Thankfully, though, the air raid siren of 'Wor' saves the day and perks the ears to its brilliant, Spaghetti Western riff.

While not drawing as large a crowd as their support, Fixers are out to turn a few heads. It's hard not to be turned on to the voice of frontman Jack Goldstein: it sits somewhere between one of those mooing-cow wooden toys and Brandon Flowers. That might sound off-putting to some but it's fascinating to hear, as vowels rip through his vocal chords.

"Can you all take a step closer after every song?" asks Goldstein after the sun-drenched, San Fran rush of 'Crystals'. "That way, by the last song we'll all be standing nose-to-nose. It'll be amazing!"

Some have likened Fixers' madcap sound to The Beach Boys but, apart from a few harmonies, it's a rather lazy comparison; often they sound more like they're trying their hand at being '90s ravers The KLF. Maybe such flitting variety is why it's taking some a bit longer to latch onto the band, as they find themselves liking some tracks but disillusioned by others. Fixers are choosing the long road to success but, like the fans now nose-to-nose with the band, maybe joy will come with taking short steps. If only Sir Jimmy was here to fix it for them. ***Jamie Crossan***

View From The Crowd

Katie Whitford, 21, Sheffield

"This is the fourth time that I've seen Django Django and I just think they get better and better each time. I came to see them but I loved Fixers. I'm going to download their EP when I get home!"

Storemags.com

CULTS

RUBY LOUNGE, MANCHESTER
SATURDAY, NOVEMBER 19

They're indebted to the timeless melodies of '60s girl groups, but can the duo's charm last forever?

Once was the time when a band allowing their songs to be used on a TV ad was seen as a bit like an artist accepting a commission to paint a family portrait of the Murdochs. These days, for better or worse, we seem a little more forgiving of these compromises. Whether it's due to the tougher climate for new bands, the appropriation of the 'indie' aesthetic by mainstream forces or simply the sight of Iggy Pop wrestling with a rubber version of himself (take that as a metaphor if you will) in the name of car insurance, a small share of soul can now be sold almost without the Campaign For Real Indie warriors noticing.

So it is that a duo such as Cults can fill venues with an apparently comfortable mix of blog readers and drinkers of trendy cider, and win the seldom-seen approval of Liam Gallagher into the bargain. Yes, their easeful way of welding instantly familiar melodies to stolen samples from cult leaders' speeches and a budget Wall Of Sound production deserves such broad recognition. But it does throw up the question – what happens when the bloggers move on and the alcohol wears off?

For an hour, at least, these worries can be shelved, as Madeline Follin and Brian Oblivion carry us along on the pop whirlwind of their album. Madeline rouses us with the hurtling joyride of 'Abducted' and the piercing end notes of 'You Know What I Mean', which she hits with a power that leaves her band miles beneath her. Whether you're already a believer or a new recruit, the Cults experience offers the same reward: not the promise of everlasting life, but certainly an immediate gratification. It's summed up in closer 'Oh My God' – they might be invoking the almighty, but lyrics such as "*I can run away and leave you anytime*" scream spirited defiance rather than spiritual despair.

It's probably a blessing that 'Go Outside', stripped of its skittering percussion, falls flat tonight: it means we have to judge Cults on their own terms rather than those of the ad men. But it also raises more suspicions. How much more juice will the pair be able to squeeze out of their collection of '60s soul before it starts to get bitter? Will their love of hip-hop and Squarepusher show through, or will commercial concerns win out? Cults should certainly enjoy their moment, but for them to become a religion might require more than buzz and booze. ***Neil Condron***

LANA DEL REY

SCALA/CORINTHIA HOTEL, LONDON
WEDNESDAY, NOVEMBER 16/TUESDAY, NOVEMBER 22

Forget the bloggers' backlash – these irresistible pop songs are proof Lizzie Grant's the real deal

So the Scala gig comes and goes, giving the UK's media their chance to experience this quite preposterously talked about singer 'in the flesh', so they can ascertain whether or not a) she is 'authentic' and b) she has another song in the same league as everyone's Song Of The Year. The answer to the former is... well, no, but apart from the indier-than-thou bloggers who seemingly spend their entire lives looking for videos of the Lizzie Grant Years to post with a gleeful 'See? Told you!', is anyone really that arsed? Say these people had been around in the early '70s: would they have been going around telling everyone that Bowie sang in an ice cream advert, or that Marc Bolan modelled for a Littlewood's catalogue (both are true)?

On this evidence, there are another two or three big singles to come

Anyway... a more conclusive answer to the latter, more important, question can be found not at the Scala show, or the gig in Birmingham the next night, but at an intimate show the week after, in the bar of the Corinthia Hotel in London. "Stripped back" is of course a phrase that strikes fear into the heart of any right-thinking person. But by playing her songs minus the balloons and the projections, backed only by minimal piano and guitar, Lana affords us an opportunity to examine her melodies and words at close quarters.

And the bottom line is... they're good. Very good. On this evidence, there will be another two or three big singles, no question at all. Beyond that little-bit-try-hard "*Let me fuck you in the pouring rain*" line (she censors it to "*kiss you*" tonight), 'Born To Die' is as subtly anthemic as 'Video Games'. 'China Doll' sticks in your head and doesn't move. 'Radio' is – by her standards at least – an out-and-out pop song. There is the odd phrase that grates ("*You were sorta punk rock/I grew up on hip-hop*" from 'Blue Jeans' being the biggest offender), but it's pretty impossible to deny that these are great songs, full of character and personality and uniqueness that no-one else is conjuring right now. Yeah, it's very studied and very divisive, but if you can't get past that then... well, you just should. Don't be put off by the bloggers going on about how her video was 'fake' or whatever. Don't hate the video, hate the games. And let a little Lana in. ***Hamish MacBain***

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On The Road With

LOS CAMPESINOS!

It's goodbye sadness, hello on-tour madness, as the Cardiff indie kids hit the UK in a blur of dropped trousers and renditions of 'The Budweiser One'

Los Campesinos! and friends (l-r): Gareth, someone, some guy, another fella, Neil, Kim, Rob, Ellen, and that dude

Glasgow, Thursday, 10pm
Los Campesinos!'s fans love them so much they'll even hug a sweaty post-show Gareth

Glasgow, Thursday, 10.30pm
Apparently a footballer from the 1990s attended this evening's show

GLASGOW, ORAN MOR THURSDAY, NOVEMBER 10

As the old saying kind of goes, never judge a band by their cover. While the vast majority of musical types' onstage and offstage behaviour goes fairly hand-in-hand (lyrical genius Jarvis is working with a publishing company – big whoop. Bat-beheading rock icon Ozzy Osbourne likes a bit of a swear – shocker) there's always the occasional anomaly. If, for instance, you did a Venn diagram of 'bands that use glockenspiels' and 'bands with a tendency to get naked and grind to '90s R&B' you'd expect the circles to practically repel each other off the page. Wrong. Because nestled in the tiny, tiny overlap are Los Campesinos!, probably the only band we've ever seen play the flute and drop their trousers within a 60-minute period.

It's approximately 4.30pm and we're sitting in the dressing room of Glasgow's Oran Mor while a reasonably new recruit to the Campesinos! fold, Rob, tries to focus a telescope into the bedroom window opposite. Yep, the dressing room has a telescope. And a stag's head. And a sword. Toto, we're not in Camden any more. Having clearly been deemed 'safe', the band have been furnished with the venue's private dining room to use as a base – a decision that the management will definitely come to regret.

For now, though, proceedings are relatively sedate. Half the band, tour support Strange News From Another Star, a photographer they've basically kidnapped (she was meant to shoot one day and has now been with them a week) and various other waifs and strays are sprawled across the leather sofas while Gareth tells us with a groan about some of the superfan heckles he's received thus far. "Someone yesterday yelled out about Joey Barton and then there was a kid who started requesting really old B-sides about three songs into the set, clearly just to show that he knew what they were..." he sighs. "I mean, I don't mind requests but wait a bit longer..."

View From The Crew

Gavin, Tour Manager

"I've had seven people constantly making fun of a) my accent and b) my heritage on account of me being Scottish, but it's all pretty amusing because when they do it they sound like someone from *The Muppets* impersonating Shrek."

If that all sounds a little jaded, then the sheer frequency that the singer is greeted with bemusing incidents of indie deification is enough to somewhat explain things. Tonight might not be the busiest night of the tour, but the crowd are fervent to say the least. One fan shouts Gareth's name so often he has to be placated three times, crowds copy his every hand gesture move for move and someone even throws a Cascarino football shirt onstage – a reference to a lyric from old album track 'All Your Kayfabe Friends'. Tracks from new LP 'Hello Sadness' are greeted like old pals, 'Death To Los Campesinos!' and 'Romance Is Boring' prompt a swarm of flailing arms and the Tory-berating centrepiece of 'The Sea Is A Good Place To Think Of The Future' is yelled back like the sweatiest Labour party convention in the land.

Afterwards, the group are in drunkenly jubilant spirits – so much so that Ellen accidentally pulls the entire control panel off the lift and has to re-attach it with some gaffer tape. Piles of pissed band members launch themselves on top of any available surface, music blares out and, before any more damage can be inflicted, a rainy exodus is made to Nice'N'Sleazy, culminating in a 3am pole-dancing session to Aaliyah and a trip to buy every battered food available. When in Rome...

LEEDS, COCKPIT FRIDAY, NOVEMBER 11

Fast-forward not many hours and everyone is piled into the tourbus, wrestling with various degrees of hangover (drummer Jason is chirpily informing everyone about his food safety certificates, while at the other end of the spectrum Gareth is slowly shrivelling into a corner and calling out for an "egg in a bap") and trundling down the drizzly motorway to Leeds.

By the time we arrive brains have unclouded enough for Jason to channel his inner Dynamo with an impromptu magic show ("This is like the one David Blaine does," he tells us while shuffling; "Do the one with the block of ice!" someone heckles) while everyone contemplates the evening ahead. As well as being the last date of the tour, the septet are also playing a late night club gig after their main set *and* it's Neil's birthday – much to his dismay – tomorrow. It's gonna be a heavy one.

First, the main event. This time it's sold out, heaving and even more buzzy than yesterday. Newies 'To Tundra' and 'Baby I Got The Death Rattle' are vocally the best the band have sounded, an extra encore of 'Documented Minor Emotional Breakdown #1' is thrown in for good measure and by the crowd-invading finale of 'Sweet Dreams, Sweet Cheeks' the stage is filled with support band members, crew and friends dancing around in unison. It's a celebratory (semi) end to the run and, to toast the fact, the Strange News boys and Neil start an impromptu circle-pit in the dressing room to the strains of Future Of The Left's 'Manchasm' – which, we find out, was written about Strange News guitarist Mark Foley. With the soundtrack veering wildly between Hot Snakes and R Kelly, all present career between jumping and grinding until it hits midnight, the lights are turned out and Neil is serenaded with party poppers, a beer shower and a raucous 'Happy Birthday'. In an act of total lad telepathy (or, as we suspect, this in fact happens quite often) when the lights are restored, the boys all have their trousers round their ankles; we're not sure whether to be bemused or impressed.

Fully clothed again and it's time for set #2 – a brief 20-minute affair with a couple of oldies thrown in for variation. "I remember going to indie discos and being really pissed off when I had to sit through a band," Gareth relays as the set comes to a close. "So this one's for the 50 per cent who just want an indie hit – I'm on your side." With half the band totally confused, Tom kicks into Reef's 'Place Your Hands' to more cheers than the original ever warranted; everyone keeps it together for a verse before the attempt is abandoned and a final rendition of 'You! Me! Dancing!' (aka 'The Budweiser One') rounds the night off.

As the venue party continues and a host of Twitter adoration begins to filter in, the band turn their attention to pissing about and fully embracing the last night of the leg. Ultimate catharsis onstage, youthful abandonment off – Los Campesinos! are in a cross-section all of their own. ***Lisa Wright***

Starmags

TOM MARTIN

Glasgow, Thursday, 9pm
Either Gareth's in the crowd or that's a mental stage invasion; (left) LC! have some pretty odd stuff on their rider, don't they?

Leeds, Friday, 6pm
LC! do their best awkward 'Let's pretend we're exploring!' pose, before dragging their hangovers back to the tourbus

Leeds, Friday, 6pm
"Was your card... the ace of spades?" Jason's magic skills need work; (below) the last song descends into chaos

Leeds, Friday, 9.30pm
Those white jeans are gonna need a hot wash; (left) please tell us Gareth isn't driving

Leeds, Friday, midnight
Champagne (above) and footie cakes as LC! and friends celebrate Neil's birthday

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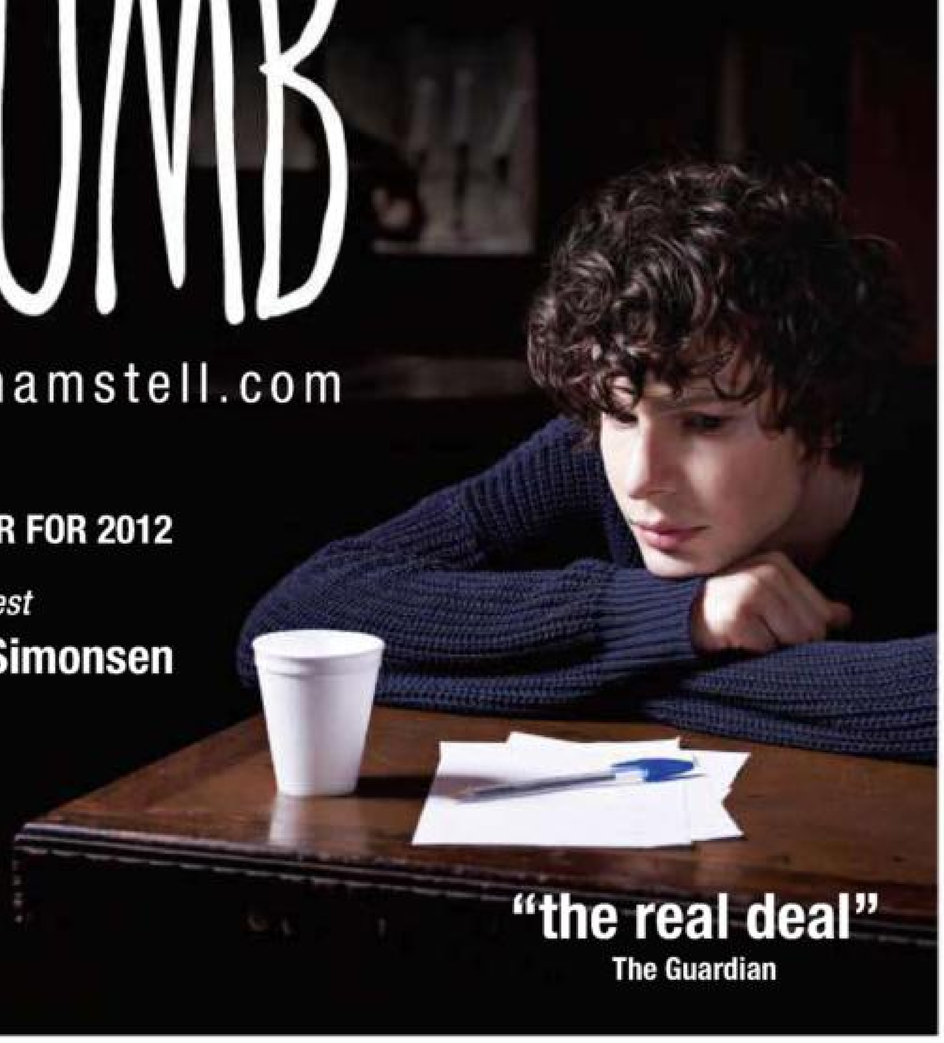

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12. birmingham hare and hounds
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SAT	18	LEEDS UNIVERSITY STYLUS	0113 245 5570
SUN	19	STOKE SUGARMILL	0115 945 4593
TUE	21	GLASGOW ARCHES	0141 565 1000
WED	22	ABERDEEN LEMON TREE	0122 464 1122
THU	23	INVERNESS IRONWORKS	0871 789 4173
SAT	25	BELFAST LIMELIGHT	02890 327 007
MON	27	LEICESTER ACADEMY2	0844 477 2000
WED	29	NORWICH WATERFRONT	0160 350 8050

MARCH

THU	01	OXFORD ACADEMY	0844 477 2000
FRI	02	WOLVERHAMPTON WULFRUN HALL	0870 320 7000
SUN	04	EXETER PHOENIX	0139 266 7080
MON	05	BRIGHTON CONCORDE 2	0844 871 8803

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14	NOTTINGHAM RESCUE ROOMS	0845 413 4444
15	LONDON CAMDEN UNDERWORLD	0844 871 8803
17	BIRMINGHAM O2 ACADEMY2	0844 477 2000
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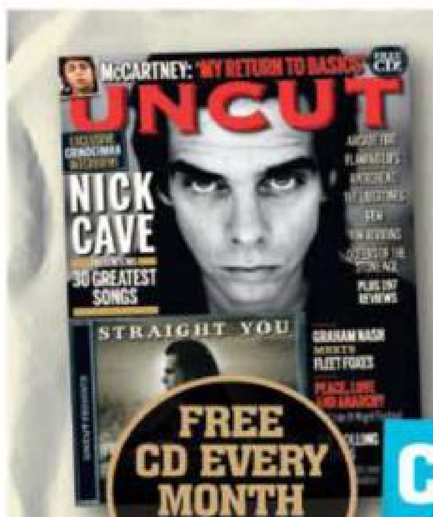

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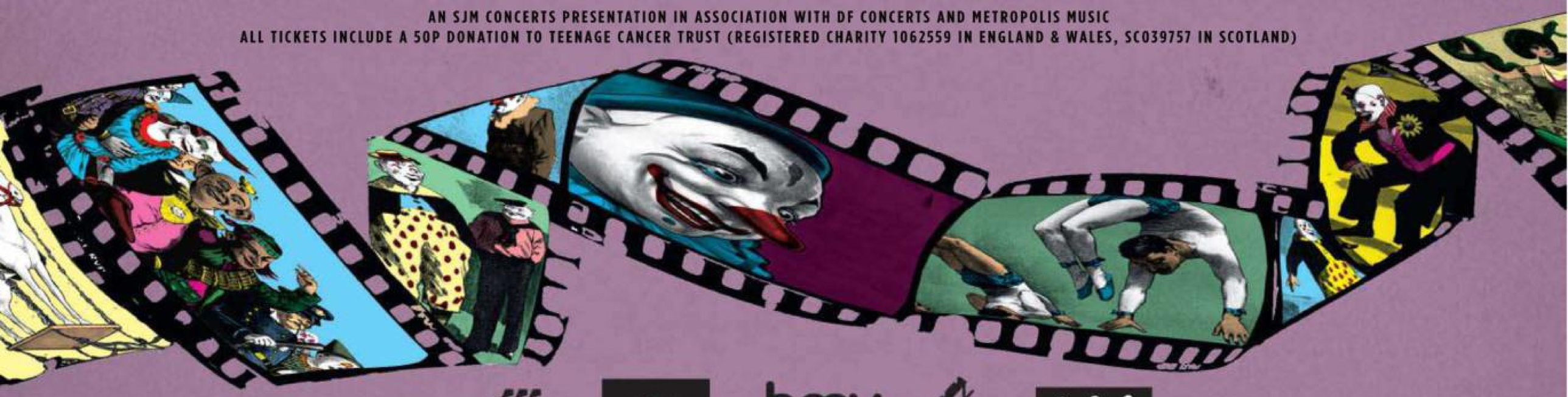

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

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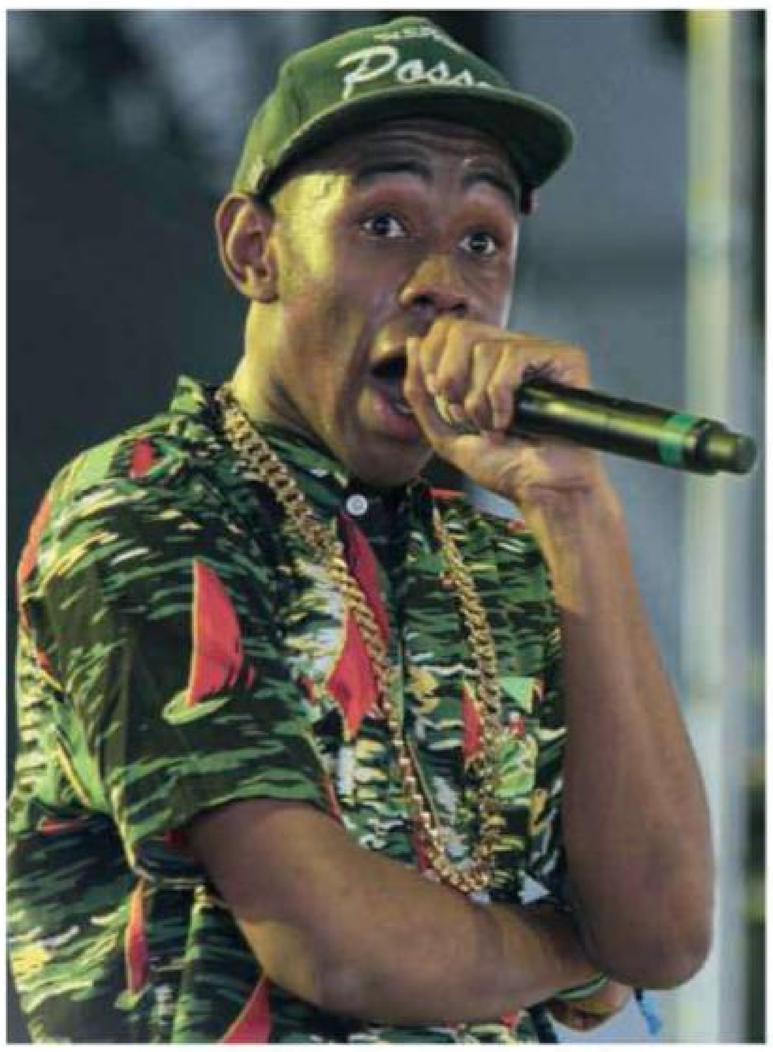

ODD FUTURE

STARTS: O2 Academy Birmingham, March 28

DON'T MISS

OFWGKTA supremo Tyler, The Creator let slip in a recent interview that he'd grown tired of rapping about chopping people up and putting his winkie where it's not wanted, and that his new lyrics would focus on "money and buying shit". It's almost enough to make you pine after the more sadistic rhymes that brought Tyler and his weird-ass crew of LA delinquents to fame early this year. In fairness, the rapper also said he wanted to start "making weird hippie music for people to get high to", which is no bad thing – much of the collective's best music betrays their love of leftfield indie and freaky West Coast jazz. Anyway, this four-strong slew of dates across Britain's O2 Academy venues will be their biggest in the UK to date.

ANDY WILLSHER, DEAN CHALKLEY, PAMELA LITTKY, VICTOR FRANKOWSKI, DANNY NORTH

HALLS

STARTS: London Corsica Studios, Dec 1

Spooky glitchtronica from London kid Sam Howard, signed with the excellent Sounds Of Sweet Nothing (Unknown Mortal Orchestra, Gross Magic).

MICK JONES

STARTS: Cardiff University Solus, Dec 1

The punk legend tears through the Clash back catalogue for the very first time in 30 years, as part of the Hillsborough Justice Campaign.

FRIENDLY FIRES

STARTS: Manchester Apollo, Dec 15

Here's another chance to catch Friendly Fires strut their brightly coloured stuff, with a new run of dates rescheduled from November.

YOUNG GUNS

STARTS: High Wycombe University, Feb 2

Buckinghamshire's biggest guns take aim with a run of dates to coincide with new record 'Bones', due in February next year.

NME AWARDS SHOWS

STARTS: London Lexington, Feb 8

NME's Xmas wishlist finally arrives with our annual Awards show blitz, which sees shows from Justice, plus a Santa's sackload more of our fave acts.

TUNE-YARDS

STARTS: Dublin Button Factory, Feb 12

If you missed Merrill Garbus and co earlier this year, get thee to a concert hall for one of three new dates – including an NME Awards show at O2 Shepherds Bush Empire in London.

SUMMER CAMP

STARTS: Bristol Louisiana, Feb 13

Elizabeth Sankey and Jeremy Warmsley take their pop smarts and in-depth knowledge of American teen flicks out on the road. Now isn't that *dreamy*, etc.

ALLO DARLIN'

STARTS: Glasgow Captain's Rest, Feb 20

Rosy-cheeked indie-poppers bring much-needed cheer to the winter-stricken streets of Britain, ahead of forthcoming LP 'Europe'. Bring colourful mittens.

LAMBCHOP

STARTS: London Barbican, Mar 1

Nashville legend Kurt Wagner returns to the UK with his alt.country amigos to support their brand new album 'Mr M', which hits shops in February.

LOS CAMPESINOS!

STARTS: London Electric Ballroom, Mar 22

After the release of third album proper 'Hello Sadness', this capital date is well worth shouting about.

COLDPLAY

STARTS: Coventry Ricoh Stadium, May 29

Fresh from having his song rebuffed by Beyoncé, Chris Martin takes his wares closer to home, for a slew of mega-dates kicking off next summer.

DOWNLOAD FESTIVAL

STARTS: Donington Park, Jun 8

The gnarliest festival of all just got gnarlier with the announcement of Metallica, Black Sabbath and The Prodigy. Horns aloft, y'all.

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PICK *of the* WEEK

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PANDA BEAR

STARTS: London Electric Ballroom, Dec 1

NME PICK

Expectation for Animal Collective man Noah Lennox's third album under the Panda Bear moniker was quite preposterously high; so much so that 'Tomboy' could only ever disappoint. But seven months on from its release the record has taken on a life of its own; its guitar-heavy drones and slightly bummed vibes feeling like a vital and thoroughly necessary progression from hipster album of the millennium 'Person Pitch'. Lennox plays two of his final shows of the year in Manchester and London this week, and he remains a maverick (if completely unpredictable) live presence – which usually means we can see his songs twisted gloriously out of shape. Throw in support from 'Tomboy' producer and Spaceman 3 legend Pete Kember aka Sonic Boom, and you've got a quality evening's entertainment on your hands.

Everyone's Talking About **SPECTOR/THEME PARK**

STARTS: London Bethnal Green Working Men's Club, Dec 5

Fred Macpherson tried on a variety of guises with only middling success before hitting upon the idea for his latest band, Spector, who hark shamelessly back to guitar greats of the early noughties. Catch them now in a sweaty East End boozer with Talking Heads-ish cool kids Theme Park.

Don't Miss **THE GO! TEAM/ FIELD MUSIC**

STARTS London Koko, Nov 30

UK indie label Memphis Industries celebrates its 13th birthday with the Lucky 13 bash, headed up by party-starting stalwarts The Go! Team and soon-to-return, cerebral pop-peddlers Field Music, plus potentially scene-stealing turns from relative newcomers to the label Dutch Uncles and Colourmusic.

Radar Stars **COM TRUISE**

STARTS: Sunderland Independent, Dec 1

New Jersey-based musician and graphic designer Seth Haley has a wicked way with the old vintage analogue gear. His debut from earlier this year, 'Galactic Melt', sounds like a video nasty beamed directly into your brain; all '80s drug-baron synths and low-budget menace. See him wrapping up his UK tour this week, and imagine yourself as Al Pacino in *Scarface*.

WEDNESDAY

November 30

ABERDEEN
Hostage Calm The Tunnels 01224 211121

BATH
Edenheight Bell 01225 460426

BELFAST
Damien Dempsey Empire 028 9024 9276

BIRMINGHAM
Lotte Mullan Glee Club 0870 241 5093
Wreckless Eric Kitchen Garden Cafe 0121 443 4725

BOURNEMOUTH
Napalm Death Old Fire Station 01202 503888

BRIGHTON
Duran Duran Centre 0870 900 9100
DJ Fresh Concorde 2 01273 673 311
Kitty Daisy & Lewis/The Sharp Tongues Komedia 01273 647 100
Twin Atlantic The Haunt 01273 770 847

BRISTOL
Dweezil Zappa Colston Hall 0117 922 3683
The Flamenco Thief Canteen 0117 923 2017
Steeleye Span St George's Hall 0117 923 0359
Virgil & The Accelerators The Tunnels 0117 929 9008

CARDIFF
Flogging Molly/The Minutes Coal Exchange 029 2049 4917
Jedward City Hall 029 2087 2000
Kasabian Motorpoint Arena 029 2022 4488
Lovers/Spencer McGarry Season/ Vacant Shores 10 Feet Tall 02920 228883
Show Of Hands/Miranda Sykes St David's Hall 029 2087 8444

DUNDEE
Hikari Rising/Xeno/Third Born Son The Doghouse 01382 206 812Ð

EDINBURGH
Brenmar/Dillon Francis Sneaky Pete's 0131 225 1757
Imelda May HMV Picture House 0844 847 1740
Lanterns On The Lake Electric Circus 0131 226 4224

EXETER
Wire Phoenix 01392 667080

GATESHEAD
Belcea Quartet Sage Arena 0870 703 4555

GLASGOW
Class Actress Captain's Rest 0141 331 2722
The Dirty Youth Cathouse 0141 248 6606
Fionn Regan Oran Mor 0141 552 9224
Found Nice'n'Sleazy 0141 333 9637
Kill It Kid King Tut's Wah Wah Hut 0141 221 5279
Little Dragon The Arches 0141 565 1000
The Quireboys Garage 0141 332 1120

GUILDFORD
BIGkids Boileroom 01483 539 539

LEEDS
Buddy Whittington Irish Centre 0113 248 9208
The Drums Metropolitan University 0113 283 2600
Forest Fire Santiago 0113 244 4472
Pinback Brudenell Social Club 0113 243 5866
The Swellers Cockpit 0113 244 3446
Twin Planets Milo 0113 245 7101

LIVERPOOL
George Michael Echo Arena 0844 8000 400
Meg Baird/Emma Tricca Leaf Baltic 0151 707 7747

LONDON
Arun Gosh Rich Mix 020 7613 7498
Blancmange Bush Hall 020 8222 6955
Deep Purple The O2 Arena 0870 701 4444
Every Time I Die/Trash Talk Electric Ballroom 020 7485 9006
Foreign Slippers Slaughtered Lamb 020 8682 4080
George Clinton & Parliament Funkadelic Jazz Cafe 020 7916 6060
Good Plan Boys/Witch Cult Star Of Kings 020 7278 9708
Gorgeous George/Madam/Vienna Ditto New Cross Inn 020 8692 1866
The Go! Team/Field Music/Dutch Uncles KOKO 020 7388 3222
Group Inerane/Flower-Corsano Duo Plan B 08701 165421
Havok!/Eradication Purple Turtle 020 7383 4976
The Hit Ups/The Badheads Dublin Castle 020 7485 1773
James Blake HMV Forum 020 7344 0044
Jill Scott O2 Academy Brixton 0870 477 2000
Jonah Matranga Garage 020 7607 1818
Jono Mcleery 100 Club 020 7636 0933
The Laurel Collective/Look Stranger!/Disappearers Hoxton Square Bar and Kitchen 020 7613 0709
Lisa Hannigan O2 Shepherds Bush Empire 0870 771 2000
Loka Queen Of Hoxton 020 7422 0958
The Loud/Dead Rabbits/Kelsey MacBeth 020 7739 5095
The Magic Band Scala 020 7833 2022
The Moonjets 93 Feet East 020 7247 6095
Nneka Dingwalls 020 7267 1577
Olivia Tremor Control/The Music Tapes Cargo 0207 749 7840
Pure Reason Revolution Heaven 020 7930 2020
Rocket #9 Shacklewell Arms 020 7249 0810
Romi Mayes Green Note 0871 230 1094
Rotifer Buffalo Bar 020 7359 6191
Still Buzzing Book Club 020 7684 8618
That Fucking Tank Old Blue Last 020 7613 2478
Tyketto/Fighting Wolves Underworld 020 7482 1932
Young*Husband/Crushed Beaks Electricity Showroom 020 7739 3939

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Bryan Adams MEN Arena
Das Racist The Ruby Lounge 0161 834 1392
Little Barrie Deaf Institute 0161 330 4019
Thurston Moore HMV Ritz 0161 236 4355
Yellowcard/Saves The Day/The Wonder Years Academy 0161 832 1111

NEWCASTLE
Olly Murs/Pixie Lott/Rizzle Kicks Metro Radio Arena 0870 707 8000
The Ting Tings O2 Academy 0870 477 2000

NORWICH
The Vaccines UEA 01603 505401

NOTTINGHAM
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Ash Sub89 0871 230 1094
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The Mouse That Ate The Cat/ Farewell Singapore/We Were Poseidon The Tunnels 01224 211121

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Reckless Love Limelight 028 9032 5942

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The Morning Parade Rainbow 0121 772 8174
Textures O2 Academy 2 0870 477 2000

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Larkin Poe Prince Albert 01273 730 499
(Hed) PE/Mushroomhead The Haunt 01273 770 847

BRISTOL
Dodgy/The Electric Soft Parade Fleece 0117 945 0996
Little Barrie Louisiana 0117 926 5978
Pickpockets Love Tourists/Poor Old Dogs Croft (Front Bar) 0117 987 4144
The Ting Tings Trinity 01179 351 200
Wednesday 13/Michael Monroe O2 Academy 0870 477 2000

CAMBRIDGE
Magnum Junction 01223 511511

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CARDIFF
Blawan Buffalo Bar 02920 310312
Mick Jones/Pete Wylie/The Farm Cardiff University SU
Wire Clwb Ifor Bach 029 2023 2199

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Pearl And The Puppets Oran Mor 0141 552 9224
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The Great Last Amersham Arms 0208 469 1499
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Howe Gelb Cafe Oto 0871 230 1094
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Leika Nambucca 020 7272 7366
Let's Wrestle/Superchunk Scala 020 7833 2022
The Memory Band The Vortex 020 7254 4097
Michele Stodart Betsey Trotwood 020 7336 7326
M83 Heaven 020 7930 2020
Panda Bear/Sonic Boom Electric Ballroom 020 7485 9006
Red Snapper Garage 020 7607 1818
Rev78/Love Ends Disaster! Cargo 0207 749 7840
Rihanna/Calvin Harris The O2 Arena 0870 701 4444
The Safety Fire Monto Water Rats 020 7837 4412
Samuel Deschamps Catch 020 7729 6097
The Stylistics Indigo @ The O2 Arena 0870 701 4444
Wolfsbane/Obsessive Compulsive O2 Academy Islington 0870 477 2000
Worship St Pancras Old Church
Wretch 32 KOKO 020 7388 3222
Yellowcard/Saves The Day HMV Forum 020 7344 0044

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The Lemonheads/The Shining Twins The Rescue Rooms
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SHEFFIELD
Bryan Adams Motorpoint Arena 01142 565656
Ocean Colour Scene O2 Academy 0870 477 2000
Tyketto Corporation 0114 276 0262

SOUTHAMPTON
This Town Needs Guns Joiners 023 8022 5612
Trivium/In Flames/Ghost Guildhall 023 8063 2601

ST ALBANS
Young Influential Horn 01727 853 143

SUNDERLAND
Com Truise Independent 0191 565 8947

SWANSEA
John Otway & The Big Band Garage 01792 475147

WOLVERHAMPTON
Uriah Heep Wulfrun Hall 0870 320 7000
Voodoo Six Slade Room 0870 320 7000

WREXHAM
Hey Alaska/Lost Boys Central Station 01978 358780

FRIDAY
December 2

ABERDEEN
Red Hot Chili Peppers Music Hall 01224 641122

BATH
Cindy Stratton Rondo Theatre 01225 463362

BELFAST
Black Stone Cherry Spring & Airbrake 028 9032 5968
The Grainne Duffy Band Black Box 00 35391 566511
Wild Beasts Stiff Kitten 028 9023 8700

BIRMINGHAM
I Am The Avalanche/Hostage Calm/ Apologies I Have None HMV Institute 0844 248 5037
Proud Mary The Ballroom
Twin Atlantic O2 Academy 2 0870 477 2000

BOURNEMOUTH
The Saturdays BIC 01202 456400

BRIGHTON
Icicle/Chase Rockwell/Alix Perez Audio 01273 624343
The Mad Professor/Earl 16 Concorde 2 01273 673 311
This Town Needs Guns Sticky Mike's Frog Bar 01273 749 465

BRISTOL
Funkinsteins/Zoot Fleece 0117 945 0996
Little Dragon Thekla 08713 100000
London Zoo/Genius Collective Golden Lion 0117 939 5506
The Vaccines O2 Academy 0870 477 2000

CAMBRIDGE
Dr Feelgood/Nine Below Zero Junction 01223 511511

CARDIFF
Darkest Hour/Counterhold Clwb Ifor Bach 029 2023 2199
DevilDriver Coal Exchange 029 2049 4917
Warbringer Bogiez 029 2034 1463

COVENTRY
The Quireboys Kasbah 024 7655 4473

CREWE
Neville Staple The Box 01270 257 398

DERBY
The Business The Vic Inn 01332 74 00 91
Son Of Eagle/Boat To Row Guildhall 01332 255447

DUNDEE
Core/PanicByFlare The Doghouse 01382 206 812Ð

EDINBURGH
Lau Queens Hall 0131 668 2019
Martin Andrews Whiski 01315 563095
Young Fathers Sneaky Pete's 0131 225 1757

FALMOUTH
Ruarri Joseph Princess Pavilion 01326 211222

GATESHEAD
Elkie Brooks Sage Arena 0870 703 4555

GLASGOW
araabMUZIK School Of Art 0141 353 4530
GoGoBot/Queen Jane King Tut's Wah Wah Hut 0141 221 5279
Jools Holland & His Rhythm & Blues Orchestra SECC 0141 248 3000
The Monty Hall Problem/ Transmission/Sirens O2 ABC 0870 903 3444
Oliver Huntemann The Arches 0141 565 1000
Shed Seven/Chris Helme Barrowlands 0141 552 4601

GLOUCESTER
Shaun Ryder Guildhall Arts Centre 01452 503050

GUILDFORD
Hugh Cornwell Boileroom 01483 539 539
Lady Maisery Institute 01483 274389

HATFIELD
The Blanks The Forum 0844 477 2000

LEEDS
DJ Shadow O2 Academy 0870 477 2000
The Lemonheads/The Shining Twins University 0113 244 4600
Malcolm Middleton/Human Don't Be Angry Brudenell Social Club 0113 243 5866
The Morning Parade Cockpit 0113 244 3446

LEICESTER
Havok!/Eradication Lock 42
The Lovely Eggs/Shouty Shit Stuff Donkey 0116 270 5042
Ocean Colour Scene O2 Academy 0870 477 2000

LIVERPOOL
James Morrison Mountford Hall 0844 477 2000
Lovers Masque 0151 707 6171

LONDON
Afrikan Boy Rich Mix 020 7613 7498
Alabama 3 HMV Forum 020 7344 0044
The Besnard Lakes Jazz Cafe 020 7916 6060
Breed 77 Nambucca 020 7272 7366
Dan Baird Borderline 020 7734 5547
David Tattersall/Milkwood/Jack Hayter The Windmill
Department S/The Priscillas 100 Club 020 7636 0933
The Destroyers Wilton's Music Hall 020 7702 9555
Emika/Patten/No Bra Corsica Studios 0207 703 4760
Gorgeous George/The Great Malarkey Electrowerkz 020 7837 6419
Grant Hart Monto Water Rats 020 7837 4412
Gruff Rhys/Gary Numan/Tribes XOYO 020 7729 5959
Kate Rusby Barbican Centre 020 7638 8891
Lois & The Love/Kites/Little Racer Silver Bullet 020 7619 3639
The Moons Bush Hall 020 8222 6955
Plastikman O2 Academy Brixton 0870 477 2000
The Proper Ornaments/Echo Lake/ Shacklewell Arms 020 7249 0810
Sander Kleinenberg/Sister Bliss Ministry Of Sound 020 7378 6528
Santonica 229 Club 020 7631 8310
The Saw Doctors O2 Shepherds Bush Empire 0870 771 2000
Thurston Moore Union Chapel 020 7226 1686
Two Spot Gobi Cargo 0207 749 7840
The Unthanks St James' Church 020 7287 6711
Wednesday 13/Michael Monroe Electric Ballroom 020 7485 9006
The 286/The Fruitful Earth New Cross Inn 020 8692 1866

MANCHESTER
Dutch Uncles/Fiction Deaf Institute 0161 330 4019
Fake Blood/Jacques Lu Cont/ Com Truise Warehouse Project 0161 835 3500
Hot Vestry/Rescue The Eskimo Base Bar 0161 273 1011
Jill Scott O2 Apollo 0870 401 8000
Mick Jones/Pete Wylie/The Farm HMV Ritz 0161 236 4355
The Ordinary Boys/The Heartbreaks Academy 2 0161 832 1111

CONTINUED OVERLEAF▶

FRIDAY
December 2

CLUB NME
LONDON
DEXTERS + FILMS OF COLOUR
KOKO
0844 847 2258

◀ CONTINUED FROM PAGE 59

Panda Bear/Sonic Boom Central Methodist Hall
Phre The Eon Roadhouse 0161 228 1789
Professor Green/Rizzle Kicks Academy 0161 832 1111
Rihanna/Calvin Harris MEN Arena
Stephen Fretwell Night And Day Cafe 0161 236 1822
Suzuki Method/Working For A Nuclear Free City Islington Mill 0871 230 1094

MILTON KEYNES
The High Llamas Stables 01908 280800

NEWCASTLE
Electric Six O2 Academy 0870 477 2000
Forest Fire Cluny 0191 230 4474

NORWICH
Pout At The Devil/Bad Touch/The Burning Crows Waterfront Studio 0160 363 2717

NOTTINGHAM
James Blake/Oneman/Jackmaster Stealth 08713 100000
Kasabian Capital FM Arena 0115 948 4526
Summerlin/The Hype Theory Rock City 08713 100000
Zebrahead The Rescue Rooms

OXFORD
Fionn Regan St Barnabas Church 0186 555 7530
Wire O2 Academy 2 0870 477 2000

PLYMOUTH
Ash Oceana 0845 293 2864

POOLE
Odyssey Mr Kyps 01202 748945

PORTSMOUTH
The Untouchables Pyramids 023 9235 8608

SHEFFIELD
The Complete Stone Roses O2 Academy 0870 477 2000
George Michael Motorpoint Arena 01142 565656
Jehst University 0114 222 8777
Little Caesar Corporation 0114 276 0262
The Retrospectives Plug 0114 276 7093
Standard Fare/Kid Canaveral/Tigercats Shakespeare 0114 234 9636

SOUTHAMPTON
Das Racist Joiners 023 8022 5612
Tyketto Brook 023 8055 5366

STOKE ON TRENT
Every Time I Die/Trash Talk/Defeater Sugarmill 01782 214 991

ST ALBANS
Dodgy Horn 01727 853 143

SWANSEA
The Shakes Tenby Hotel 01792 464665

TRURO
Futures Bunters Bar 0187 2241 220
Steeleye Span Hall For Cornwall 01872 262466

WINCHESTER
Mr Tom Railway Inn 01962 867795

WOLVERHAMPTON
Trivium/In Flames/Ghost Civic Hall 01902 552121

Professor Green, Academy, Manchester

SATURDAY
December 3

ABERDEEN
Found/Kid Canaveral The Tunnels 01224 211121

BATH
El Wristo/Silica Porter Cellar Bar 01225 404445
Fake Blood Moles 01225 404445

BELFAST
Skrillex/Flux Pavilion/KOAN Sound Queens University 028 9097 3106

BIRKENHEAD
Jez Lowe Pacific Road Arts Centre 0151 666 5023

BIRMINGHAM
Aloe Blacc HMV Institute 0844 248 5037
Every Time I Die/Trash Talk/Defeater O2 Academy 2 0870 477 2000
Wolfsbane/Obsessive Compulsive O2 Academy 3 0870 477 2000

BRIGHTON
Chris Ayer/Matt Simons Hobgoblin 01273 602519
Das Racist The Haunt 01273 770 847
The Hazey Janes Sticky Mike's Frog Bar 01273 749 465
Little Dragon Concorde 2 01273 673 311
Omar Coalition 01273726858
Uriah Heep Centre 0870 900 9100

BRISTOL
Altar Of Plagues/Pombagira/Thorun Croft (Main Room) 0117 987 4144
A Hawk And A Hacksaw Watershed Media Centre 0117 927 6444
Chumbawamba Folk House 0117 926 2987
The Good Natured Thekla 08713 100000
Nine Below Zero/Dr Feelgood Fleece 0117 945 0996
The Peppercorns Fire Engine 07521 974070

CAMBRIDGE
The Vaccines Corn Exchange 01223 357851

CARDIFF
Bryan Adams Motorpoint Arena 029 2022 4488
Malcolm Middleton/Human Don't Be Angry Clwb Ifor Bach 029 2023 2199
The Red Jumpsuit Apparatus Cardiff University SU
Xerath Bogiez 029 2034 1463

DERBY
Cerebral Bore Old Bell 01332 343701

DUNDEE
Madnish The Doghouse 01382 206 812Ð

EDINBURGH
Com Truise Sneaky Pete's 0131 225 1757
Delta Mainline/Will Hanson Voodoo Rooms 0131 556 7060
Red Hot Chili Peppers HMV Picture House 0844 847 1740
Thea Gilmore Bongo Club 0131 558 7604

EXETER
Show Of Hands/Miranda Sykes University 01392 263519

GATESHEAD
Amelia Curran Old Town Hall 0191 433 6916

GLASGOW
Coldplay SECC 0141 248 3000
Death In Vegas/Von Haze King Tut's Wah Wah Hut 0141 221 5279
Jill Jackson Oran Mor 0141 552 9224
Juan Zelada Brel 0141 342 4966
Nowt But Northern/Bunty O2 ABC 0870 903 3444
Plastikman Barrowlands 0141 552 4601
St Deluxe/Mondegreen Captain's Rest 0141 331 2722
Vetiver Stereo 0141 576 5018

GUILDFORD
Earl Gateshead Boileroom 01483 539 539

HOVE
Low Old Market 01273 325440

LEEDS
The Beat Brudenell Social Club 0113 243 5866
Group Inerane/Flower-Corsano Duo Howard Assembly Room 0113 243 9999
The Lovebirds Warehouse 0113 246 8287

Blood Orange, Shacklewell Arms, London

Stephen Fretwell Cockpit 0113 244 3446
Trentemoller/DJ Fresh/Retro/Grade University 0113 244 4600

LEICESTER
Proud Mary Soundhouse 07830 425555

LIVERPOOL
The Complete Stone Roses O2 Academy 2 0870 477 2000
Crossbreaker/We Came Out Like Tigers Lomax @ Nation 0151 236 4443
DJ Shadow O2 Academy 0870 477 2000
Example/Fenech Soler Mountford Hall 0844 477 2000
JT Nero/Allison Russell Mello Mello 0151 707 0898
The Magic Band/The Wicked Whispers Kazimier 0871 230 1094
Misery Guts/B & The Ts Shipping Forecast 0151 709 6901
Napalm Death Masque 0151 707 6171
The Saturdays Echo Arena 0844 8000 400

LONDON
Agent Orange Boston Arms 020 7272 8153
Blood Orange Shacklewell Arms 020 7249 0810
Cathedral HMV Forum 020 7344 0044
Chantel McGregor The Flowerpot 02074856040
The Collectable Few/Running Club Borderline 020 7734 5547
Congo Natty/The Aliens Jamm 020 7274 5537
Crashed Out Grosvenor 0871 223 7992
David Thomas/Peter Blegvad/Chris Cutler Cafe Oto 0871 230 1094
Fantastik 4/Alaska Campus Hope & Anchor 020 7354 1312
The Fontanelles/Volta45 Ritzy Cinema 020 7733 2229
Gaurav Mazumdar/Shri Kousic Sen Purcell Room 020 7960 4242
Keb Darge Madame Jojo's 020 7734 2473
The Kills O2 Academy Brixton 0870 477 2000
King Kurt/Epileptic Hillbillys Underworld 020 7482 1932
King Pleasure & The Biscuit Boys Ronnie Scott's 020 7439 0747
The Lee Thompson Ska Orchestra Under The Bridge 020 7957 8261
Lewis Tuff 229 Club 020 7631 8310
Lights/Silver Seam Nambucca 020 7272 7366
Lilygun/Diary Of Dreams/Specimen O2 Academy Islington 0870 477 2000
Machine Head Wembley Arena 0870 060 0870
The Magician/Beataucue XOYO 020 7729 5959
Mistajam/Marcus Nasty MacBeth 020 7739 5095
Puressence/Hoodlums Bush Hall 020 8222 6955
Rihanna/Olly Murs/Calvin Harris The O2 Arena 0870 701 4444
The Saw Doctors O2 Shepherds Bush Empire 0870 771 2000
Thurston Moore/Tall Firs Electric Ballroom 020 7485 9006
Turin Brakes Vibe Bar 020 7377 9880
Van Susans Cargo 0207 749 7840
The Young Knives The Lexington 020 7837 5387

MANCHESTER
I Break Horses Soup Kitchen 0161 236 5100
Mr Scruff Band On The Wall 0161 832 6625
Paul Thomas Saunders/The Staves Navigation Inn 0161 926 7941
The Treatment Alter Ego 0161 236 9266
Trivium/In Flames/Ghost Academy 0161 832 1111

MILTON KEYNES
The Barron Knights Stables 01908 280800
I Am The Avalanche/Hostage Calm Crauford Arms Hotel 01908 313864

NEWCASTLE
The Lake Poets/Natasha Haws Head Of Steam 0191 232 4379
Shed Seven O2 Academy 0870 477 2000
We Were Promised Jetpacks Cluny 0191 230 4474
The Whodlums Cornerhouse 0191 265 9602

NORWICH
Hotwired/Washed Up/The Pistols Waterfront Studio 0160 363 2717

NOTTINGHAM
Kasabian Capital FM Arena 0115 948 4526
Twin Atlantic/Dinosaur Pile-Up The Rescue Rooms

OXFORD
Julio Bashmore/Eats Everything Bullingdon Arms 01865 244516
This Town Needs Guns Jericho 01865 798794

PLYMOUTH
Sharron Kraus China House 01752 260930

POOLE
Never The Bride Mr Kyps 01202 748945

PORTSMOUTH
Andrew Foster/The Watchmen/Kassassin Street New Theatre Royal 023 9264 9000
Frank Hamilton Cellars 0871 230 1094

PRESTON
Professor Green/Rizzle Kicks 53 Degrees 01772 893 000

SHEFFIELD
Electric Six O2 Academy 0870 477 2000
Pete Wylie/Mick Jones/The Farm Leadmill 0114 221 2828
The Swellers Corporation 0114 276 0262
Wire Plug 0114 276 7093

SOUTHAMPTON
Red Kite Unit 02380 225612

STOKE ON TRENT
Buried In Vegas Harry's Bar 01782 416 567
Hard-Fi Sugarmill 01782 214 991

WOLVERHAMPTON
The Lines Wulfrun Hall 0870 320 7000

WREXHAM
Xliferuinerx Central Station 01978 358780

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SUNDAY
December 4

BATH
The Deadstring Brothers Bell 01225 460426
Futures Moles 01225 404445
Martin Harley Chapel Arts Centre 0122 5404445
BELFAST
Bombay Bicycle Club Queens University 028 9097 3106
Cynic Limelight 028 9032 5942
The Darkness/Crown Jewel Defense Ulster Hall 028 9032 3900
Napalm Death Stiff Kitten 028 9023 8700
BIRMINGHAM
Kobra & The Lotus HMV Institute (Temple) 0844 248 5037
Machine Head NIA 0121 780 4133
We Were Promised Jetpacks Hare & Hounds 0870 264 3333
BRIGHTON
Agent Orange The Hydrant 01273 608 313
Beans On Toast/Frank Hamilton The Hope 01273 723 568
Hard-Fi Concorde 2 01273 673 311
North Sea Radio Orchestra Komedia 01273 647 100
BRISTOL
Bad Manners Fleece 0117 945 0996
Fionn Regan Trinity 01179 351 200
Jay Sean O2 Academy 0870 477 2000
The Magic Band Thekla 08713 100000
Malcolm Middleton/Human Don't Be Angry Louisiana 0117 926 5978
The Staves/Paul Thomas Saunders Start The Bus 0117 930 4370
Steve Conte & The Crazy Truth Thunderbolt 07791 319 614
Supersonic Horseshoe 0117 956 0471
CAMBRIDGE
Adam Ant Corn Exchange 01223 357851
CARDIFF
Cerebral Bore Bogiez 029 2034 1463
I Am The Avalanche Clwb Ifor Bach 029 2023 2199
CARLISLE
Havok!/Eradication Brickyard 01228 512 220
DEWSBURY
Lily Brooke Town Hall 0192 432 4501
DUNDEE
The Treatment The Doghouse 01382 206 812Ð
EDINBURGH
Big Fat Panda Whistlebinkies 0131 557 5114
The Drums HMV Picture House 0844 847 1740
The High Llamas Sneaky Pete's 0131 225 1757
GLASGOW
Duran Duran SECC 0141 248 3000
Kate Rusby Theatre Royal 0141 332 3321
The Ordinary Boys/The Heartbreaks King Tut's Wah Wah Hut 0141 221 5279
Puro Instinct Captain's Rest 0141 331 2722
Zebrahead The Arches 0141 565 1000
13 Stars Slouch 0141 221 5518
LEEDS
Aloe Blacc O2 Academy 0870 477 2000
I Break Horses Brudenell Social Club 0113 243 5866
LIVERPOOL
Kasabian Echo Arena 0844 8000 400
Stephen Fretwell Masque 0151 707 6171
LONDON
Ace Frehley/JettBlack O2 Academy Islington 0870 477 2000
Altar Of Plagues Borderline 020 7734 5547
Basement Old Blue Last 020 7613 2478
Bella Hardy Slaughtered Lamb 020 8682 4080
De La Soul Indigo @ The O2 Arena 0870 701 4444
Forest Fire Hoxton Square Bar and Kitchen 020 7613 0709
Geno Washington And The Ram Jam Band 100 Club 020 7636 0933
Katzenjammer Dingwalls 020 7267 1577
The Legendary Tigerman XOYO 020 7729 5959
Little Dragon O2 Shepherds Bush Empire 0870 771 2000
Lost Boys Garage 020 7607 1818
Trivium/In Flames/A Ghost O2 Academy Brixton 0870 477 2000
MANCHESTER
Coldplay MEN Arena
Incassum/Spires Alter Ego 0161 236 9266
The Swellers Academy 3 0161 832 1111
Twin Atlantic Club Academy 0161 832 1111
MILTON KEYNES
Kim Richey Stables 01908 280800
NEWCASTLE
Death In Vegas/Von Haze Digital 01912 619755
Example/Fenech Soler O2 Academy 0870 477 2000
JT Nero/Allison Russell Cluny 0191 230 4474
NORWICH
Every Time I Die/Trash Talk/ Defeater Waterfront 01603 632 717
The Searchers St Andrew's Hall 01603 764764
NOTTINGHAM
Amplifier Rock City 08713 100000
Grant Hart Glee Club 0871 472 0400
The Red Jumpsuit Apparatus The Rescue Rooms
Romi Mayes Maze 0115 947 5650
OXFORD
Adam Barnes Jericho 01865 798794
Wolfsbane/Obsessive Compulsive O2 Academy 2 0870 477 2000
PORTSMOUTH
The Undertones Wedgewood Rooms 023 9286 3911
READING
Despite My Deepest Fear/The Hotel Ambush Face Bar 0118 956 8188
SHEFFIELD
Jools Holland & His Rhythm & Blues Orchestra City Hall 0114 278 9789
The Quireboys Corporation 0114 276 0262
Status Quo/Roy Wood/Kim Wilde Motorpoint Arena 01142 565656
Taking Hayley O2 Academy 0870 477 2000
SOUTHAMPTON
The Rising/Broken Vinyl Club Brook 023 8055 5366
WOLVERHAMPTON
Panic Room Robin 2 01902 497860

MONDAY
December 5

Example, O2 Academy, Glasgow

BATH
Beans On Toast Moles 01225 404445
BELFAST
Crashdiet Spring & Airbrake 028 9032 5968
BIRMINGHAM
Proxies Vudu 0121 643 0859
The Red Jumpsuit Apparatus/ Hawthorne Heights HMV Institute (Library) 0844 248 5037
The Swellers O2 Academy 3 0870 477 2000
BOLTON
Leatherface Soundhouse 0871 230 1094
BRIGHTON
Fionn Regan Ballroom 01273 605789
Forest Fire Sticky Mike's Frog Bar 01273 749 465
The Staves/Paul Thomas Saunders The Hope 01273 723 568
BRISTOL
Daniel Flay/Graham Higgins Croft (Main Room) 0117 987 4144
The Minke Whales/Jack Bristow Fleece 0117 945 0996
The Saw Doctors Colston Hall 0117 922 3683
Uriah Heep O2 Academy 0870 477 2000
CAMBRIDGE
The Drums Junction 01223 511511
Goodnight Lenin Portland Arms 01223 357268
CARDIFF
Electric Six Glee Club 0870 241 5093
The Saturdays Motorpoint Arena 029 2022 4488
EDINBURGH
Chris T-T/Franz Nicolay Banshee Labyrinth 0131 558 8209
FALMOUTH
The Magic Band/Secrets For September Princess Pavilion 01326 211222
GLASGOW
Amplifier Cathouse 0141 248 6606
DJ Shadow O2 ABC 0870 903 3444
Example O2 Academy 0870 477 2000
The Lemonheads/The Shining Twins Oran Mor 0141 552 9224
Machine Head SECC 0141 248 3000
GLOUCESTER
Steve Harley & Cockney Rebel Guildhall Arts Centre 01452 503050
LEEDS
Death In Vegas/Von Haze Cockpit 0113 244 3446
LEICESTER
Wreckless Eric/Amy Rigby Musician 0116 251 0080
LIVERPOOL
Shed Seven O2 Academy 0870 477 2000
LONDON
The Felice Brothers MacBeth 020 7739 5095
Hard-Fi O2 Shepherds Bush Empire 0870 771 2000
I Break Horses Cargo 0207 749 7840
Jay Sean HMV Hammersmith Apollo 0870 606 3400
Meg Baird/Sharron Kraus Cafe Oto 0871 230 1094
Paige Garage 020 7607 1818
Ras Kwame/Twin B/Master Shortie XOYO 020 7729 5959
Roger Chapman Jazz Cafe 020 7916 6060
Spank Rock Scala 020 7833 2022
Spector/Theme Park Bethnal Green Working Men's Club 020 7739 2772
Talk Normal/Noveller Shacklewell Arms 020 7249 0810
Vetiver/Beth Jeans Houghton Dingwalls 020 7267 1577
MANCHESTER
The Good Natured Deaf Institute 0161 330 4019
Hey Alaska/Lost Boys Dry Bar 0161 236 5920
Jim Noir Band On The Wall 0161 832 6625
The Post War Years Islington Mill 0871 230 1094
Zebrahead Club Academy 0161 832 1111
NEWCASTLE
Falling Red Trillians 0191 232 1619
Juan Zelada Cluny 0191 230 4474
Ocean Colour Scene O2 Academy 0870 477 2000
Stephen Fretwell Cluny 2 0191 230 4474
NORWICH
Martin Harley The Bicycle Shop 01603 625 777
We Were Promised Jetpacks Arts Centre 01603 660 352
NOTTINGHAM
Aloe Blacc Rock City 08713 100000
Every Time I Die/Trash Talk/ Defeater The Rescue Rooms
Malcolm Middleton/Human Don't Be Angry Bodega Social Club 08713 100000
OXFORD
Marcus Bonfanti Bullingdon Arms 01865 244516
READING
Steeleye Span Concert Hall 0118 960 6060
SHEFFIELD
Messiah Cathedral 0871 230 1094
Professor Green/Rizzle Kicks O2 Academy 0870 477 2000
SOUTHAMPTON
Delilah Joiners 023 8022 5612

TUESDAY
December 6

BIRMINGHAM
Kasabian NIA 0121 780 4133
Steeleye Span Town Hall 0121 780 3333
Zebrahead O2 Academy 2 0870 477 2000
BOURNEMOUTH
Uriah Heep O2 Academy 0870 477 2000
BRIGHTON
Electric Six Concorde 2 01273 673 311
Havok!/Eradication The Hydrant 01273 608 313
Meg Baird The Basement 01273 699733
The Post War Years Green Door Store 07894 267 053
The Saturdays Centre 0870 900 9100
BRISTOL
The Arteries Croft (Main Room) 0117 987 4144
Daughter The Cube 0117 907 4190
Steve Harley Fleece 0117 945 0996
CAMBRIDGE
Malcolm Middleton/Human Don't Be Angry Portland Arms 01223 357268
Shed Seven Junction 01223 511511
CARDIFF
The Puppini Sisters Glee Club 0870 241 5093
The Quireboys The Globe 07738 983947
The Swellers Clwb Ifor Bach 029 2023 2199
DERBY
Leatherface The Vic Inn 01332 74 00 91
EDINBURGH
Broken Records Cabaret Voltaire 0131 220 6176
James Morrison HMV Picture House 0844 847 1740
Jeru The Damaja Electric Circus 0131 226 4224
EXETER
The Saw Doctors University 01392 263519
GLASGOW
George Michael SECC 0141 248 3000
Ocean Colour Scene Barrowlands 0141 552 4601
The Treatment King Tut's Wah Wah Hut 0141 221 5279
Trivium/In Flames/Ghost O2 Academy 0870 477 2000
GUILDFORD
Adam Ant G Live 0844 7701 797
LEEDS
I Am The Avalanche/Hostage Calm/ Apologies I Have None Cockpit 0113 244 3446
The Travelling Band Brudenell Social Club 0113 243 5866
LEICESTER
Tom Browning Soundhouse 07830 425555
LIVERPOOL
Hey Alaska/Lost Boys Picket 0151 708 5318
Status Quo/Roy Wood/Kim Wilde Echo Arena 0844 8000 400
LONDON
Arch Enemy/Chthonic/Warbringer O2 Shepherds Bush Empire 0870 771 2000
Bastille Bull & Gate 020 7485 5358
David J Roch The Bowery 020 7580 3057
Delilah Hoxton Square Bar and Kitchen 020 7613 0709
Exit International/Antlered Man MacBeth 020 7739 5095
Fairewell/Yeti Lane Shacklewell Arms 020 7249 0810
The Felice Brothers KOKO 020 7388 3222
Fionn Regan Union Chapel 020 7226 1686
First Aid Kit Bush Hall 020 8222 6955
The Good Natured The Lexington 020 7837 5387
Iceage Corsica Studios 0207 703 4760
Jack Cheshire Slaughtered Lamb 020 8682 4080
Jedward HMV Hammersmith Apollo 0870 606 3400
Kobra & The Lotus Barfly 0870 907 0999
Kyte Buffalo Bar 020 7359 6191
Omar Souleyman/Heatsick XOYO 020 7729 5959
Oxes/Bilge Pump Plan B 08701 165421
Peaking Lights Plastic People 020 7739 6471
Pharoah Sanders Jazz Cafe 020 7916 6060
Puro Instinct Old Blue Last 020 7613 2478
Real Estate Scala 020 7833 2022
The Stow/Dean Atta Queen Of Hoxton 020 7422 0958
Sun Ra Arkestra/Marshall Allen Cafe Oto 0871 230 1094
We Were Evergreen Borderline 020 7734 5547
MANCHESTER
Bell X1 Deaf Institute 0161 330 4019
Dan Michaelson & The Coastguards Dulcimer 0161 860 0044
Every Time I Die/Trash Talk/ Defeater Club Academy 0161 832 1111
Grant Hart Band On The Wall 0161 832 6625
The Lemonheads/The Shining Twins HMV Ritz 0161 236 4355
The Lovely Eggs Night And Day Cafe 0161 236 1822
Machine Head/Bring Me The Horizon/DevilDriver Central 01618342700
Rae Morris The Castle 0161 237 9485
Spank Rock The Ruby Lounge 0161 834 1392
NEWCASTLE
DJ Shadow O2 Academy 0870 477 2000
NOTTINGHAM
Ben Howard/Brother & Bones The Rescue Rooms
Duran Duran Capital FM Arena 0115 948 4526
We Were Promised Jetpacks Bodega Social Club 08713 100000
PORTSMOUTH
The Drums Pyramids 023 9235 8608
SHEFFIELD
Death In Vegas/Von Haze Leadmill 0114 221 2828
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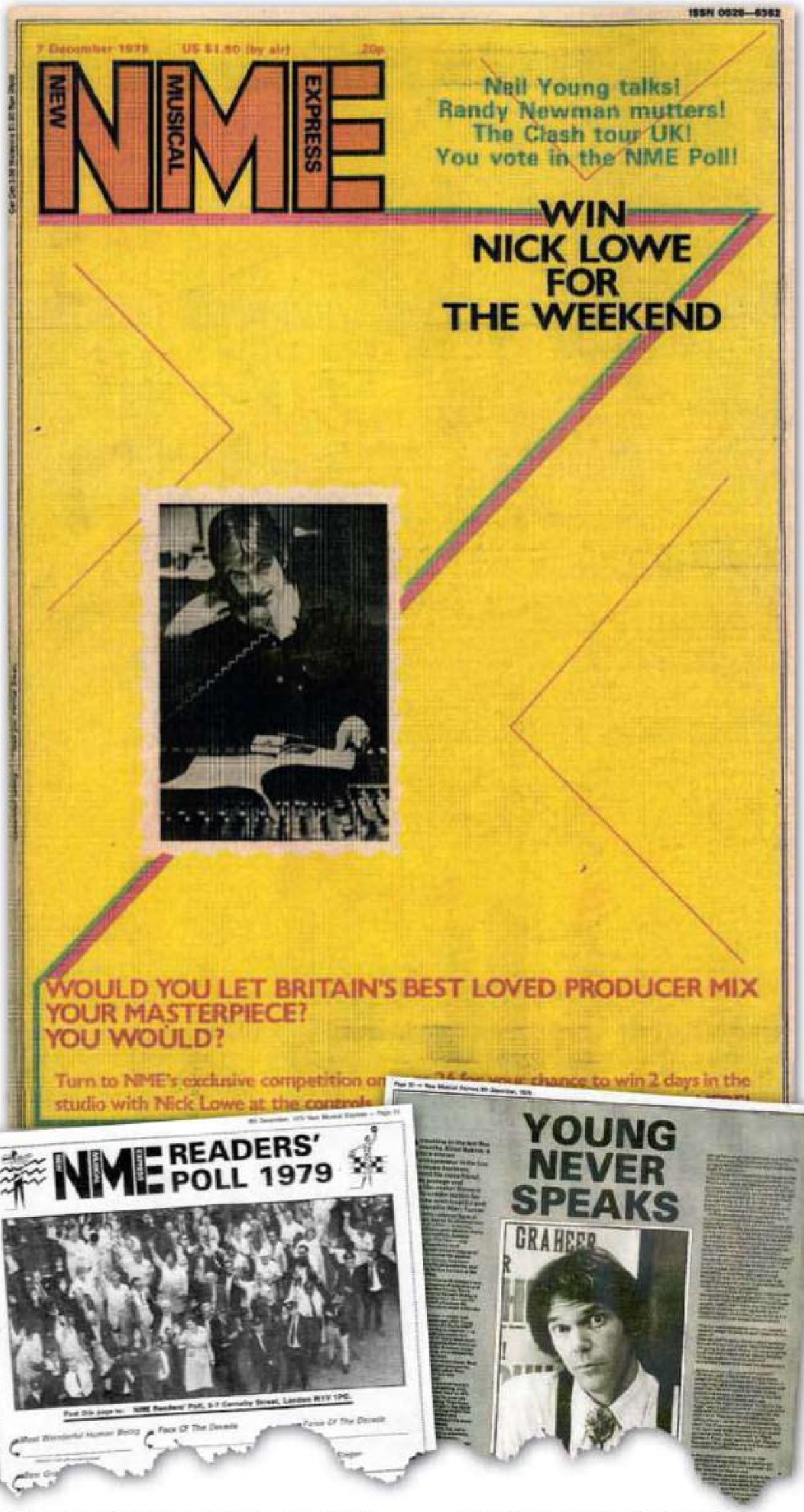
THIS WEEK IN 1979

NEIL TALKS, LOWE PRODUCES AND THE VOTE GETS ROCKED



LET THE VOTING BEGIN

It's that time of year again... and the votes are due in no later than December 31. As it's the end of the '70s, there are special categories in the shape of Farce Of The Decade (ultimately to be won by 'the mod revival') and Face Of The Decade (Johnny Rotten). As well as the more familiar prizes, other categories include Best Dressed Sleeve ('Metal Box'), Image Of The Year (Gary Numan) and Creep Of The Year (Gary Numan).

HEART OF YOUNG

A true rarity here, in the shape of an interview with Neil Young by Mary Turner, since which Young has been seen by "virtually nobody, and is believed to be at this moment adrift on a yacht somewhere in the Pacific". He talks mostly about the *Rust Never Sleeps* film, stressing he believes you have to "not take it too seriously, try to have a good time, while holding up what you've done as being right, and try to stand behind it".

IT COULD BE YOU!

A unique cover with a unique prize this week: readers are offered the chance "to get produced by, and legless with, the most revered and mocked producer". His name is Nick Lowe. "We didn't believe it at first," writes Roy Carr. "But he insists it's a genuine offer."

With a CV that includes Elvis Costello & The Attractions, Dr Feelgood, The Damned, Wreckless Eric, Carlene Carter ("the missus") and The Pretenders, this is not to be sniffed at. Particularly when as Nick has it: "At this stage the actual quality of any recording submitted doesn't matter. You can get the drift from just a vocal and a guitar.

"A good song should work no matter what the accompaniment is," he adds. "If a song's duff to begin with, then no amount of over-arranged multi-dubbing is going to disguise the fact that it's duff. I'm looking for the song, not how well someone has dressed it up."

He's open to ideas, too: "I don't care if it's a touch of the Kraftwerks, one of those Great Britain Novelty Songs, an instrumental – let's have a few of those, a rocker or a ballad. I'd rather hear a Des O'Connor with half an original idea, so long as it's played with a bit of genuine passion than another flamin' Pistols thrash.

"And just remember this," comes the payoff. "I just might find some flair of originality in something that another producer wouldn't probably recognise."

Also In The Issue That Week

- Talking Heads are reviewed live in Leicester. "They make music for the body as well as the brain," writes Lynn Hanna
- There are full-page adverts for The Clash's 'London Calling' and AC/DC's 'Highway To Hell', as well as one for the reissue of Bowie's 'John I'm Only Dancing (Again)'
- It's reported that label art of the posthumous 'Sid Vicious Sings' album will feature a swastika made out of Stratocasters
- In the 'Musicians Wanted' section: "Girl wishes to form/join Renaissance/Steeleye type band. Must have another girl singer"
- Featured on the Singles page is a song called 'Low-Flying Aircraft' by Pulp. Not the work of a 16-year-old Jarvis, sadly; rather a "wonderfully delirious disaster area" created by improvisers Paul Burwell and Anne Bean

NME

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

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CLUES ACROSS

1+9A Wild Beasts could, at a stretch, make this a touching number (5-1-3-7)
6+21D I rock Pamela all over the place with Radiohead music (5-6)
9 (See 1 across)
10 The Givers step out of the shadows with their album (2-5)
11 Is leg broken by member of King Crimson? (5)
12+30A 1992 hit that has opening line "*I don't care if Monday's blue*" (6-2-2-4)
14 '90s US hitmakers taking part in a Disney cartoon (3)
15 (See 3 down)
16+17D Beats cost, somehow, of getting a band in from California (4-5)
18 "*Singing in the old bar, swinging with the old stars, living for the ___*", from Lana Del Rey's 'Video Games' (4)
20 Both Nick Cave and The Goo Goo Dolls released albums with this title (3-4-2)
22 Syd Barrett solo album is a bit hopeless (4)
26 (See 6 down)
29 Demonstration, in part, of a style of rock music (3)
30 (See 12 across)
31 On a trip from The Blue Nile (4)
33 The neediest include this Cult number (4)
34+24D Times when it all went so fast for Paul Weller (4-2-5)
35 Tyler, The Creator strangely has an ___ Future (3)

CLUES DOWN

1 Those who fled from the danger of Brett Anderson and Bernard Butler together in Tears (8)
2 The Courteeners provide a short account on getting the lyric wrong (7)
3+15A "*You're everywhere and nowhere baby, that's where you're at*", 1967 (2-2-6-6)
4 Durable fan somehow puts up with Gorky's Zygotic Mynci's album named after a Welsh beach (10)
5+25D Futureheads' album with a very unearthly sound (4-2-3-3-5)
6+26A It's Phil Laker turning up as a rapper from Brooklyn (6-6)
7 Ultravox album made a very contented place become filled with anger (4-2-4)
8 Adam got their backing (4)
13 "*And all I wanted was a lousy letter or a call / I hope you know I ripped all of your pictures off the wall*", 2000 (4)
17 (See 16 across)
19 King Sunny ___, Nigerian musician who made his name in Belgrade (3)
21 (See 6 across)
23 Not such a tight performance from Therapy? in 1995 (5)
24 (See 34 across)
25 (See 5 down)
27 Macy Gray tells of her attempt at a song (1-3)
28 Area of London to find a 'Hippy Chick' in early '90s (4)
29 Reflect on the sound coming from Feeder's record label (4)
32 On condition that The Coral's former guitarist Bill Ryder-Jones releases a solo album (2)

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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, December 6, 2011, to the following address: Crossword, *NME*, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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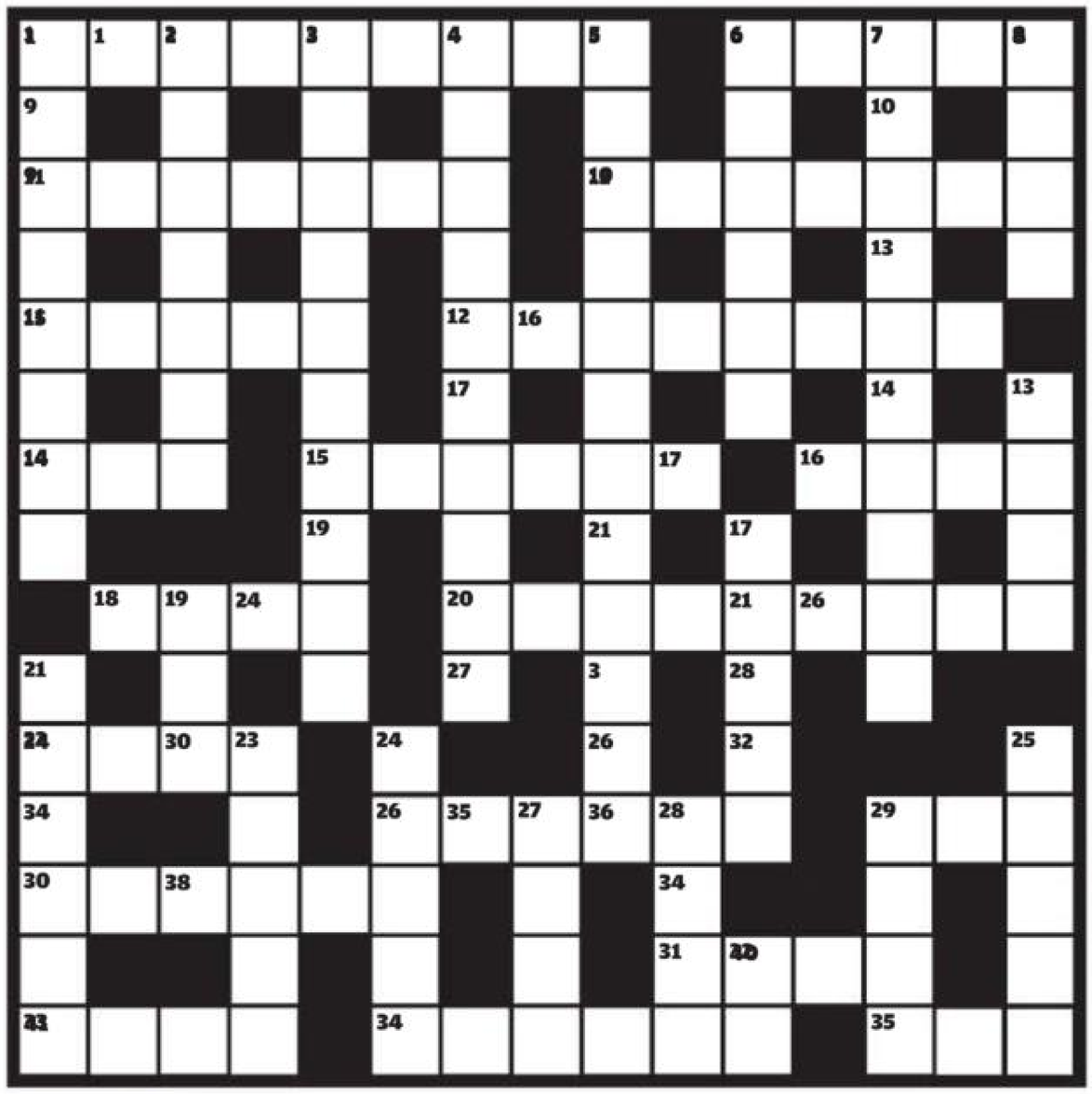

12 NOVEMBER ANSWERS

ANSWERS ACROSS
1+4A How It Ended, 9 Irony, 10 Radioactive, 11 Red, 12+26A Ikara Colt, 13+20D Psyence Fiction, 15 Just, 16 La's, 20+28D Freda Payne, 22 Issues, 23 Eyes, 27 Help, 30 Fanmail, 32 Insomnia, 34 Innocent, 35 Next Year.

ANSWERS DOWN
1 Hurting, 2 Wide Awake, 3 Trojan, 4 Escape, 5 Do It Yourself, 6+18D Die Another Day, 7 Borrell, 8 Byrds, 17 Star, 19 Fish, 21 Detroit, 25 Aliens, 29 Once, 31+14A Macy Gray, 33+24A Air War

COLLECTORS' CORNER

MICHAEL JACKSON

Call yourself a superfan? Here are the gems that no Michael Jackson fan should be without

ROCKWELL – SOMEBODY'S WATCHING ME (1984)

The debut single by the R&B artist was a US Number Two and UK Top 10 hit. It featured help from two Jacksons – Jermaine sings backing vocals and Michael tackles the chorus. Rockwell, aka Kennedy Gordy, is the son of Motown supremo Berry Gordy, who, of course, was the Jacksons' old label boss.

Need To Know: Gordy was apparently unconvinced by the song's potential until he heard the reassuringly familiar voices of the famous helpers on it.

THE SIMPSONS – DO THE BARTMAN (1991)

Taken from the album 'The Simpsons Sing The Blues', the single topped the UK charts. The song was written and produced by huge fan Jackson with help from Bryan Loren. However, as he was contracted to another label, Jacko did not receive any credit for his considerable contribution to the song.

Need To Know: The song was the first UK chart-topper by a cartoon band since The Archies hit the top spot in 1969 with 'Sugar Sugar'.

ET THE EXTRA-TERRESTRIAL SOUNDTRACK (1982)

Audiobook and soundtrack album which contains a storybook allowing listeners to read along with narrator Jacko as he tells the story featured in Steven Spielberg's cute alien movie. The record was released in the same month as 'Thriller', and court action taken by the star's label Epic soon forced it to be withdrawn.

Need To Know: The soundtrack earned Jacko a Grammy Award for Best Recording For Children.

ONE NIGHT IN JAPAN (2009)

Unofficial live album recorded at Yokohama Stadium in September 1987. The performance captures Jacko at the peak of his powers, on the opening straight of his lengthy Bad World Tour. The set is heavy on the hits, including a double whammy of 'Beat It' and 'Billie Jean'.

Need To Know: Sheryl Crow was one of the backing singers on the tour, and took Siedah Garrett's place to duet on 'I Just Can't Stop Loving You'.

WORDS: ALAN WOODHOUSE PHOTO: PA

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Edited by Leonie Cooper

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The Big Issue

What everyone's talking about this week

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PLEASE, PLEASE, PLEASE

From: Neil Renton
To: *NME*
I know it's not The Smiths performing 'Please, Please, Please Let Me Get What I Want' on the new John Lewis Christmas advert [above] and no-one knew how successful it was going to be, but it feels so wrong. For a band who were the poster boys for the anti-establishment, how did it get to this? The track will probably get in a fight for the Christmas Number One spot with an act from *The X Factor*. I also think Johnny Marr's missing the point slightly over the backlash. The Smiths are the last band you'd expect to pop up on the telly to help promote a well-known brand and it hasn't helped it's now the most popular advert since, I don't know, Christ was born? Well, at least Johnny's got his memories of that great day when the song was written. His memories and his cash.

NME's response...

It's one thing when struggling indie bands turn up on adverts – hopefully cobbling together enough cash to pay their rent or buy some booze that doesn't come in a plastic bottle – but quite another when an act as seismic as The Smiths end up in the mix. "Writing 'Please, Please...' one Friday in '84 is one of the best memories of my life. This ad has not sullied that memory one bit," Johnny Marr said on Twitter after the inevitable shitstorm surrounding the decidedly wet cover version of one of their finest songs. Even so, it's not the notion of The Smiths being sold out in the name of Chrimbo gift flogging that's got us worried – it's what's in that bloody box the young tyke in the ad is holding?! There's no way he'd have nipped down to a department store on his own, so we can only assume he fashioned a gift from various objects in and around the home. Our money is on the little terror having exhumed the corpse of Reginald the family rabbit and wrapping up the festering remains. Happy Christmas, everyone! – LC

Get in touch at the above addresses. Winners should email letters@NME.COM to claim their voucher

MONKEY BUSINESS

From: Daniel Owen
To: *NME*
I recently came back from an Arctic Monkeys gig at the Liverpool Echo Arena, which was, for me, the best gig I have been to thus far. Alex seems to have grown out of his former stage-shy self and the rest of the band shared ear-to-ear grins for most of the night. The fundamental reason why I feel that they are the best live act around at the moment, as well as the most avant-garde, is that they could still perform any song off any one of their four albums at a venue like the Barfly without it sounding utterly farcical and absurd. The same cannot be said for the likes of Muse and Kasabian, who have also reached the stature of arenas but have not stuck to the 'basic' approach that the Monkeys have. Muse, Kasabian and others seem to be increasingly more focused on the visionary aspect of the live show, using ludicrous devices such as lasers and short films, rather than purely the musical side of it. This is all very well but I cannot help feeling that when bands like this enter the studio, they always have in the back of their mind how their songs will sound in front of 10,000 people, rather than just focusing on making a good album.

From: Beth Costar
To: *NME*
I like Arctic Monkeys. A lot. Even that's a slight understatement, but when I read Rick Martin's recent gig review (November 12), I ended up a bit confused. What is going on? Pretty much the whole article spoke about Jamie, rather than the gig. Not that I dislike Jamie, but surely that was more of an opinion article rather than a review? Stop arse-licking and write about the music and performance not the members! May as well have had a marriage proposal at the end.

From *NME*:
To: Beth Costar
Ah, sweet Jamie Cook, Sheffield's very own Adonis, a prince among men and, surely, God's own gift to humble rock fans across the globe. Oh to be the neck on his guitar for just 10 precious seconds... *sigh*. Sorry Beth, we got a wee bit distracted there. What was your point? – LC

THE MACHINE VS THE MAN

From Ben
To: *NME*
I wonder if Joy Division would have been given the same crap Florence was given when they appeared on Tony Wilson's show? Regarding Florence's so-called 'selling out' by appearing on *The X Factor*, perhaps the community in which she worked her way up should have pride in her rather than hatred? The industry needs people like Florence so that it can be seen that playing the Barfly and supporting Babyshambles is worth it, and gets you where you want to be, rather than killing a family member to have a story on a talent show, releasing a Christmas Barry Manilow cover and ending up on a cruise ship in 16 months.

From: Chloe Bruce
To: *NME*
Now, I probably hate *The X Factor* more than anyone

GETTY

on the planet but the moaning in last week's *NME* drove me insane. So what if Florence + The Machine played on *The X Factor*? It's not like she auditioned for it! Get a grip. I don't particularly listen to Florence, but I'd rather have the radio and TV playing her music than Cher Lloyd or Leona Lewis. Isn't it better that indie acts get publicity and actually teach people what decent music is? I'm sick of people criticising the bands they supposedly 'idolise'; they were not put on the earth to please you!

From *NME*
To: Ben, Chloe Bruce
Two weeks down the line and you lot are still talking about Florence's appearance on *The X Factor*, which – no matter if you think it was a good or bad idea – we're sure Flo's record label, management, stylists and very own crack team of woodland pixies who spend their days weaving dreamcatchers out of spiders' webs and the tears of pallid teenage boys are more than happy about. Stranger still though is that no-one's even mentioned how Drew Babyshambles turned up on it the week after Florence, playing bass for Rebecca bloody Ferguson. Now *that's* what you call weird! – LC

STALKER
From: Sarah
To: *NME*
"Stumbled across Jamie Cook having a pint before the Monkeys' Liverpool gig!"

REUNIONS
From: Ingrid Allan
To: *NME*
It seems every week yet another band from the glory years of Britpop are getting back together. I can't say I'm not excited about the idea of actually being old enough to see Blur, The Stone Roses or The Libertines live, but all the talk of reunions has left me and many of my fellow art students in a kind of limbo when we ask ourselves what has become of Pulp. When a band get back together, realise they still hate each other and put on a half-arsed show to a small collective of old loyalists then they have the right to bugger off and pretend it never happened, but as we all know from the ecstatic reception Britpop's best-loved misfits received this year, this was not the case with Pulp. Unlike disillusioned optimists who raved about the reunion at the start of the year I don't care if there's new material or not – and if the new Roses album turns out to be dire I'll wish they'd done the same – but we all want to know what's next for the band of the summer!

From: *NME*
To: Ingrid Allan
Agreed. When it comes to reunions, Pulp showed us exactly just how it should be done – complete with sweeties for the crowds and Jarvis wiping his pert arse on a copy of the final *News Of The World*. New material could be interesting, but maybe it's best just to have one summer of glory and then years of memories about how ruddy marvellous it all was. But if anyone out there is absolutely desperate for some fresh material from the old guard of Britpop, Dodgy have a new album out soon. Well, we did say desperate – LC

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Web Slinging

The highlight of this week's NME.COM blogs

ACTS WHO NEED TO COME OFF HIATUS

There's nothing worse than a musician going 'on hiatus'. So we're saying a very loud "HIYA!" to Dr Dre who just announced he was "taking a little bit of a break from music". Oh Dre don't tell us, it's you not us, isn't it? Did we steal all the duvet cover? Hog the bathroom in the morning? Or were we too needy? Craning our necks around the upcoming releases list waiting for 'Detox' like some foolish chumps? So, in honour of the doctor, here's some more acts on hiatus that need to pull their fingers out and start releasing new stuff. Lily Allen, we know you've retired to live in the country, but you were a Grade A pop star and, frankly, the landscape is pretty beige without you. It's also been a whole five years since OutKast released the not-really-an-album-but-a-soundtrack-album-album 'Idlewild'. Next up, Lauryn Hill. The last time she released an album proper we were using shillings. Well not quite, but you get the idea...

Read Priya Elan's blog in full at NME.COM/blogs

Best of the responses...

The Manics are about to start a few years off. It's going to get cold without them!
James J Blake

Hey, isn't it time that Kevin Shields and the rest of the MBV gang got a follow-up to 'Loveless' released?
Thomas English

Shack. It's been too long...
Brendan Cowan

Does anyone know where The Hives went?
Michael Lisinski

A Perfect Circle, Nine Inch Nails, The Killers, The White Stripes (long shot) and Franz Ferdinand.
Tess Fenmore

The Shins should be on this list. Broken Bells just aren't... very good.
Andrew Galvin

SNOW PATROL IN NME SHOCK
From: Leah
To: *NME*
Have you guys heard Snow Patrol's 'Fallen Empires'? It's amazing, isn't it? I feel it's Snow Patrol's best album so far, with all of the catchy lyrics as well as the heartwarming side of the album with 'New York' and 'The Garden Rules'. I saw Snow Patrol a few weeks ago and they were amazing, I also met Gary Lightbody. Super excited to see them in February at both London dates. What would you rate it as?

From: *NME*
To: Leah
I tried to be sporting here. I even logged into Spotify and – being careful to delete my internet search history immediately afterwards – attempted to listen to this so-called 'amazing' album. Sadly said record was nowhere to be found. I think the universe is trying to tell us something here, Leah – LC

AN ODD PHASE
From: Laura McCranor
To: *NME*
I feel like Odd Future is just a phase that I have gone through. It was fun while it lasted, being swag and all that shit. Now they are going on a UK tour, but I think for me it's too late. I was stoked to see them at Leeds, but then they pulled out. Maybe it was the whole hype around Earl. Well, now Earl's free and I'm out.

From: *NME*
To: Laura McCranor
Except that he isn't. Mr Sweatshirt is still at boarding school in Samoa, but Tyler decided to make a bid for "biggest troll of 2011" – his words – by telling the internets he was back in Los Angeles. Can we consider you back in the fold, Laura? – LC

ROSS KEMP!
From: Eoghan Magowan
To: *NME*
Dunno if you've seen the promo for Ross Kemp's new series on Sky but at one stage during an enemy engagement in Afghanistan, he lies on a rock and shouts "enemy", "enemy". It's like he's calling for your magazine.

From: *NME*
To: Eoghan Magowan
Or perhaps Grant Mitchell was yelling in anticipation of the third album from the dastardly Coventry guitar trio. Only a few more months to go, fella! – LC

STALKER
From: Lucy
To: *NME*
"My boyfriend with Miles Kane at The Leadmill. It's his birthday soon so this will be a nice surprise for him!"

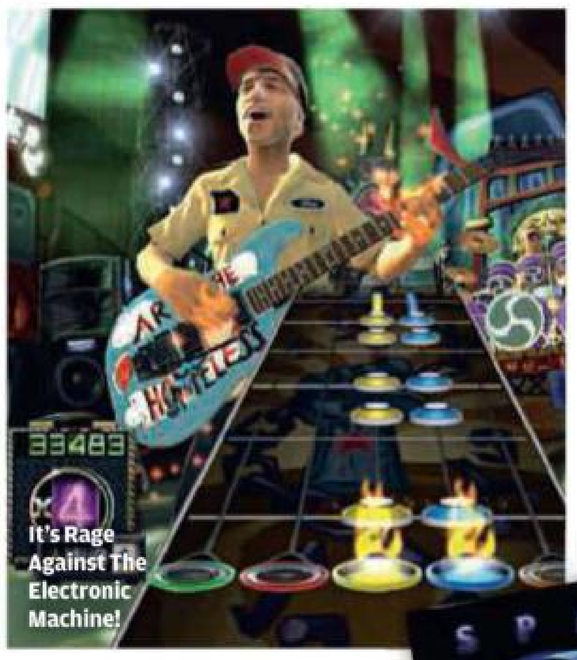
DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

TOM MORELLO

RAGE AGAINST THE MACHINE



QUESTION 1

You performed on the soundtrack and briefly cameoed as a terrorist in Iron Man. Name the character played by Gwyneth Paltrow in the film

"No clue."

Wrong. Pepper Pots

"Jon Favreau [*Iron Man* director] asked for some music for the film and was gracious enough to tuck me in there as a terrorist. I do all my own stunts by the way."

QUESTION 2

What does it say on your baseball cap when you appear as a Guitar Boss in Guitar Hero 3?

"I'm not sure which cap I'm wearing. 'Guerrilla'?"

Wrong. 'Unite'

QUESTION 3

Rage Against The Machine got to Number One after a Facebook campaign was launched to scupper the 2009 X Factor winner. How many more copies did 'Killing In The Name' sell than Joe McElderry's 'The Climb'?

"We had the scoreboard up at a show in Finsbury Park. We sold just over 50,000 copies more."

Correct. 'Killing In The Name' sold 502,000 to 'The Climb"s 450,000

QUESTION 4

What anti-Iraq War messages were visible on handmade placards when Audioslave played in Hollywood hours after Bush announced plans to invade Iraq in 2003?

"'How many Iraqis per gallon?' and 'Somewhere in Texas, a village is missing an idiot'. I made those signs myself. I'd been marching around with them earlier in the day in San Francisco."

Correct

QUESTION 5

In what colour is the American flag depicted on the front cover of your 2008 The Nightwatchman album 'The Fabled City?'

"It was actually lifted from a piece of artwork called 'The African American Flag'. The colours are black, red and green."

Correct

QUESTION 6

Your new supergroup Street Sweeper Social Club features players known as "the wizard" on guitar, "kid lightning" on bass and "the claw" on drums. The Hooded Claw is the archenemy of which cartoon character?

"No idea."

Wrong. Penelope Pitstop. Any idea what we're talking about?

"I've heard of Penelope Pitstop but that's digging a little far back."

QUESTION 7

You performed a cover of U2's 'Where The Streets Have No Name' on The Axis Of Justice DVD in 2004. Which British band also had a Number Four cover version of 'Where The Streets...' in 1991?

"Oh, I couldn't care less."

Wrong. Pet Shop Boys

"Ha! Good for them."

QUESTION 8

You recently played a gig at the Occupy London protest. Describe the piece of Banksy artwork on display

"A *Monopoly* scenario. I like the fact you can fill in your own squares. It's a piece of art that keeps giving because everyone who writes on it becomes part of the art."

Correct

That old boy is taking forever to pass Go...

QUESTION 9

You play guitar on the Prodigy song 'One Man Army' which appeared on the soundtrack to which film?

"*Spawn* [soundtrack cover left]. It was a very unique collaboration. Every sound is made from electric guitar and bass. I sent Liam [Howlett] bits, he would send them back chopped up and I would send him other bits. We were never in the same country. It's one of my favourite things I've been involved in."

Correct

QUESTION 10

You were ranked 26th in Rolling Stone's greatest guitarists of all time list. Who was the highest scoring Brit?

"No idea."

Wrong. Eric Clapton, at four

Total Score 5/10

"That's not so bad. My memory has clearly gone down by 50 per cent – I used to get 100 per cent in all my tests at Harvard!"

Go to NME.COM/blogs for the full Braincells hall of fame (and shame)

WORDS: RICH PELLEY PHOTO: RICHARD JOHNSON

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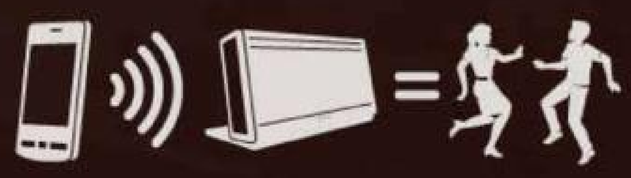

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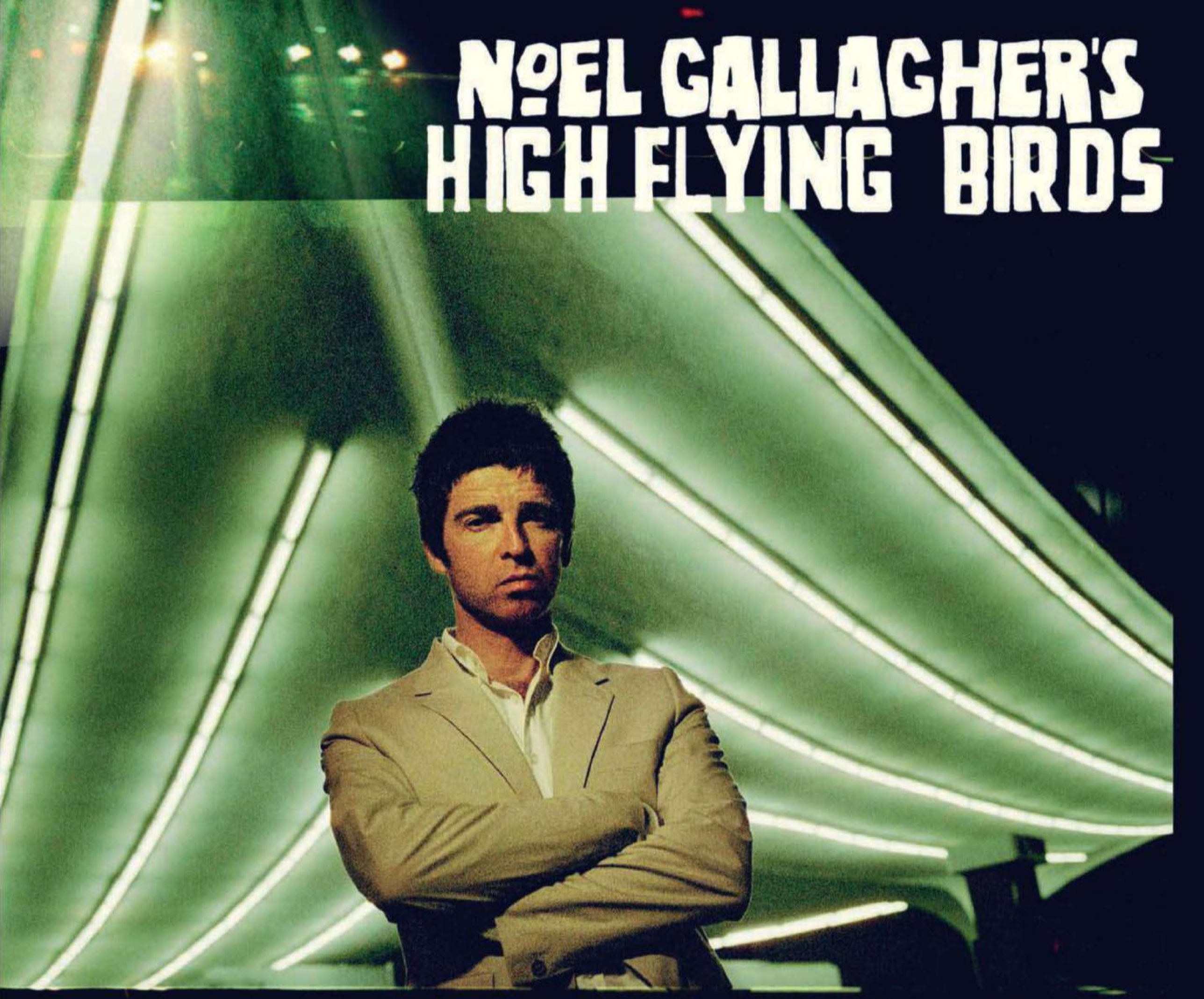

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Mojo	**NME**	**The Sun**	**The Daily Mail**	**The Times**

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